



# SEATTLE ART MUSEUM

ANNUAL REPORT 2017 - 2018

JULY 1, 2017 THROUGH JUNE 30, 2018

**SAM**



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& PRESIDENT OF THE BOARD

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Cover: Installation view of *Yayoi Kusama: Infinity Mirrors* at Seattle Art Museum, 2017, photo: Natali Wiseman.  
Contents: Installation view of *Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas* at Seattle Art Museum, 2018, photo: Stephanie Fink.



Photo: Natali Wiseman.

## LETTER FROM THE DIRECTOR & CEO, CHAIRMAN & PRESIDENT OF THE BOARD

The fiscal year of 2017/2018 was an exciting one for all three locations of the Seattle Art Museum. It included astounding highlights such as the resounding success of the popular *Yayoi Kusama: Infinity Mirrors* exhibition at Seattle Art Museum, the official groundbreaking that kicked off the \$56 million restoration and enhancement of the beautiful Art Deco Asian Art Museum, and a tremendous two-day celebration in honor of the founders of the Olympic Sculpture Park, Jon and Mary Shirley, that raised nearly \$700,000 to benefit programs at the sculpture park. These important milestones were matched by financial success for the museum with blockbuster exhibitions driving membership, admissions, museum store, and café growth year over year.

In the report that follows, we highlight each of our locations and offer details about these successes and the many other exhibitions, installations,

publications, programs, acquisitions, and initiatives that helped us accomplish our mission of connecting art to life in this fiscal year.

We are proud of the hard work of all involved and wish to extend our deepest thanks to our members, donors, sponsors, volunteers, trustees, and staff whose support, generosity, and tireless work helped make these great achievements possible.

### **Kimerly Rorschach**

Illsley Ball Nordstrom Director and CEO

### **Stewart Landefeld**

Chairman, Board of Trustees

### **Winnie Stratton**

President, Board of Trustees



**SEATTLE ART MUSEUM**

Photo: Natali Wiseman.

## A YEAR OF DYNAMIC GLOBAL PROGRAMMING



In 2017-18, SAM celebrated the depth of its global artistic program through exhibitions and educational programming that resonated with visitors from near and far. The downtown museum saw strong attendance and record museum membership, which reached an all-time high of 55,991 households. From the enthusiasm surrounding *Yayoi Kusama: Infinity Mirrors* to the new scholarship introduced by *Andrew Wyeth: In Retrospective*, and the thought-provoking questions raised by *Figuring History*, this year proved to be one of SAM's most dynamic. Energetic participation, thoughtful engagement, impactful collaborations and generous support all came together to enliven the museum in brilliant, new ways.

Installation view of *Yayoi Kusama: Infinity Mirrors* at Seattle Art Museum, 2017, photo: Natali Wiseman.



## YAYOI KUSAMA: INFINITY MIRRORS IGNITES EXCITEMENT AND INSPIRATION

The year opened with *Yayoi Kusama: Infinity Mirrors*, an exhibition that prompted around-the-block lines of visitors eager to experience the artist's immersive Infinity Mirror Rooms. Kusama, who has been creating work since the 1950s, became the unlikely pop star of 2017. The exhibition welcomed visitors from nearly every state in the US, as well as from countries throughout the world. Over 16,000 people became museum members during the three months of the exhibition—a testament to the community's enthusiasm for this unique opportunity to see the life's work of a true visionary. The in-depth survey offered an opportunity for visitors to experience five of her iconic Infinity Mirror Rooms alongside more than 60 works on paper, sculptures, and large-scale paintings from the 1950s to the present, including the West Coast debut of her most recent works.

Activities across all departments supported the monumental success of *Yayoi Kusama: Infinity Mirrors*. SAM's conservators provided critical insights into the care and display of the artist's complex works. Engaging educational programs included an evening screening of Kusama's film and video works and an interactive Pom-Pom Garden Installation presented by the Gardner Center for Asian Art and Ideas. The Sunday Drop-In Studio: Infinity Reflections series also offered a special opportunity for visitors of all ages to participate in hands-on art making inspired by Kusama's processes alongside local artists, including Junko Yamamoto, Celeste Cooning, Regina Schilling, and Ellen Ziegler.

Installation view of *Yayoi Kusama: Infinity Mirrors* at Seattle Art Museum, 2017, photo: Natali Wiseman.



## ANDREW WYETH: IN RETROSPECT EXPLORES A MASTER ARTIST IN UNEXPECTED WAYS

In the fall, SAM presented the groundbreaking exhibition *Andrew Wyeth: In Retrospect*, curated by Patricia Junker, SAM's Ann M. Barwick Curator of American Art, in partnership with the Brandywine River Museum. Featuring over 100 paintings and drawings from throughout Wyeth's career, the exhibition followed the evolution of one of America's most famous painters by bringing together well-known and rarely seen works. *Andrew Wyeth: In Retrospect* was especially noteworthy for the new scholarship it brought to light, including the role that film played in inspiring Wyeth's art and other lesser-known

aspects of the seminal artist that are captured in the accompanying catalogue co-edited by Junker.

SAM's Education and Public Programs team also organized a wide-ranging slate of programming. Educators created an audio guide in partnership with the Brandywine River Museum that offered engaging insights into the exhibition and was experienced by over 18,000 visitors. Public Programming explored the cinematic influence of Andrew Wyeth's work, inviting local filmmakers to create short films inspired by the paintings during a weeklong sprint; throughout the exhibition,

SAM showcased the films created by 25 teams, which ranged from poignant to humorous. The Teen Arts Group also designed tours focused on historical representations of the female figure and the ways those histories intersect with the #MeToo movement. The exhibition resonated strongly with teachers; over 400 attended the Educator Preview—one of the highest figures ever seen for this event.

Installation views of *Andrew Wyeth: In Retrospect* at Seattle Art Museum, 2017, photos: Natali Wiseman.

## FIGURING HISTORY REDEFINES REPRESENTATION AND INSPIRES NEW COLLABORATIONS

The spring exhibition *Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas* featured three pioneering artists from successive generations who use figurative painting to critique and redefine mainstream narratives of Black representation. Curated by Catharina Manchanda, Jon & Mary Shirley Curator of Modern & Contemporary Art, the exhibition and its publication presented important works from SAM's collection, including the recently acquired *Les Demoiselles d'Alabama: Vestidas* (1985) by Colescott, alongside loans from several institutions and collections. Mickalene Thomas also created new works for the exhibition.

*Figuring History* reflected the museum's role in the community as a place where exciting and challenging questions can be asked—an aspect of the show that was at the heart of its robust educational programming. The *Figuring History* cell phone tour featured a range of voices and stories from local cultural ambassadors and was used by over 1,600 visitors. An interactive educational space called "Reflect and Respond" combined digital and analog activities to surface important questions raised by the exhibition and inspired thousands of note-card responses from visitors. The Complex Exchange program series, hosted at both the Seattle Art Museum and at the Northwest African American Museum (NAAM), featured Seattle community members from a variety of disciplines, who tackled themes that resonated with *Figuring History* and NAAM's exhibition *Everyday Black*.

A number of community partnerships and collaborations were essential to *Figuring History's* success. SAM was honored to collaborate with the Seattle People of Color Salon (SPoCS) to implement viewing hours open only to SPoCS members. This opportunity was created specifically for People of Color, by People of Color. The viewing hours took place once per month, were free for SPoCS members, and included networking, activities, and facilitated discussions with local podcasters. The exhibition's Community Opening also featured a partnership between Teen Arts Group and the NAAM Youth Curators, who co-led tours centered on African American history and identity. SAM partnered with Kids and Race to co-author a guide focused on looking at works of art and generating discussions on race and identity with young children. SAM's Education team also deepened their relationship with Exhibition Educator advisors. Donte Felder and Eve Sanford reviewed the Educator Resource Guide and also led the Educator Workshop, a collaborative method that will be used as a model for future exhibitions.

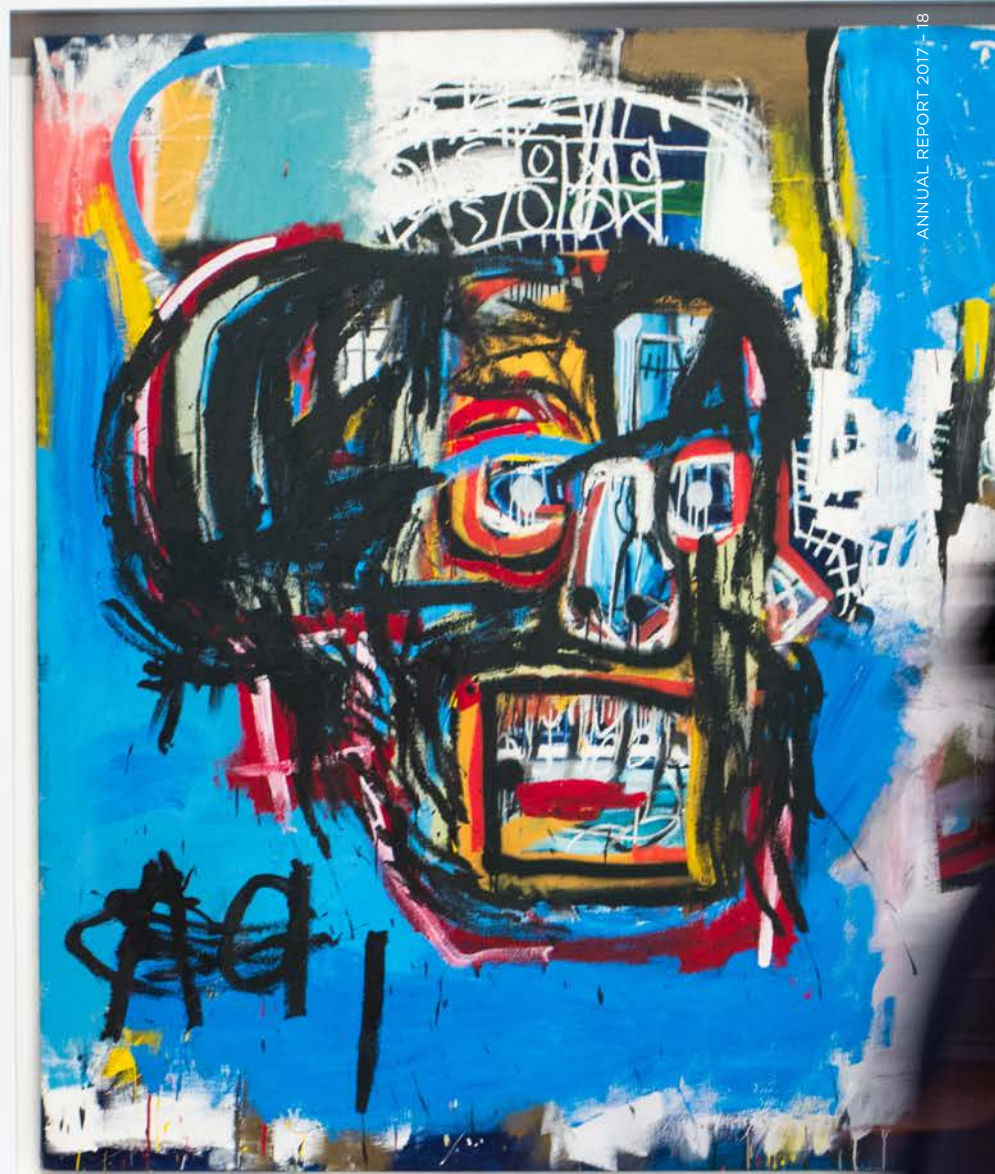
Installation views of *Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas* at Seattle Art Museum, 2018, photos: Stephanie Fink and Natali Wiseman.





## JEAN-MICHEL BASQUIAT'S UNTITLED: A RARELY SEEN MASTERPIECE COMES TO SEATTLE

In March of 2018, SAM featured the first West Coast presentation of American artist Jean-Michel Basquiat's famed work, *Untitled* (1982). The special one-painting exhibition, *Basquiat—Untitled* offered visitors a rare opportunity to see the painting, which had never been publicly exhibited since its original unveiling the year of its creation. *Untitled* marks a decisive turn toward figurative painting by Basquiat, moving from works on the walls of the city to works on canvas. The museum's educational programs included SAM Remix; Legendary Children, a night celebrating QTPOC communities; Teen Night Out; and a Family Fun Workshop, all of which undertook different approaches to exploring the painting's compelling themes and techniques.



Installation view of *Basquiat—Untitled* at Seattle Art Museum, 2018, photo: Nina Dubinsky.

## EXHIBITIONS OF CONTEMPORARY ART ADDRESS RESONANT, PROVOCATIVE SUBJECTS

SAM's programming this year also included presentations of contemporary art that interrogated current global issues and events. The 2017 Gwendolyn Knight and Jacob Lawrence Prize recipient Sondra Perry's *Eclogue for [in] HABITABILITY* was an installation that incorporated 3-D rendering and terraforming to ask, "What happens if we go to a place that we want to create as a habitable place for full life on earth, but we don't know what life looks like there?" The 2017 Betty Bowen Award recipient Jono Vaughan presented work from her ongoing series *Project 42*, using textiles and performance to address the pattern of violence against transgender people in the United States. *Everyday Poetics* introduced Seattle audiences to contemporary Latin American art from the collection of Janice Niemi and Dennis Braddock, many of which were created from mundane items such as books, dust cloths, and soda cans that were repurposed into arresting lyrical objects. *Walkabout: The Art of Dorothy Napangardi* focused on the Indigenous Australian artist and her relationship to the landscape that was her home through the lens of works lent by collectors Margaret Levi and Robert Kaplan.

Artist Sondra Perry pictured.  
Photo: Natali Wiseman.





SAM Curator of Japanese and Korean Art Xiaojin Wu, Chief Conservator Nicholas Dorman, and Kerri Schroeder, Seattle Market President for Bank of America. Photo: Natali Wiseman.

## PRESERVATION AND CARE CONTINUE BEHIND THE SCENES

Behind the scenes, SAM's conservators and libraries continue their important work with the museum's collections. The Conservation Department focused on a number of major permanent collection projects this year. They completed treatment of Massimiliano Soldani-Benzi's *Lamentation over the Dead Christ* in partnership with Florentine conservator Ludovica Nicolai and the Museo Nazionale del Bargello; they also continued work on *Shipwreck off the Coast of Alaska* by Louis-Philippe Crépin. The Edo-period Japanese screens *Scenes in and around the Capital* received crucial treatments at Studio Sogendo in California, which were supported by a generous grant from Bank of America. SAM Senior Objects Conservator Elizabeth Brown also continued preservation planning for SAM's new media works. SAM's Conservation team extended their work to the greater museum community through activities including mentoring interns, teaching on the University of Washington's Museology Graduate Program, and giving presentations for regional and national conservation organizations.

In 2017-18, the Seattle Art Museum Research Libraries—the Dorothy Stimson Bullitt Library at the Seattle Art Museum and the McCaw Foundation Library at the Seattle Asian Art Museum—focused on developing and preserving important collections. During the Asian Art Museum's renovation, the McCaw Foundation Library was partially merged into the Bullitt Library. Nearly 1,200 new titles were added this year, including exceptional artist's books created by Clarissa Sligh, Dayanita Singh, Lynn Skordal, and others. The Bullitt Library also continued work on SAM's Historic Media Collection with the support of a second 4Culture grant; historic video content was carefully digitized, preserved, and featured in screenings at the Northwest Film Forum and SAM. The Bullitt Library also launched two digital collections: *Documents Northwest: The PONCHO Series* and *Seattle Fine Arts Society and the Art Institute of Seattle Publications*.

## REMEMBERING SAM'S SUPPORTERS, PAST AND PRESENT

Sadly, this year also included the passing of some of SAM's greatest friends, supporters, and champions. These included co-founder of Costco, Jeff Brotman, who served on SAM's board for nearly 30 years, constantly pushing the museum artistically and inspiring SAM to dream big. Jane Lang Davis was active with the museum for more than 40 years before her passing this year, including over 30 years as a trustee; she was known as the "life of the party" and helped form a large, active group of community supporters for the museum. SAM will also miss Nancy Alvord, who encouraged the development of a robust membership program in the 1960s. She also created the board of trustees' Volunteer

Committee, ensuring the museum's large and crucial volunteer core had a voice at the table. This year also included the passing of Brooks Ragen, who served as both president and chairman of SAM's board of trustees and saw the museum through some of its most critical periods, including the decision to begin pursuing a sculpture park.

The generous, forward-thinking spirit of SAM's longtime leadership continued this year through exceptional support from across the museum's tremendous community. This included the Seattle Art Museum Supporters (SAMS)-a dedicated group of nearly 200 women committed to

fundraising for the museum who contributed an astonishing \$700,000. October 2017 also marked the 10th anniversary of the annual Diwali Ball-a celebration of India's festival of lights that raises funds providing essential support to SAM's South Asian programs. SAM's great milestones in 2018 would not have been possible without the support and leadership that have been integral to the museum since its earliest beginnings and which continue to this day.

Diwali Ball, 2017, photo: Robert Wade.





**SEATTLE ASIAN ART MUSEUM**

Photo: Natali Wiseman.

## THE SEATTLE ASIAN ART MUSEUM EMBARKS ON A BRIGHT FUTURE

In 2017-18, renovation and enhancement of the Asian Art Museum's beloved historic building was in full effect. The collection moved into storage, the permitting and construction processes began, and celebrations of the museum's future brought thousands to bid farewell to the existing building. Despite its closure to the public, the Asian Art Museum bustled with activity in an unwavering testament to its vitality and the exciting years ahead.

The campaign to secure the \$56 million needed for the renovation and expansion of the Asian Art Museum continued, with over \$6 million raised this year alone. Among the many generous contributions, the Seattle Art Museum Supporters (SAMS) donated \$400,000 to support the Asian Art Museum restoration and enhancement, half of which was raised in about one month.



Top: Vintage image of the Seattle Asian Art Museum and guests.  
Bottom: Robert Wade.



## AN EVENTFUL YEAR BEHIND THE SCENES

Behind the scenes, staff also undertook the many preparations needed for renovations to commence. SAM's Conservation and Museum Services teams finished moving more than 10,000 works from the collection out of the museum and into temporary storage facilities prepared earlier this year. SAM received an exceptional \$3.5 million grant from the Andrew W. Mellon Foundation to establish a conservation studio for the treatment and study of Asian paintings from the museum's collections and others throughout the western US. The grant will be matched with \$2.5M to create an endowment that support the center's activities in perpetuity. Besides *Crow* by Tabaimo, the museum acquired other major works. In Chinese art, a highlight was a rare manuscript handscroll of the *Buddhanama Sutra* from the seventh through eighth century, donated by Anna M. Bille, Fook-Tan, and Clara Ching. The Japanese collection was enriched by a group of 25 woodblock prints by the influential 19th-century artists Utamaro and Hiroshige, generously donated by Allan and Mary Kollar.

*Monk at the Moment of Enlightenment*, ca., 14th century, Chinese, wood with polychrome decorations, 41 x 30 x 22 in., Eugene Fuller Memorial Collection, 36.13.

The Conservation team pursued plans to partner with the Mellon Foundation-supported Pacific Northwestern Consortium for the Science of Cultural Heritage Conservation to examine and research paintings passing through the studio.

In anticipation of the museum's reopening, SAM conservators also commenced treatment of works from the collection, including a technical study of the *Monk at the Moment of Enlightenment*, a 14th-century Chinese wooden sculpture important to scholarship being pursued by Foster Foundation Curator of Chinese Art Ping Foong.

In June 2018, the former Ann P. Wyckoff Teacher Resource Center moved to SAM downtown and was renamed the Ann P. Wyckoff Education Resource Center to more accurately reflect its expanded offerings for both educator and family audiences. The McCaw Foundation Library also partially merged with the Dorothy Stimson Bullitt Library downtown, making its research materials and resources available to the community during the Asian Art Museum's renovations.

## OFF THE WALLS CELEBRATION BRINGS FOND FAREWELLS AND EXCITEMENT FOR THE FUTURE



Once all the art had been relocated to temporary storage, SAM celebrated the Asian Art Museum's exciting future with two days of free community programs inside the empty historic building—a series of events attended by thousands of enthusiastic visitors. The evening of Friday, September 15, offered a chance to reflect on the art and dance of India with talks by leading scholars Nalini Balbir (Université Sorbonne-Nouvelle, Paris) and Ayla Joncheere (Ghent University, Belgium). A reception featuring Bijli, an electric Indian fusion band, concluded the program.

On Saturday, September 16, Off the Walls: Community Day gave audiences of all ages a chance to experience performances and take part in art making. The Asian Art Museum was bursting at the seams with families during this wildly popular event, which featured live art installations created by artists Benji Anderson and Priscilla Umemogto, Louis Chinn and DJ miss TANGQ, Kalina Chung, Minh Nguyen, Chris Shaw, and others. Hands-on art activities, as well as performances by CHIKIRI & the School of TAIKO, Mak Fai Kung Fu Club Lion Dance Team, and Massive Monkees Studio: The Beacon filled the day. The festivities extended into the evening with Off the Walls: After Dark, a unique experience that included karaoke hosted by Pride Asia and energetic beats spun by DJ miss TANGQ.

Photo: Jen Au.



## A GRAND GROUNDBREAKING COMMEMORATES THE MUSEUM'S LEGACY AND COMMUNITY

Many essential milestones and approvals were met this year as the Asian Art Museum moved toward its formal groundbreaking. The City of Seattle Landmarks Preservation Board approved the revised renovation and expansion project, following significant planning by the building renovation project team (including LMN Architects, Walker Macy landscape architects, BNB Builders, and OAC Services.) to incorporate suggestions from the Landmarks Board, the City of Seattle, and the public. In February 2018, Seattle City Council members also unanimously approved the museum's new lease, development agreement, and a Land Use Code amendment, officially clearing the way for the construction permit needed to begin the renovations.

On March 13, 2018, the official groundbreaking ceremony celebrated the beginning of the \$56 million restoration and enhancement process. Many of the instrumental supporters behind the project attended the event, including SAM executives, City of Seattle leaders, project donors, and enthusiastic members of the community. In her remarks, SAM's director and CEO, Kimerly Rorschach, noted, "For the last 20 years, we've known the day would arrive when we needed to restore this architectural treasure that houses one of the most important Asian art collections in the country. That day has come." Building campaign co-chairs Mimi Gardner Gates, SAM's director emerita, and Gursharan Sidhu, SAM trustee, along with Michael Shiosaki, director of planning and development at Seattle Parks & Recreation, also spoke to the museum's importance and role in the community. By June 2018, renovations were fully underway. The panel ceiling over the Fuller Garden Court was removed, the demolitions needed for structural and seismic upgrades began, and additions on the building's east side forged ahead.



Photo: Natali Wiseman.



## THE GARDNER CENTER PRESENTS COMPELLING PROGRAMMING AROUND THE CITY

The Gardner Center for Asian Art and Ideas presented a robust mixture of its signature Saturday University lecture series, performances, and other talks in multiple locations across Seattle and Bellevue this year, ensuring the Asian Art Museum's programming reached a diverse range of audiences during the building's closure. The Saturday University series focused on three themes: waterscapes, belonging, and textiles. Seattle University hosted the presentations during the fall and winter months. The fall series entitled Waterscapes: Imagery and Environment in Asia series included talks on art, history, and contemporary water issues, from Chinese landscape painting to climate change in Bangladesh. Curator Tim Clark of the British Museum spoke on Japanese prints by Hokusai as the series grand finale. The winter series Boundaries of Belonging consisted of six lectures including talks on "Racism Vulgar and Polite" by Tak Fujitani, professor at the University of Toronto, and "Rohingyas: The Worlds Most Persecuted Minority" by Azeem Ibrahim, senior fellow at the Center for Global Policy in Washington, DC.

The spring's Asian Textiles Across Time and Place series held at SAM downtown was especially popular and included viewings of textiles from a private collection before each talk. The Gardner Center also arranged for three visiting textile speakers to present additional evening conversations in venues throughout the greater Seattle area, including the Bellevue Arts Museum, the Rainier Arts Center, and Bellevue City Hall. Curator Rosemary Crill from

the Victoria and Albert Museum discussed Indian textiles of Kashmir. College of the Holy Cross anthropologist Susan Rodgers conversed with a local collector on collecting practices and social business models that support textile artists, and Pratt Institute media scholar Minh-Ha Pham discussed cultural appropriation in fashion with Melanie King, faculty member of Seattle Central College's Art History department.

Among other programming offered by the Gardner Center this year, the free annual World Music Series drew record attendance for three Friday night performances at the Volunteer Park amphitheater during the summer; featured performers included Cambalache, Chikiri School of Taiko, and Clinton Fearon and the Boogie Brown Band. Writers Shashi Tharoor and Kanishk Tharoor also drew a large crowd to the Bellevue Arts Museum. Textile artist Shoji Yamamura offered participants the opportunity to learn ikat dyeing and weaving firsthand during a workshop. Korean photographer Ahn Jun also presented an engaging talk at SAM Downtown in partnership with Photographic Center Northwest. Together, the Gardner Center's rigorous year ensured that the greater Seattle community had a range of opportunities to engage with compelling programming centered on the arts of Asia.



## OLYMPIC SCULPTURE PARK

Photo: Robert Wade

## **OLYMPIC SCULPTURE PARK CELEBRATES 10 YEARS AS A SEATTLE LANDMARK**

In 2017-18, the Olympic Sculpture Park continued its year-long 10th Anniversary Celebration, highlighting the legacy of the nine-acre “museum without walls” that is free and open to all. Brought to life by the artistic and educational programs that have come to define its many roles, the sculpture park has grown into an international icon, a nexus for art and environmental education, and a community gathering space that is animated by activities all year long.



Photo: Robert Wade



## ART AT THE PARK TRANSFORMS, INTERROGATES, AND INSPIRES

This year, New York-based artist Spencer Finch attuned visitors to the shifting colors of the sky and our surroundings through his arresting *The Western Mystery*, an installation that spanned the ceiling of the PACCAR Pavilion. The artist suspended 90, gently rotating panes of colored glass to create an abstract rendering of a Seattle sunset. SAM also continued its tradition of temporary, site-specific summer projects with *Latent Home Zero* by Christopher Paul Jordan. The installation addressed the historic migration of African American people across the United States through a series of collaged slides dedicated to north, south, east, and west. Park visitors were invited to peer through a binocular telescope and observe what the artist described as “an interactive silent film.” SAM’s standout collection at the park also continued to draw strong visitation this year. The community welcomed the return of Mark di Suvero’s *Bunyon’s Chess* to the North Meadow following conservation treatment by SAM staff in collaboration with di Suvero’s studio and local artist Brian Beck.

Installation view of *Spencer Finch: The Western Mystery* at Olympic Sculpture Park, 2017, photo: Natali Wiseman.

## SUMMER AT SAM CELEBRATES MILESTONES AND A SPIRITED SEATTLE COMMUNITY

The year's summer season marked the 10th Anniversary with a two-day celebration in honor of the park's founders: Jon and Mary Shirley. These events raised nearly \$700,000 to benefit programs at the park that honor the Shirleys' vision, dedication, and support in making the sculpture park a beloved Seattle landmark.

This year's Summer at SAM programming was also inspired by the 10-year milestone, as well as Spencer Finch's and Christopher Paul Jordan's installations, and SAM's special exhibition downtown: *Yayoi Kusama: Infinity Mirrors*. Thursday evenings brought thousands of visitors to the park, beginning with a program produced in partnership with co-op performing arts and restaurant venue Black & Tan Hall. Other exciting evenings included Dog and Bike Nights, as well as the ever-popular SAM Remix at the park.

Sculptured Dance, SAM's partnership with Pacific Northwest Ballet, also saw its second and final installment at the park this summer, featuring five new, site-specific dance works created by Seattle-area choreographers and dancers. Over 3,500 people experienced these stunning outdoor performances that were inspired by the surrounding artwork and landscape.

Saturday programming continued SAM's long-standing partnership with 8 Limbs Yoga Centers, as well as the park's annual Zumba sessions. A lively Family Field Day invited visitors of all ages to a day filled with interactive activities in July.

Photo: Robert Wade.



## **SPARKING CREATIVITY AMONG THE PARK'S YOUNG LEARNERS**

This year, SAM launched a groundbreaking new partnership with Tiny Trees to open an outdoor preschool program at the park. Using the park's ecosystems and sculptures as the primary classroom, the preschool offered a nature-rich and art-focused curriculum to develop curiosity, creativity, and social and emotional skills among young learners. SAM's highly successful Drawing from Nature program for K-12 students also entered its second year, bringing over 1,000 second-grade students from the Highline School District to attend free guided tours and art workshops. Students on these tours discussed contemporary art, observed native plant life, and discovered the ways the environment inspires artists.

Photo: Robert Wade.





Photo: Robert Wade.

## ARTISTS, EVENTS, AND LIVELY PARTICIPATION ILLUMINATE THE WINTER MONTHS

Throughout the colder months, programs for all ages explored the winter season at the sculpture park. During the fourth annual SAM Lights, the glow of luminarias flooded the park on an energetic evening in December. Thousands of visitors participated in the event's activities, which included a light installation in the trees by art and technology company Sensebellum, glowing inflatables in the Gates Amphitheater designed by Seattle Design Nerds, and art-making activities for youth led by local artists Wyly Astley and Romson Regarde Bustillo. The Winter in the Park program series featured Kids Saturdays, three hands-on art programs for children and their families. SAM's Art Encounters artist residency program also continued for a second year on Friday evenings and featured an exciting collaboration by artists Tia Kramer, Eric J. Olson, and Tamin Totzke. Their resulting site-specific work, *Orbiting Together (Symphony No. 1)*, combined text messages with choreography to playfully critique the ways we interact with technology through a participatory performance.





## EXHIBITIONS, INSTALLATIONS & PUBLICATIONS

Installation view of *Project 42: Jono Vaughan: 2017 Betty Bowen Award Winner* at Seattle Art Museum, 2018, photo: Natali Wiseman.



Installation view of *Basquiat—Untitled* at Seattle Art Museum, 2018, photo: Natali Wiseman.

## SEATTLE ART MUSEUM

### Exhibitions

*Yayoi Kusama: Infinity Mirrors*  
June 30–September 10, 2017

*Andrew Wyeth: In Retrospect*  
October 19, 2017–January 15, 2018

*Everyday Poetics*  
November 18, 2017–June 17, 2018

*Sondra Perry: Eclogue for [in]HABITABILITY*  
December 8, 2017–July 8, 2018

*Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas*  
February 15–May 13, 2018

*Basquiat—Untitled*  
March 21–August 13, 2018

*Project 42: Jono Vaughan: 2017 Betty Bowen Award Winner*  
April 21–August 5, 2018

*Walkabout: The Art of Dorothy Napangardi*  
May 5, 2018–March 7, 2021

*Double Exposure: Edward S. Curtis, Marianne Nicolson, Tracy Rector, Will Wilson*  
June 14–September 9, 2018

### New Installations

*Talents and Beauties: Art of Women in Japan*  
November 4, 2017–July 15, 2018

*Extreme Nature: Two Landscape Paintings from the Age of Enlightenment*  
December 15, 2017–December 9, 2018

*Lessons from the Institute of Empathy*  
March 31, 2018–ongoing

*New Topographics*  
June 30, 2018–April 14, 2019

## OLYMPIC SCULPTURE PARK

### Installation

*Spencer Finch: The Western Mystery*  
April 1, 2017–March 3, 2019

Installation view of *Figuring History*: Robert Colescott, Kerry James Marshall, Mickalene Thomas at Seattle Art Museum, 2018, photo: Natali Wiseman.



## PUBLICATIONS

*Andrew Wyeth:  
In Retrospect*  
Patricia Junker and  
Audrey Lewis  
Published in association  
with Yale University  
Press  
2017

*Figuring History:*  
Robert Colescott,  
Kerry James Marshall,  
Mickalene Thomas  
Catharina Manchanda  
Published in association  
with Yale University  
Press  
2018

*Double Exposure:*  
Edward S. Curtis,  
Marianne Nicolson,  
Tracy Rector, Will  
Wilson  
Barbara Brotherton,  
Christy Christodoulides,  
and Lydia Sigo  
2018



## ACQUISITIONS

Image: Detail of *Shipwreck off the Coast of Alaska*, 1806, Louis-Philippe Crépin

## AFRICAN & OCEANIC ART

*Figurated Bellows*, early 20th century, Songye culture, Democratic Republic of the Congo, Gift of Oliver E. Cobb and Pamela F. Cobb.



### Sculpture

*Gbekre (Simian) Shrine Figure*  
Early 20th century  
Baule culture,  
Ivory Coast  
Wood with  
accumulated deposits  
34 × 10 × 9 in.  
Gift of Georgia  
Schwartz Sales  
2017.24

### Print

*Up in the Sky 11*  
1997  
Tracey Moffatt,  
Australian, born 1960  
Offset color lithograph  
37 3/4 × 43 in.  
Gift of the Microsoft  
Corporation  
2017.17

*Figurated Bellows*  
Early 20th century  
Songye culture,  
Democratic Republic  
of the Congo  
Wood, animal skin,  
sticks  
Height: 18 1/2 in.  
Gift of Oliver E. Cobb  
and Pamela F. Cobb in  
honor of Thomas G. B.  
Wheelock  
2017.25

## AMERICAN ART



*Sketch of a Texas Ranger*, 1896, Frederic Remington, Gift of the Estate of Bruce Leven.

### Drawings & Watercolors

*Untitled*  
1941

Abe Blashko, American,  
1920–2011  
Lithographic crayon  
on paper  
18 × 21 in.  
Gift of Seattle Art  
Museum staff in honor  
of Patricia Junker  
2018.7

*The Assistant Was Held  
Down with a Forked  
Stick while a Buck  
Bound His Tail to a  
Driver Picket*, for  
“Whistling Sandy,”  
by Roy Norton, in  
*Everybody’s Magazine*,  
August 1906  
1906  
Will Crawford, born  
Washington, DC., 1869;  
died Free Acres, New  
Jersey, 1944  
Ink on Bristol board  
16 3/8 × 20 3/4 in.  
Framed: 25 1/2 × 29 3/4  
× 2 1/4 in.  
Gift of the Estate of  
Bruce Leven  
2018.5.9

*Cocktails*  
1954

Reginald Marsh,  
American, born Paris,  
1898; died Bennington,  
Vermont, 1954  
Crayon on Crane and  
Co. parchment paper  
18 7/8 × 14 3/4 in.  
Framed: 25 5/8 × 22 ×  
1 1/8 in.  
Gift of the Estate of  
Bruce Leven  
2018.5.2

*For a Long Time He  
Stood*, a design for  
*The Way of an Indian*  
probably 1900  
Frederic Remington,  
American, born Canton,  
New York, 1861; died  
Ridgefield, Connecticut,  
1909  
Ink wash and opaque  
white on paper  
23 × 21 3/4 in.  
Framed: 32 3/4 × 31 1/2  
× 2 in.  
Gift of the Estate of  
Bruce Leven  
2018.5.4

*Sketch of a Texas  
Ranger* for “How the  
Law Got into the  
Chaparral”

1896  
Frederic Remington  
Ink on wood pulp paper  
mounted on wood pulp  
paperboard  
15 3/4 × 11 in.  
Framed: 22 1/4 × 17 ×  
1 1/2 in.  
Gift of the Estate of  
Bruce Leven  
2018.5.5

[Northwest Canoe]  
probably 1884–86 or  
1903–14

Theodore J. Richardson,  
born Readfield, Maine,  
1855; died Minneapolis,  
Minnesota, 1914  
Watercolor on paper  
5 × 9 7/8 in.  
Framed: 13 1/2 × 17 1/2  
× 1 1/4 in.  
Gift of the Estate of  
Bruce Leven  
2018.5.3

*Blanco, for Charles J.  
Steedman, Bucking the  
Sagebrush*

1903–4  
Charles Marion Russell,  
Born St. Louis, Missouri  
1864; died Great Falls,  
Montana, 1926  
Ink and opaque  
watercolor on  
illustration board  
14 × 11 in.  
Framed: 18 1/4 × 14 5/8  
× 1 3/4 in.  
Gift of the Estate of  
Bruce Leven  
2018.5.7

*The Steel Mill*

ca. 1940  
James Milton Sessions,  
born Rome, New York,  
1882; died Chicago,  
Illinois, 1962  
Watercolor on wood  
pulp illustration board  
25 1/4 × 22 in.  
Framed: 34 × 31 × 1 1/2 in.  
Gift of the Estate of  
Bruce Leven  
2018.5.11

## AMERICAN ART CONT.

### *China (Kakemono)* 1934

Mark Tobey, born Centerville, Wisconsin, 1890; died Basel, Switzerland, 1976  
Ink on paper, mounted on silk on paper as kakemono hanging scroll  
Image: 9 1/2 × 7 1/8 in.  
Overall: 31 1/2 × 12 1/2 in.  
Gift of David M. and Roberta R. Weinstein in memory of Max and Florence Weinstein  
2017.19.1

### Paintings

#### *Chief Shakes* 1914

Belmore Browne, born Staten Island, New York, 1880; died Rye, New York, 1954  
Oil on canvas  
30 × 19 in.  
Framed: 37 1/4 × 26 1/4 × 2 1/2 in.  
Gift of the Estate of Bruce Leven  
2018.5.10

#### *A Moment of Suspense* 1909

Henry Farny, born Ribeauville, Alsace, France, 1847; died Cincinnati, Ohio, 1916  
Oil on Windsor and Newton prepared wood panel  
13 5/8 × 9 3/8 in.  
Framed: 21 1/4 × 16 3/4 × 1 1/4 in.  
Gift of the Estate of Bruce Leven  
2018.5.8

#### *Singing Bird* ca. 1940

Morris Graves, born Fox Valley, Oregon, 1910; died Loleta, California, 2001  
Tempera and wax on Masonite  
Framed: 20 × 15 1/2 in.  
Gift of David M. and Roberta R. Weinstein in memory of Max and Florence Weinstein  
2017.19.2

#### *A Woman with Red Hair* 1922

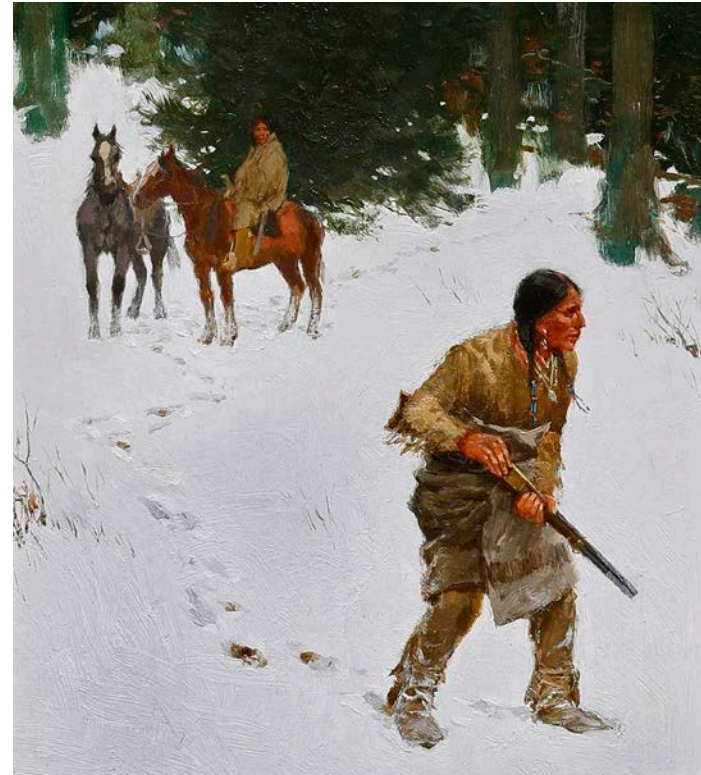
William McGregor Paxton, American, 1869-1941  
Oil on canvas  
30 × 25 in.  
Framed: 39 1/4 × 34 1/2 × 2 1/2 in.  
Gift of the Estate of Bruce Leven  
2018.5.1

#### *A Trapper*

ca. 1910-15  
Newell Convers Wyeth, born Canton, New York, 1882; died Chadds Ford, Pennsylvania, 1945  
Oil on canvas  
34 1/4 × 25 in.  
Framed: 41 1/2 × 32 1/2 × 3 in.  
Gift of the Estate of Bruce Leven  
2018.5.6

#### *Northwest Salmon Fishermen*

probably 1941  
Rudolph Franz Zallinger, born Irkutsk, Siberia, 1919; died Branford, Connecticut, 1995  
Oil and charcoal on illustration board  
14 × 16 in.  
Gift of Kristina Zallinger  
2018.6



*A Moment of Suspense*, 1909, Henry Farny, Gift of the Estate of Bruce Leven.

## ASIAN ART



*Mizusashi (water jar) with bamboo*, early 20th century, Eiraku Myozen, Gift of Mary and Cheney Cowles.

### Calligraphy

*Manuscript of the Buddhanama Sutra*  
ca. 7th–8th century  
Chinese  
Ink on paper  
10 5/8 × 19 5/16 in.  
Gift of Anna M. Bille,  
Fook-Tan, and Clara  
Ching  
2017.21

### Ceramics

*Mizusashi (water jar)  
with bamboo*  
Early 20th century  
Eiraku Myozen,  
Japanese, 1852–1927  
Porcelain with blue  
glaze  
7 7/8 × 7 1/2 × 6 in.  
Gift of Mary and  
Cheney Cowles  
2018.2

### Paintings

*Landscape: Parable of  
the Illusory City from  
the Lotus Sutra*  
1958–63  
James C. Lo Workshop,  
Chinese  
Ink and color on paper  
37 13/16 × 50 in.  
Gift of Lucy L. Lo  
2017.22.1

*Bodhisattva Holding a  
Lotus Flower*  
1958–63  
James C. Lo Workshop  
Ink and color on paper  
52 1/2 × 18 3/4 in.  
Gift of Lucy L. Lo  
2017.22.2

*Donors Group*  
1958–63  
James C. Lo Workshop  
Ink and color on paper  
18 3/4 × 144 1/2 in.  
Gift of Lucy L. Lo  
2017.22.3

*Apsara*  
1958–63  
James C. Lo Workshop  
Ink and color on paper  
35 1/4 × 45 11/16 in.  
Gift of Lucy L. Lo  
2017.22.4

*Celestial Being*  
probably 6th–7th  
century  
Kizil  
Ink and color on stucco  
Framed, 8 × 10 in.  
Gift of Mrs. Henry  
Trubner, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2017.18

### Prints

*Young Man, Young  
Woman, and a Boy  
Pass in Front of Santo  
Kyoden's Smoking Shop*  
ca. 1800  
Kitagawa Utamaro,  
Japanese, 1754–1806  
Ink and color on paper  
15 1/4 × 10 in.  
Gift of Mary and Allan  
Kollar  
2017.23.1

*The Courtesans Shizuka  
and Akashi of the  
Tamaya House (Tamaya  
uchi Shizuka, Akashi)*  
ca. 1799  
Kitagawa Utamaro  
Woodblock print: ink  
and color on paper  
24 7/8 × 5 5/8 in.  
Gift of Mary and Allan  
Kollar, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2017.23.10

*The Eloping Lovers  
Keisei Umegawa and  
Hikyakuya Chubei  
(Keisei Umegawa,  
Hikyakuya Chubei)*  
ca. 1799  
Kitagawa Utamaro  
Woodblock print: ink  
and color on paper  
25 5/16 × 5 13/16 in.  
Gift of Mary and Allan  
Kollar, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2017.23.11

*Beauty Reading a Letter  
under a Mosquito Net*  
ca. 1795–98  
Kitagawa Utamaro  
Woodblock print: ink  
and color on paper  
sheet: 15 × 10 in.  
Gift of Mary and Allan  
Kollar, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2017.23.9



## ASIAN ART CONT.

*Bamboo Blind (Sudare)*, from the series *Eight Views of Tea Stalls in Celebrated Places (Meisho koshikake hakkei)*  
ca. 1795-96  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 15 3/8 × 10 1/4 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.8

*Picture of the Middle Class (Chubon no zu)*, from the series *Three Ranks of Young Women according to Their Fashions (Fuzoku sandan musume)*  
ca. 1795  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 15 3/8 × 10 1/2 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.5

*Courtesan Seated Smoking with an Adolescent Client*  
1799  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 10 × 15 1/8 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.12

*Hands inside the Sleeves (Futokorode)* from the series *Eight Views of Tea Stalls in Celebrated Places (Meisho koshikake hakkei)*  
ca. 1795-96  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 15 × 9 1/2 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.6

*Tagasode of the Tamaya (Tamaya Tagasode)*, from the series *Courtesans as the Seven Komachi (Yukun Nana Komachi)*  
ca. 1800-1802  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 15 1/2 × 10 1/2 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.13

*Shizuka of the Tamaya (Tamaya uchi Shizuka)*, from the series *Array of Supreme Beauties of the Present Day (Toji zensei bijin-zoroe)*  
ca. 1794  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 15 × 9 3/4 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.4

*Okita of the Naniwaya studying her face in a hand mirror*  
ca. 1795-96  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 14 1/2 × 9 1/2 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.7

*Act Six (Rokudanme)*, from the series *Treasury of the Forty-seven Loyal Retainers (Chushingura)*  
ca. 1801-2  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 15 × 10 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.15

*Bamboo Blind (Sudare)*, from the series *Eight Views of Tea Stalls in Celebrated Places (Meisho koshikake hakkei)*, ca. 1795-96, Kitagawa Utamaro, Gift of Mary and Allan Kollar.



**ASIAN ART  
CONT.**



*Kinryuzan Temple, Asakusa (Asakusa, Kinryuzan)*, from the series *One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei)*, 1856, Utagawa Hiroshige. Gift of Mary and Allan Kollar.

*Act Four (Yodanme)*, from the series *Treasury of the Forty-seven Loyal Retainers (Chushingura)* ca. 1801-2  
Kitagawa Utamaro  
Woodblock print: ink and color on paper  
sheet: 15 1/4 x 10 1/2 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.14

*Lingering Snow on Mount Hira (Hira no bosetsu)* from the series *Eight Views of Omi (Omi hakkei no uchi)* ca. 1834-35  
Utagawa Hiroshige, Japanese, 1797-1858  
Ink and color on paper  
10 1/4 x 15 in.  
Gift of Mary and Allan Kollar  
2017.23.2

*Ichigaya Hachiman Shrine (Ichigaya Hachiman)* from the series *One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei)* 1858  
Utagawa Hiroshige  
Ink and color on paper  
14 1/4 x 9 7/8 in.  
Gift of Mary and Allan Kollar  
2017.23.3

*Plum Garden at Kameido (Kameido Ume yashiki)* from the series *One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei)* 1857  
Utagawa Hiroshige  
Woodblock print: ink and color on paper  
sheet: 14 1/8 x 9 5/8 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.22

*Sudden Rain, Shono (Shono haku-u)* from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)* ca. 1832-34  
Utagawa Hiroshige  
Woodblock print: ink and color on paper  
sheet: 14 3/4 x 9 5/8 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.18

*Awa Province, Naruto Whirlpools (Awa, Naruto no fuha)* from the series *Famous Views of the Sixty-odd Provinces (Rokujuyoshu meisho zue)* 1855  
Utagawa Hiroshige  
Woodblock print: ink and color on paper  
Framed: 14 1/8 x 9 1/4 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.20

*Kinryuzan Temple, Asakusa (Asakusa, Kinryuzan)* from the series *One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei)* 1856  
Utagawa Hiroshige  
Woodblock print: ink and color on paper  
Framed: 14 1/8 x 9 1/4 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.24

*Fujikawa (Fujikawa)* from the series *Pictures of Famous Places on the Fifty-three Stations (Gojusan-tsugi meisho zue)* 1855  
Utagawa Hiroshige  
Woodblock print: ink and color on paper  
sheet: 13 7/8 x 9 1/2 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.21

## ASIAN ART CONT.

*Drum Bridge and Setting Sun Hill, Meguro (Meguro, Taikobashi, Yuhi ga oka)* from the series *One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei)*  
1857  
Utagawa Hiroshige  
Woodblock print: ink and color on paper sheet: 14 × 9 1/4 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.25

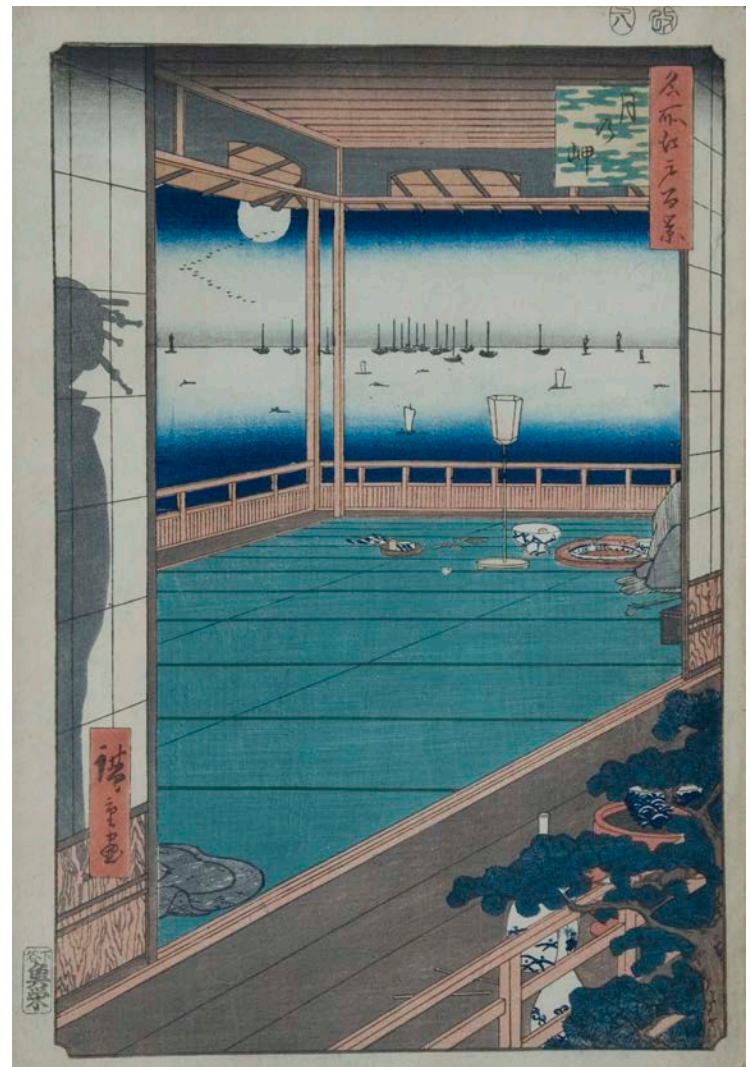
*Mie River, Yokkaichi (Yokkaichi, Miegawa)* from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*  
ca. 1832–34  
Utagawa Hiroshige  
Woodblock print: ink and color on paper sheet: 9 1/2 × 14 3/4 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.17

*Night Snow, Kambara (Kambara, yoru no yuki)* from the series *Fifty-three Stations of the Tokaido (Tokaido gojusan-tsugi no uchi)*  
ca. 1832–34  
Utagawa Hiroshige  
Woodblock print: ink and color on paper sheet: 9 3/4 × 14 1/2 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.16

*Moon Cape (Tsuki no misaki)* from the series *One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei)*  
1857  
Utagawa Hiroshige  
Woodblock print: ink and color on paper sheet: 14 1/8 × 9 3/4 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.23

*Pilgrimage to the Cave Shrine of Benzaiten on Enoshima in Sagami Province (Soshu Enoshima Benzaiten kaicho mode hongu iwaya no zu)*  
ca. 1850  
Utagawa Hiroshige  
Woodblock print: ink and color on paper sheet: 15 × 10 in.  
Gift of Mary and Allan Kollar, in honor of the 75th Anniversary of the Seattle Art Museum  
2017.23.19

*Moon Cape (Tsuki no misaki)* from the series *One Hundred Views of Famous Places in Edo (Meisho Edo hyakkei)*, 1857, Utagawa Hiroshige. Gift of Mary and Allan Kollar.



## EUROPEAN PAINTING, SCULPTURE & PRINTS



*Shipwreck off the Coast of Alaska*, 1806, Louis-Philippe Crépin.

### Paintings

*Shipwreck off the Coast of Alaska*

1806

Louis-Philippe Crépin,  
French, 1772–1851

Oil on canvas

40 15/16 × 58 11/16 in.

European Art

Acquisition Fund; Bill  
and Melinda Gates

Foundation Art

Acquisition Fund; by

exchange Mrs. Lew

V. Day in memory of

her husband; Arthur F.

Ederer; H. Neil Meitzler;

Col. Philip L. Thurber

Memorial; Mrs. Donald E.

Frederick; Mr. Arrigo M.

Young and Mrs. Young

in memory of their son,

Lieut. (j.g.) Lawrence H.

Young; Phillips Morrison

Memorial; Mrs. Oswald

Brown, in memory of

her parents Simeon

and Fannie B. Leland;

Miss Grace G. Denny in

memory of her sister

Miss Coral M. Denny;

Friends of Frank Molitor

in his memory; funds

contributed in memory

of Henry H. Judson;

bequest of Charles

M. Clark; Mrs. John C.

Atwood, Jr.; Norman

and Amelia Davis

Collection; Norman

Davis Collection; Mrs.

Cebert Baillargeon, in

memory of her husband

2017.15

### Prints

Plate 10 from *La Tauromaquia: Charles V Spearing a Bull in the Ring at Valladolid*

1816, printed 1876

Francisco José Goya  
y Lucientes, Spanish,  
1746–1828

Etching and aquatint on  
laid paper

12 13/16 × 19 5/16 in.

Gift of Jean Kubota

Cassill and H. C. Cassill

2017.20.1

Plate 24 from *La Tauromaquia: The Same Ceballos Mounted on Another Bull Breaks Short Spears in the Ring at Madrid*

1816, printed 1876

Francisco José Goya y  
Lucientes

Etching and aquatint on  
paper

13 × 19 3/8 in.

Gift of Jean Kubota

Cassill and H. C. Cassill

2017.20.2

## MODERN & CONTEMPORARY ART



*3 Panel Glyph #2*, 2012-14, Denzil Hurley, Modern Art Acquisition Fund.

### Drawings and Watercolors

*The Bag Lady*  
1986  
Elizabeth Layton,  
American, 1909-1993  
Pencil and crayon on  
paper  
30 × 22 in.  
Gift of the Lawrence  
Art Center  
2017.28

*I Am Your Man*  
2007  
Alyssa Pheobus  
Mumtaz, American,  
born 1982  
Graphite on paper  
84 × 45 in.  
Gift of Shari and John  
Behnke  
2018.1

*Study for Prophet*  
ca. 1955  
Jack Tworokov,  
American, 1900-1982  
Charcoal and graphite  
on paper  
10 1/4 × 9 in.  
Gift of Jason Andrew  
and Norman Jabaut  
2017.31

### Furnishings and Equipment

*Untitled Commission*  
2013  
Roy McMakin,  
American, born 1956  
Painted Eastern Maple  
and mirror  
36 × 22 × 19 in.  
Gift of Anthony and  
Celeste Meier  
2017.30.1

*Untitled Commission*  
2013  
Roy McMakin  
Painted Eastern Maple  
and mirror  
36 × 22 × 19 in.  
Gift of Anthony and  
Celeste Meier  
2017.30.2

### Installation

*Small Fires*  
2012  
Tonico Lemos Auad,  
Brazilian, born 1968  
Scratched tin cans in  
85 parts  
Variable dimensions  
Gift of Janice Niemi  
and Dennis Braddock  
2017.27

### Paintings

*The Couple*  
1990  
Robert Beauchamp,  
American, 1923-1995  
Oil on canvas  
60 × 70 in.  
Gift of Jon Shirley  
2017.29

*Nude with Seated  
Woman*  
1934  
Louis Bunce, American,  
1907-1983  
Oil on canvas  
20 × 17 in.  
Gift of Lucy and Herb  
Pruzan, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2018.4.2

*3 Panel Glyph #2*  
2012-14  
Denzil Hurley,  
American, born 1949  
Oil on canvas on panel  
and sticks  
60 × 56 in.  
Modern Art Acquisition  
Fund  
2017.34

### Prints

*WHEN I GET OUT I AM  
GOING TO GET A DOG*  
2016  
Cheryl Pope, American,  
born 1980  
Embossed text on  
paper  
11 × 9 in.  
Gift of Josef Vascovitz  
and Lisa Goodman  
2017.26.1

*I REMEMBER WHEN  
I ASKED YOU WHAT  
WAS FOREVER*  
2016  
Cheryl Pope  
Embossed text on  
paper  
11 × 9 in.  
Gift of Josef Vascovitz  
and Lisa Goodman  
2017.26.2

*WHEN I GET OUT I'M  
GOING TO START BY  
BEATING SOMEONE UP*  
2016  
Cheryl Pope  
Embossed text on  
paper  
11 × 9 in.  
Gift of Josef Vascovitz  
and Lisa Goodman  
2017.26.3

## MODERN & CONTEMPORARY ART CONT.

*WHEN I GET OUT*  
2016

Cheryl Pope  
Embossed text on  
paper  
11 × 9 in.  
Gift of Josef Vasco-  
vitz  
and Lisa Goodman  
2017.26.4

*WHEN THE ROOM CAN  
HOLD SILENCE WHY  
CAN'T IT HOLD MY  
SCREAM*

2016  
Cheryl Pope  
Embossed text on  
paper  
11 × 9 in.  
Gift of Josef Vasco-  
vitz  
and Lisa Goodman  
2017.26.5

### Sculpture

*Beltane Bull and Yellow  
Horse*

1985  
Rudy Autio, American,  
1926-2007  
Porcelain  
28 × 18 × 16 in.  
Gift of Lucy and Herb  
Pruzan, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2018.4.1

*Torso (second version)*  
1986

Mark Calderon,  
American, born 1955  
Cheesecloth, tar paper,  
sisal, wood, nails  
49 × 32 × 5 in.  
Gift of Lucy and Herb  
Pruzan, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2018.4.3

*Eroded Landscape*  
1998

Tony Cragg, British,  
born 1949  
Glass  
43 × 43 × 43 in.  
Gift of the Virginia  
and Bagley Wright  
Collection, in honor of  
the 75th Anniversary of  
the Seattle Art Museum  
2017.32

*Chinoiserie #3*  
1986

Claudia Fitch,  
American, born 1952  
Ceramic  
Each: 19 × 14 × 14 in.  
Gift of Lucy and Herb  
Pruzan, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2018.4.4

*Sleeper I*  
1999

Akio Takamori,  
Japanese (active in the  
United States),  
1950-2017  
Ceramic  
5 × 26 × 9 in.  
Gift of Lucy and Herb  
Pruzan, in honor of the  
75th Anniversary of the  
Seattle Art Museum  
2018.4.5



*Beltane Bull and Yellow Horse*, 1985, Rudy Autio, Gift of Lucy and Herb Pruzan.

## MESOAMERICAN ART

*Relief panels (door reveals), ca. AD 550-950, Maya culture, Northern Lowlands, Campeche, Mexico. Gift in honor of Assen Nicolov.*



### Basketry

*Coiled basket*  
ca. AD 700-1000  
Tiwanaku culture,  
Middle Horizon, Bolivia  
Plant fiber and dyes  
4 × 7 1/4 in. diameter  
Gift in honor of Assen  
Nicolov  
2018.3.17

### Ceramics

*Ai-Apec stirrup spout  
vessel*  
ca. AD 200-500  
Mochica  
Blackware ceramic  
10 × 8 1/2 × 8 in.  
Gift in honor of Assen  
Nicolov  
2018.3.2

*Flaring bowl (Florero)*  
ca. AD 450-550  
Mochica  
Ceramic  
9 1/2 × 17 1/8 in. diam.  
Gift in honor of Assen  
Nicolov  
2018.3.3

*Stirrup spout vessel  
in form of a fish*  
AD 250-500  
Moche  
Peruvian  
Ceramic  
9 1/4 × 9 × 4 1/4 in.  
Gift of Assen and  
Christine Nicolov  
in honor of Mimi  
Gardner Gates  
2017.33.1

### Jewelry and Personal Accessories

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Obsidian  
1 × 1 3/4 × 3/4 in.  
Gift in honor of Assen  
Nicolov  
2018.3.4

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Gold  
1 1/2 × 1 × 1 1/8 in.  
Gift in honor of Assen  
Nicolov  
2018.3.5

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Obsidian  
3/4 × 1 3/16 × 5/8 in.  
Gift in honor of Assen  
Nicolov  
2018.3.6

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Gold and obsidian  
3/4 × 1 1/8 × 1/2 in.  
Gift in honor of Assen  
Nicolov  
2018.3.7

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Gold and obsidian  
9/16 × 1 7/8 × 1/2 in.  
Gift in honor of Assen  
Nicolov  
2018.3.8

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Obsidian  
1/2 × 1 × 1/2 in.  
Gift in honor of Assen  
Nicolov  
2018.3.9

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Obsidian and shell  
5/8 × 1 1/8 × 5/8 in.  
Gift in honor of Assen  
Nicolov  
2018.3.10

## MESOAMERICAN ART CONT.

### Jewelry and Personal Accessories (cont.)

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Gold and obsidian  
1/2 × 7/8 × 5/8 in.  
Gift in honor of Assen  
Nicolov  
2018.3.11

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Gold and obsidian  
1/2 × 1 × 5/8 in.  
Gift in honor of Assen  
Nicolov  
2018.3.12

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Obsidian  
5/8 × 1 1/8 × 3/4 in.  
Gift in honor of Assen  
Nicolov  
2018.3.13

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Gold and obsidian  
5/8 × 1 1/8 × 1/2 in.  
Gift in honor of Assen  
Nicolov  
2018.3.14

*Labret*  
ca. AD 900-1500  
Mixtec  
Aztec  
Obsidian  
1/2 × 7/8 × 5/8 in.  
Gift in honor of Assen  
Nicolov  
2018.3.15

### Sculpture

*Ritual performer  
wearing buccal mask*  
ca. AD 600-750  
Veracruz  
Ceramic  
Height: 27 1/2 in.  
Gift of Christine and  
Assen Nicolov, in honor  
of the 75th Anniversary  
of the Seattle Art  
Museum  
2017.33.2

### Stone and Mineral

*Seated figure*  
ca. AD 1200-1500  
Aztec  
Sandstone  
35 × 19 1/2 × 16 in.  
Gift in honor of Assen  
Nicolov  
2018.3.16

*Relief panels (door  
reveals)*  
ca. AD 550-950  
Maya culture, Northern  
Lowlands, Campeche,  
Mexico  
Limestone  
45 × 45 in. (both panels  
together)  
Left panel: 45 × 22 ×  
3 in.  
Right panel: 45 × 23 ×  
3 in.  
Gift in honor of Assen  
Nicolov  
2018.3.1





ANNUAL REPORT 2017 - 18

## FINANCIAL & ATTENDANCE REPORT

Installation view of *Figuring History*, Robert Colescott, Kerry James Marshall, Mickalene Thomas at Seattle Art Museum, 2018 photo: Jen Au.

Installation view of Yayoi Kusama: *Infinity Mirrors* at Seattle Art Museum, 2017, photo:Natali Wiseman.

## FINANCIAL YEAR IN REVIEW

Blockbuster exhibitions drove membership, admissions, museum store and café revenue growth year over year with accompanying increases in admissions, membership, museum store and café expenses to support our visitors.

Funding to support SAM comes from several sources. Earned revenue through admissions, museum store, and café sales totaled 28% of fiscal year 2018 operating revenue. Membership and fundraising event revenue provided 28% with the balance of contributed revenue providing 28% total. SAM's endowment contributed 16%. On the expense side, of the \$26.3 million in total operating expenses, \$18.2 million, or 69%, was program related. Within program-related expenses, investment in education increased 5% year over year. Accessions of art objects through purchases generally utilize donor-restricted funds and are not listed on SAM's statement of operating activities.

As of June 30, 2018, SAM's total net assets have grown to \$327.7 million. Temporarily restricted net assets and permanently restricted net assets, including endowment and funds held in outside trusts, were \$138.0 million and \$156.3 million, respectively.

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



REVENUE	FISCAL YEAR		FISCAL YEAR	
	2018 (\$)	%	2017 (\$)	%
Admissions	4,315,600	16	3,173,676	12
Museum Store & Café	3,424,438	12	2,995,097	11
Membership & Events	7,711,353	28	7,030,596	26
Corporate Grants	914,355	3	1,001,192	4
Foundation Grants	569,499	2	720,613	3
Government Grants	373,537	1	515,612	2
Individual Gifts	2,264,346	8	1,142,654	4
Net Assets Released from Restrictions	3,772,294	14	5,866,748	22
Endowment Payout	4,483,024	16	4,417,619	16
<b>TOTAL OPERATING REVENUE</b>	<b>27,828,446</b>	<b>100</b>	<b>26,863,808</b>	<b>100</b>

EXPENSE	FISCAL YEAR		FISCAL YEAR	
	2018 (\$)	%	2017 (\$)	%
Education	1,641,843	6	1,559,312	6
Exhibition & Collection Care	5,948,747	23	6,964,694	26
Facilities	6,192,725	24	6,127,608	23
Marketing & Admissions	2,218,186	8	1,927,506	7
Museum Store & Café	2,191,525	8	2,017,897	8
Development & Membership	2,759,055	10	2,959,975	11
Administration	4,770,584	18	4,610,646	17
Depreciation	623,846	2	549,750	2
<b>TOTAL OPERATING EXPENSE</b>	<b>26,346,511</b>	<b>100</b>	<b>26,717,388</b>	<b>100</b>
<b>NET OPERATING SURPLUS</b>	<b>1,481,935</b>		<b>146,420</b>	

## ATTENDANCE

### SEATTLE ART MUSEUM

#

Public Hour Attendance	475,300
.....	.....
SAM Events & Venue Experiences	21,928
.....	.....
Public Programs	28,874
.....	.....
School Tours	11,542
.....	.....
Groups	4,075
.....	.....

### TOTAL VISITORS

537,719

### OLYMPIC SCULPTURE PARK

#

Public Hour Estimate	423,270
.....	.....
SAM Events & Venue Experiences	10,439
.....	.....
Public Programs	10,603
.....	.....
School Tours	1,431
.....	.....
Groups	253
.....	.....

### TOTAL VISITORS

445,996

### TOTAL VISITORS

983,715



Installation view of *Andrew Wyeth: In Retrospect*, 2017, photo: Natali Wiseman.

**EDUCATION & PUBLIC PROGRAMS**



*Double Exposure Indigenous Peoples Opening, 2018, photo: Beau Garreau.*

**TEEN PROGRAMS****ATTENDANCE**

Teen Arts Group (TAG)	460
Art Lab Teen Workshops	155
Design Your Neighborhood	348
Teen Night Out	1,025
<b>TOTAL</b>	<b>1,988</b>

**FAMILY PROGRAMS****ATTENDANCE**

Family Workshops	394
Kid Saturdays	250
Family Festivals	4,850
Neighborhood House	155
Outreach Programs	1,080
Tiny Trees	3,645
Lights	5,000
SAM Camp	118
<b>TOTAL</b>	<b>15,492</b>

**INTERPRETIVE TECHNOLOGY****ATTENDANCE**

Audio Tour	26,268
Interactive Studio	4,264
<b>TOTAL</b>	<b>30,532</b>

**PUBLIC PROGRAMS****ATTENDANCE**

Summer at SAM	14,115
Winter Weekends	135
SAM Creates	1,404
SAM Talks	2,117
SAM Films	7,564
SAM Tours	1,379
Remix	7,750
SAM Performs	2,050
<b>TOTAL</b>	<b>35,619</b>

**SCHOOL & EDUCATOR PROGRAMS**

**ATTENDANCE**

School Tours	13,705
Educator Resource Center	11,837
School Partnerships	3,798
Educator Programs	3,210
<b>TOTAL</b>	<b>32,550</b>

**COMMUNITY PROGRAMS**

**ATTENDANCE**

Community Passes	4,000
Tabling	665
Off the Walls: Community Day and After Dark	2,100
Exhibition Community Openings	2,100
Community Partner Events	3,100
Community Engagement Talks	460
<b>TOTAL</b>	<b>12,425</b>



Día de los Muertos, October 27, 2017, photo: Robert Wade.

**TOTAL ATTENDANCE/PEOPLE SERVED**

**130,852**

## COMMUNITY PARTNERS

SAM collaborates with community partners on programs such as SAM Remix, Summer at SAM, Teen Night Out, Family Festival, Free First Saturday, and other events.

Our partners include:



SAM Remix, March 30, 2018, photo: Jen Au.

ACES  
 AIA Seattle  
 Ambassador Stories  
 Amplified Teen Voices  
 Amplifier  
 ARCADE  
 Art with Heart  
 CD Forum  
 Centerstone  
 City of Seattle Parks & Recreation  
 Colescott Rubin and Friends  
 Color is Everything  
 Early Masters  
 Earshot Jazz  
 East West Chanoyu Center  
 Families of Color Seattle  
 Forterra  
 Foundry 10  
 Friends of the Waterfront Seattle  
 Fulgencio Lazo, Erin Fanning, and their team of community collaborators  
 Gage Academy of Art  
 HATCH  
 Hella Black Hella Seattle  
 Henry Art Collective  
 Highline Public Schools  
 Hugo House  
 Infinite Milam  
 Jacob Lawrence Gallery  
 Jetty  
 Junior Asha  
 KEXP  
 Kids & Race  
 Kimisha Turner  
 Ladies Musical Club  
 Launch  
 Longhouse Media  
 MOHAI's Youth Advisors  
 Montlake Elementary School  
 Naramore  
 Northwest African American Museum  
 Northwest African American Museum Youth Curators  
 One Vibe Africa  
 Pacific Northwest Ballet—The Pointe  
 Path with Art  
 Powerful Voices  
 Pratt Fine Arts Center  
 Pride ASIA  
 Queens Project  
 Rain City Rock Camp for Girls  
 Seattle Parks and Recreation  
 Seattle People of Color Salon  
 Seattle Public Library  
 Seattle Public Schools  
 Seattle Urban League Young Professionals  
 STG Presents  
 Tasveer  
 Teen Arts Group  
 Teen Link  
 TeenTix  
 The Dr. Julian Priester Quartet  
 The World is Fun  
 Tiny Trees Preschool  
 Totem Star  
 University of Washington Office of Minority Affairs and Diversity  
 Urban Artworks  
 UW Bothell  
 Vera Project  
 Virginia Mason Hospital  
 Voices Rising  
 Washington State HS Photography  
 WITS  
 Yesler Terrace Arts Groups  
 Young Professionals International Network  
 Youth Care  
 Youth in Focus  
 Youth Speaks





7 GALLERIES  
 ↙ SAW SHOP  
 ← INFORMATION  
 ← COAT CHECK  
 → TICKETING DESK  
 ↘ TASTE CAFÉ  
 → RESTROOMS  
  
 MUSEUM GALLERIES  
 ↘ ELEVATORS  
 → TICKETING

**BOARD OF TRUSTEES, STAFF, & VOLUNTEERS**

Photo: Natali Wiseman.

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Jon Shirley, Vice President  
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Steve Kutz, Treasurer  
John Frank, Past Chairman  
Maggie Walker, Past President

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Bruce Blume  
Susan Brotman  
Cliff Burrows  
Alex Ceballos  
Michael Corliss  
Dino De Vita  
Barney Ebsworth  
Sheila Edwards Lange  
John Frank  
Aya Hamilton  
Susan Hutchison  
Johnpaul Jones  
Robert Kaplan  
Janet Ketcham  
Sylvia Ketcham  
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Najma Lalji  
Stewart Landefeld  
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Faye Sarkowsky  
Stan Savage  
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Ina Tateuchi  
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Douglas True  
Vijay Vashee  
Mandira Virmani  
Maggie Walker  
Brian Wineke  
Susan Winokur  
Curtis Wong  
Charles Wright  
Virginia Wright  
Ann P. Wyckoff  
Martha Wyckoff

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Chris Karamatas  
Barb Maher

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P. Raaze Garrison  
James Hawkanson  
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Mary Ann James  
David E. Maryatt  
Sally Maryatt  
Joseph Monsen  
James Olson  
Theiline Scheumann  
Charles Simonyi  
Jairus Stratton  
Griffith Way



Photo: Natali Wiseman.

## STAFF

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*Director and CEO*  
 Kimerly Rorschach

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*Executive Assistant*  
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*Director*  
 Sarah Loudon

*Asian Art Department*  
*& Gardner Center*  
*Coordinator*  
 Murphy Crain  
 Amelia Love

*Gardner Center*  
*Assistant*  
 Lisa Mothersbaugh

*Senior Advisor*  
 Carol Binder

### COMMUNICATIONS

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*Director of*  
*Communications*  
 Domenic Morea

*Associate Director of*  
*Communications*  
 Cindy McKinley

*Marketing Manager*  
 Wendy Saffel

*Communications*  
*Associate*  
 Corey Blaustein  
 Linnea Hodge  
 Whitney Lackey

*Content Strategist/*  
*Social Media Manager*  
 Chelsea Werner-Jatzke

*Social Media &*  
*Communications*  
*Coordinator*  
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 Nina Mettler

*Senior Designer*  
 Natali Wiseman

*Digital Designer*  
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*Graphic Designer*  
 Muneera Gerald

*Marketing On-Call*  
 Loren Feldman  
 Myriah Reynolds

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*Public Relations*  
*Manager*  
 Rachel Eggers

### CONSERVATION

*Chief Conservator*  
 Nicholas Dorman

*Senior Objects*  
*Conservator*  
 Liz Brown

*Associate Conservator*  
 Geneva Griswold

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*Care Manager*  
 Julie Creahan

*Senior Collections Care*  
*Manager*  
 Marta Pinto-Llorca

*Associate Collections*  
*Care Manager*  
 Monica Cavagnaro

*Archival Technician*  
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*Coordinator for*  
*Museum Services*  
*and Conservation*  
 Hannah Hirano

*Asian Art Conservation*  
*Center Associate*  
 Rachel Harris

*Project Conservation*  
*Technician*  
 Rachel Maxi

**CURATORIAL****Art Administration**

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*Exhibitions and Publications Manager*  
Tina Lee

*Exhibitions Coordinator*  
Rachel Hsu

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*Ann M. Barwick Curator of American Art*  
Patricia Junker

*Curator of African and Oceanic Art*  
Pam McClusky

*Foster Foundation Curator of Chinese Art*  
Ping Foong

*Curator of Japanese and Korean Art*  
Xiaojin Wu

*Jon and Mary Shirley Curator of Modern & Contemporary Art*  
Catharina Manchanda

*Curator of Native American Art*  
Barbara Brotherton

*Assistant Curator of Modern & Contemporary Art*  
Carrie Dedon

*Betty Bowen Award Intern*  
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Stephanie Morrison

*Emerging Arts Leader Intern*  
Jacquelyn Mixon

*Curatorial Associate*  
Jenae Williams

*Collections Coordinator*  
Jeffrey Carlson  
Elisabeth Smith

*Curatorial Intern*  
Noor Asif

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Yueh-Lin Chen

*Project Coordinator Historic Media*  
Michael Besozzi  
Anastasia Tucker

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*Development Coordinator*  
Theodore Tamasovich

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*Assistant Manager of Special Events and SAMS Liaison*  
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*Institutional Giving Associate*  
Charlotte Couch

*Institutional Giving Officer—Foundation & Government Relations*  
Erika Nelsen

*Institutional Giving Associate—Foundation & Government Relations*  
Katie Miller

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Catherine Porciuncula

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*Individual Giving Coordinator*  
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Kate Gordon

*Donor Services Lead*  
Suzanne Motheral

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Regan Pro

*Coordinator for Education and Public Programs*  
Marcus Ramirez

**Teen, Family, and Multigenerational Learning and Programs**

*Senior Manager for Teen, Family, and Multigenerational*

*Learning and Programs*  
Sarah Bloom

*Museum Educator, Teen, Family, and Multigenerational Programs*  
Lindsay Huse Kestin

*Teen, Family, and Multigenerational Programs Intern*  
Mia Aldefolla  
Amen Tassaw

*Design Your Neighbor Hood Intern*  
Kamiya Bryce

*SAM Camp Intern*  
Beth Girma

*TAG Summer Intern*  
Tuesday Smith

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*Public Programs Coordinator*  
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*Program Coordinator for Art and the Environment*  
Maggie O'Rourke

*Manager of Film Programs*  
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*Projectionist*  
Brenan Chambers  
Jack Ondracek  
Larry Price  
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*Wyckoff ERC Librarian & Educator*  
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*Education Assistant*  
Kirsten Gausch

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*Emerging Arts Leader Intern*  
Kalina Chung  
Seohee Kim  
Emmy Martinez

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*Manager of Interpretive Technology*  
Tasia Endo

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*Payroll Accountant*  
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Amela Zucic

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David Cronin

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*Loading Dock Clerk*  
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Heather Wade  
Kerry Weinrich

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Shawn Kirchner

*Facilities Maintenance Engineer*

Michael DeMaggio  
Shocklin Lewis  
Ravinder Sidhu

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*Environmental Services Technician*  
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Shawki El-Bakkoush  
Asha Gagaweyne  
Joshua Gleason

Rodger Greene  
Hsiu-Ming Hsieh  
Chin Ming Hsu

Kai Hsu  
Rodriquez Jackson  
Gary Jones

Lauri Kuoppamaki  
Nicholas Palmer  
Annie Sun  
Caihong Wen  
Sam Xaybanha  
Huilian Xue

*Custodial Engineer*  
Tore Hoven

**Group Admissions**

*Director of Group Admissions and Venue Experiences*  
Erin Brophy

*Events Services Manager*  
Shannon Scully

*Event & Group Sales Manager*  
Larry Cenotto

*Events Assistant*  
Maura Barstead

**Retail**

*Associate Director, SAM Gallery*  
Jody Bento

*SAM Shop Manager*  
Lindsey Dabek

*Retail Operations Supervisor*  
Jack Harris Jr.

*Financial Coordinator for Retail Operations*  
Kseniia Darouze

*Lead Buyer*  
Renata Tatman

*Senior Sales Associate*  
Vanessa Palas

*Lead Sales Associate*  
Emilia Slimon

*Sales Associate*  
Ikemba Anyanwu  
Nikita Ares

Sophia Castelli  
Sarah Combs  
Suzanne Crimmins  
Adolphus Estes

Kaelie Giffel  
Ari Glass  
Susan Gochoel

Sachie Heneghan  
Caitlin Lee  
Julian Lepke

Erin Mathisen  
Etienne Monas  
John Page

Katherine Palmer  
Amelia Roberts

Stephanie Scheer  
Elyse Sedore-Mallin  
Andrea Stettler-Kohler  
Saydie Wilson

*Shipping/Receiving Coordinator*  
Thomas Krueger

*SAM Gallery Coordinator*  
Elizabeth Lopez

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Jacob Peltier

*Security Manager*  
Cyrus Ghiasvand

*Security Supervisor*  
Tika Bordelon  
Gordon Bunting

Kurtis Dingler  
Deborah Priest  
Roy Stanton

Mark Thomas  
Brian Wallace  
Taggard Wood

*VSO 3*  
Nicholas Brown  
Rebecca Bush  
Patience Doss

James Ghormley  
Thomas Hanchett  
Daniel Marlow

Shannon McConnell  
Vaughn Meekins  
David Nevarrez

Scott Roseburrough  
Mariusz Stanczak

*VSO 2*  
Ashley Balderas  
Ariel Cartwright  
Stephanie Cost

Myleya Hill  
Christopher Keenan

Monica Pauls  
Noah Sisk  
Gregory Thompson

*VSO 1*

Devin Allen  
Anissa Amalia  
Dean Anderson  
Bayu Angermeyer

Susan Apple  
Christopher Aubin  
Scot Augustson

Adrienne Bell-Koch  
Emily Burnham  
Holly Butterfield

Lauren Cattey  
Sin Ting Eugenia Chui  
Marianna Clair

Robert Cloud  
Kelly Cook  
Meriah Dainard

Joshua Davis  
Alyssa Dillon  
Abigail Dodson

Sy Donovan-Smith  
William Ekstrom  
Willow Enright

William Estvanik  
Kaisa Faletoogo  
Michelle Flannelly Waits

Katherine Fox  
Irina Franz  
Caitlin Fulbright

Adera Gandy  
Aaron Glickman  
Spencer Haddenham-Gibler

Loren Herrera  
Janis Hill  
David Hollenbach

Sarah Hollingsworth  
Mark Howells  
Katherine Humphreys

Ding Jin  
Emily Jones  
John Jung-Simard

Ivana Kartzov  
Sam Kenyon  
Aselya Keyes

Danielle Khleang

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 Lucy Klein  
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 Mackenzie Lawrence  
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 James Ludden  
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 Quinn Merklin  
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 Merlin Moon  
 Mirra Moran  
 Anna Moroz  
 Lisa Mothersbaugh  
 Zewditu Mulugetta  
 Austen Mumper  
 Tobias Murphy  
 Alyssa Norling  
 Robert Ordonez  
 Lillian Orrey  
 David Park  
 Stephen Parsons  
 John Reed  
 April Roberts  
 Erika Robertson  
 Francesca Rosati  
 Kobe Ryan  
 Miha Sarani  
 Caitlin Scott  
 Katherine Selvocki  
 Katie Shaughnessy  
 Victoria Shim  
 Lyta Sigmen  
 Elizabeth Slabaugh  
 Emma Southworth  
 Lauren Stubbers  
 Adeline Swires  
 David Thomas  
 Sophie Thompson

Jennifer Till  
 Zachariah Trahan  
 Megan Tyrer  
 River Valadez  
 Heather Wade  
 Caroline Wallace  
 Amy Wang  
 Kerry Weinrich  
 Alexandrew Wong  
 David Yamato  
 Lauren Zalewski  
 Donald Zepeda  
 Ruiling Zhang

**Admissions**

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*Admissions Manager*  
 Karina Pirtle

*Admissions Assistant Manager*  
 Bryan Edenfield

*Customer Service Center & Admissions Assistant Manager*  
 Amy Miller

*Admissions Volunteer Supervisor*  
 Mariela Napolitano

*Admissions Supervisor*  
 Lindsey Suliman  
 Nina Tosti

*Admissions Lead*  
 Christopher Campbell  
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