







Students with *Sanislo Feast*

# SAM CONNECTS ART TO LIFE

CONTEMPORARY CHINESE ARTIST LI JIN'S *A FEAST* made a permanent impression on the fourth- and fifth-grade students at Sanislo Elementary School. Inspired by the fifty-nine-foot-long painting depicting food from a traditional Chinese dinner on a background of recipes written in Chinese calligraphy, the students set out to re-create their own version. Art teachers Ruth Winter and Carolyn Autenrieth designed the project to celebrate the diversity of cultures at their school. Students painted their favorite ethnic foods, and staff helped transcribe the recipes into the students' original languages. On display at the Seattle Asian Art Museum last spring, the students' work, *Sanislo Feast*, a fifty-foot-long art scroll portraying food and languages from seventeen different nations and cultures, reflected the heritage of Sanislo students and staff. Students, families and teachers commemorated the unveiling of their "masterpiece" with a special celebration at SAAM.

cover: Li Jin, China, born 1958, *A Feast*, 2001, ink on Xuan paper, 39 3/8 x 708 5/8 in.,  
 Courtesy of the artist and CourtYard Gallery, Beijing  
 right: Wolfgang Groschedel and Kunz Lochner, *Equestrian armor for Philip II*, ca. 1554,  
 etched steel and gold, Patrimonio Nacional, Real Armería, Madrid

# TABLE OF CONTENTS

1	Director's Letter	17	Betty Bowen Award
2	Board of Trustees	18	Reaching Out to Youth & Families
3	Broadening, Deepening, Diversifying	19	Teaching and Learning
4-5	One Museum, Three Locations	20-21	Community Partners & Councils
6-7	Seattle Art Museum Special Exhibitions	21	Education Highlights
8	Connecting Art to Life	22	Membership; After Hours
9	Sharing the Collection	23	Special Events
10	Seattle Asian Art Museum Exhibitions	28	Financial Report; New Staff
11	Publications; Conservation		
12-17	Acquisitions		



## BREAKING NEW GROUND: FULFILLING OUR VISION



For over seventy years the Seattle Art Museum has made art of the finest quality accessible to our region in fulfillment of our vision to Connect Art to Life. As I look at SAM's progress over the past year, what strikes me is the fact that we are approaching a significant milestone in the museum's history. The increase in

SAM's physical presence in the city of Seattle will enable us to dramatically broaden our audience, substantially enrich our artistic and cultural programming, and provide significant new civic space for the benefit of our region and our community.

To realize three extraordinary capital projects—the creation of the Olympic Sculpture Park on the downtown waterfront (opens spring 2006), the expansion of the

downtown museum (opens 2007) and the renovation of the Seattle Asian Art Museum's infrastructure (beginning in 2008)—SAM is embarking on a major community campaign to encourage a broad-based sense of ownership. By raising awareness of SAM and increasing community support, we will make these ambitious projects a reality. Substantial growth across the permanent collections, an engaging visitor experience including interactive educational programs at all three sites, first-rate special exhibitions of international importance and a firm grounding in community will be our hallmarks. Created by the synergy of these three projects, the new SAM will enhance the artistic, cultural and economic vitality of the Northwest for generations to come.

Throughout this report you will find "vision statements" that highlight SAM's goals for the future, giving you a glimpse of all our exciting plans.

This remarkable time in SAM's history would not be possible without the fine vision, leadership and ardent support of SAM's Board of Trustees, enthusiastic members, dedicated volunteers, generous donors and energetic staff. I hope you share in SAM's vision to Connect Art to Life as we boldly strive to establish dynamic civic spaces filled with art, beauty and fun. Thank you for being part of the Seattle Art Museum family.

Mimi Gardner Gates  
The Illsley Ball Nordstrom Director

# BOARD OF TRUSTEES

as of June 30, 2004

Officers —Jon Shirley, Chairman—Susan Brotman, President—Christine Nicolov, Vice President  
—Charles Wright, Vice President—Watson Blair, Secretary—Stanley Savage, Treasurer

Trustees —Michael Alhadeff—Eve Alvord—Yoko Arakawa—Patrice Auld—Ann Barwick—Frank Bayley—Watson Blair—Paula Boggs—Jeffrey Brotman  
—Susan Brotman—Brad Davis—Patrick Dineen—Barney Ebsworth—Pamela Ebsworth—David Fennell—José Gaitán—P. Raaze Garrison  
—Lyn Grinstein—Aya Hamilton—Joanne Harrell—Betty Hedreen—Philip Isles—Mary Ann James—Peter Joers—Robert Kaplan—Janet Ketcham  
—Linda Killinger—Christina Lockwood—Barbara Malone—David Maryatt—Sally Maryatt—Dipti Mathur—Belle Maxwell—Herman McKinney  
—Charles Mitchell—John Moga—Scott Morris—Barry Munitz—Sally Neukom—Assunta Ng—Christine Nicolov—Doug Norberg—Sally Nordstrom  
—Ruth Nutt—James Olson—Pamela Passman—Brooks Ragen—Elizabeth Roberts—Sam Rubinstein—Mike Russell—Faye Sarkowsky—Herman Sarkowsky  
—Stanley Savage—Roberta Sherman—Jon Shirley—Rebecca Stewart—Jairus Stratton—Winifred Stratton—Robert Strong—Daphne Tang—Gerard Tsutakawa  
—Jim Walker—Griffith Way—Curtis Wong—Charles Wright—Virginia Wright—Ann Wyckoff

Ex-Officio Trustees—Bruce Bentley—Ken Bounds—Christine Burgoyne—Maria Colacurcio (Day)—Jan Drago—Ingrid Haight—Faye Lovvorn—Joanne MacDonald  
—John Pehrson—Elizabeth Rummage—Peter Steinbrueck—Irene Stewart—Paul Toliver—Robert Wade—Gerlinde Whetzell—Susan Winokur

Honorary Trustees—Nancy Alvord—Robert Arnold—Rosa Ayer—Thomas Barwick—Richard Cooley—Jane Davis—P. Cameron DeVore—Robert Dootson  
—Anne Gerber—Helen Gurvich—Marshall Hatch—James Hawkanson—C. Calvert Knudsen—Margaret Perthou-Taylor—Philip Renshaw  
—Theiline Scheumann—Langdon Simons—Charles Simonyi—Bagley Wright

We were all saddened by the passing of Kayla Skinner and Margery Friedlander, longtime friends and Trustees of SAM.



“Kayla Skinner was a Board member of SAM since 1973, and a great patron of the arts over all the years I knew her. I don’t think the visual arts or the museum was the most important thing in her life, but she had so many intellectual interests it’s difficult to say which one had priority.

“She had a quicksilver mind. Ideas came to her far faster than she could articulate them. The result was a stutter that I suspect she cultivated, knowing full well that it was part of her charm. And, indeed, charm she had, but also, for a very small person, a very commanding presence. The combination was powerful. I don’t think I ever won an argument with Kayla even when I was pretty sure reason was on my side.

“Her favorite adjective was “undimensional” which she applied to anything not up to her standards, whether books, plays or people. I heard it many times without knowing exactly what it meant except that it was pejorative.

“Some years ago Kayla won an award as a supporter of the arts, and I introduced her at a lunch for the Arts Fund. I said at the time that her great talent was the ability to tell what was really important as opposed to what was merely adept and derivative. But she had many talents. At her funeral her good friend Gordon Brown said he had never known anyone remotely like her. Neither have I.”

— Bagley Wright, arts patron, SAM Trustee and long-time friend of Kayla

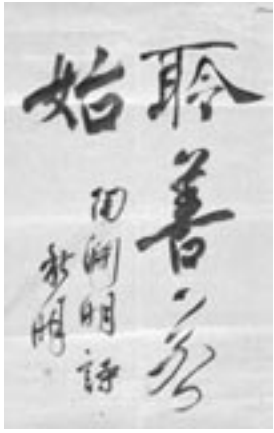


SAM honors the memory of Margery Friedlander, a dear friend of the Seattle Art Museum who passed away this year. Originally from Chicago, she moved to Seattle to attend the University of Washington, and the Seattle art community will be forever grateful for her decision to move west. Throughout her lifetime, Marge was a passionate supporter of the arts community, especially in Seattle. SAM was most fortunate that she was a member of our Board of Trustees for twenty-five years. A dedicated fundraiser, Marge was instrumental in the growth

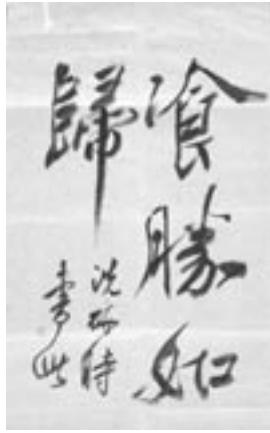
and development of SAM’s membership programs and chaired many of its social events. She cared deeply that the museum always showed its best face and took great care in making sure every detail, no matter how small, was carefully planned and managed.

In addition to her leadership at SAM, Marge was also a lifetime director of PONCHO and a Trustee at the Pacific Northwest Ballet. Those throughout the Seattle arts community will deeply miss Marge’s leadership and warm friendship.

# BROADENING, DEEPENING, DIVERSIFYING



Shen Yinmo, China, 1883-1971. Calligraphy: Poem by Tao Yuanming (372-427), 1940-1949, couplet of two sheets: ink on paper, two sheets, each 30 5/8 x 19 in., Gift of Zhang Chonghe, 2003.117.1-2



Seattle Center's Festal program allows the entire family to participate in the joy of art making through SAM sponsored activities.



A young participant engages in artistic activities at one of this year's Festals.

**SINCE RECEIVING** a prestigious grant in 1999 from The Wallace Foundation to sustain and enhance efforts to promote ethnic diversity in all aspects of the museum, SAM has used the funds to accomplish its goals to diversify its audience and foster a deeper and ongoing community involvement in the daily life of the museum.

In the past three and a half years, some key changes have taken place throughout the entire institution. SAM recognizes that both art and audience are fundamental to the core mission of the museum, and is addressing barriers to community participation.

In our efforts to sustain existing relationships in Seattle's diverse communities and engage new audiences, SAM continues to work on broadening the Community Network, a special program that now has over three thousand members. Members receive invitations to SAM events; are informed of community involvement opportunities through the museum's monthly e-News; and receive exhibition passes, brochures and posters.

To address financial as well as perceptual barriers to audience participation, twenty-two thousand free

and discounted passes were distributed in FY04 to social service organizations, diverse cultural and professional associations, businesses, religious organizations and youth and student organizations that are traditionally underrepresented in museum audiences.

SAM's efforts to build relationships with Seattle's diverse communities continue through outreach at Festals, monthly cultural celebrations held at the Seattle Center reaching over three hundred thousand total annual visitors. More than 3,100 children and families participated in SAM's art activities. As an incentive to visit SAM, discounted passes were distributed to festival attendees, twenty percent of whom had never before visited SAM. Festival coordinators indicated that SAM's participation and outreach at the Festals helps to educate the community about other cultures and contributes to the overall success of the festivals.

Fundamental to SAM's vision and mission is our dedication to art and our audience. To that end, we strive to understand the needs of our audience, volunteers and staff so that we provide a welcoming and engaging environment and workplace conducive to the

experience and enjoyment of art. According to recent surveys, the community's perception of SAM as elitist and unwelcoming has changed to a perception of the museum as welcoming, educational, community-oriented and engaging, due to the efforts of the staff and Board.

Providing excellent customer service is one way SAM strives to broaden and deepen audience participation. As part of our dedication to providing a comforting and participatory environment for visitors, SAM conducted customer service and diversity training for all frontline staff (admissions, café, AV, membership, security, store and volunteers). Some of the key outcomes of these sessions included empowering all staff with the responsibility of creating excellent visitor service, the creation of department-specific customer service statements and training manuals, and an immediate and visible difference witnessed in the customer service provided by SAM staff.

This program is supported by Deepening the Dialogue, an initiative funded by The Wallace Foundation, is a key component of this program, strengthening SAM's programming and community partnerships.

"The children's art activities that SAM provides at the Festal events at the Seattle Center have been really great. This is something that you would not associate with SAM five years ago. It has changed my perception of SAM because it is outside the box—something different and community centered."

— Festal Participant

## OUR VISION

SAM will strive to deepen its relationship with the **COMMUNITY**, forging new **RELATIONSHIPS** with the people, cultures and organizations that **CELEBRATE ARTISTIC DIVERSITY**.



# ONE MUSEUM, THREE LOCATIONS ONE CAMPAIGN, THREE VISIONS

The increase in SAM's physical presence in the city of Seattle will enable us to dramatically broaden our audience, substantially enrich our artistic and cultural programming, and provide significant new civic space for the benefit of our region and our community.

## OLYMPIC SCULPTURE PARK

Vision: make art accessible to everyone

**OPENING IN SPRING 2006**, the Olympic Sculpture Park will be a vibrant green space for people to experience art outdoors. As a new community gathering space, it will transform the largest undeveloped waterfront property in downtown Seattle into a unique park that brings together art and the natural beauty of the Pacific Northwest. A wide range of extraordinary art will be featured from modern sculpture to contemporary performance art, video projection, temporary installations and works of art that connect art and ecology. Alexander Calder, Mark Dion, Teresita Fernandez, Ellsworth Kelly, Roy McMakin and Richard Serra are among the celebrated artists whose work will be presented.

—8.5-acres of green space—Free to the public—Views of the Olympic Mountains, Elliott Bay and Seattle—Extraordinary permanent and temporary sculptures—Music events, festivals and family and educational programs—Pedestrian paths, enlivened by artwork and landscaping, winding to a natural beach—A pavilion with a café to host a wide range of educational and cultural events—An amphitheater for concerts, programs and films—Landscape design that restores shoreline habitats and features native plants.



SEATTLE  
ART  
MUSEUM  
2004-2008

2004

**Van Gogh to Mondrian:**  
Modern Art from the Kröller-Müller Museum  
Presenting Sponsor Washington Mutual

**Song, Story, Speech:**  
Oral Traditions of Puget Sound's First People

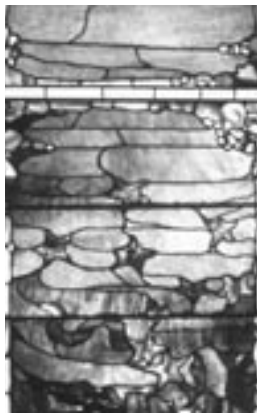
**Spain in the Age of Exploration 1492-1819**

## SAM DOWNTOWN EXPANSION

Vision: create an urban art museum that transforms the visitor's experience and excites people of all ages and backgrounds

AN EXPANDED DOWNTOWN MUSEUM, opening in 2007 in the heart of the city, will create a totally new museum experience for visitors, allowing SAM to display more of its permanent collection and attract the best exhibitions from around the world. SAM's new galleries will also ensure that local collections remain here for public enjoyment.

—Two new floors of gallery space, nearly doubling the current square footage—Innovative, transparent design for passersby to see art from the street and museum visitors to enjoy views of the city and Elliott Bay—An indoor public walkway with art, reading areas and meeting places—Dramatic new civic spaces for community use and enjoyment—New restaurant and expanded museum store—More space to show the collection's twenty-three thousand diverse objects, which include Old Master paintings, African masks, Asian ceramics and contemporary and Northwest art.



## 2005

**Between Past and Future:**  
New Photography and Video from China

**Isamu Noguchi:** Sculptural Design

**Louis Comfort Tiffany:** The Artful Enterprise

**Seattle Asian Art Museum**  
Reroofing Project

## 2006

**Olympic Sculpture Park**  
Opening

## 2007

**SAM Downtown Expansion**  
Opening

## 2008 75<sup>TH</sup>

**75th Anniversary**  
of the Seattle Art Museum

**Seattle Asian Art Museum**  
Major Renovation Begins

# SEATTLE ART MUSEUM SPECIAL EXHIBITIONS

The following exhibitions featured work on loan to SAM from local and international collections.



Christian Marclay, *Video Quartet*, 2002, installation view, San Francisco Museum of Modern Art, 2002

## BAJA TO VANCOUVER: THE WEST COAST AND CONTEMPORARY ART

October 9, 2003–January 4, 2004

FOUR INSTITUTIONS, FIVE CURATORS and thirty-three artists came together across twenty-four hundred miles to present this exhibition. Unlike regional biennials, *Baja to Vancouver* was a tightly focused survey of representational artworks that responded to and engaged with the West Coast's physical and social landscapes.

*Baja to Vancouver* opened with a half-day program of panel conversations between exhibition curators and artists in the show. Topics included community-based art projects and sustainable craftsmanship, mixed topographies of the West Coast, West Coast music and film culture and cultural and geographical border issues.

Additional program highlights included a monologue by Seattle comedian Bill Radke, who took a not-so-serious look at “How the West Is One”; an evening of short films entitled “West Coast Visions”; and a panel of prominent collectors discussing what is distinctly unique about collecting contemporary art on the West Coast.

Sustaining relationships with past community participants, with a special focus on targeting younger audiences, was our goal for this exhibition. Posters, passes and other exhibition materials were distributed to 440 local colleges and cultural arts organizations. An additional three hundred discounted tickets, bookmarks and brochures were sent to college students through the University of Washington's Office of Minority Affairs Mentor Program.

This exhibition was organized by the Seattle Art Museum; Museum of Contemporary Art, San Diego; Vancouver Art Gallery; and the CCAC Wattis Institute for Contemporary Arts. The exhibition tour is generously supported by the Peter Norton Family Foundation and the Department of Foreign Affairs and International Trade of Canada. Generous support in Seattle provided by PONCHO, The Seattle Times, Microsoft and Seattle Art Museum Supporters (SAMS). Major support provided by The Harris, Cultural Development Authority of King County and The Allen Foundation for the Arts. Endowment support provided by the Helen and Max Gurvich Exhibition Endowment and the Bette and David Sprague Exhibition Endowment. Additional support provided by Contributors to the Annual Fund.

## CHRISTIAN MARCLAY

February 5–April 25, 2004

THE RELATIONSHIP OF SOUND, vision, music, art and performance was the focus of this exhibition, a retrospective of the innovative artist and musician Christian Marclay.

Because Marclay is both an artist and a musician whose instrument is the turntable, program highlights emphasized the musical aspects of his art. A Thursday After Hours program featured several young dueling turntablists followed by a multimedia presentation on the history and artistic technique of the turntable by Stephen Webber, Professor of Music Production and Engineering at the Berklee School of Music in Boston. Christian Marclay returned to Seattle for a closing sold-out performance of improvised duos and trios with nationally acclaimed local musicians Wayne Horvitz, Robin Holcomb, Bill Frisell and Eyvind Kang. One of Marclay's installations was also presented at Consolidated Works, a multi-disciplinary alternative space.

This exhibition allowed us to strengthen relationships built during *Baja to Vancouver* by again focusing on the college and teen audiences. As part of our effort to involve a younger audience, the museum mailed exhibition posters to three hundred local colleges and universities as well as local youth organizations and community centers. A total of 9,400 tickets were distributed to targeted diverse businesses, social service groups, professional associations, religious organizations, colleges and universities, youth organizations and cultural arts organizations.

This exhibition was organized by the UCLA Hammer Museum, Los Angeles, and is made possible by generous support from Eileen Harris-Norton and the Peter Norton Family Foundation. Additional support provided by the LLWW Foundation; Pro Helvetica, the Arts Council of Switzerland; LEF Foundation; and Art for Arts Sake. In Seattle, the exhibition is generously supported by ArtsFund, with major support provided by the Anne Gerber Exhibition Endowment and the Charles Simonyi Exhibition Endowment. Additional support provided by The Seattle Weekly and Contributors to the Annual Fund.





*Van Gogh to Mondrian* was the second most highly attended show in the museum's history. Photo: Paul Macapia



Fernand Léger, 1881–1955, *Soldiers Playing at Cards*, 1917, oil on canvas, 50 3/4 x 75 3/4 in., Collection Kröller-Müller Museum, Otterlo, the Netherlands, 101.351



Pablo Picasso (1881–1973) *Portrait of a Woman (The Madrillénian)* ca. 1901, oil on panel, 20 1/2 x 13 in. KM 108.153 ©2004 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

## VAN GOGH TO MONDRIAN: MODERN ART FROM THE KRÖLLER-MÜLLER MUSEUM, PRESENTING SPONSOR WASHINGTON MUTUAL

May 29–September 12, 2004

**SEVENTY-FIVE MASTERPIECES** of modern painting and sculpture from one of Holland's premier museums travelled to Seattle. This exhibition featured major works by Georges Seurat, Pablo Picasso, Ferdinand Léger, Piet Mondrian and Vincent van Gogh.

*Van Gogh to Mondrian* was the second most highly attended exhibition in SAM's history with 288,228 visitors streaming through the galleries.

A popular Monday evening lecture series, featuring three distinguished scholars addressing major artists and movements represented in the show, included curator George Shackelford from Boston's Museum of Fine Arts; Martha Ward, Associate Professor of Art History at the University of Chicago; and Nancy Troy, Professor of Art History at the University of Southern California. Film programming featured the 1956 classic,

*Lust for Life*, with Kirk Douglas and Anthony Quinn, and *The Mystery of Picasso*, featuring the artist himself.

The response to the docent-led public tours of the van Gogh exhibition was overwhelmingly positive, with attendance ranging from fifteen to one hundred visitors on any one tour. Two tours were offered daily, including Members Mondays.

Gogh All Night, a thirty-nine-hour marathon, celebrated the closing days of the exhibition, providing round the clock entertainment featuring French street music; beat-driven electronic music with a live stand-up bass, violin and accordion; and local DJs spinning into the wee hours of the morning. Lines wrapped around the museum with guests dressed in their pajamas receiving reduced ticket prices and a store discount after 9 p.m. SAM had nearly eighteen thousand visitors during the two-day event and sold over one thousand new memberships!

"We left the museum excited about everything we had just seen and learned about *Van Gogh to Mondrian*. Because of the docent's thoughtful presentation, we now have a better understanding of how these very special artists relate to our lives."

—Museum Visitor

This exhibition was organized by the High Museum of Art, Atlanta. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. In Seattle, the exhibition's presenting sponsor was Washington Mutual. Generous support provided by Microsoft Corporation; Office of Arts and Cultural Affairs, City of Seattle; The Seattle Times; and KING 5 Television, with major funding also provided by PONCHO, the Seattle Art Museum Supporters (SAMS) and the Herman and Faye Sarkowsky Endowment. Additional support provided by Preston, Gates & Ellis, LLP, and Contributors to the Annual Fund.

### OUR VISION

Expanded gallery space will enable the museum to receive **MAJOR INTERNATIONAL EXHIBITIONS** of a larger scale than ever before, including significant exhibitions that emphasize **CULTURAL DIVERSITY** and make **CONNECTIONS** between art and the lives of museum visitors.

# CONNECTING ART TO LIFE



Rea Tajiri, *History and Memory*, 1991, DVD, color and black and white, 32 minutes, Courtesy of Women Make Movies



Artist Carrie Mae Weems acknowledges the support of her family who were among the three hundred attendees at her lecture.



Patrons standing in front of *La Guadalupeana* during the *Only Skin Deep* exhibition. Photo Denise Bennett

## ONLY SKIN DEEP: CHANGING VISIONS OF THE AMERICAN SELF

March 5–June 13, 2004

**INFORMED BY OUR WORK** with The Wallace Foundation–funded initiative Deepening the Dialogue, SAM is moving forward to engage a broader audience by 1) seeking opportunities to continue to diversify SAM, 2) broadening community involvement as we expand the museum and 3) increasing community participation.

*Only Skin Deep*, an exhibition that explores how photography has shaped the American understanding of national identity and race, provided a unique opportunity to deepen audience involvement and involve visitors in dialogues about art and race through programs such as our collaborative effort with the Urban Enterprise Center and the Forum on Race. Featured speaker Carrie Mae Weems, an artist whose work was included in the exhibition, drew over three hundred participants. After the keynote presentation, participants viewed the exhibition where, with guidance from facilitators and discussion materials, they were encouraged to engage in conversations with other participants. The goal of this program was the exchange of ideas through audience participation, and

an increase of individuals' awareness of other cultural perspectives regarding art and race.

Dialogue with the community began months before the exhibition opened when SAM held a focus group with members representing Seattle's diverse population. Participants took part in open discussion and provided invaluable feedback on the exhibition's title, themes, interpretive resources and strategies for marketing and community involvement. The meeting provided a forum where individuals had the opportunity to address issues relevant to their communities, such as the exclusive use of the term "American"; the need for emotional release, response and interaction; and the importance of incorporating multiple community voices in the exhibition.

In response to the feedback received from the community focus group, a visitor response area and small library of resource materials was developed so visitors could respond to and further explore the many questions posed throughout the exhibition. By the conclusion of the show, hundreds of handwritten cards, posted on a bulletin board at the end of the gallery for

all to read, reflected the impact the exhibition had on viewers' understanding of race and racism.

Public programs were developed to encourage dialogue, and highlights of these included facilitated discussions in the gallery and a screening of *After Silence: Civil Rights and the Japanese American Internment in WWII*. Following the screening, internment camp survivor Frank Kitamoto and Tom Ikeda of DENSHO, the Japanese American Legacy Project, led a discussion about the relevancy of this film in post-9/11 America. SAM also offered a professional development workshop for teachers focusing on how photographs can create racial stereotypes and restrict the definition of what it means to be an American.

This exhibition was organized by the International Center of Photography, and is a Millennium Project supported in part by the National Endowment for the Arts with major funding provided by Corbis, Altria Group, Inc., The Rockefeller Foundation, Ford Foundation, and with additional support from Samuel L. and Dominique Milbank and from the Third Millennium Foundation. In Seattle, the exhibition is generously supported by The Wallace Foundation and the Harry and Joan Stonecipher Exhibition Endowment. Additional support provided by The Washington State Arts Commission, the National Endowment for the Arts and Contributors to the Annual Fund. Deepening the Dialogue, an initiative funded by The Wallace Foundation, is a key component of this exhibition, strengthening SAM's programming and community partnerships.

"[Forum on Race is the] perfect event for cross-cultural dialogue."

—Forum on Race Participant

## SHARING THE COLLECTION

SAM always exhibits highlights from its collection of art from Africa, Asia, Europe, North America and the Pacific Northwest as well as Native American art of the Northwest Coast.



Chief Paintings Conservator Nick Dorman with *Virgin and Child with Six Saints*.

### RENAISSANCE ART IN FOCUS: NERI DI BICCI AND DEVOTIONAL PAINTING IN ITALY

March 25, 2004–February 13, 2005

An altarpiece by the Florentine Renaissance artist Neri di Bicci (ca. 1418–ca. 1492) from Seattle's St. James Cathedral, as well as other early Renaissance paintings from SAM's permanent collection and other lenders, are featured in this exhibition.

The exhibition *Renaissance Art in Focus: Neri di Bicci and Devotional Art in Italy* continued as conservation of the painting by SAM's Chief Conservator, Nicholas Dorman, unfolded in the gallery. The conserved painting, *Virgin and Child with Six Saints* by Neri di Bicci, returns to St. James Cathedral in April 2005. An exhibition catalogue was co-authored by SAM's Chiyo Ishikawa and Nicholas Dorman, and independent scholar, Elizabeth Darrow.

This exhibition was organized by the Seattle Art Museum and is made possible with generous support from Bank of America, The Clowes Fund and the Mary and Dean Thornton Exhibition Endowment. Additional support provided by the Samuel H. Kress Foundation and Contributors to the Annual Fund.

### THE VIEW FROM HERE: THE PACIFIC NORTHWEST 1800-1930

August 8, 2003–February 29, 2004

Using a wide range of media, early artists in the Pacific Northwest evoked their particular responses to the natural beauty and growing urban scene. This exhibition, drawn largely from the permanent collection, provided a provocative assembly of the works of indigenous Native artists, visiting artists in search of grand views and those who took up residence in the region.

This exhibition includes works from SAM's permanent collection as well as selected loans from local lenders. Generous support provided by the Bryant R. Dunn Exhibition Endowment and Contributors to the Annual Fund.

### INTERNATIONAL ABSTRACTION: MAKING PAINTING REAL

August 15, 2003–February 29, 2004

Through a wonderful collaboration with the University of Washington, SAM showcased works of modern art from the permanent collection in a new way. The exhibition spanned the development of abstraction, from its relative isolation in Europe just before World War I, to the international phenomenon it became as emigrating European artists brought their pioneering concepts to the United States.

This exhibition was organized by the Seattle Art Museum and was generously supported by the Margery Friedlander Exhibition Endowment and Contributors to the Annual Fund.

### THE UNTOLD STORY

November 14, 2003–Ongoing

Highlighting some of the unusual ways in which works have entered the permanent collection over the years, this exhibition features objects with intricate accounts of their creation, use, discovery and documentation.

Deepening the Dialogue, an initiative funded by The Wallace Foundation, is a key component of this exhibition, strengthening SAM's programming and community partnerships.



Mask, Teotihuacan, Mexico, ca. 100–600, stone, Assen and Christine Nicolov Collection

### FEASTING WITH THE GODS: ART AND CEREMONY IN ANCIENT MESO- AMERICA AND THE CENTRAL ANDES

December 11, 2003–July 18, 2004

This installation of artworks from regions of the ancient Americas, including rare works from the collection of Assen and Christine Nicolov, explores the role that ritual offering and feasting played in the lives of commoners and the ruling elite.

With the help of a self-guided brochure called *A Feast for the Eyes*, visitors toured the museum looking for objects related to feasting. Starting in the exhibition *Feasting with the Gods* and continuing through the Northwest Coast Native American, African and European collections, guests explored objects that embodied the idea of feasting, ceremony and celebration. The guide also included a stop at the Seattle Asian Art Museum to view the Li Jin work *A Feast*.

### OUR VISION

Visitors will **EXPERIENCE** fresh presentations of **COLLECTION FAVORITES** as well as newly acquired masterpieces. **CONNECTIONS ACROSS CULTURES** will create a dialogue between objects aesthetically and in relation to the cultural context in which they were created.



# SEATTLE ASIAN ART MUSEUM EXHIBITIONS

SAAM always exhibits highlights from its collection of art from Asia and exhibitions featuring work on loan from local and international collections.



*Indra*, Nepal, 13th century, bronze set with semiprecious stones, 10 x 8 x 5 1/2 in., Eugene Fuller Memorial Collection, 51.101, Photo: Paul Macapia

## DISCOVERING BUDDHIST ART: SEEKING THE SUBLIME

July 10, 2003–Ongoing

Featuring artworks from SAM's permanent collection and private collections, this exhibition illustrates the spectacular development of Buddhist arts from India, China, Tibet, Indonesia, Thailand, Korea and Japan from the fourth to the eighteenth centuries.

A major series of programs and materials were offered in connection with the exhibition, including eight lectures by visiting scholars and curators, an education installation with video and interactive multimedia, print gallery guide, teacher materials and teacher workshops.

Two innovative gallery demonstrations of consecration rituals were held to show visitors how Buddhist art would have been used in its original ritual setting. Nishibu Hōshō of the Seattle Kōyasan Temple conducted ritual chanting to venerate the teaching of Amitabha Buddha (Buddha of Infinite Light), and Lama Gelong Lobsang Choephel, who was born in Tibet in 1924 and visited Seattle from his monastery in India, conducted a Tibetan Buddhist ritual.

Made possible in part by support from The Foster Foundation.

## TEXTURES OF DAILY LIFE: ART FROM JAPAN

July 10, 2003–Ongoing

On display in this exhibition are selected Japanese textile items from SAM's permanent collection focusing on two themes in sequence: *ikat* in the nineteenth and twentieth centuries, and firefighting jackets from the eighteenth and nineteenth centuries.

## REFLECTIONS ON WATER: JAPANESE MODERN PRINTS AND PAINTINGS

July 10, 2003–February 15, 2004

Selected works from SAM's permanent collection and private collections were on display, illustrating how six modern artists express the beauty of waving silhouettes reflected on the surface of water.

The Blakemore Foundation Asian Art Lecture Series is made possible by the generous support of The Blakemore Foundation with additional funding provided by the museum's Asian Art Council.

## LI JIN: A FEAST

August 29, 2003–April 11, 2004

Li Jin's monumental handscroll takes visitors on a historic culinary tour of China, providing contemporary insights into the central role of food in Chinese culture.

Chinese artist Li Jin visited Seattle from Tianjin, China, to speak about his humorous monumental handscroll, *A Feast*, a fifty-nine-foot painting banquet for the eyes, which depicts the connection between food and sensuality in China past and present. In addition to speaking to SAM visitors and staff, Li Jin gave a talk to University of Washington students and faculty at the East Asia Center. The trip also gave him the opportunity to visit many local galleries, interact with the artists from the *Baja to Vancouver* exhibition and visit the homes of local collectors and Trustees.



Utagawa Toyokuni III, 1786–1864, *Dohyōiri* (Ring-Entering Ceremony) at *Kanjin-ozumo* tournament, ca. 1848, multicolor woodblock print on paper, 14 3/4 x 30 in., Donn F. Draeger Collection, T2003.249.39.1-3, photo: Paul Macapia

## LARGER THAN LIFE HEROES: PRINTS OF SUMO WRESTLING FROM THE DONN F. DRAEGER COLLECTION

February 21–August 29, 2004

Works from the late eighteenth century to the present presented various aspects of sumo as a traditional Japanese sport and entertainment. In addition to the woodblock prints from a private collection, scenes of sumo tournaments on video were shown in the gallery.

## KOREAN SENSIBILITIES: THE EVOLUTION OF FORM

April 24–October 31, 2004

Selected objects from twelfth-century metalware and ceramics to present-day screens and handicrafts were included in this exhibition.

## OUR VISION

A **SIGNIFICANT RENOVATION** will enable the Seattle Asian Art Museum to control the building climate often required to host **MAJOR INTERNATIONAL EXHIBITIONS**. The Asian art collections will reflect **GROWTH** and a greater range of art, including contemporary work.

## SAM PUBLICATIONS



### BAJA TO VANCOUVER: THE WEST COAST AND CONTEMPORARY ART

Published collectively by the Seattle Art Museum, the Museum of Contemporary Art in San Diego, Vancouver Art Gallery and the CCAC Wattis Institute for Contemporary Art in San Francisco, in conjunction with a traveling exhibition of the same name. The catalogue includes contributions by Daina Augaitis, Lisa Corrin, Douglas Coupland, Matthew Higgs, Toby Kamps, Ralph Rugoff, Matthew Stadler, Torolab, the Center for Land Use Interpretation and the Office for Soft Architecture. It received honorable mention in the American Association of Museums 2004 Museum Publications Design Competition.

This exhibition catalogue received significant support from the Jumex Collection.

### RENAISSANCE ART IN FOCUS: NERI DI BICCI AND DEVOTIONAL PAINTING IN ITALY

Published by the Seattle Art Museum in conjunction with an exhibition of the same name. Written by Elizabeth Darrow, Nicholas Dorman and Chiyo Ishikawa.

This exhibition and publication were made possible with generous support from Bank of America, The Clowes Fund and the Mary and Dean Thornton Exhibition Endowment. Additional support provided by the Samuel H. Kress Foundation and Contributors to the Annual Fund.

## CONSERVATION



left: Recently discovered signature from *Poem Scroll with Deer*; right: Section of *Poem Scroll with Deer*, Japan, early 17th century, Momoyama period (1568–1615), calligraphy by Hon'ami Kōetsu (1558–1637), painting by Tawaraya Sōtatsu (act. 1600–1640), handscroll, ink and gold and silver paint on paper, h. 13 3/8 x 363 3/4 in., Gift of Mrs. Donald E. Fredrick, 51.127; Photos: Shirono Seiji, National Research Institute for Cultural Properties, Tokyo

**SINCE THE OPENING** of the Neukom Conservation Studio in April 2003, SAM's Conservation Department has embraced many projects throughout the museum and in the community.

The permanent collection at Volunteer Park has been a particular focal point for conservation this year. SAAM houses many more works of art than can be displayed at any one time. An Institute for Library and Museum Services (IMLS) grant and a bequest from Mary Robinson, a longtime SAAM volunteer, enabled the museum to purchase new cabinets to house its Asian ceramics collection as part of a systematic program to bring storage up to world-class standards throughout the institution.

A major highlight of the year was the return of *Poem Scroll with Deer* by Hon'ami Kōetsu and Tawaraya Sōtatsu. This scroll, one of the most cherished works of art in the collection, was conserved in Nara, Japan, under the auspices of the National Research Institute for Cultural Properties, Tokyo (NRICTP).

Other works of art conserved by staff and contract conservators include works by Frank Okada, Jo Baer, Robert Ryman and William Ivey, as well as an eighteenth-

century Chinese jade tree, two animal figures from Burkina Faso, a heddle pulley from the Ivory Coast, a Yoruba *ile ori* (House of the Head) and a Ming dynasty tomb guardian figure. In addition, five hundred Indonesian textiles on loan from the Manring Collection were rehoused, and Dr. James Nason and Megon Noble of the University of Washington's Burke Museum undertook X-ray fluorescence testing for inorganic pesticide residues in some works of African art.

SAM hosted distinguished guests including Dr. Park Chi-Sun, Chief conservator of the Jung-Jae Conservation Center in Seoul, who examined *Preaching Buddha*, a Chosŏn dynasty painting scheduled for conservation in 2005, and Merv Richard, Deputy Chief of Conservation of the National Gallery of Art, who taught an art-packing and shipping workshop sponsored by the American Institute for Conservation and the Western Association for Art Conservation. Stephen Mellor, Head of Conservation at the National Museum of African Art, held the College Art Association conservation workshop at SAM.

Conservation at SAM would not be possible without the generous support of The Andrew W. Mellon Foundation with matching contributions from the Bill and Melinda Gates Foundation, William and Sally Neukom and Charles Simonyi.

# ACQUISITIONS



## AMERICAN ART

Mary Cassatt, U.S.A., 1844–1926  
*The Banjo Lesson*, ca. 1893  
 Set of three prints, representing three stages in drypoint, dryprint and aquatint with additions in monotype  
 14 1/8 x 12 1/4 in.; 15 1/4 x 10 in.; 15 7/8 x 10 1/4 in.  
 Partial and promised gift of The Ann and Tom Barwick Collection 2003.124–126

## ART OF CHINA & SOUTHEAST ASIA

*Collection of objects from the Philippines*  
 Late 19th/early 20th century, various materials, Gift of Georgia Schwartz Sales, 2003.65–99 (complete list follows):

*Box (punamhan)*  
 20th century  
 Wood  
 9 x 8 x 16.5 in.  
 2003.65

*Amulet (anting-anting)*  
 19th century  
 Silver  
 d. 16 in.  
 2003.66

*Bench*  
 Late 19th/early 20th century  
 Wood  
 16 x 9.5 x 28 in.  
 2003.67

*Bed*  
 Late 19th/early 20th century  
 Wood  
 8 x 28 x 28 in.  
 2003.68

*Spear*  
 Late 19th/early 20th century  
 Wood, iron  
 1 x 66 in.  
 2003.69

*Bench*  
 Early 20th century  
 Wood  
 18 x 10 x 71 in.  
 2003.70



*Stool*  
 Early 20th century  
 Wood  
 6 x 12 x 5 in.  
 2003.71

*Helmet (oklop)*  
 Early 19th century  
 Wood  
 4 x 7.5 x 7 in.  
 2003.72

*Tobacco container (koppit)*  
 19th century  
 Wood  
 3 x 14.5 x 12 in.  
 2003.73

*Tobacco container (koppit)*  
 19th century  
 Wood  
 7 x 8 in.  
 2003.74

*Cup for gold*  
 Early 20th century  
 Wood, rattan  
 h. 2.5 in.; d. 2.5 in.  
 2003.75

*Meat container*  
 20th century  
 Bamboo  
 4.5 x 3.5 in.  
 2003.76

*Tobacco container (koppit)*  
 20th century  
 Rattan, tar  
 4 x 5.5 x 3.5 in.  
 2003.77

*Granary door*  
 Late 19th/early 20th century  
 Pine wood  
 39.5 x 8.25 x 3.5 in.  
 2003.78

*Stool*  
 Early 20th century  
 Wood  
 3.25 x 17 x 9 in.  
 2003.79

*Stool*  
 Early 20th century  
 Wood  
 6.5 x 12 x 8 in.  
 2003.80

*Container*  
 Early 20th century  
 Rattan, bark, bamboo  
 dimensions unknown  
 2003.81

*Stool*  
 Early 20th century  
 Wood  
 5 x 9 in.  
 2003.82

*Bowl*  
 Early 20th century  
 Wood  
 3.75 x 7.5 x 5.5 in.  
 2003.83

*Bowl*  
 Early 20th century  
 Wood  
 3.5 x 10.25 x 7.5 in.  
 2003.84

*Bench*  
 Early 20th century  
 Pine, wood, bamboo  
 30 x 30 x 17 in.  
 2003.85

*Sash*  
 Early 20th century  
 Cotton, beads  
 7.75 x 104 in.  
 2003.86





*Bowl (duya)*  
19th century  
Tindalo wood  
2 x 10 in.  
2003.87

*Miniature (hagabi)*  
Early 20th century  
Wood  
2 x 9 x 1.75 in.  
2003.88

*Skirt*  
20th century  
Cotton  
40.5 x 23 in.  
2002.89

*Knife case with figure*  
Late 19th/early 20th century  
Wood, fiber  
2 x 12 1/2 in.  
2003.90

*Stool*  
Late 19th/early 20th century  
Wood  
8 x 4 x 8 in.  
2003.91

*Gong handle (gangs)*  
Late 19th/early 20th century  
Wood  
4 x 7 x 4 in.  
2003.92

*Pig bowl (dinalulu)*  
Early 20th century  
Wood  
2 1/2 x 7 x 3 in.  
2003.93

*Jar with weaving*  
Early 20th century  
Clay, wood, rattan  
6 1/2 x 6 in.  
2003.94

*Winnowing basket*  
Late 19th/early 20th century  
Wicker, fiber  
1 1/2 x 17 in.  
2003.95

*Standing figure (bulul)*  
Late 19th/early 20th century  
Wood  
22 x 6 x 6 in.  
2003.96



*Tobacco container (koppit)*  
Early 20th century  
Wood  
5 x 5 x 4 in.  
2003.97

*Medicine box*  
Early 20th century  
Wood  
13 x 28 x 6 in.  
2003.98

*Winnowing basket*  
Early 20th century  
Rattan  
1 1/2 x 24 in.  
2003.99

Zhang Chonghe, China, born 1914  
*Transcription of Wen Zhengming's poem "Sunset on the Jin and Jiao Mountains,"* 2003  
Signature: Zhang Chonghe  
Album: ink on paper  
1 x 6 3/4 x 10 in.  
Gift of Zhang Chonghe, 2003.116

Shen Yinmo, China, 1883–1971  
*Calligraphy: Poem by Tao Yuanming (372–427),* 1940–1949  
Couplet of two sheets: ink on paper  
Two sheets, each 30 5/8 x 19 in.  
Gift of Zhang Chonghe, 2003.117.1–2

Luo Pin, China, 1733–1799  
*Flowering Plum*, 18th century  
Qing dynasty (1644–1911)  
Album of eight leaves: ink and color on paper  
h. 1 x 4 x 6 7/8 in.  
Gift of Zhang Chonghe, 2003.118



*Dish*  
China, 18th century  
Qing dynasty, Yongzheng reign mark and period (1723–35)  
Porcelain with decoration in overglaze-enamels  
d. 19 3/4 in.  
Partial gift of Mrs. Ruth Trubner, in memory of Henry Trubner, and partial purchase with the Gates Acquisition Fund, 2004.22

*Guardian*  
China, 16th century  
Ming dynasty (1368–1644)  
Lacquered and gilt wood  
55 x 24 x 13 in.  
Gift of the Magill family in honor of Ruth Helen McDonald Magill, 2004.34

## ART OF JAPAN & KOREA

Kamisaka Sekka, Japan, 1866–1942  
*Taira no Tadanori: a sheet from Momoyogusa*  
 (The World of Things), 1909  
 Meiji period (1868–1912)  
 Polychrome woodblock print on paper  
 11 13/16 x 17 1/3 in.  
 Gift of Dr. Kurt A. Gitter and Alice Rae Yelen  
 in honor of Griffith and Patricia Way on the  
 museum's 70th anniversary, 2003.56

Kamisaka Sekka, Japan, 1866–1942  
*Departing Spring: a sheet from Momoyogusa*  
 (The World of Things), 1909  
 Meiji period (1868–1912)  
 Polychrome woodblock print on paper  
 11 13/16 x 17 1/3 in.  
 Gift of Dr. Kurt A. Gitter and Alice Rae Yelen  
 in honor of Griffith and Patricia Way on the  
 museum's 70th anniversary, 2003.57

*Bedding cover (futonji) with a lion-dog  
 and peony design*  
 Japan, early 20th century  
 Meiji (1868–1912) to Taishō (1912–1926) period  
 Freehand paste-resist dyeing (*tsutsugaki*) on  
 pongee weaving (*tsumugi*) silk cloth with lining  
 62 x 50 in.  
 Gift of Terry Welch in honor of Gail Joice,  
 2003.108

*Towel for baby's first bath (yuage)*  
 Japan, early 20th century  
 Meiji (1868–1912) to Taishō (1912–26) period  
 Freehand paste-resist dyeing (*tsutsugaki*)  
 on cotton cloth  
 37 x 25 in.  
 Gift of Terry Welch in honor of Gail Joice, 2003.109

*Belt (obi)*  
 Japan, early 20th century  
 Taishō period (1912–26)  
 Ink, color and embroidery on *kanoko*-woven silk  
 153 x 11 in.  
 Gift of Terry Welch in honor of Gail Joice,  
 2003.110

Azechi Umetarō, Japan, 1902–1999  
*Rescued Bird (tasukatta tori)*, after 1957  
 Polychrome woodblock print on paper  
 Sheet: 17 x 12 in.; image: 15 x 10 in.  
 Gift of Alice Bear and Thomas W. Morris,  
 2003.111



Chun Jae-dong, Korea, born 1915  
*Mask of Concubine*, late 20th century  
 Ink and color on carved gourd  
 15 x 11 x 6 in.  
 Gift of Robert E. and Sandra L. Mattielli,  
 2003.112

Roh Yu-sang, Korea, dates unknown  
*Kite*, 1982  
 Ink and color on paper, bamboo and thread  
 23 1/4 x 15 3/4 in.  
 Gift of Robert E. and Sandra L. Mattielli,  
 SC2003.1

Son Man-jin, Korea, born 1964  
*Hwa Kwang Dong Jin*, (Softening One's  
 Brilliant Light to Be Close to the Dust), 2003  
 Engraving and color on tile  
 16 x 8 x 4 in.  
 Gift of Kim Kyoo-Yun, 2003.114

Son Man-jin, Korea, born 1964  
*Hwa Kwang Dong Jin*, (Softening One's  
 Brilliant Light to Be Close to the Dust), 2003  
 Hanging scroll: ink (calligraphy and rubbing)  
 on paper  
 17 x 19 11/16 in.  
 Purchased with funds from the Asian  
 Purchase Fund, 2003.115

Yoshida Hiroshi, Japan, 1876–1950  
*Mount Rainier*, 1925  
 Taishō period (1912–26)  
 Polychrome woodblock print on paper  
 14 1/4 x 20 1/8 in.  
 Purchased with funds from the Asian Art  
 Council and the General Acquisition Fund,  
 2004.21

Tanabe Hekidō, Japan, 1864–1931  
*Autumn Landscape*, 1926  
 Taishō period (1912–26)  
 Hanging scroll: ink on paper  
 Image: 18 x 10 1/2 in.  
 Gift of Curtis and Elizabeth Stucki in  
 memory of Yasuko H. Endo, 2004.28

Kuroiwa Izumi, Japan, born 1952  
*The Rock Painting V*, 1978  
 Collagraph: ink on paper  
 22 1/4 x 18 in.  
 Gift of Curtis and Elizabeth Stucki, 2004.29

Kuroiwa Izumi, Japan, born 1952  
*The Rock Painting II*, 1978  
 Collagraph: ink on paper  
 22 x 15 in.  
 Gift of Curt and Elizabeth Stucki, SC2004.1



Kuroiwa Izumi, Japan, born 1952  
*The Rock Painting IV*, 1978  
 Collagraph: ink on paper  
 22 x 15 in.  
 Gift of Curt and Elizabeth Stucki, SC2004.2

## ART OF AFRICA & OCEANIA

*Zulu woman's hat (isicholo)*  
 South Africa, Natal Province, mid-20th century  
 Grass, bast fiber, human hair, fat, ochre  
 Overall d. 18 in.  
 Gift of Oliver and Pamela Cobb, 2003.64

*Shield (kuerr)*  
 Africa, Sudan, Dinka, 20th century  
 Wood  
 4 1/2 x 3 3/4 x 65 in.  
 Gift of Mark Groudine and Cynthia Putnam,  
 2003.100

*Mask*  
 Africa, Nigeria, Ikwerrri, 20th century  
 Wood  
 8 1/4 x 8 1/2 x 24 in.  
 Gift of Mark Groudine and Cynthia Putnam,  
 2003.101



*Bush cow headdress*

Africa, Nigeria, Mama, late 19th–early 20th century  
Wood  
13 x 6 x 21 1/2 in.  
Gift of Mark Groudine and Cynthia Putnam, 2003.102

*Head of a bird marionette*

Africa, Mali, Bamana, 20th century  
Wood and pigment  
L: 21 in.  
Gift of Mark Groudine and Cynthia Putnam, 2003.103

*Staff*

Africa, Tanzania, Kwere, 20th century  
Wood, metal  
Overall: 55 1/2 in.  
Gift of Pamela and Oliver Cobb, 2003.104

*Staff/spear*

Africa, Tanzania, Makonde, 20th century  
Wood, metal  
Overall: 53 in.  
Gift of Pamela and Oliver Cobb, 2003.105

# WE ARE ALL IN THIS TOGETHER

*Skirt and neck ornament*

Africa, Namibia, Damaraland, Himba, 2000  
Lambskin, cowrie shells, glass and metal beads, ochre deposits  
Gift of Lisa Fanning, 2003.106–107

## DECORATIVE ARTS OF EUROPE & AMERICA

*Plate*

France, Chantilly factory, ca. 1755–1760  
Soft-paste porcelain with tin glaze; *camaïeu bleu* decoration of the arms of the prince de Condé  
D. 9 in.  
Purchased with funds donated in memory of Ethel Creighton by her family and friends, including the Decorative Arts and Paintings Council, 2003.63

B. Mezo (nationality and dates unknown)

*Italian Room*, 1930  
Watercolor  
16 x 20 in.  
Gift of Richard Louis Brown, 2003.127

*La Toilette*, 1775–80

France, Sèvres factory  
Designed by L.S. Boizot (Paris, 1743–1809)  
Model by J.F.J. Leriche (Mons, 1741–1812)  
Hard-paste porcelain  
10 x 11 1/4 x 7 5/8 in.  
Decorative Arts Acquisition Fund, 2004.27

## EUROPEAN PAINTING & SCULPTURE

Vincent Sellaer, Flemish (ca. 1500–1589)

*Leda and the Swan and her Children*, ca. 1550  
Oil on wood panel  
43 x 35 in.  
Gift of Diamond Family Art Collection, 2004.31

## MODERN & CONTEMPORARY ART

Michelle Kelly, U.S.A., born 1964

*Untitled 4/98*, 1998  
Graphite on blue paper  
9 x 9 in.  
Gift of Werner H. and Sarah-Ann Kramarsky, 2003.58

Michelle Kelly, U.S.A., born 1964

*Untitled 7/98*, 1998  
Graphite on blue paper  
9 x 9 in.  
Gift of Werner H. and Sarah-Ann Kramarsky, 2003.59

Mark Mumford, U.S.A., born 1959

*We Are All in This Together*, 2002  
Vinyl lettering  
Edition of 3  
Dimensions variable  
Gift of Carlos Garcia and James Harris in honor of Kimberly Richter, 2003.60

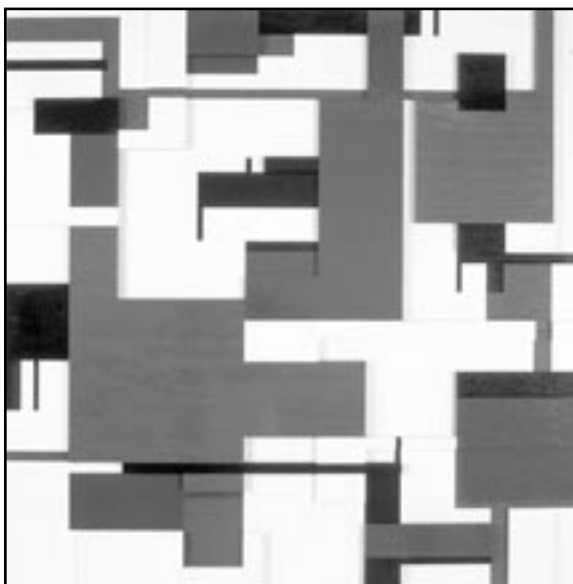
Michael Brophy, U.S.A., born 1960

*Forest Room*, 1999  
Oil on canvas  
79 x 93 in.  
Mark Tobey Estate Fund, 2003.61

Ross Palmer Beecher, U.S.A., born 1957

*Martin Luther King*, 2003  
Mixed media  
21 x 10 x 3 in.  
Mark Tobey Estate Fund, 2003.62





Li Jin, Chinese, born 1958  
*A Feast*, 2001  
 Ink on Xuan paper  
 39 3/8 x 708 5/8 in.  
 Purchased with funds from Rebecca and Alexander Stewart, John and Shari Behnke and the Modern Art Acquisition Fund, and partial gift of Meg Maggio and the CourtYard Gallery, Beijing, 2003.119

Morris Graves, U.S.A., 1910–2001  
*Marsh Orchids*, 1954–56  
 Tempera and gold paint on rice paper mounted on board  
 58 x 28 in.  
 Gift of Marshall and Helen Hatch, 2003.120

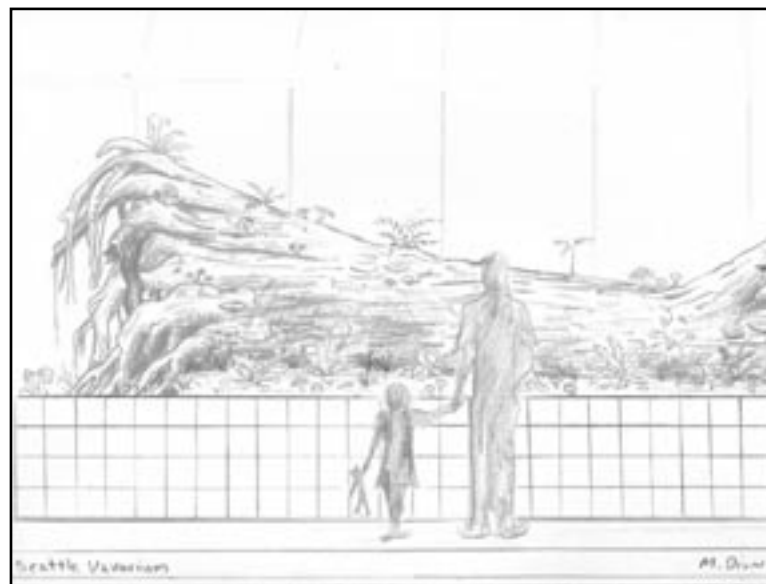
Jay Steensma, U.S.A., 1941–1994  
*Totemic Hawk*, 1994  
 Ink on paper bag  
 63 x 41 in.  
 Gift of Ree Brown, 2003.121



Jay Steensma, U.S.A., 1941–1994  
*Bird*, 1994  
 Ink on paper bag  
 61 x 41 in.  
 Gift of Ree Brown, 2003.122

Robert Yoder, U.S.A., born 1960  
*Keeper Hill*, 2003  
 Legos  
 61 x 60 x 2 in.  
 Purchased with funds from the Cowles Charitable Trust, the Northwest Purchase Fund and the Modern Art Acquisition Fund, 2003.123

Robin Winters, U.S.A., born 1950  
*Acid Rain*, 1985  
 Mixed media  
 60 x 120 in.  
 Gift of Michael Klein in memory of his parents Hedy and Emil Klein, 2003.128



Mark Dion, U.S.A., born 1961  
*Study for Vivarium*, Olympic Sculpture Park, Seattle, 2004  
 Ink on paper  
 Gift of Rebecca and Alexander Stewart, 2004.24

Lin Tianmiao, China, born 1961  
*Focus No. 37*, 2004  
 Black-and-white photograph on vinyl with embroidery  
 55 1/8 x 66 15/16 in.  
 General Acquisition Fund, 2004.25

Gavin Turk, England, born 1967  
*Godot*, 1996  
 Color print  
 60 x 40 in.  
 Gift of William and Ruth True in honor of Linda Farris, 2004.26

Doris Chase, U.S.A., born 1926  
*Selection of video works*, 1971–89  
 Videos transferred to DVD  
 Gift of the Artist, 2004.30

Hovsep T. Pushman, U.S.A., 1877–1966  
*Still Life with Oriental Objects*, 1930–50  
 Oil on canvas  
 25 1/2 x 21 in.  
 Bequest of Anne Parson Frame in memory of Lieutenant Colonel Jasper Ewing Brady, Jr., and Maude B. Parsons, 2004.32

Miwa Yanagi, Japan, born 1967  
*Yuka*, 2000  
 C-print, dibond mounted on aluminum with text panel  
 63 x 63 in.  
 Gift of Janet W. Ketcham, 2004.33

## NATIVE AMERICAN & MESOAMERICAN ART

Rick Bartow, U.S.A. (Native Yurok), born 1946  
*Teenage Daughter*, 1999  
 Pastel and graphite on handmade paper  
 60 x 46 in.  
 Gift of Elizabeth Ingraham, 2003.55

# BETTY BOWEN AWARD



The Seattle Art Museum thanks donors of additional fractional interest on works of art and gifts made in support of the collection.



## 2004 BETTY BOWEN AWARD

**BETTY BOWEN (1918-1977), A WASHINGTON NATIVE** and enthusiastic supporter of Northwest artists, was a dynamic arts enthusiast and former SAM employee. Bowen's friends established the annual Betty Bowen Memorial Award as a celebration of her life and to honor and continue her efforts to provide financial support to artists by recognizing a Northwest artist each year. The Betty Bowen Memorial Endowment has been supporting artists in the early stages of their careers in the spirit of Ms. Bowen for nearly 30 years.

Artists working in any 2D or 3D medium who live in Washington, Oregon, or Idaho are invited each year to participate in this juried award program. Seattle artist Victoria Haven was selected from among 400 applicants as the recipient of the 2004 Betty Bowen Memorial Award, which comes with an \$11,000 unrestricted award. In addition, a PONCHO Special Recognition Award in the amount of \$1,500 was given to ceramic artist Timothy Foss, also from Seattle.

Victoria Haven describes her work as hovering between two and three dimensions, yet committing to neither. Using everyday materials such as rubber bands, tape, and ink, Haven creates drawings and sculptures that explore our interaction with both natural and architectural spaces. She received a BFA in painting from the University of Washington in 1989 and an MFA from Goldsmiths College at the University of London in 1999. In addition to various national fellowships in recent years, Haven was the recipient of a PONCHO Special Recognition Award from the Betty Bowen Committee in 2000.

Timothy Foss' diverse ceramic works follow in the tradition of ancient potters and attempt to provide "an honest testimony to the 21st-century human experience." This approach manifests itself in a variety of functional shapes and forms, often elaborated with beautiful coloration and incised or painted decoration. Foss received a BA from St. Olaf College of Minnesota in 1995, and has participated in numerous juried and invitational art exhibitions and craft festivals.

The Betty Bowen Committee has eleven current members, several of whom have participated since its inception in 1977. Former award winners rotate as members of the committee and all other committee positions are permanent.

### 2004 BETTY BOWEN COMMITTEE

Michael Alhadeff—Jeffrey Bishop—Tim Bradbury—Gary Glant—Peggy Golberg—Anne Gould Hauberg—Mark Levine—Llewelyn Pritchard—Bill True—Tom Wilson—Merrill Wright—Norie Sato—Robert Yoder

Over the past few years, thanks to the leadership of the Betty Bowen Committee, a number of generous gifts have been made to the Betty Bowen Endowment to enhance and augment this important program and its annual award. We are truly grateful for the support of the following individuals.

#### \$25,000 +

Kayla Skinner

#### \$10,000–\$24,999

Peggy Golberg  
PONCHO

#### \$5,000–\$9,999

Alhadeff Co.  
Michael Alhadeff  
Gary Glant  
Anne G. Hauberg  
David Skinner

#### \$1,000–\$4,999

Jeffrey Bishop  
Tim Bradbury  
Mark Levine  
Llewelyn Pritchard

#### \$100–\$999

Miriam Pierce  
Tom Wilson  
Lolita Young

## OUR VISION

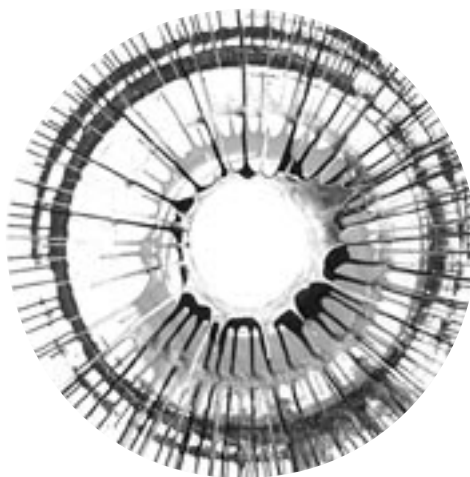
Works by international and Northwest artists, encompassing a wide range of approaches to sculpture past, present and future will be part of the **OLYMPIC SCULPTURE PARK**, a **DYNAMIC SPACE** that will change over time as **NEW WORKS** are added and as **ARTISTS** intervene in its design.

# REACHING OUT TO YOUTH AND FAMILIES

“We really love collaborating with SAM—it provides a great space for our youth to present their view of the world and a very public platform for the youth voice to be heard.”  
—Youth in Focus



A young visitor views jade pieces in the gallery. Photo: Tim Aguero



Example of spin art design created by museum visitors.



Artist Russ Leno carves an enormous pumpkin at SAM's Sunday in the Park.

**THIS YEAR'S EXHIBITIONS** allowed for great opportunities to reach out to a teen audience through a series of workshops. In the fall, teens created 'zines, rock posters and skateboard designs in conjunction with the *Baja to Vancouver* exhibition. At the end of the workshop, student work was displayed in the first floor hallway panels.

Inspired by artist and musician Christian Marclay, the winter workshop, in collaboration with Arts Corps, a nonprofit arts education program that places teaching artists in after-school programs, allowed teens to explore spoken word and hip hop, writing and recording music. The workshop ended with a Thursday After Hours performance. Students of Youth in Focus, an organization that empowers teens through photography, explored themes in the exhibition *Only Skin Deep*. Inspired by what they saw, students created a black-and-white photography display for SAM's first floor panels, which was on view for the month of May.

To encourage visitors to interact with the art on display, drop-in activities were set up on Free First Thursdays and weekends throughout much of the year in SAM's Brotman Hall. The old carnival spin art was revived during *Christian Marclay*, but with a

twist. Using a spin art machine, visitors created visual music by dripping paint on fast spinning CD's. This project was hugely popular with every age group. Finally, while exploring color, line and shape, visitors created postcards to send to family and friends on weekends during the *Van Gogh to Mondrian* exhibition.

Free Days at the Seattle Art Museum and the Seattle Asian Art Museum are made possible in part by The Boeing Company, The Cultural Development Authority of King County, The Wallace Foundation and Janet W. Ketcham Endowment. Media support provided by Classical KING FM.

## LIBRARY

**THE COMBINED COLLECTIONS** of the Dorothy Stimson Bullitt Library and the McCaw Foundation Library of Asian Art grew by a greater amount this past year than at any time in the last ten years. Because of purchases, many generous gifts and the cataloging of older uncataloged monographs, library collections grew to 25,215 titles—an increase of 1,855 over last year.

Many thanks for the generous support of the libraries from the following donors: the Decorative Arts and Paintings Council, Dorthea Shottlander, Samuel Scharff, Mrs. Alvah Merwin, Jean Hsiang, the West Seattle Art Club for the Katherine B. Baker Memorial Fund, Kevin Fitz, Grace Fitz, James and Eugenia Lloyd, Laurie Austin, Griffith and Patricia Way, Dr. Erna Mandowsky, John Hauberg and Elliott and Carol Mittler.

## OLYMPIC SCULPTURE PARK SUNDAY IN THE PARK

**SAM'S FOURTH ANNUAL** Sunday in the Park Halloween event brought more than seven hundred children, parents, grandparents and community members to the future site of the Olympic Sculpture Park. The afternoon was packed with exciting family-oriented events from pony rides and art activities to bluegrass music. Sunday in the Park is a community event hosted by the museum in collaboration with the Seattle Aquarium and the Waterfront Neighborhood Businesses' Trick or Treat on the Waterfront.

Sponsorship for Sunday in the Park 2003 was provided by Sellen Construction Co., Inc.



# TEACHING AND LEARNING

“Unbelievable, this service is truly amazing. The Teacher Resource Center is one of a kind.”

—TRC Patron



Ganesh and Family: Arts and Games of India outreach suitcase.



Educators explore teaching materials during an open house at the Teacher Resource Center



The Rental/Sales Gallery on opening night in its new space.

## SCHOOL AND TEACHER PROGRAMS

LAST YEAR THE MUSEUM served 22,677 students through our docent-led tour program and 6,684 teachers through teacher programs. The 3,340 active borrowers at the Wyckoff Teacher Resource Center (TRC) represent 359 schools, 216 school districts and 29 counties. Six satellite locations throughout Washington serve teachers who are unable to travel to Seattle.

Funded by the Leona M. Geyer Charitable Trust, the new TRC outdoor drop-box, providing easy return of borrowed materials, is an absolute success. With this added convenience, the TRC has noticed a huge increase in library items returned in a timely fashion, with an average of twenty-five resource items returned per week.

This year education staff worked hard to develop our newest outreach suitcase entitled *Ganesh and Family: Arts and Games of India*. With lots of hands-on games, multimedia activities and transparencies, this highly anticipated suitcase is sure to be a hit amongst teachers.

Other new activities included the development of two new permanent collection tours: *Getting It: Understanding Modern Art* and *The Untold Story of African and Oceanic Art*, which include activity sheets, role-playing games and creative-writing activities. A new art studio activity was developed with a local artist for our Native Arts of the Northwest Coast tour using native grasses and a traditional cordage technique. Finally, a new docent evaluation process included a docent-learning contract to encourage docents to identify strengths and challenges in their touring skills and build upon them each year.

During the 2003–2004 school year, TRC programming was sponsored by U.S. Bank and the Leona M. Geyer Charitable Trust. Ongoing support is provided by a National Endowment for the Humanities challenge grant and the generous contributions of matching donors, especially the Ann P. Wyckoff Education Endowment.

## RENTAL/SALES GALLERY

DUE TO DEMOLITION of the Museum Plaza Building, the Rental/Sales Gallery relocated in the fall of 2003. The gallery's fabulous new space, designed by Tom Kundig of Olson Sundburg Kundig Allen, allows for exhibiting an increased number of artworks in a much more accessible and attractive setting. The grand opening of the gallery was a huge success with more than four hundred people in attendance.

Even though the gallery was closed for more than a month due to the move, activities and revenue have increased in the new location and eleven exhibitions were held last year (up from eight the previous year).

The Rental/Sales Gallery's move focused public attention on the gallery, which provided an excellent opportunity to emphasize the gallery's role in cooperating with and supporting local galleries, art schools and other arts institutions. Two exhibition programs were initiated this year, which will continue for two years. The first is a series of eight exhibitions of artists affiliated with art schools and other art institutions and organizations such as Pratt Fine Arts Center, Seattle Academy of Fine Arts, Cornish College of the Arts, Seattle Print Arts and the University of Washington art department. The second is a bi-monthly exhibition focusing attention on Northwest artists affiliated with specific local galleries.

### OUR VISION

People of ALL AGES will be able to meet artists, PAINT a picture, WATCH a performance and PARTICIPATE IN ART in the galleries, at school or even on the water's edge. Interpretive material will be INTEGRATED into the galleries using video, computers and other media, with objects considered from diverse points of view ranging from artists to community members.

# WE CAN'T DO IT ALONE!

"We are thrilled to be invited and supported as a community partner."  
— Arts Corps



Children show off their artwork in the Sally B. Nordstrom Art Studio.



*Only Skin Deep.*



Participants enjoy a basket making demonstration.

## COMMUNITY PARTNER PROGRAMS

THE COMMUNITY PARTNER PROGRAM helps SAM build and sustain community support and participation by broadening and diversifying SAM's audience through long-term involvement with community groups and organizations.

This year the museum continued to build relationships and reach out to the community by partnering with local and regional organizations to present public programming. SAM initiated new partnerships with twenty-one organizations, growing our community partnership program to reach an even wider audience.

The museum reached a diverse audience with innovative programming and close collaborations. Following are just two examples of programs that took place in FY04:

—The Conciliation Project, associated with Seattle Central Community College, challenged gallery visitors by performing scenes next to the photographs in the *Only Skin Deep* exhibition. These scenes, initiated by a visitor's handclap, ranged in topics from Japanese internment to Uncle Tom's Cabin. The actors convened in the center gallery and facilitated a group discussion encouraging the audience to share feelings, express emotions, communicate thoughts and engage in a very active dialogue about race surrounded by the works of art.

—Collaborating with The Children's Museum, SAM offered an extremely successful Japanese anime film series featuring the work of Hayao Miyazaki at the downtown museum, attracting five hundred participants.

## PARTNERSHIP ORGANIZATIONS

Adefua—African American Writers Alliance—American Research Center in Egypt—Ancient Egypt Studies Association—Arts Corps—Asha for Education—Black Pass—Boys and Girls Club—C.G. Jung Society—Central District Forum for Arts and Ideas—Center on Contemporary Art—Chaya—The Children's Museum—Colors NW Magazine—Common Ground Seattle—The Conciliation Project—Consolidated Works—Experience Music Project—Gansango Dance—Gilded Lilies—Historic Seattle—Ikebana International—The Indus Entrepreneurs and Digital Partners—International Buddhist Festival—Jack & Jill Organization—Jack Straw—La Casa De Artes—Ladies Musical Club—Mexican Consulate—Nextbook—Nordstrom Latina Summit—Northwest Asian Film Festival—Nu Black Arts West Theater—Odegaard Library—On the Boards—People for Progress in India—Photographic Center Northwest—Prabha Rustagi Memorial Trust—Pratidhwani—Richard Hugo House, School Alliance Program—Seattle Academy of Fine Art—Seattle Arts and Lectures—Seattle Center Festivals—Seattle Theater Group—Sonics Black History Month—Tasveer, South Asian Independent Film—Temple Parlor—University of Washington Press—University of Washington Walter Chapin-Simpson Center for the Humanities—Urban Enterprise Center—Urban League of Metropolitan Seattle—Washington State Historical Society—Wing Luke Asian Museum—World Affairs Council—Youth in Focus

## COUNCILS

MORE THAN THIRTY-EIGHT THOUSAND Seattle Art Museum members share an interest and pride in the museum's exhibitions, special events, educational programs and reputation as the area's leading arts institution. Of these members, several hundred individuals offer further support by participating in one or more of the museum's six art councils. Membership in the African Art Council, Asian Art Council, Council of American Art, Contemporary Art Council, Decorative Arts and Paintings Council and Native Arts of the Americas and Oceania Council is open to all SAM members and brings together people with similar interests to socialize, study and support the museum in many different ways. Council activities range from educational lectures and artist talks to collectors' clinics and travel opportunities with curators.

Among the highlights of the past year were a Contemporary Art Council-sponsored multimedia performance entitled "Mysterio Sympatico" with projected images by artist Jim Woodring and music performed by a jazz trio led by guitarist Bill Frisell; a Council of American Art-sponsored lecture by noted scholar Alan Wallach discussing the Hudson River School of painting; and a spring trip to Portland organized by the Decorative Arts and Paintings Council to visit private collections and to view two special exhibitions at the Portland Art Museum: *The Faberge Menagerie* and *From Fra Angelico to Bonnard: Masterpieces from the Rau Collection*.

## VOLUNTEERS

**DURING THIS PAST YEAR**, the SAM Volunteers Association (SAMVA) Executive Committee developed a volunteer communication plan to provide accurate, consistent information during transition times and to better utilize electronic media. SAMVA also hosted three volunteer appreciation events during the year.

While our total number of volunteers remains steady at about 450, we continue to increase diversity in age and ethnicity. To respond to the needs of the museum, volunteer committees were added to support the Library and the Speakers Bureau program, and new volunteers were recruited and trained to handle the increased summer attendance. Additional training included front-line volunteers participating in three customer service workshops to prepare for upcoming exhibitions.

### SAM VOLUNTEERS ASSOCIATION EXECUTIVE COMMITTEE

Faye Lovvorn, Chair—Anne Lipner, Vice Chair—Joe Pepia, Secretary—Kathi Golden, Treasurer—Eve Alvord—Norine Anderson—Marilyn Batali—Kate Boyle—Mary Rae Bruns—Marilyn Clarke—Marilyn Eldrenkamp—Eileen Ronsheim—Sally Hirst—Brenda Humphrey—Neal Jacques—Ayesha Khan—Joan Larson—Shirley Loper—Mary Rae Mattix—Sally McDonough—Joe Pepia—Peg Settles—Myllinda Sneed

### 2004 VOLUNTEER HONOREES

DOROTHY C. MALONE AWARD, Sally Hirst

ART COUNCILS Andrea Paup, Asian Art Council—Joyce Halldorson, Contemporary Art Council—Melinda Larson, Council of American Art—Susan McCrary, Decorative Arts and Paintings Council—Gloria Lobb, Native Art of the Americas and Oceania Council  
COMMITTEES AND DEPARTMENTS Barbara Levinski, Art Studio—Jennifer Ledda, Councils Office—Anne Rutledge, Curatorial—Naoko Mori, Development/Administration—Christina Lockwood, Development/Leadership—Jane Rogers, Docents—William Abramson, Docent Video—Kate Boyle, Dorothy Stimson Bullitt Library—Melisande Noe, The Family Room—Clarice Nerseth, Ikebana International—Joyce Kawahara, Information Desk—Ruth Schmitz, Membership—Barbara Lowe, Rental/Sales Gallery—Betty Pearl, Richard Fuller Guild—Jennifer Wathen, SAMS—Alison Seymour, Southwest Guild—Marilyn Clarke, Special Events—Virginia Beaudrot, Visitor Services—Tsuneko Aoko, Volunteer Park Art Studio—Myllinda Sneed, Wyckoff Teacher Resource Center

### ART COUNCILS EXECUTIVE MEMBERS

AFRICAN ART COUNCIL Paul Toliver, President

ASIAN ART COUNCIL John Pehrson, President—Cheney Cowles, Vice President

—Lee Atherton, Treasurer—Andrea Paup—Secretary

COUNCIL OF AMERICAN ART Susan Winokur, President—Jean Koskie, Vice President

—Kevin Rowe, Treasurer—Jay Franklin, Secretary

CONTEMPORARY ART COUNCIL Robert Wade, President

—Jeffrey Simmons, Vice President/Secretary—Lynn Hughes, Treasurer

DECORATIVE ARTS AND PAINTINGS COUNCIL Elizabeth Rummage, President

—Suzanne Price, Vice President—Herbert Hall, Treasurer—Barbara Miener, Secretary

NATIVE ARTS OF THE AMERICAS AND OCEANIA COUNCIL Joanne MacDonald, President

—Marty Sands, Vice President—Gloria Lobb, Treasurer—Anna Strankman, Secretary

## EDUCATION HIGHLIGHTS

### FY04

	No. of programs	Attendance/ audience served
<i>Adult Programs</i>	796	36,159
Adult guided tours	662	8,056
Council programs	13	613
Film screenings and film series	19	19,510
First Friday lectures	8	892
Gallery talks	8	472
Guild programs	19	630
Lectures	31	4,037
Performances	15	1,305
Workshops and discussion groups	2	58
Symposia and colloquia	2	395
Tea Ceremony demonstrations	17	191
<i>Youth and Family Programs</i>	59	10,911
Art camps	7	167
Family festivals and workshops	8	3,424
Teen programs	5	238
Performances	5	835
Drop-in art activities	23	4,125
First Free Saturday art activities	11	2,122
<i>Community Partner Programs</i>	68	8,066
On-site programs	67	7,421
Day of the Dead celebration	1	645
<i>School Tours and Activities</i>	838	22,677
Guided tours with Art Studio activity	278	6,883
Guided tours without Art Studio activity	131	3,524
Self-guided tours	425	12,164
Tea Ceremony	4	106
<i>Teacher Programs</i>	32	6,684
Workshops	14	338
TRC open house	1	50
Teacher Evening	2	1,200
Outreach events	12	3,200
Teacher Tuesday	1	1,836
Education advisory meetings	2	60
TRC	2,221	591,520
Registered borrowers (3,340)		364,952
Curriculum resource units sold	47	5,001
Curriculum resources given	444	37,470
Suitcases loaned	344	36,602
TRC materials loaned	1,386	147,495
Total programs and audience reached	4,014	676,017
<i>Libraries</i>	1,855 volumes added	25,215 total volumes
<i>Rental/Sales Gallery</i>	11 exhibits	289 sales
	2,110 rentals	
<i>Volunteers</i>	487 volunteers	24,723 hours contributed



## MEET ME AT SAM!



Contributors Circles members on a visit to Spain in May, 2004.



A trombone player entertains a Thursday After Hours crowd on SAM's front steps.

## MEMBERSHIP

**WE HAVE SEEN** a great increase in membership since July, 2003, with 11,937 new members joining, bringing the museum's total membership to 38,296; the highest membership level SAM has ever enjoyed.

Premier Members, who consist of our Patron, Friend and Fellow membership groups, participate in exclusive events and programs and receive greater access to the social, cultural and educational life of SAM. In FY04, Premier Members attended special exhibition viewings and helped SAM celebrate the museum's 70th Anniversary.

The Contributors Circles membership is a unique program that combines membership with an Annual Fund contribution. This year the 398 members of the Contributors Circles program raised over \$1.7 million to support SAM's operating budget, and held events that allowed its members to delve deeper into SAM, while embracing wide and more diverse audiences. Many individuals representing a variety of communities and community partner organizations enjoyed the festivities at special exhibition opening celebrations alongside members. In addition, members met artists, debated with curators, visited private homes and collections, celebrated openings, dined with directors and traveled to Spain.

## SAM AFTER HOURS

**THIS YEAR'S** film program highlights included the twenty-sixth installment of the world's longest-running film noir series; a Katharine Hepburn tribute; Seattle premieres of new movies such as *Girl with a Pearl Earring*; an evening with animator Mike Judge of *Beavis and Butt-head* fame; family films; exhibition-related programs; and films from Ireland, Vietnam, Poland, Taiwan, Japan and Iran.

Drop by SAM any Thursday evening for live music in the main lobby. Thursday After Hours is the perfect time to gather with friends, be dazzled by new sounds from local and international musicians and sip on *taste SAM's* featured cocktail. Each Thursday has a different theme to entice visitors, including music from around the globe highlighting SAM's permanent collection; jazz presented by Earshot Jazz showcasing the best in the region; Seattle's inspiring, young, independent musicians; and singer/songwriters and local DJs.

Thursday After Hours kicked off many exciting exhibitions last year. During *Baja to*

*Vancouver*, the evening lasted until Midnight featuring the glam-rock of The Turn-Ons, a music intermission with the talented Typing Explosion, and finally, a full scale visual and sound experience with electronic groups FCS North vs. Scientific American vs. ElectricBaby. To close the contemporary exhibition, SAM offered Friday night shows featuring some of Seattle's hottest bands, such as IQU, Rocky Votalato, Slender Means and the Dusty 45's.

The *Christian Marclay* public opening was an enormous success with live bands and an exhibition overview. A record number of over 1,900 visitors packed the exhibition and lobby until Midnight. The *Marclay* exhibition was also a chance to draw Seattle's vigorous music community together during Thursday After Hours with live performances by touring groups The Fitness, Reggie Watts, Skerik's Syncopated Taint Septet, DJ battles and a turntable demonstration by acclaimed Professor of Turntablism, Stephen Webber.

# CELEBRATING ART AND LIFE

## NORDSTROM DESIGNER PREVIEW AT THE MUSEUM OF FLIGHT

Nordstrom Designer Preview 2003, chaired by Cindy Daugherty and Amy Niermeyer of the Seattle Art Museum Supporters (SAMS), surpassed all other preview events across the country with the number of attendees and dollars raised. Over 750 stylish people attended the fashion show and cocktail reception which raised over \$130,000 in support of SAM's exhibition *Baja to Vancouver*.

Corporate support for the Nordstrom Designer Preview was provided by Argyle Winery, AmeriSystems Software Services, Athena Purified Water, Cascade Drilling, Finlandia Vodka, New Belgium Brewing Company, Nordstrom, Northland Communications Corporation, Penfolds Wines, Remy Martin VS Cognac, Talking Rain Beverage Co., Inc., Woodford Reserve Bourbon, Team Photogenic and United Parking Services.

## GARDENS OF ART

This past spring, Mary and Jon Shirley generously opened up their home for the SAMS annual Gardens of Art luncheon. The event sold out in record time! Guests had the opportunity to view the Shirleys' world-renowned art collection including their outdoor sculpture garden. Thank you to the 2003 Gardens of Art chairs: SAMS members Lisa Dowling, Glyn Nordstrom and Gaylene Vaden.

Corporate sponsorship for Gardens of Art was provided by Christie's and Merrill Lynch. Additional support provided by Argyle Winery, Alex O. Baker, McCallum Print Group, Penfolds Wines and Talking Rain Beverage Co., Inc.

### SAMS BOARD

EXECUTIVE OFFICERS Gerlinde Whetzell, President

—Hope Stroble, President elect—Jennifer Wathen & Burnley Snyder, VP Fundraising—Cindy Daugherty & Amy Niermeyer, VP Programming—Janet Silver, Recording Secretary—Helene Reed, Corresponding Secretary—Rita Hayes, Treasurer—Sharon Huling, Nominating Committee Chair

COMMITTEE CHAIRS Ann Barwick, Board Liaison—Kim Bishop & Dr. Lynn Mande, Database—Glyn Nordstrom, Lisa Dowling & Gaylene Vaden, Gardens of Art Co-Chairs—Fay Hauberg Page & Deborah de Savignon, Historian—Marla Beck & Beth Lottinville, Hospitality—Gaylene Vaden, Long Range Planning—Shirley Miner, Mailing List—Kit Herrod & Cynthia Pierce, Membership—Dr. Lynn Mandel, Newsletter—Rosemary McCauley & Anastasia, Nordstrom—Colleen McCann, Parliamentarian—Barbara Bell, Publicity—Mary Lampson, Roster



Charlie and Virginia Wright laugh with a guest at this year's Board Gala.  
Photo: Team Photogenic

## THE WRIGHT PARTY

SAM's 2004 Board Gala truly was the Wright party to attend this season! Virginia and Bagley Wright graciously opened their home to host the museum's largest annual fundraiser. Chaired by Barbara Malone and Barb Wright, the event broke new ground for SAM. The 275 guests included a combination of longtime SAM supporters and new faces, plus special guest, artist Jeff Koons.

Corporate sponsorship for The Wright Party was provided by The Citigroup Private Bank, Sotheby's and Barrier Motors. Additional support provided by Argyle Winery, Penfolds Wines and Talking Rain Beverage Co., Inc.



A Masquerade Ball reveler shows off her painted mask.  
Photo: Team Photogenic

## MASQUERADE BALL

Seattle's hottest Halloween Party returned this past October when SAM joined with DIFFA (Design Industries Foundation Fighting AIDS) to create a masked evening full of surprises. The event brought three hundred guests to the museum for a night filled with food, drink, a variety of entertainment and a lot of dancing! A very special thank you to John Stevens who chaired the 2003 Masquerade Ball.

Corporate sponsorship for the Masquerade Ball was provided by Masins Furniture. Additional support provided by Barneys New York, MAC Cosmetics, New Belgium Brewing Co., Patrick Bear Salon, Penfolds Wines, The Seattle Times, *Seattle Weekly*, Seagrams, Sebastian Products, Talking Rain Beverage Co., Inc., and Team Photogenic.

## OUR VISION

More free space to **SOCIALIZE**, reflect, have fun, be inspired and **BE A PART OF ART**. Artists will create works of art specifically designed for the free public Forum in the downtown expansion. The sculpture park will **ENGAGE** visitors in its ecology and history.

# FINANCIAL REPORT

July 1, 2003–June 30, 2004

**SUPPORT FROM INDIVIDUALS** through admissions, membership, gifts, events and museum store and café sales contributed \$7.7 million or fifty-one percent of FY04 operating revenue. Corporate support, including in-kind gifts contributed \$2.0 million or thirteen percent.

Of the \$15.2 million in total operating expense, \$10.3 million or sixty-eight percent was directly program related.

Accession of art objects through purchases

generally utilize donor-restricted funds and are not listed in the statement of operating activities. Accession of art objects totaled \$307 thousand in FY2003 and \$263 thousand in FY2004.

Temporarily restricted net assets increased by \$34.9 million to \$76.4 million. Investments restricted for long-term purposes increased by \$10.0 million to \$75.5 million.

The museum's audited financial statements provide more detail and are available upon request.

## STATEMENT OF OPERATING ACTIVITY

The table below summarizes the operations for the current and prior years.

REVENUE	FY 2003	%	FY 2004	%
Admissions	\$1,744,013	11%	\$1,093,168	7%
Membership, Gifts and Events	4,804,632	33%	5,313,785	35%
Museum Store and Café	1,895,322	12%	1,320,841	9%
Corporate support	797,899	5%	772,200	5%
Foundation support	481,693	3%	912,222	6%
Government support	517,559	3%	434,302	3%
In-kind gifts	1,099,574	7%	1,182,092	8%
Investment income	3,513,513	23%	3,998,809	26%
Other	396,196	3%	195,314	1%
<b>TOTAL OPERATING REVENUE</b>	<b>\$15,250,401</b>	<b>100%</b>	<b>\$15,222,733</b>	<b>100%</b>
EXPENSE				
Education	1,289,031	9%	1,110,407	7%
Exhibition and Collection Care	2,730,995	18%	2,587,780	17%
Facility and Security	2,500,804	16%	2,535,878	17%
Marketing	1,742,676	12%	1,617,444	11%
Museum Store and Café	1,421,961	9%	1,257,446	8%
In-kind gifts	1,099,574	7%	1,182,092	8%
Administration and Depreciation	2,723,629	18%	2,702,791	18%
Development	1,740,200	11%	2,193,077	14%
<b>TOTAL OPERATING EXPENSE</b>	<b>\$15,248,870</b>	<b>100%</b>	<b>\$15,186,915</b>	<b>100%</b>
<b>NET OPERATING SURPLUS/(LOSS)</b>	<b>\$1,531</b>		<b>\$35,818</b>	

# NEW STAFF

We welcomed the following senior staff to SAM last year:



## LAUREN MELLON

SAM's new Chief Registrar, Lauren Mellon, comes to us from the National Gallery of Art in Washington, D.C., where she worked for fifteen years. Lauren was Collections Manager for the permanent collection and Exhibitions Registrar working on projects such as the National Sculpture Garden, and she had oversight for the Gallery's collections management database. She also oversaw over thirty national and international exhibitions. Lauren holds an M.A. in Museum Studies with a concentration in Collections Management from San Francisco State University.

## SUSAN ROSENBERG

New Associate Curator of Modern and Contemporary Art, Susan Rosenberg, received a doctorate in art history from New York University's Institute of Fine Arts. Susan was Assistant Curator of Modern and Contemporary Art at the Philadelphia Museum of Art, where she was also a highly visible member of Philadelphia's cultural community, supporting the city's artists and working collaboratively with a range of organizations such as the Fabric Workshop and Museum.

## HSUEH-MAN SHEN

After an international search, Hsueh-man Shen, a respected scholar of Chinese art, was appointed to the position of Foster Foundation Associate Curator of Chinese Art. Hsueh-man received a doctorate in archaeology from Oxford University. She has served as the Assistant Curator at the Chang Foundation Museum, Taiwan, and Curatorial Research Associate at the Harvard University Art Museums. Hsueh-man has fieldwork experience at archaeological sites of the Liao pagodas and tombs in northeastern China, Buddhist monasteries in central Japan, Buddhist cave-temple sites in northwest China and Buddhist sites in Pakistan.



## A YEAR IN NUMBERS

2 Extraordinary conservation projects completed – Neri di Bicci’s *Virgin and Child with Six Saints* and *Poem Scroll with Deer* by Hon’ami Kōetsu and Tawaraya Sōtatsu. 38 Photos submitted and posted during *Baja to Vancouver* in response to the “Learning to Love You More” assignment: Take a Picture of the Sun. 39 Consecutive hours open when 18,000 visitors saw *Van Gogh to Mondrian* during its final weekend. 40 Limited edition Jeff Koons *Balloon Dogs* sold at the Board Gala. 46 Community partner exhibition-related programs presented throughout the region. 60 Gallons of paint cover the Bill and Melinda Gates Special Exhibition Gallery before each new special exhibition. 95 Community presentations reached 3,500 people around the region. 100 Works of art added to the permanent collection during the past twelve months. 200–400 Pounds of lead ballast steady the base of each sculpture stand. 405 Press releases sent to local, national and international press resulting in SAM being mentioned 910 times reaching 1.4 billion people. 1,100 Blank CD’s painted during *Christian Marclay Spin Art Saturdays*. 1,800 Educators welcomed by SAM and Washington Mutual to view all SAM exhibitions free of charge during Teacher Tuesday, the first-ever full day reserved exclusively for educators. 2,700 Resources now available from the Wyckoff Teacher Resource Center, annually impacting an estimated half million students. 3,000 Light fixtures glow in the galleries at both SAM downtown and SAAM. 3,059 Plastic doll hands, 182 plastic doll eyes and 40 glass eyes installed by 2 local artists for *the untold story*. 19,562 People attended Thursday After Hours programs. 52,840 Membership cards printed for 38,296 membership households.



