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Oil on canvas. 63 3/8 x 60 1/16 in. The National  
Gallery for Foreign Art, Sofia, Bulgaria.
MISSION STATEMENT
The Frye Art Museum is a living legacy of visionary patronage and civic responsibility, committed to artistic inquiry and a rich visitor experience. A catalyst for our engagement with contemporary art and artists is the Founding Collection of Charles and Emma Frye, access to which shall always be free.

Photos: John Ulman and Assaye Abunie
LETTER FROM THE PRESIDENT AND DIRECTOR

2014 was a wonderful year for the Frye. Support for the Museum has never been greater, broader, or deeper. Our ongoing commitment to serve our diverse communities was received with remarkable enthusiasm and curiosity. As attendance in our galleries soared to new heights, we also reached thousands of virtual visitors in dozens of countries around the world through our website and on social media.

We now have more Frye Art Museum Members helping us provide access to a wider range of exhibition-related and educational programming than ever before. And month after month, we continue to receive more gifts from more donors to support our work in our galleries and in the community.

By many measures, 2014 was one of the most successful years in our history. We would like to express our deepest appreciation to our funders, members, and friends who most generously supported the Museum this past year.

The legacy of Charles and Emma Frye, the visionary civic leaders and philanthropists who first dreamed of a free art museum for the people of Seattle, becomes richer and more meaningful every year. In 2014, a scholarly monographic exhibition celebrated Franz von Stuck, one of the most important artists in the Frye Founding Collection. Visitors were also delighted by Frye Salon, an exhibition of more than 100 Founding Collection paintings, presented salon-style, from floor to ceiling, as guests in the Frye home on First Hill might have seen them. Contemporary interventions in Frye Salon included installations by Jason Hirata, Andy Graydon, and Aaron Flint Jamison.

Our research and collaboration with national and international scholars and museums resulted in two exhibitions at the Frye: Isamu Noguchi and Qi Baishi: Beijing 1930 and Mark Tobey and Teng Baiye: Seattle/Shanghai both documented landmark artistic exchanges between artists in the United States and China in the first half of the twentieth century.

In 2014, the Frye Art Museum published three exhibition catalogues, and contributed to the catalogue Isamu Noguchi and Qi Baishi: Beijing 1930 published by the University of Michigan Museum of Art and the Isamu Noguchi Foundation and Garden Museum, New York.

Some of the world’s most prestigious institutions were lenders to our exhibitions in 2014, including the Musée d’Orsay, Paris; National Gallery for Foreign Art, Sofia, Bulgaria; Städtische Galerie im Lenbachhaus und Kunstbau, Munich; Metropolitan Museum of Art, New York, and the Museum of Fine Arts, Boston. We are indebted to these museums, and other important private and public lenders, for their generous loans.

We were pleased to be selected by the Andy Warhol Foundation for the Visual Arts to be a recipient of the gift of Warhol’s Red Book #178 from 1970 and honored to receive important works of art as gifts from artists Liu Ding, Aaron Flint Jamison, and Buster Simpson. The generous support of Ann P. Wyckoff and Thelene P. Scheumann, an anonymous donor, David T. Pence and Andrew Georgiou, and a gift in memory of Charles and Emogene Johnston by their daughters, enabled the Frye Art Museum to acquire key works by Mark Calderon, Rafael Soldi, Tim Lowly, and Fred Machetanz.

Relenting the Museum’s commitment to supporting exceptional Seattle artists, we were especially honored to present two transformative exhibitions that showcased multidisciplinary artistic practice in the twenty-first century and addressed pressing social and political issues. The Unicorn Incorporated: Curtis R. Barnes and Your Feast Has Ended: Maikoiyo Alley-Barnes, Nicholas Galanin, and Nep Sidhu were accompanied by a rich program of discussions, workshops, films, and performances curated by the artists. A memorable highlight was a four-hour long performance with The Black Constellation and special guests, including Ishmael Butler and Tendai Maraire of Shabazz Palaces, Erik Blood, and O’Notes.

In City Arts magazine’s round-up of the most important cultural events of 2014, Jonathan Zwinkel wrote: “Here’s no going back to the time before Ferguson. Coming on the heels of that crucial turning point for race relations in America, Your Feast Has Ended, a September group show at the Frye featuring artists Maikoiyo Alley-Barnes, Nicholas Galanin, and Nep Sidhu was a megaphone to the masses. Along with compelling, inspired visual art, Feast brought music and lectures to museumgoers who were eager to engage with crucial issues.”

This year has left all of us at the Frye feeling energized, inspired, and gratified. Thank you for making it possible. Your support enables the Frye Art Museum to be a vibrant place for people to share values and ideas, a center for cultural and intellectual conversation where access is always free for everyone.

David Buck, President, Board of Directors
JoAnne Birnie Danzker, Director
Stewardship  Collections and Acquisitions and Gifts of Art to the Museum

Founding Collection
Artworks 232

Frye Collection
Artworks 1,324

Artists in the Collections 511

Acquisitions and Gifts 11

Liu Ding
Chinese, b. 1976
Liu Ding’s Store (Munich Secession Table), 2012
Painted wood
30 x 32 x 26 in.
Frye Art Museum, Gift of Liu Ding, 2014.005.01

Liu Ding’s Store (Children’s Table), 2012
Painted wood
18 x 32 x 26 in.
Frye Art Museum, Gift of Liu Ding, 2014.005.02

Liu Ding’s Store (Most Popular Items from the Frye Store Table, 2012)
Painted wood
24 x 32 x 26 in.
Frye Art Museum, Gift of Liu Ding, 2014.005.03

Andy Warhol
American, 1928–1987
Red Book #178, 1970
Dye diffusion photographs (Polacolor 108), paper, plastic
Album: 3 1/2 x 5 1/2 x 1/2 in.,
Photos: 3 3/8 x 4 1/2 in. each
Photos: Richard Nicol
Stewardship  Acquisitions and Gifts of Art to the Museum

Aaron Flint Jamison  
American, b. 1979  
Veneer #10, 2007  
Printed magazine  
9 1/2 x 5 1/2 x 1/2 in. each  
Frye Art Museum, Gift of the artist, 2014.004  
Photo: Courtesy of the artist

Mark Calderon  
American, b. 1955  
Untitled (hoodie), 2012  
Black spine repair tape  
30 x 20 x 12 in.  
Frye Art Museum, Purchased with funds provided by Ann P. Wycko and Theiline P. Scheumann, 2013.012  
Photo: Courtesy of Greg Kucera Gallery, Seattle
Matt Browning
American, b. 1984
Landscape #7, 2012
Tree sap on handmade wood panel
30 x 34 x 3/4 in.
Frye Art Museum, 2014.001
Photo: Jason Hirata
Rafael Soldí
American, born Peru, 1987

Untitled (XIV), 2013
Archival pigment print
20 1/4 x 16 1/4 in.

Frye Art Museum, Purchased with funds provided by an anonymous donor, 2013.011

Photo: Courtesy of the artist
Buster Simpson
American, b. 1942
Tree Guard, 1978–present
Powder-coated cast iron
42 x 32 x 32 in. (2 pieces, each)
Frye Art Museum, Gift of the artist, 2013.013
STEWARDSHIP  Acquisitions and Gifts of Art to the Museum

Fred Machetanz  
American, 1908–2002  
*Arctic Twilight*, 1957  
Oil on Masonite  
18 x 15 in.  
Frye Art Museum, Gift in memory of Charles and Emogene Johnston by their daughters, 2014.006

Tim Lowly  
American, b. 1958  
*River*, 2004  
Acrylic on panel  
96 x 144 in. (4 panels, total)  
Frye Art Museum, Gift of David T. Pence and Andrew Georgiou, 2014.003
Loans to Other Museums
3

Robert Henri
American, 1865–1929
Wild Gypsy, 1912
Oil on canvas
40 5/8 x 32 11/16 in.
Frye Art Museum, 1982.013
Photo: Richard Nicol

El Picador (Antonio Bauta Calero), 1908
Oil on canvas
87 1/2 x 37 1/2 in.
Frye Art Museum, 1970.006
Photo: Richard Nicol

Spanish Sojourns: Robert Henri and the Spirit of Spain
Telfair Museum of Art,
Savannah, Georgia
October 18, 2013–March 9, 2014

San Diego Museum of Art,
San Diego, California
April 1, 2014–September 9, 2014

Mississippi Museum of Art,
Jackson, Mississippi
September 26, 2014–January 4, 2015
Leo Saul Berk
American, b. 1973
Clinkers, 2012
Duratrans, sculptural lightbox
76 x 64 5/8 x 3 3/4 in.
Frye Art Museum, 2013.002
Photo: Spike Mafford

Leo Saul Berk: The Uncertainty of Enclosure
INOVA, Peck School of the Arts, University of Wisconsin-Milwaukee, June 7–August 14, 2014
EXHIBITIONS

Visitors to Museum
95,421

Visits to Museum Website
312,712

Facebook Friends
21,396

Twitter Followers
16,459

Instagram Followers
1,596

Pinterest Followers
422

Tumblr Followers
401

Frye Salon
September 21, 2013 Ñ September 14, 2014

Frye Salon is organized by the Frye Art Museum and curated by Joan Anne Birnie Danzker and Scott Lawrimore.

The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.


Franz von Stuck
November 2, 2013 Ñ February 2, 2014

Franz von Stuck is organized by the Frye Art Museum, Seattle, and the Museum Villa Stuck, Munich, and curated by Joan Anne Birnie Danzker.

The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by Nitze Stagen, BNY Mellon Wealth Management and the Consulate General of the Federal Republic of Germany, San Francisco. Seasonal support is provided by the Seattle Office of Arts & Culture, 4Culture, and ArtsFund. News Media Sponsorship is provided by The Seattle Times. Broadcast Media Sponsorship is provided by Classical KING FM.


Jason Hirata: Optium LH≠m
November 22, 2013 Ñ January 5, 2014

Jason Hirata: Optium LH≠m is organized by the Frye Art Museum and curated by Joan Anne Birnie Danzker and Scott Lawrimore.

The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.


Jason Hirata. Installation view of Optium LH≠m, 2013. Courtesy of the artist
Andy Graydon: The Findings
January 23 – February 23, 2014

Andy Graydon: The Findings is organized by the Frye Art Museum and curated by Jo Anne Birnie Danzker and Scott Lawrimore.

The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.

Isamu Noguchi and Qi Baishi: Beijing 1930
February 22 – May 25, 2014

Isamu Noguchi and Qi Baishi: Beijing 1930 is organized by the University of Michigan Museum of Art in collaboration with The Isamu Noguchi Foundation and Garden Museum, New York.

Lead support for this exhibition is provided by the Terra Foundation for American Art and the National Endowment for the Arts.

Additional generous support is provided by the University of Michigan Center for Chinese Studies, Confucius Institute, and the Blakemore Foundation.

The exhibition at the Frye Art Museum Seattle is made possible through the Frye Foundation with generous support of Frye Art Museum members and donors. It is sponsored by 4Culture, Washington State Arts Commission, and the National Endowment for the Arts.

Seasonal support is provided by the Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by KUOW 94.9 FM.

Mark Tobey and Teng Baiye: Seattle/Shanghai
February 22 – May 25, 2014

Mark Tobey and Teng Baiye: Seattle/Shanghai is organized by the Frye Art Museum and curated by Jo Anne Birnie Danzker and Scott Lawrimore.

The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by 4Culture. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.


Qi Baishi. Lotus and Dragonfly (detail), 20th century. Hanging scroll, ink and color on paper. Michael Gallis Collection. Photo: Dennis Nedone


Aaron Flint Jamison: Veneer 10 of 18
May 15–June 22, 2014
Aaron Flint Jamison: Veneer 10 of 18 is organized by the Frye Art Museum and curated by Scott Lawrimore.
The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.

The Unicorn Incorporated: Curtis R. Barnes
June 14–Sept 21, 2014
The Unicorn Incorporated: Curtis R. Barnes is organized by the Frye Art Museum and curated by JoAnne Birnie Danzker.
The exhibition is funded by the Frye Foundation with the generous support of David and Kristi Buck and Frye Art Museum members and donors. It is sponsored by the Seattle Office of Arts & Culture. Seasonal support is provided by 4Culture and ArtsFund. Media sponsorship is provided by City Arts.

Your Feast Has Ended: Maikoiyo Alley≠ Barnes, Nicholas Galanin, and Nep Sidhu
June 14–September 14, 2014
Your Feast Has Ended: Maikoiyo Alley≠ Barnes, Nicholas Galanin, and Nep Sidhu is organized by the Frye Art Museum and curated by JoAnne Birnie Danzker and Scott Lawrimore.
The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by the Seattle Office of Arts & Culture and the Guendolen Carkeek Pleshceff Fund for the Decorative and Design Arts. Seasonal support is provided by 4Culture and ArtsFund. Media sponsorship is provided by City Arts.

Lenders to the Exhibitions

Franz von Stuck
Brooklyn Museum, New York
The Daulton Collection
Collection of Galerie Katharina Büttiker, Art Nouveau & Art Deco, Zurich, Switzerland
Kunsthandel Krausz, Munich, Germany
Kunstmuseum St. Gallen, St. Gallen, Switzerland
Mugrabi Collection
Musée d’Orsay, Paris, France
Museum Georg Schäfer, Schweinfurt, Germany
Museum Villa Stuck, Munich, Germany
National Gallery for Foreign Art, Sofia, Bulgaria
Private collection, Germany
Städel Museum, Frankfurt am Main, Germany
Städtische Galerie im Lenbachhaus und Kunstbau, Munich, Germany

Isamu Noguchi and Qi Baishi: Beijing 1930
Sharlynn and Andrew Circo
Lannan Foundation
Michael Gallis Collection
Samuel and Alexandra May Metropolitan Museum of Art, New York
Museum of Fine Arts, Boston
The Noguchi Museum, New York
University of Michigan Museum of Art

Mark Tobey and Teng Baiye: Seattle/Shanghai
Anne Gould Hauberg
Bao Mingxin
Tacoma Public Library
Janet and Doug True
University of Washington Libraries, Special Collections Division

Your Feast Has Ended: Maikooyo Alley/Barnes, Nicholas Galanin, and Nep Sidhu
Maikooyo Alley/Barnes
Burke Museum of Natural History and Culture, Seattle
Nicholas Galanin
Portland Art Museum
Collection of Shabazz Nep Sidhu

Franz von Stuck
Edited by JoAnne Birnie Danzker
Contributors: JoAnne Birnie Danzker, Margot Brandlhuber, Lauren Palmore
10 1/4 x 11 1/4 in., 172 pp.
Distributed by University of Washington Press
This catalogue is published by the Frye Art Museum and is supported by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by Nitze Stagen, BNY Mellon Wealth Management and the Consulate General of the Federal Republic of Germany, San Francisco. Seasonal support is provided by the Seattle Office of Arts & Culture, 4Culture, and ArtsFund.

Mark Tobey | Teng Baiye
Seattle | Shanghai
Edited by JoAnne Birnie Danzker and Scott Lawrimore
Contributors: JoAnne Birnie Danzker, David Clarke
Seattle: Frye Art Museum, 2014
10 1/4 x 11 1/4 in., 80 pp.
Distributed by University of Washington Press
ISBN: 978-0-9624602-6-5
This catalogue is published by the Frye Art Museum and supported by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by 4Culture. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

The Unicorn Incorporated
Curtis R. Barnes
Edited by JoAnne Birnie Danzker
Contributors: Curtis R. Barnes, JoAnne Birnie Danzker, Ishmael Butler
Seattle: Frye Art Museum 2014
10 1/4 x 11 1/4 in., 84 pp.
Distributed by University of Washington Press
ISBN: 978-0-9624602-8-9
This catalogue is published by the Frye Art Museum and supported by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.
Franz von Stuck

The entire museum has been given over to a mouthwatering exhibit of Franz von Stuck’s work. . . . The paintings in the exhibit are the real stars. You’ve seen masterpieces like Sisyphus, Inferno and Lucifer in history books. In the flesh, they burn even brighter and more feverishly. . . . Franz von Stuck’s Pietà captures, in a clinically megalomaniacal way, the spirit of the fin de siècle. . . . Art is the new religion, neuroses our original sin, Gesamtkunstwerk the road to salvation. It’s a wisdom that—150 years after von Stuck’s birth—we’re still trying to work out.

Amanda Manitach, City Arts

The monographic exhibit of works by Franz von Stuck at the Frye Museum . . . is a stunning accomplishment and well timed. . . . We live still in an age of superstition and myth run amok, and so regardless of one’s personal creed, these images have not lost any potency. . . . Art and science, picturesque and grotesque, sacred and profane have been isolated and sometimes made into caricatures of themselves without the balancing benefit of their complement. The total art work that Stuck sought to create in his lifetime is an important touchstone for those who have lost sight of this balance.

T.s. Flock, Vanguard Seattle

Jason Hirata: Optium LH

For Optium LHm [Jason Hirata] installed a clinically bright, white melamine floral in the Greathouse Gallery, along with a pair of security bud lights, speakers and four LCD screens in a row. The cast is cold and retro-futuristic, but sets the turn-off entropy paintings off. They pop, that ing in an ultimate white cube . . . . Technical footnotes grogging for art: historical connections to minimalism, rhetorical loopholes (LH stands for loophole and paradigmic shifts in art effected via technology contribute to Hirata’s overall gesture and represent his unflappable ability to dance around formal, institutional aspects of art while poking holes in them.

Amanda Manitach, City Arts

Andy Graydon: The Findings

The real question at the heart of The Findings is about the philosophy of mind, of knowing, the limits of our knowledge and experience and language. . . . In the end, this sort of meditation has an aesthetic value of its own . . . . a contemplation of what it means to explore and experience at all, to create and replicate. In the black box of the Frye’s Salon, one has indeed a box folded up around the cosmos and fortunately one can easily step out once again.

T. S. Flock, Vanguard Seattle
**Isamu Noguchi and Qi Baishi: Beijing 1930**

Qi’s varied, virtuosic brushwork had a startling unpredictability about it. His knack for suspending his subjects in empty yet charged space likely influenced the younger artist [Noguchi]. Noguchi, however, put Qi’s lessons to markedly un-Chinese use. . . . He used live models, often nude, whose living presence he caught with a tender spontaneity that is utterly seductive. It is not just his fluidity of line, but the scale of that fluidity that impresses. These are large pieces, many of them. They are also strong, daring compositions so strong, in fact, that they are not just a prelude to Noguchi’s mature abstract sculpture, but a whole satisfying body of work in themselves.

*Michael Upchurch, The Seattle Times*

Isamu Noguchi studied for a very short time under Qi Baishi, but was able to learn the essence of Qi’s brush strokes and incorporate what he learned into his own work. However if you look at his work, the organization and choice of subject matter is Noguchi’s own, and is not even close to Qi’s work. Capturing Asian art in the eye of the Western artist, I think it is most interesting to view this exhibit from the perspective of new art being created and what results emerge when that happens. [translated by Joe Samalin]

**Selected Reviews**

**Mark Tobey and Teng Baiye: Seattle/Shanghai**

The exhibition considers Teng’s influence as both a cultural interpreter and an artistic practitioner on the development of Tobey’s distinctive artistic practice and through Tobey on the discourse on abstraction in midcentury American art.

**Northwest Asian Weekly**

[Tobey’s] fine brushstrokes and distinct lines could almost be writing or calligraphy if you could somehow pluck out a component piece; but it’s more like the phraseology of a made-up language, the synapses in a neural network. The density and energy jump off the picture surface. . . .

Eight decades ago, to be called an “Orientalist” was something of a smear. Now it seems like more of a vindication.

*Kazuko Nakane, International Examiner*

Seattle/Shanghai is a small, meditative exhibition, dimly lit and buzzing with a low and warm frequency. . . . As small as it seems, the exhibition was a major research undertaking. . . . And the paintings make a tremendous impression. . . . As far away as this exhibition reaches, it also restores Teng to local history.

*Jen Graves, The Stranger*

**Jen Graves, The Stranger**

There is another small exhibition at Frye Art Museum featuring two artists with a local slant, that of Mark Tobey and his friend, Teng Kwei (Baiye). . . . Looking at abstract paintings by Tobey and traditional brush painting by Teng, one feels how two old friends rejoiced in finding each other again after so many years pursuing different paths.

*azuko Nakane, International Examiner*

There is another small exhibition at Frye Art Museum featuring two artists with a local slant, that of Mark Tobey and his friend, Teng Kwei (Baiye). . . . Looking at abstract paintings by Tobey and traditional brush painting by Teng, one feels how two old friends rejoiced in finding each other again after so many years pursuing different paths.

*azuko Nakane, International Examiner*
Your Feast Has Ended: Maikoiy Alley\textsuperscript{a} Barnes, Nicholas Galanin, and Nep Sidhu

What happened at the Frye\textsuperscript{b} is modern, raw, brutal, and loud; a dedication to searing social commentary. \textsuperscript{c}enn\textsuperscript{c} y Kuglin, \textit{The Capitol Hill Times}

The pieces include gorgeous textiles and incredible artifacts; \textsuperscript{d} like a material field trip through the city\textsuperscript{e} history of appropriation, gentrification, racism\textsuperscript{f} and our collective compulsion to desperately try not to talk about it. . . . It\textsuperscript{g} ultra topical and moving and you should go. \textit{Seattleish}

With all the jewelry, clothing, audio, video, peits, and ephemera on view\textsuperscript{h} hard to establish what is art and what is life\textsuperscript{i} which is exactly the point. This is hardly work fit for the white cube, except that thankfully it finally is. Could life be stranger than art? . . . This exhibit doesn\textsuperscript{h} pull any punches, which is precisely what makes it such a knockout. \textsuperscript{J} uz\textsuperscript{J} anne Beal, \textit{Re:Scult}

If there is a thread linking \textsuperscript{K} Alley\textsuperscript{a}\textsuperscript{b}\textsuperscript{c} videos, sculpture and cartoons, Sidhu\textsuperscript{d} clothes and paintings, Shabazz Palace\textsuperscript{e} music and the work of the rest of the collective, which also includes rapper O.C. Notes, \textsuperscript{f} what Alley\textsuperscript{a}\textsuperscript{b}\textsuperscript{c} Barnes would describe as a continuum; people coming together and making art that is responsive, and indigenous to their experiences. From an outsiders\textsuperscript{g} view it looks like a bunch of brilliant creatives with a similar personal code that involves resisting definitions\textsuperscript{h} like Afrofuturism\textsuperscript{i} in an attempt to engage. \textit{Anup a Mistry, Wondering Sound}

The coherence of plural voices and themes in \textit{Your Feast Has Ended} is an example of real diversity in action, with each drawing on a deep heritage and tradition made individual. . . . These are not visions of utopia; they are courses of creation and action. These are not diatribes; they are earnest expressions of pain and love. \textit{S. Flock, Vanguard Seattle}

\textit{Your Feast Has Ended} is an important opportunity to understand all the people(s) we are in this region, and, for that matter, on this continent. Can it be, maybe, about understanding people everywhere, and our collective and disparate experience with self\textsuperscript{h} expression and identity? \textit{aura Cassidy, Seattle Met}

\textbf{The Unicorn Incorporated:}

\textbf{Curtis R. Barnes}

Most of [Barnes\textsuperscript{a} work here was forged by the politics of the 60s, rather than by some particular school. . . . It\textsuperscript{g} one thing to protest racism and injustice, another to depict its effects. Many of Barnes\textsuperscript{a} drawings show somewhat grotesque characters which have been warped and twisted by society. . . . These are the oppressors, yes, yet Barnes presents them almost like taxonomic specimens. . . . The sense of a living mythological past, of Ovid\textsuperscript{e} like transformations right here in the present, informs Barnes\textsuperscript{a} most famous Seattle work, represented here with a memorial. \textit{An Miller, Seattle Weekly}

Barnes\textsuperscript{a} paintings . . . give the feeling of the world afire, of real life at stake. . . . In the squished hallway at the exhibition\textsuperscript{g} start, you\textsuperscript{g} pushed to get closer to a series of 1980s drawings called Masks. There are no masks. Each person has been skinned\textsuperscript{g} even Santa Claus revealing sinewy horror just beneath the surface. . . . Barnes\textsuperscript{a} ornamented beasts are a combination of Islamic patterning and the practice of lifting the pen as seldom as possible. Humans are animals buzzy with zigzags, chevrons, reverberating liquid lines, spirals. \textit{en G raves, The Stranger}

\textbf{The Unicorn Incorporated} is a retrospective, bringing together his marvelous line drawings which quiver on the blank page with humor and insight, his dense and moody paintings, and documentation about his mural work and his editorial cartoons. . . . [Barnes\textsuperscript{a} is an old\textsuperscript{g} school, process\textsuperscript{g} riven artist who uses the familiar narrative forms of drawing, painting and print to communicate his points about racism, education and sexuality. \textit{en G raves, The Seattle Times}

\textsuperscript{a} The Seattle Times

\textsuperscript{b} Jonat\textsuperscript{h} han Zwickle, \textit{Pitchfork}

\textsuperscript{c} The Seattle Weekly

\textsuperscript{d} Seattle Met

\textsuperscript{e} The Stranger

\textsuperscript{f} Vanguard Seattle

\textsuperscript{g} The Capitol Hill Times

\textsuperscript{h} Seattleish

\textsuperscript{i} The Stranger

\textsuperscript{j} The Stranger
The Frye Art Museum provides preschool children, students, teachers, parents, and lifelong learners with opportunities to engage with the arts and ideas in all disciplines. Children and students are encouraged to examine and enjoy works of art while developing creative and critical thinking skills. The Museum supports visual arts education as well as language arts, math, and social studies, and state and national learning standards. Partnering with organizations throughout the region is integral to our commitment to the community and a source for providing new experiences for audiences of all ages.
<table>
<thead>
<tr>
<th>Program</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Community and Family Day</strong></td>
<td>600</td>
</tr>
<tr>
<td><strong>Preschool Programs</strong></td>
<td>1,043</td>
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<tr>
<td><strong>Partnership Programs</strong></td>
<td>88</td>
</tr>
<tr>
<td><strong>Students</strong></td>
<td>1,231</td>
</tr>
</tbody>
</table>

- Bailey Gatzert After School Program
- Multimedia Resource and Training Institute Celebratory Event
- Sense of Place at the Multimedia Resource and Training Institute
- Yesler Terrace Youth Media Reception and Film Screening

Small Frye: Storytelling in the Galleries
Snap! Shows for Kids
## ARTS ENGAGEMENT PROGRAMS  Educators / Lifelong Learners

<table>
<thead>
<tr>
<th>Program Type</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Educator Programs</td>
<td>791</td>
</tr>
<tr>
<td>Lifelong Learner Programs</td>
<td>16,403</td>
</tr>
<tr>
<td>Creative Aging Programs</td>
<td>603</td>
</tr>
<tr>
<td>Lectures, Gallery Talks, and Tours</td>
<td>11,495</td>
</tr>
<tr>
<td>Public Programs Offered for Credit/Clock Hours with Seattle Pacific University</td>
<td>84</td>
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<tr>
<td>Art History Lecture Series and Summer Art History Courses</td>
<td>524</td>
</tr>
<tr>
<td>Connections and Context Lectures</td>
<td>417</td>
</tr>
<tr>
<td>First Hill Walking Tours</td>
<td>18</td>
</tr>
<tr>
<td>Formulary for a New Wildness Workshops</td>
<td>7</td>
</tr>
<tr>
<td>Gallery Talks and Exhibition Lectures</td>
<td>19</td>
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<tr>
<td>Historic Seattle Annual Members Meeting</td>
<td>18</td>
</tr>
<tr>
<td>Guided and Self-guided Tours</td>
<td>374</td>
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<tr>
<td>Mindfulness Meditation</td>
<td>37</td>
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<tr>
<td>Mountain Poems of Stonehouse Performance, Frye Art Museum and Rose Theatre, Port Townsend</td>
<td>84</td>
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<tr>
<td>Museum Store Trunk Shows</td>
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<tr>
<td>Seattle Psychoanalytic Society and Institute Lectures</td>
<td>58</td>
</tr>
<tr>
<td>Stop Trying to be Funny Tours</td>
<td>698</td>
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</table>

**Educator Programs**
- Art Museum Education Consortium Meeting
- Design Thinking Workshops
- Sacajawea Elementary School Educator Training
- Seattle Public Schools Leadership Workshops
- Seattle Public Schools Middle and High School Educator and Administrator Meetings
- University Child Development School Educator Training
- University of Washington Museology Graduate Program Panel
- University of Washington Museum Studies Certificate Class

**Professional Development Programs**
- Cameron Camp: The Dementia≠Friendly Community, Town Hall, Seattle
- here:now Arts Engagement for Individuals Living with Dementia
- Gallery Tours and Art≠Making Classes
- Witnessing Dementia: How Writing Can Move Us Beyond Forgetting
- Art History Lecture Series and Summer Art History Courses
- Connections and Context Lectures
- First Hill Walking Tours
- Formulary for a New Wildness Workshops
- Gallery Talks and Exhibition Lectures
- Historic Seattle Annual Members Meeting
- Guided and Self-guided Tours
- Mindfulness Meditation
- Mountain Poems of Stonehouse Performance, Frye Art Museum and Rose Theatre, Port Townsend
- Museum Store Trunk Shows
- Seattle Psychoanalytic Society and Institute Lectures
- Stop Trying to be Funny Tours

**Lifelong Learner Programs**
- Public Programs Offered for Credit/Clock Hours with Seattle Pacific University
- Here:Now Arts Engagement for Individuals Living with Dementia
- Gallery Tours and Art≠Making Classes
- Witnessing Dementia: How Writing Can Move Us Beyond Forgetting
- Art History Lecture Series and Summer Art History Courses
- Connections and Context Lectures
- First Hill Walking Tours
- Formulary for a New Wildness Workshops
- Gallery Talks and Exhibition Lectures
- Historic Seattle Annual Members Meeting
- Guided and Self-guided Tours
- Mindfulness Meditation
- Mountain Poems of Stonehouse Performance, Frye Art Museum and Rose Theatre, Port Townsend
- Museum Store Trunk Shows
- Seattle Psychoanalytic Society and Institute Lectures
- Stop Trying to be Funny Tours
ARTS ENGAGEMENT PROGRAMS  Lifelong Learners

**Music Programs**
18 Participants
2,393

**Art Studio Classes**
82 Participants
1,287

**Film Programs**
16 Participants
625

Expanding the Now: The Continual Line
Fin de Siècle Songs with Deanna Meek
Ladies Musical Club
Priester’s Cue Performance
Seattle Classic Guitar Society
Seattle Opera Preview

Path with Art
Saturday in the Studio
Summer in the Studio

Community Cinema
Critics Wrap
Magic Lantern: Talks on Film and Art

Photo: Katherine Lamar
ARTS ENGAGEMENT PROGRAMS  Events

<table>
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<th>Events</th>
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<tr>
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<th>Private Events</th>
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<th>Partner Events</th>
<th>Participants</th>
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<th>Frye Special Events</th>
<th>Participants</th>
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</table>
ARTS ENGAGEMENT PROGRAMS  Community Partners

Alzheimer’s Association Western and Central Washington Chapter  Seattle University Department of Art and Art History
Arts Ed Washington  Seattle University Youth Initiative
Bailey Gatzert Elementary School  Simpson Center for the Humanities
Community Cinema Seattle  St. James Cathedral Kitchen Garden
Copper Canyon Press  Swedish Medical Center
Elderwise  The Multimedia Resource and Training Institute
Garden Hotline  The Seattle Public Library
Historic Seattle  Town Hall Seattle
Ladies Musical Club  University of Washington Department of Architecture
Museum of History and Industry  University of Washington Department of Germanics
Path with Art  University of Washington Museology Graduate Program
Pollinator Pathway  University of Washington Museum Studies Certificate Program
Rec Tech at Yesler Community Center  University of Washington School of Medicine, Division of Geriatrics
Rose Theatre  University of Washington School of Nursing
Sacajawea Elementary School  Visual Thinking Strategies
Seattle Children’s Theatre  
Seattle Classic Guitar Society  
Seattle Opera  
Seattle Pacific University  
Seattle Psychoanalytic Society and Institute  
Seattle Tilth  

Photo left: John Ulmann  
Photo right: Sara Tro
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