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
The year that ended on December 31, 2015 was in every way a celebration of genius for the Frye Art Museum. Remarkable exhibitions contributed renewed energy to our mission of excellence and community service. The Frye’s “Team Extraordinaire” presented eleven exhibitions and hundreds of associated programs to inspire and delight our increasingly diverse audiences. The exhibition that brought this noteworthy year to a close, Genius / 21 Century / Seattle, featured more than 65 exceptional Seattle artists and artist groups, and was so rich and ambitious—a true watershed moment in this institution’s 64-year history—that it lasted four months and comprised more than 40 events across all disciplines.

All our achievements were made possible through the generosity of the Museum’s members, donors, and funders in the public and private sectors. On behalf of the Frye Board of Trustees and staff, we thank and salute you for sustaining the spirit of visionary philanthropy and civic leadership personified by our founders and namesakes, Charles and Emma Frye. You make possible the only free art museum in Seattle and help keep our doors open to everyone. Access is a core value at the very heart of the Frye and inclusion will always be the foundation of this special cultural institution.

Last year saw another significant increase in visitors to the Frye as well as record numbers engaging with us digitally—on the museum website and exhibition microsites, and through social media. Selected reviews contained in this report attest to the critical acclaim our exhibitions received in 2015. We were honored to be named Best Museum in Seattle Weekly’s The Best of Seattle 2015 Reader Poll.

The pillars of our exhibition program are our Founding Collection and support for contemporary artists, with a focus on the Seattle creative community. Last year we presented solo exhibitions of specially commissioned work by Leo Saul Berk, Jessika Kenney, and Rodrigo Valenzuela. Kenney’s first museum exhibition was supported, in part, by the Raynier Institute & Foundation. The Frye Art Museum | Artist Trust Consortium is administering a multi-year $1.1 million grant from the Raynier Institute & Foundation to continue and deepen our commitment to the artists of Washington state through exhibitions and publications of their work.

The Founding Collection remains the centerpiece of our exhibition program and scholarly research. Frye Salon was reprised by popular demand in 2015, exhibiting more than 140 Founding Collection canvases in salon-style, from floor to ceiling, as guests would have experienced these paintings in Charles and Emma Frye’s First Hill home a century ago. We also celebrated late nineteenth-century applied arts in 1900: Adornment for the Home and Body and Pan: A Graphic Arts Time Capsule of Europe 1895-1900.

We were pleased to partner again with the Yesler Community Center and to collaborate with youth and families in the Yesler Terrace neighborhood as part of Genius / 21 Century / Seattle. Our after-school enrichment program at Bailey Gatzert Elementary School, now in its fourth year, and Small Frye: Storytelling + Art for preschool-aged children, reflect our commitment to providing arts education for the next generation of creative thinkers and makers. Many school children come to the Frye each year on field trips to tour the galleries and participate in art-making activities. Through a fund established by our late trustee, Frank P. Stagen, we reimburse the cost of buses to ensure that children in schools across our region can visit and enjoy the Frye.

Our Creative Aging program, including here:now, serves adults living with dementia and their care partners. Last year, we expanded this program to serve people living with more progressed dementia, both in community care facilities and in private homes. Our collaboration with Path with Art, for adults recovering from homelessness, addiction, and other trauma, also reflects a core value of the Frye: making a positive social impact within a respectful creative environment.

Our values and goals were solidified in a new Strategic Plan completed in 2015—an important accomplishment of our Trustees that will guide the Frye Art Museum in the years ahead. Long-term stewardship is one of our core values: the Frye trustees continue to manage and conserve the resources which are the legacy of Charles and Emma Frye so that they remain strong and resilient for the future.

The instinct to know when to take measured risks and make big, transformational leaps forward is a rare quality in even seasoned and successful leaders. The Frye has been fortunate to have David D. Buck serve as President of the Board of Trustees for the past nine years. We are grateful for his dedication and leadership in a period in which the Frye has reached new levels of recognition in our community and far beyond.

The thirty commissions and premieres featured in our Genius / 21 Century / Seattle exhibition point to the important ways we are shaping the Frye to be a model museum for the twenty-first century. Collaborations across disciplines, breaking down of barriers separating visitors from a transcendent experience of art, and welcoming diverse voices of artists and citizen curators are among the strategies we have adopted to assert our place in the emerging global capital of creative excellence that is Seattle.

Douglas D. Adkins, President, Board of Trustees
Jo-Anne Birnie Danzker, Director
STEWARDSHIP  Collections and Acquisitions and Gifts of Art to the Museum

Founding Collection
Artworks
232

Frye Collection
Artworks
1,336

Artists in the Collections
514

Acquisitions and Gifts
12

Nicolai Ivanovich Fechin
American, born Kazan, Russia 1881; died Santa Monica, California 1955
Portfolio of 16 reproduction prints and drawings, printed 1946 by Northridge House
Reproduction of drawing each 20 x 16 in.
Gift of Leslie Welty and James Welty in memory of their mother, Gloria C. Welty, 2015.003S
Leo Saul Berk
American, b. 1973

Wind Jangle, (details) 2015
Aluminum, fishing line, weights
26' 3"
Commissioned by the Frye Art Museum
Purchased with funds provided in part by the Randolph Philip Koelsch Bequest, 2015.009
Photos: Mark Woods

Specular Reflections, 2015
Glass spheres, black pond dye
12 x 900 x 180 in.
Commissioned by the Frye Art Museum,
Gift of the artist, 2015.008
Photo: Mark Woods
STEWARDSHIP  Acquisitions and Gifts of Art to the Museum

Rodrigo Valenzuela
American, born Chile 1972
El Sisifo, 2015
3-channel digital video with audio
Commissioned by the Frye Art Museum, Gift of the artist, 2015.006

Hedonic Reversal 1-17, 2015
Archival pigment print each 54 x 44 in.
Commissioned by the Frye Art Museum, Gift of the artist, 2015.005.01-17
Photos: Mark Woods
Various artists
Posters of the Russian Revolution 1917–1929 from the Lenin Library, Moscow
Photos: Mark Woods

Clockwise

Dmitry Moor
Have You Volunteered?

Dmitry Moor
Help!

Designer unknown.
1917—October—1920

El Lissitzky
Hit the Whites with the Red Wedge!

Alexander Rodchenko
Books (Please)! In All Branches of Knowledge
STEWARDSHIP  Acquisitions and Gifts of Art to the Museum

Hans Dahl
Norwegian, 1849–1937
*Untitled*, n.d.
Oil on canvas
25 3/4 x 19 1/2 in.
Gift in honor of the memory of
Arthur and Lorraine Samuelson,
2015.007
Photo: Mark Woods

Eva Pokorny
American, born Czechoslovakia
1944
*Girl with Aechmea Rhodocyanea*,
1980
Monotype on paper
6 1/4 x 6 1/4 in.
Gift of Andrew and Anne Whipple,
2014.008
Photo: Mark Woods

Gene Rivers
American, 1945–2013
*Red Car*, ca. 1988
Chalk pastel on illustration board
26 x 37 in.
Gift of Irene Rivers in honor of
Gene Rivers, 2015.004
Photo: Mark Woods
Francis Dennis Ramsay  
English, 1925–2009  
*Untitled*, n.d.  
Tempera on board  
34 x 27 in.  
Bequest of William Kowalyk,  
2015.001  
Photo: Mark Woods

*Untitled*, n.d.  
Tempera on board  
27 x 33 in.  
Bequest of William Kowalyk,  
2015.002  
Photo: Mark Woods
Pan Gongkai
Chinese, b. 1947
Withered Lotus Cast in Iron, 2014
Ink on paper
71 1/2 x 565 1/8
Gift of the artist in honor of Jo-Anne Birnie Danzker, 2014.007
Photo: Courtesy of the artist
Loans to Other Museums

William-Adolphe Bouguereau
French, 1825–1905
Flight of Love, 1901
Oil on canvas
63 1/4 x 41 1/4 in.
Founding Collection, Gift of Charles and Emma Frye, 1952.014

Bouguereau’s ‘Fancies’: Allegorical and Mythological Works by the French Master
Flagler Museum, Palm Beach, Florida
January 27, 2015–April 19, 2015
Nicolai Ivanovich Fechin
American, born Kazan, Russia 1881; died Santa Monica, California 1955
Lady in Pink (Portrait of Natalia Podbelskaya), 1912
Oil on canvas
51 1/2 x 41
Frye Art Museum, 1990.005

Jewel City: Art from San Francisco’s Panama-Pacific International Exposition
de Young Museum, Fine Arts Museums of San Francisco, California
October 17, 2015–January 10, 2016
STEWARDSHIP  Artworks on Loan

Robert Henri
American, 1865–1929
*El Picador (Antonio Baños Calero)*, 1908
Oil on canvas
87 1/2 x 37 1/2 in.
Frye Art Museum, 1970.006
Photo: Richard Nicol

*Wild Gypsy*, 1912
Oil on canvas
40 5/8 x 32 11/16 in.
Frye Art Museum, 1982.013
Photo: Richard Nicol

*Spanish Sojourns: Robert Henri and the Spirit of Spain*
Mississippi Museum of Art,
Jackson, Mississippi
September 26, 2014–January 4, 2015
John Henry Twachtman
American, 1853–1902
Dunes Back of Coney Island, ca. 1880
Oil on canvas
13 7/8 x 19 7/8 in.
Frye Art Museum, 1956.010

Coney Island: Visions of an American Dreamland, 1861–2008
Wadsworth Atheneum Museum of Art, Hartford, Connecticut

San Diego Museum of Art, San Diego, California
July 11, 2015–October 18, 2015

Brooklyn Museum, Brooklyn, New York
STEWARDSHIP  Artworks on Loan

David Ligare
American, b. 1945
Hercules at the Crossroads, 1993
Oil on linen
60 x 78 in.
Frye Art Museum, 1998.009

David Ligare: California Classicist
Crocker Art Museum, Sacramento, California
June 7, 2015–September 20, 2015

Laguna Art Museum, Laguna Beach, California
October 18, 2015–January 17, 2016
Rockwell Kent
American, 1882–1971
Resurrection Bay, 1918 / 1966
Oil on canvas on board
28 x 44 1/2 in.
Frye Art Museum, 1998.010
Rights courtesy Plattsburgh State Art Museum, State University of New York, USA, Rockwell Kent Collection, Bequest of Sally Kent Gorton. All rights reserved.

Vanishing Ice: Alpine and Polar Landscapes in Art 1775-2012
Glenbow Museum, Calgary, Alberta, Canada
September 27, 2014–January 3, 2015

McMichael Canadian Art Collection, Kleinburg, Ontario, Canada
January 31, 2015–April 26, 2015
STEWARDSHIP  Artworks on Loan

Edmond J. Fitzgerald
American, 1912–1989
Hooverville, 1939
Watercolor on paper
10 x 14 in.
Gift of Mr. and Mrs. Charles J. Johnson, 1986.012A

May Warner Marshall
American, 1902–1998
Driftwood, La Push, ca. 1953
Watercolor on paper
28 x 34 in.
Gift of the artist, 1981.002.07

A Fluid Tradition: Northwest Watercolor Society...
The First 75 Years,
Cascadia Art Museum,
Edmonds, Washington
September 10, 2015-January 3, 2016
Rudolph Bundas
American, born Hungary, 1911; died Bainbridge Island, WA, 2003
Minus Tide, Point No Point, 1989
Watercolor on paper
15 1/2 x 25 in.
Frye Art Museum, 1989.004

Arne Rudolph Jensen
American, 1906–1993
Ocean Harvest, Hoh River’s Mouth, Pacific Ocean, n.d.
Watercolor on paper
17 1/2 x 30 in.
Gift of the artist, 1979.001.01

Fred B. Marshall
American, 1904–1979
Sketchbook
9 x 12 in.
Frye Art Museum Archives
(Not illustrated)

May Warner Marshall
American, 1902–1998
Sketchbook, 1953
9 x 12 in.
Frye Art Museum Archives
(Not illustrated)

Sketchbook, 1955
9 x 12 in.
Frye Art Museum Archives
(Not illustrated)

A Fluid Tradition:
Northwest Watercolor Society...
The First 75 Years,
Cascadia Art Museum,
Edmonds, Washington
EXHIBITIONS

Visitors to Museum
125,435

Pinterest Followers
568

Visits to Museum
Website
464,856

Tumblr Followers
#SocialMedium
405

Visits to Genius
Microsite
22,879

Genius / 21 Century / Seattle
175

Facebook Friends
28,663

#SocialMedium
40

Twitter Followers
19,495

Twitters
175

Instagram Followers
5,885

Pan Gongkai: Withered Lotus Cast in Iron
October 4, 2014-January 18, 2015

Pan Gongkai: Withered Lotus Cast in Iron is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition is funded by the Frye Foundation, Meriwether Advisors LLC, and Riddell Williams P.S., with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund. Media sponsorship provided by The Stranger.


Jessika Kenney: Anchor Zero
January 10-February 1, 2015

Jessika Kenney: Anchor Zero is a Raynier Institute & Foundation exhibition organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition is funded by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium; the Frye Foundation; and Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

The artist would like to acknowledge her collaborators on this project: Faith Coloccia (painting stills), Mell Dettmer (sound design, engineering, and mixing), Otong “Iron” Durahim (breathing room design and construction), Eyvind Kang (sound mixing), Claudia Mährendorfer (videography), and Daniel Menche (video design).


Visits to Museum Website
464,856

#SocialMedium
40

#SocialMedium
405

Visit Genius Microsite
22,879

#SocialMedium
40

Facebook Friends
28,663

Genius / 21 Century / Seattle
175

Twitter Followers
19,495

Instagram Followers
5,885

Future Ruins: Rodrigo Valenzuela
January 31–April 26, 2015

Future Ruins: Rodrigo Valenzuela is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition is funded by the Frye Foundation with the generous support of the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium, and Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by The Stranger.

Pan: A Graphic Arts Time Capsule of Europe 1895–1900
February 21–May 3, 2015

The exhibition was organized by Landau Traveling Exhibitions, Los Angeles, in association with Denenberg Fine Arts, West Hollywood.

The exhibition at the Frye Art Museum is made possible through the Frye Foundation with generous support of Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture, ArtsFund, and 4Culture. Media sponsorship is provided by Classical KING FM.


1900: Adornment for the Home and Body
February 21–May 3, 2015

1900: Adornment for the Home and Body is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition is funded by the Frye Foundation with generous support of Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture, ArtsFund, and 4Culture. Media sponsorship is provided by Classical KING FM.


EXHIBITIONS

American Portraits 1880–1915
May 14–August 30, 2015

American Portraits 1880–1915 is organized by the Frye Art Museum. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

Artists: John White Alexander, William Merritt Chase, Frank Duveneck, Thomas Eakins, Robert Henri, George Benjamin Luks, Charles Sprague Pearce, John Singer Sargent, and John Sloan.

Andy Warhol: Little Red Book #178
May 16–September 13, 2015

Andy Warhol: Little Red Book #178 is organized by the Frye Art Museum. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

Andy Warhol: 12 Screen Tests
May 30–September 13, 2015

Andy Warhol: 12 Screen Tests is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

Leo Saul Berk: Structure and Ornament
May 30–September 6, 2015

Leo Saul Berk: Structure and Ornament is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors, 4Culture/King County Lodging Tax, and the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by The Stranger.

Support for research travel to the Ford House and for production of Clinkers, 2012, and Wind Jangle and Specular Reflections, 2015, was provided by the Frye Art Museum through the Frye Foundation. Production support for Mortar and Marbles, Cone Twelve, Structure and Ornament, and Cool Salt Cellar, 2014, was provided by INOVA (Institute of Visual Arts) and the Digital Crafts Research Lab at the University of Wisconsin-Milwaukee.

Frye Salon
May 30–August 30, 2015

Frye Salon is organized by the Frye Art Museum. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by The Stranger.


Genius / 21 Century / Seattle
September 26, 2015–January 10, 2016


Favorites: The Frye Founding Collection

Favorites: The Frye Founding Collection is organized by the Frye Art Museum. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

Lenders to the Exhibitions

Pan: A Graphic Arts Time Capsule of Europe 1895–1900
Landau Traveling Exhibitions and Denenberg Fine Art, Los Angeles, California

1900: Adornment for the Home and Body
Wayne Dodge and Lawrence Kreisman, Seattle

Andy Warhol: 12 Screen Tests
The Andy Warhol Museum, Pittsburgh, Pennsylvania

American Portraits 1880–1915
Anonymous Lender, USA

Leo Saul Berk: Structure and Ornament
Leo Saul Berk
Private Collection, Seattle
Seattle Art Museum

Genius / 21 Century / Seattle
Sherman Alexie (reproduced by permission of the author)
Ishmael Butler
Web Crowell
Valerie Curtis-Newton
Steve Fisk
Lori Goldston
Wynne Greenwood (Courtesy of Video Databank)
Victoria Haven
Lesley Hazleton
Industrial Revelation
C. Davida Ingram
Eyvind Kang and Jessika Kenney
Lead Pencil Studio (Annie Han and Daniel Mihalyo)
Stacey Levine
Jeffry Mitchell
Zia Mohajerjasbi
Charles Mudece
Paul Mullin
Ahamefule Oluo
DK Pan
Mary Ann Peters
Alex Schweder
Nep Sidhu
PDX Gallery, Portland, Oregon
Michael Seiserath
SuttonBeresCuller (John Sutton, Ben Beres, and Zac Culler) (Courtesy of Greg Kucera Gallery)
Rodrigo Valenzuela

Jim Woodring (Courtesy of the artist and Fantagraphics Books)
Maged Zaher
Zoe|Juniper (Zoe Scofield and Juniper Shuey)

Gary Groth Break the Genre lecture. Genius / 21 Century / Seattle. Photo: Charles Peterson
Publications

Pan Gongkai: Withered Lotus
Cast in Iron
By Jo-Anne Birnie Danzker
Seattle: Frye Art Museum, 2014
9 x 8 in., 23 pp.
Distributed by University of Washington Press
ISBN: 978-0-9624602-9-6

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 Nitze-Stagen, BNY Mellon Wealth Management, Meriwether Advisors LLC, and Riddell Williams P.S. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.

Leo Saul Berk: Structure and Ornament
Edited by Jo-Anne Birnie Danzker
Contributors: Jo-Anne Birnie Danzker, Sara Krajewski, Scott Lawrimore, Sidney Robinson, John H. Waters
10 1/4 x 11 1/4 in., 84 pp.
Distributed by University of Washington Press
ISBN: 978-0-9889495-4-6

This catalogue is published by the Frye Art Museum and supported by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium, and Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

Future Ruins: Rodrigo Valenzuela
By Jo-Anne Birnie Danzker
9 x 8 in., 48 pp.
Distributed by University of Washington Press
ISBN: 978-0-9624602-9-6

This catalogue is published by the Frye Art Museum and supported by the Frye Foundation with the generous support of the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium, and Frye Art Museum members and donors. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

1900: Adornment for the Home and Body
By Jo-Anne Birnie Danzker
9 x 8 in., 36 pp.
Distributed by University of Washington Press
ISBN: 978-0-9624602-9-6

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.

Funding for the INOVA exhibition The Uncertainty of Enclosure: Leo Saul Berk and contribution to this publication are provided by the Greater Milwaukee Foundation, Mary L. Nohl Fund; the Graham Foundation for Advanced Studies in the Fine Arts; and the New Foundation, Seattle.
EXHIBITIONS  Selected Reviews

#SocialMedium

The show is a hit. “Visitors have been fascinated to see what the crowd thinks is good art as opposed to what curators do,” said Museum director Jo-Anne Birnie Danzker. “I think this revitalizes even the museum staff’s interest in looking again at the material through someone else’s eyes,” she said.

—Ellen Gamerman, Wall Street Journal

The spirit of global connection and communication leads back to the Frye’s original mission. “We have a collection that [dates back to] 1893 up until the 1930s. It was put together by a Seattle couple, Charles and Emma Frye. It’s a global collection. They were both traveling to Europe and across the states acquiring the work. That spirit of reaching out to afar is something that I also really like the idea of,” said Museum director Jo-Anne Birnie Danzker. “I think this revitalizes even the museum staff’s interest in looking again at the material through someone else’s eyes,” she said.

—Ellen Gamerman, Wall Street Journal

Frye Art Museum in the United States lifted the institution of curatorship and is opening an exhibition in which social media users select their favorite works from the museum’s collection. Thus, thousands of art lovers will put on the curatorial hat to partake in the selection of works to be exhibited and will be part of this controversial institution [of curatorship]. But with one difference: sharing the power! This project is regarded as a critical look at the curator’s function and draws attention to the role of social media in the arts world.

—Musa Igrk, ZAMAN (translated from the original Turkish by Rana San)

The Frye’s exhibition represents an institution engaging with social media creatively rather than trying to ignore it. . . . Other exhibitions have used social media before but perhaps not in exactly the same way as the Frye’s #SocialMedium. I doubt it will be a trend that will sweep the art world. But it definitely is a clever way of getting mileage out of an institution’s permanent collection. . . . By temporarily giving up their authority, the curators have invited people into the gallery in a generous and confident way. Everyone always talks about making art more accessible, well, the show at the Frye Museum does exactly that.

—Kevin Griffin, Vancouver Sun

Jessika Kenney: Anchor Zero

In its dim rooms, elaborate video projections doteval with this sliding, shifting audio world. The music and visuals are so dreamy that you may well feel your mind and flesh becoming as ethereal as the sights and sounds you’re seeing and hearing. “Jessika Kenney: Anchor Zero” inaugurates a new exhibition series at the museum, underwritten by the Raynier Institution & Foundation.

—Michael Upchurch, The Seattle Times

Whatever one may say of institutional art’s place in the larger culture, such institutions afford a neutral space to whatever they display. This is especially true of the Frye, which is free and open to the public. This lack of barriers at the Frye is always appreciated, but it is crucial in the case of Kenney’s work, whose discipline reduces sacred music to its basic elements, separating dogma and the attached aesthetic schema in this case, leaving the voice in an elemental form.

—T.S. Flock, Vanguard Seattle

Music is in the air at Seattle’s Frye Art Museum. In its galleries, composer and vocalist Jessika Kenney presents Anchor Zero. This large-scale video and sound installation is specially commissioned for the Frye Art Museum. Using “talismanic scores, ethereal imagery, and interactive spaces,” Kenney explores the relationships between opposing pairs such as prayer and discourse, personal and universal, traditions and immediacy.

—Emily Dooley, TWELV

1900: Adornment for the Home and Body

Kreisman and Dodge have accumulated an impressive book collection from the fine press movement of the era. These works of art are beautifully designed, printed on high-quality paper and often handmade.

—Mary Ann Gwinn, The Seattle Times

Leave it to [Jo-Anne] Birnie Danzker, with her background as Director of the Villa Stuck in Munich, a Secessionist mecca, to uncover such an obscure collection of underappreciated art, furniture, jewelry and books in Seattle. Kreisman, author of the definitive study of Pacific Northwest Arts and Crafts architecture, and Dodge have spent years assembling the treasures of an offbeat, overlooked
era. It meshes perfectly with the darkened tones and exotic subjects in the Frye paintings.
—Matthew Kangas, Visual Art Source
It’s all a lovely reminder of the importance of beautiful, everyday objects. The saving grace of these items is their elaborate motifs and fine craftsmanship, allowing them to survive for over a century perfectly intact.
—Jeremy Bueben, Seattle Met

Rodrigo Valenzuela: Future Ruins

Stand in the middle of “Hedonic Reversal” and you’ll be immersed in Valenzuela’s mind—both his foreground thoughts (the photographs that the scaffolding thrusts out toward you) and his background ruminations (the backgrounds offer us shelter from the storm, even as they shape us from within.)
—Suzanne Beal, Art Ltd.

“Hedonic Reversal” is nothing short of breathtaking—as much in its vision and scope as in its delivery. The elaborately constructed large-scale installation is a body with scaffolding for a skeleton, and “ruins” paintings for skin as they hang onto the structures. Around these are meticulously painted walls with grander ruins. Valenzuela’s comment on construction workers, combined with the reconstruction of gentrification, places us in a future without humans. This is as eerie as it is fantastical.
—Christina Twu, Seattle Globalist

Valenzuela’s installation represents a site of destruction and construction. Something has been torn down—a tower or perhaps a whole city—and something new is being built. All that’s missing from the installation are the tracks of boots and heavy-duty vehicles.
—Charles Mudede, The Stranger

Future Ruins is itself a guilty pleasure, unrepentantly slipping between emotional, cautionary and indulgent poles, leveraging the very forms of decadence Valenzuela critiques. In Valenzuela’s typical fashion, his cinematically-inspired environments unfold a scene so visually seductive that the viewer enters willingly. As his narratives unravel, we each find ourselves complicit, embedded in a larger story. What you take away from such an exhibit depends on what you bring into it.
—Amanda Manitach, City Arts

Rodrigo Valenzuela’s “Future Ruins” exhibition at the Frye Art Museum aptly characterizes where we are at this moment in Seattle, and in other cities that are tearing apart their historic urban fabric in order to cater to the rich with high end housing.
—Susan Noyes Platt, Art and Politics Now

The exhibition does not present a quiet, post-apocalyptic landscape that fetishizes decay; rather, Valenzuela addresses divisions of labor and the nature of work, making these complex issues manifest through the specter of the 21st-century economic landscape. And though it is discordant at times, the installation requires sensory friction to make its point.
—Sarah Margolis-Pineo, Daily Serving

American Portraits 1880-1915

The angle here is one of Frye Director Jo-Anne Birnie Danzker’s specialties: the influence of developments by German artists in particular in the late 19th/early 20th centuries on their American peers. The selection here considers works by John White Alexander, William Merritt Chase, George Luks, and Frank Duveneck, all of whom studied and spent time in Germany. Also included are portraits by ex-patriate artists Charles Sprague Pearce and John Singer Sargent and the “Ashcan School” maverick Robert Henri.
—Thomas May, Memeteria

Andy Warhol: 12 Screen Tests

“Andy Warhol: 12 Screen Tests,” departing Sept. 13, and “American Portraits,” ending Aug. 30... aim to show an individual’s image, of course, but they also raise the question: How does the viewer come to understand a subject? Is a “living portrait” of Bob Dylan... any more illuminating than the somber 1895 oil of “The Stoker,” by Robert Henri... —a prime example of late-20th century efforts to depict “real life”?
—The Seattle Times

Leo Saul Berk: Structure and Ornament

Ultimately, the exhibition is a sensitively coded manifestation of the ways in which our exteriors and interiors bump up against one another: a meditation on how our homes offer us shelter from the storm, and in other cities that are tearing apart their historic urban fabric in order to cater to the rich with high end housing.
—Michael Upchurch, The Seattle Times

Whether he’s rendering his memories as videos shot on site, a subtly curved light-box image of its outer walls, or sculptures inspired by Goff’s designs, [Berk] re-creates not just his experience of living in the house, but the resonance of that experience over the years. Succumb to it, and you’ll feel like you’re strolling the neural pathways of the artist himself.
—Michael Upchurch, The Seattle Times

In Structure and Ornament, [Berk’s] vision comes to crystalline focus. When you emerge from the museum, a part of you, too, has been in the Ford Home. . . . Throughout the exhibit, the spare and monumental pieces weave
In his large, titular showpiece sculpture, Berk turns those radial trusses on an axis, rising from the floor like a giant spiky tiara, made of cypress wood and orange fiberglass. The spiny, spindly arms support nothing; the old architectural notion of shelter or protection has been forgotten. Berk’s large sculpture feels like a fresh-built ruin, salvaged from the wondrously unconventional environment in which he grew up. The resulting works, now on display at the Frye Museum, take up. The resulting works, now on show, distills his memories of Berk’s first major solo museum show, opening the day the president of China wrapped up his visit to our city, during which he kept closing the entire freeway to shuttle between Amazon, Boeing, and Microsoft CEOs. Seattle meant business. “This is the twilight,” one artist said, referring to the fact that Seattle is getting whiter. “I’m not sure what that means other than that we’re living in a world where everything is dematerialized right before our eyes. Despite the breadth of works on view, connections emerge and relationships between the works resonate. Genius brings together the visions and voices of over sixty-five of Seattle’s resident geniuses, proving that a shared regional identity is enough to create a compelling and cohesive show. —Sarah Margolis-Pineo, Daily Serving

Genius / 21 Century / Seattle

While [Jo-Anne Birnie Danzker] will oversee nine more shows before her departure, “Genius” is the Frye’s largest locally focused show to date. During her tenure, the Frye has been transformed from a museum with a stodgy reputation for late-19th century German oil paintings, hung salon-style, to one known for modern and contemporary art.

—Tricia Romano, The Seattle Times

Genius marks the first moment when Seattle artists as a group tackle Seattle’s new status as a national financial capital—this show opened the day the president of China wrapped up his visit to our city, during which he kept closing the entire freeway to shuttle between Amazon, Boeing, and Microsoft CEOs. Seattle meant business. “This is the twilight,” one artist said, referring to the fact that Seattle is getting whiter. “I’m not sure what that means other than that we’re living in a world where everything is dematerialized right before our eyes. Despite the breadth of works on view, connections emerge and relationships between the works resonate. Genius brings together the visions and voices of over sixty-five of Seattle’s resident geniuses, proving that a shared regional identity is enough to create a compelling and cohesive show. —Sarah Margolis-Pineo, Daily Serving

reality with memory, boyish memories with second sight. . . . Berk’s jangles and marbles and watery galaxies are a reminder of the magic at stake in the details, both large and small.

—Amanda Manitach, City Arts

EXHIBITIONS Selected Reviews

The spiny, spindly arms support nothing; the old architectural notion of shelter or protection has been forgotten. Berk’s large sculpture feels like a fresh-built ruin, salvaged from the wondrously unconventional environment in which he grew up. The resulting works, now on show, distills his memories of Berk’s first major solo museum show, opening the day the president of China wrapped up his visit to our city, during which he kept closing the entire freeway to shuttle between Amazon, Boeing, and Microsoft CEOs. Seattle meant business. “This is the twilight,” one artist said, referring to the fact that Seattle is getting whiter. “I’m not sure what that means other than that we’re living in a world where everything is dematerialized right before our eyes. Despite the breadth of works on view, connections emerge and relationships between the works resonate. Genius brings together the visions and voices of over sixty-five of Seattle’s resident geniuses, proving that a shared regional identity is enough to create a compelling and cohesive show. —Sarah Margolis-Pineo, Daily Serving

Genius / 21 Century / Seattle

While [Jo-Anne Birnie Danzker] will oversee nine more shows before her departure, “Genius” is the Frye’s largest locally focused show to date. During her tenure, the Frye has been transformed from a museum with a stodgy reputation for late-19th century German oil paintings, hung salon-style, to one known for modern and contemporary art.

—Tricia Romano, The Seattle Times

Genius marks the first moment

reality with memory, boyish memories with second sight. . . . Berk’s jangles and marbles and watery galaxies are a reminder of the magic at stake in the details, both large and small.

—Amanda Manitach, City Arts

EXHIBITIONS Selected Reviews

The spiny, spindly arms support nothing; the old architectural notion of shelter or protection has been forgotten. Berk’s large sculpture feels like a fresh-built ruin, salvaged from the wondrously unconventional environment in which he grew up. The resulting works, now on show, distills his memories of Berk’s first major solo museum show, opening the day the president of China wrapped up his visit to our city, during which he kept closing the entire freeway to shuttle between Amazon, Boeing, and Microsoft CEOs. Seattle meant business. “This is the twilight,” one artist said, referring to the fact that Seattle is getting whiter. “I’m not sure what that means other than that we’re living in a world where everything is dematerialized right before our eyes. Despite the breadth of works on view, connections emerge and relationships between the works resonate. Genius brings together the visions and voices of over sixty-five of Seattle’s resident geniuses, proving that a shared regional identity is enough to create a compelling and cohesive show. —Sarah Margolis-Pineo, Daily Serving
Genius is more than a response to the changing cultural landscape of Seattle, as Seattle is a microcosm of western attitudes around development, capitalism, technology and the arts. The intersections of these things are ripe for commentary, and a lot of it gets quite brash, so it is refreshing to see such a thoughtful approach being taken by these artists and the curatorial team.

—T.S. Flock, Vanguard Seattle

The Frye, Seattle’s gem of a museum, presents arguably its most ambitious show ever: more than 60 artists from all disciplines who have been deemed “geniuses” by The Stranger and other creative folk. I love this kind of a show: packed, different, boldly spotlighting all kinds of perspectives.

—Florangela Davila, Crosscut

Boasting over 65 artists from every discipline of the arts including filmmakers, painters, writers, dancers, photographers and many others, the exhibit is unlike anything before it. Over its four months in circulation, each month, day and even hour will be completely different. There is nothing static about this exhibit—it is in constant evolution, always changing, even before your eyes.

—Scott Johnson, The Spectator

To truly experience Genius, families should consider adding performances to their calendars and visit on a regular basis over the course of the exhibition. Weekly visits to the Frye could serve as a great supplemental activity for homeschoolers or any parents looking for interesting indoor activities with their kids.

—Ashly Moore Sheldon, ParentMap

...what matters is the opportunity to create something new. The value lies in the fresh commissions funded by the Frye, 25 in total, about a dozen presently installed in the museum’s galleries, with filmic, theatrical, musical, and dance happenings to follow.

—Brian Miller, Seattle Weekly
## Arts Engagement Programs: Youth

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>Youth Programs</th>
<th>Participating School Districts</th>
<th>Pre-K-12 Guided Tours and Self-Guided Tours</th>
</tr>
</thead>
<tbody>
<tr>
<td>301 Participants</td>
<td>9</td>
<td>149 Students</td>
</tr>
<tr>
<td>6,696</td>
<td></td>
<td>3,350 Students</td>
</tr>
<tr>
<td>Art in Your Classroom Program</td>
<td>10</td>
<td>Art in Your Classroom Program</td>
</tr>
<tr>
<td>338 Participants</td>
<td></td>
<td>338 Students</td>
</tr>
<tr>
<td>University Guided Tours and Self-Guided Tours</td>
<td>44</td>
<td>University Guided Tours and Self-Guided Tours</td>
</tr>
<tr>
<td>744 Participants</td>
<td></td>
<td>744 Students</td>
</tr>
</tbody>
</table>

Photo: Mark Woods
<table>
<thead>
<tr>
<th>Program Type</th>
<th>Participants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partnership Programs</td>
<td>941</td>
</tr>
<tr>
<td>Preschool Programs</td>
<td>1,323</td>
</tr>
</tbody>
</table>

**Partnership Programs**
- Bailey Gatzert Elementary School
- Seattle Children’s Theatre Kids’ Camp
- RecTech, a program of the Associated Recreation Council at Yesler Community Center

**Preschool Programs**
- Small Frye: Storytelling + Art
- Snap!

Photo: Emily Eddy
### ARTS ENGAGEMENT PROGRAMS  Educators / Lifelong Learners

<table>
<thead>
<tr>
<th>Professional Development Programs</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>99</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Educators Programs Offered for Credit/ Clock Hours with Seattle Pacific University</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>454</td>
</tr>
</tbody>
</table>

| Educator Programs | 26 |

<table>
<thead>
<tr>
<th>Gallery Guide Training Workshops</th>
<th>20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Participants</td>
<td>355</td>
</tr>
</tbody>
</table>

- Parents for Arts in the Schools
- Serious Play and Design Thinking
- UCDS VTS Workshop
- UW Architecture Drawing Class

Photo: Katherine Lamar
<table>
<thead>
<tr>
<th>Public Programs Offered for Credit/Clock Hours with Seattle Pacific University</th>
<th>Lectures, Gallery Talks, and Tours</th>
<th>Music Programs</th>
<th>Creative Aging Programs</th>
<th>Museum Store Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>29</td>
<td>562</td>
<td>29</td>
<td>115</td>
<td>10</td>
</tr>
<tr>
<td>Participants 18,650</td>
<td>Participants 13,082</td>
<td>Participants 2,051</td>
<td>Participants 1,499</td>
<td>Participants 413</td>
</tr>
</tbody>
</table>

**Lifelong Learner Programs**
- **800**
- **18,650**

**Lifelong Learner Programs**
- Art History Lecture Series with Rebecca Albiani
- Exhibition Lectures
- First Hill Tours
- Gallery and Artist Talks
- Guided and Self-guided Tours
- Mindfulness Meditation
- ReMastered
- Summer Art History Lecture Series
- Ladies Musical Club
- Noise Yoga
- Seattle Classic Guitar Society
- Seattle Opera Preview
- Bridges
- Dementia, Art, and Enhancing Well-being
- Harp Performance by Tiffany Chen
- here:now Class
- here:now Tours
- Meet Me at the Movies
- Speaking of Dying
- Summit on First Hill Program

**Film Programs**
- **7**
- **420**

**Film Programs**
- Community Cinema
- Critics Wrap
- Exhibition screenings
- Magic Lantern

**Studio Art Classes**
- **77**
- **1,185**

**Studio Art Classes**
- Path with Art
- Weekends in the Studio
- Summer in the Studio
## Arts Engagement Programs

### Events
- **Events:** 99
- **Participants:** 11,644

### Frye Openings and Special Events
- **Events:** 53
- **Participants:** 8,145

### Community Partner Events
- **Events:** 20
- **Participants:** 1,418

### Private Events
- **Events:** 26
- **Participants:** 2,081
ARTS ENGAGEMENT PROGRAMS  Community Partners

Alzheimer’s Association
Washington State Chapter
RecTech, a program of the Associated Recreation Council at Yesler Community Center
Authors, Publishers, and Readers of Independent Literature
Bailey Gatzert Elementary School
Community Cinema Seattle
Elderwise
Full Life
Gage Academy of Art
Heartwork
Historic Seattle
Hollow Earth Radio
Ladies Musical Club
Northwest Film Forum
Path with Art
“POSEURS”
Providence ElderPlace
Providence Mount St. Vincent
Seattle Children’s Theatre
Seattle Classic Guitar Society
Seattle Opera
Seattle Pacific University
Seattle Public Schools Creative Advantage Initiative
Seattle University Art and Art History Department
Seattle University Youth Initiative
The Seattle Public Library
The Stranger
Swedish Medical Center
The Terraces at Skyline
University of Washington
Department of Architecture
University of Washington Memory and Brain Wellness Center
University of Washington Museology Graduate Program
University of Washington Museum Studies Certificate Program
University of Washington School of Medicine, Division of Geriatrics
Visual Thinking Strategies
Support

Foundations, Funding Agencies, Corporations, Media Sponsors, In-Kind Contributors, and Individual Donors

We thank our donors and members whose support makes our exhibitions and programs possible.

Every effort has been made to ensure the accuracy of these listings. Please phone 206 432 8227 with omissions or errors.

Contributions

October 1, 2014, to December 31, 2015

Foundations
Anonymous (1)
The Antiquarian Society of Seattle
Evergreen Association of Fine Arts
Fales Foundation Trust
The Hugh and Jane Ferguson Foundation
The Richard M. and Maude M. Ferry Charitable Foundation
Fidelity Charitable
Frye Foundation
The Furnessville Foundation
German Heritage Society
Grousemont Foundation
The Robert Lehman Foundation
Presbyterian Retirement Communities Northwest
Pruzan Foundation
Rayner Institute & Foundation
The Seattle Foundation
Seattle University
Spark Charitable Foundation
The Stagen Family Charitable Trust
Paul Sturm Fund
Thrive Washington
Tulalip Tribes Charitable Contributions
Washington Women’s Foundation
Wright Janeway Family Fund

Funding Agencies
4Culture
Institute of Museum and Library Services
Seattle Office of Arts & Culture

Corporations
Aging Wisdom, Inc.
Antique Appraisal & Estate Sale Service
ArtsFund
AT&T Employee Giving Campaign
Bank of America Matching Gifts Program
BNY Mellon Wealth Management
Boeing Gift Matching Program
Employees Community Fund of The Boeing Company
Evergreen Art Therapy Association
Meriwether Advisors LLC
Microsoft Matching Gifts Program
Nitze-Stagen & Co., Inc.
Nordstrom
Riddell Williams P.S.
Southern Lithoplate, Inc.

Media Sponsors
Classical KING FM 98.1
Encore Media Group/City Arts Magazine
Google
KUOW 94.9
Seattle Met Magazine
The Stranger

In-Kind Contributors
Civilization
Fleurish
Hilliard’s Beer
Moon Bloom Floral
Our/Seattle
The City Catering Company
VolunteerSpot
<table>
<thead>
<tr>
<th>Individuals $1000+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>Douglas and Susan Adkins</td>
</tr>
<tr>
<td>Jo-Anne Birnie Danzker</td>
</tr>
<tr>
<td>Susan Bloch and Igor Khandros</td>
</tr>
<tr>
<td>David and Kristi Buck</td>
</tr>
<tr>
<td>Kristine Bueche</td>
</tr>
<tr>
<td>Tina Bullitt</td>
</tr>
<tr>
<td>Michael Doherty and Eric Akines</td>
</tr>
<tr>
<td>Stephanie Ellis- and Douglas Smith</td>
</tr>
<tr>
<td>Barbara Feasey</td>
</tr>
<tr>
<td>Katharyn Alvord Gerich</td>
</tr>
<tr>
<td>Marjorie Hemphill</td>
</tr>
<tr>
<td>Jan Hendrickson and Chuck Leighton</td>
</tr>
<tr>
<td>Kate Janeway and Howard Wright</td>
</tr>
<tr>
<td>Willis Kleinenbroich</td>
</tr>
<tr>
<td>Christopher and Alida Latham</td>
</tr>
<tr>
<td>Laura Lundgren</td>
</tr>
<tr>
<td>Lisa and David Mayfield</td>
</tr>
<tr>
<td>Sally Nelson</td>
</tr>
<tr>
<td>Jill Rulkowetter and William L. Hurley Jr.</td>
</tr>
<tr>
<td>Carlo and Eulalie Scandiuzzi</td>
</tr>
<tr>
<td>Matthew and Casprowiak Scher</td>
</tr>
<tr>
<td>Joyce Schulte</td>
</tr>
<tr>
<td>Lyn Tangen and Richard Barbieri</td>
</tr>
<tr>
<td>Kris and Mike Villiott</td>
</tr>
<tr>
<td>Nepier Vrabel Smith and Joan Affleck-Smith</td>
</tr>
<tr>
<td>$500–$999</td>
</tr>
<tr>
<td>Murl Barker and Ronald Miller</td>
</tr>
<tr>
<td>Rodger Benson and Scott Erickson</td>
</tr>
<tr>
<td>David S. Brown, Jr. and Christina Rockris</td>
</tr>
<tr>
<td>Mary Lou and Donald Brown</td>
</tr>
<tr>
<td>Lee Burnside and Elizabeth Vig</td>
</tr>
<tr>
<td>William Calvin and Katherine Graubard</td>
</tr>
<tr>
<td>Lorrie Cardoso</td>
</tr>
<tr>
<td>Mike and Cathy Casteel</td>
</tr>
<tr>
<td>Theodore and Patricia Collins</td>
</tr>
<tr>
<td>David Dunn</td>
</tr>
<tr>
<td>Lindsey and Carolyn Echelbarger</td>
</tr>
<tr>
<td>Sue S. Gilbert</td>
</tr>
<tr>
<td>Lenore Hanauer</td>
</tr>
<tr>
<td>Kent Johnson and Cody Blomberg</td>
</tr>
<tr>
<td>Christina and James Lockwood</td>
</tr>
<tr>
<td>Brad and Christina Mace</td>
</tr>
<tr>
<td>James Maier</td>
</tr>
<tr>
<td>Eric Peterson and Barb Pomeroy</td>
</tr>
<tr>
<td>Herb and Lucy Pruzan</td>
</tr>
<tr>
<td>Andrea and Alan Rabinowitz</td>
</tr>
<tr>
<td>Elizabeth and Jonathan Roberts</td>
</tr>
<tr>
<td>Michael and Lian-Pey Robins</td>
</tr>
<tr>
<td>Marie Ruby</td>
</tr>
<tr>
<td>Maggie Savarino</td>
</tr>
<tr>
<td>Peter Seitel</td>
</tr>
<tr>
<td>Greg Simmons</td>
</tr>
<tr>
<td>G Mark Snapp</td>
</tr>
<tr>
<td>Laura and Philippe Spalart</td>
</tr>
<tr>
<td>Judy Tobin and Michael Baker</td>
</tr>
<tr>
<td>$100–$499</td>
</tr>
<tr>
<td>Robert and Crystal Adams</td>
</tr>
<tr>
<td>Francis and Hideo Albin</td>
</tr>
<tr>
<td>Jack Aldrich</td>
</tr>
<tr>
<td>Marjorie Aldrich</td>
</tr>
<tr>
<td>Joan Alworth</td>
</tr>
<tr>
<td>Jerry and Rita Anches</td>
</tr>
<tr>
<td>Jan Anderson</td>
</tr>
<tr>
<td>J. Martin Anderson and Lynn Gabriel</td>
</tr>
<tr>
<td>Nancy and John Anderson-Taylor</td>
</tr>
<tr>
<td>Karl Banse</td>
</tr>
<tr>
<td>D.D. Baran</td>
</tr>
<tr>
<td>Murl Barker and Ronald Miller</td>
</tr>
<tr>
<td>Ruthanna Bayless</td>
</tr>
<tr>
<td>Chuck Beek</td>
</tr>
<tr>
<td>Lara Behnert and Derek Harn</td>
</tr>
<tr>
<td>Carol H. Bell</td>
</tr>
<tr>
<td>W. Benson and Pamela Harer</td>
</tr>
<tr>
<td>Joseph and Linda Berkson</td>
</tr>
<tr>
<td>Matthew Berley</td>
</tr>
<tr>
<td>Karen Bianchi</td>
</tr>
<tr>
<td>Susan Birkenbuel</td>
</tr>
<tr>
<td>Graham Black</td>
</tr>
<tr>
<td>Marietta Bobba</td>
</tr>
<tr>
<td>Karen Bocz</td>
</tr>
<tr>
<td>Neil and Kathleen Bogue</td>
</tr>
<tr>
<td>Mara Bohman</td>
</tr>
<tr>
<td>T. William and Beatrice Booth</td>
</tr>
<tr>
<td>Paul E. Borrmann and Kathleen Donnellan</td>
</tr>
<tr>
<td>Frank and Linda Bothwell</td>
</tr>
<tr>
<td>Katherine Bourbonais and Donald Ramsey</td>
</tr>
<tr>
<td>Dennis Braddock and Janice Niemi</td>
</tr>
<tr>
<td>Mae and Douglas Brado</td>
</tr>
<tr>
<td>Richard and Nancy Brainard</td>
</tr>
<tr>
<td>Michele Broderick and Thomas Whittemore</td>
</tr>
<tr>
<td>Cris Bruch and Allison South</td>
</tr>
<tr>
<td>Alyssse Bryson</td>
</tr>
<tr>
<td>Boni and Ward Buringrud</td>
</tr>
<tr>
<td>John Butler</td>
</tr>
<tr>
<td>Brian and Danielle Butz</td>
</tr>
<tr>
<td>Peter and J. Kim Casace</td>
</tr>
<tr>
<td>Rita Calabro and James Kelly</td>
</tr>
<tr>
<td>Jennifer Campbell</td>
</tr>
<tr>
<td>Cassandra Carothers</td>
</tr>
<tr>
<td>Marc Carter and Amelia Simon</td>
</tr>
<tr>
<td>Robert and Katherine Cederstrom</td>
</tr>
<tr>
<td>Marta Chaloupka</td>
</tr>
<tr>
<td>Ronald Chase and Suzanne Rowen</td>
</tr>
<tr>
<td>Ashley Clark and Chris Manojlovic</td>
</tr>
<tr>
<td>Heinke Clark</td>
</tr>
<tr>
<td>Lisa Clark</td>
</tr>
<tr>
<td>Mary Ann Clymer</td>
</tr>
<tr>
<td>Joe Bailey Cole</td>
</tr>
<tr>
<td>Patricia and Theodore Collins</td>
</tr>
<tr>
<td>Bruce and Mary-Louise Colwell</td>
</tr>
<tr>
<td>Gerald and Frances Conley</td>
</tr>
</tbody>
</table>
SUPPORT

Zita M. Cook and Mike Rogers
Elizabeth Coppinger and Patrick Bins
Amy and Lawrence Corey, M.D.
Edward Corker and Carol Schneider
Ann Cronin
Barbara and Theodore Daniels
Charles and Jonis Davis
Pio DeCano II
Gerald Delay and Diana Ryesky
Jan and Ron Delismon
Richelle and Tom Dickerson
John Dienhart and Jean Boler
Andrew Dillman
Jeanne Dorn and Samara Hoag
William Dougall
Marcia Douglas
Rion and Lauren Dudley
Kay Edwards
Catherine Edwards
Patricia Ellingham
Judy Ellis and Carl Ulmschneider
John Fenker
Rose and Charles Finkel
Nanette and Bradley Fok
Brenda Fong
Peter and Elva Francis
Janet Frink
Susan and Albert Fuchs
Pedro and Wanda Garcia-Pelayo
William and Carol Garing
Natalie Gendler
Geneva Gerhart
Steven Gillispie
Sara Glerum
Loretta Gray
Patrick Greiner
Laurie Griffith
Jerome and Margaret Grubaugh
David and Marilyn Gruhn
Thomas M. and Roberta K. Gurtowski
Scott Hamilton and Angela Trout
Ron and Barbara Hammond
Erica Hanson
Mark and Marlane Harrington
Cecil and Joyce Hayes
Cynthia Huffman and Ray Heacock
Lawrence and Mary Ann Heeren
Sharalyn Heeringa
Marilyn Heinemann and Chakorn Phisuthikul
Susan Helbig
Gregory Heller and Hope Rippeon
Terrill and Jennifer Hendrickson
Marla Herbig
Newby and Kit Herrod
Peta Heussner-Walker
Michael and Judith Hill
Suzanne Hittman
Donald M. Holz and Carol M. Webb
Del Hontonasas and Alice Liou
DM Hoyt and Heidi Smets
Jean and Peter Hsiang
Nancy Hudson
David and Jane Huntington
Neils Peter and Paule R. Jensen
Bruce and Janice Johns
Cynthia Johnson
Rick and Margaret Johnson
Margaret Jones
Jerry Jordheim
Kristin Kennell
Janet and Grattan Kerans
John M. Kloeck and Pat McWha
Edward and Patricia A. Kloth
Mireille and Oscar Kools
Barbara Krekow
Wally and Liz Krengel
Karim and Michael Kuntz
Katherine Kuzeja
Craig Kyte
Sara LaBelle
Helen Lafferty and Dr. Mark Gunning
Jere LaFollette and Wende Sanderson
William Lively
Susan Leaverton
Delores Leonard
Jerry P. and Marguerite Lewis
John A. Lillard and Julia H. Kalmus
Davora Lindner
Jackson and Christine Loos
Peggy and David Mainer
Carl Markley
Bonnie Marques
William Maschmeier and Patricia Haggerly
Cheryl Matakas
Carolyn and Richard Mattern
Barbara and David Mathes
David Mayfield
Kelly and Peter McLoughlin
Lora and James Melhorn
Monica Mendoza
Chris W. Meriam and Ed Ference
Clinton Meyer
Mary Mikkelsen
Julia Miller
Michael Mirande and Sylvia S. White
Michael and Bernadette Monroe
David A. Moore and Javier Cortes
Molly Morse
Anna Nash
Andrew L. Nelson and Patricia McGuire
Christine Nelson
### Support Membership

**Active Members**

*2,651*

October 1, 2014, to December 31, 2015

#### Art Circle Members

- **$1,000**
  - Douglas and Susan Adkins
  - Rhoda L. Altom and Cory Carlson
  - David and Kristi Buck
  - Tina Bullitt
  - Andrew Conru
  - Jane and David Davis
  - Michael Doherty and Eric Akines
  - Marjorie Hemphill
  - Jan Hendrickson and Chuck Leighton
  - Christopher James
  - Kate Janeway and H.S. Wright III
  - Carlo, Eulalie, and Nathalie Scandiuzzi
  - Carl Schaber and Christine Christensen
  - Nepier Vrabel Smith and Joan Affleck-Smith
  - Paul Sturm and Flora Ling
  - Kris and Mike Villiott

#### Patrons

- **$500**
  - David S. Brown, Jr. and Christina Rockrise
  - Mary Lou and Donald Brown
  - William Calvin and Katherine Graubard
  - David Dunn
  - Sue S. Gilbert
  - Eva Glaser
  - Rob Glaser
  - Christopher and Alida Latham
  - Melissa Medler and Jon McClintock
  - Herb and Lucy Pruzan
  - Andrea and Alan Rabinowitz
  - Michael and Lian-Pey Robins
  - Maggie Savarino

#### Contributors

- **$300**
  - Gabriel Aldea and Dr. Susan Arnold-Aldea
  - Jerry and Rita Anches
  - Greg and Julia Ball, and D.D. Baran
  - Charlie and Pauline Beall
  - Rodger Benson
  - Kent Johnson and Cody Blomberg
  - Lorrie Cardoso
  - Tom Casey
  - Ann Cronin
  - Joe Bailey Cole
  - Scott Erickson
  - Margaret Jones
  - Mark and Nancy Karason
  - Willis Kleinenbroich
  - John A. Lillard and Julia H. Kalmus
  - Linda Lonay, Mohammad Hooshmand, and Amanda Hooshmand
  - Brad Mace, Christina Mace, and George Marie

#### Supporters

- **$150**
  - Karen Bocz
  - Janet Boguch and Kelby Fletcher
  - Neil and Kathleen Bogue
  - Frank and Linda Bothwell
  - Bruce Bradburn and Meg Holgate
  - Michele Broderick and Thomas Whittemore
  - Alysse Bryson
  - Boni and Ward Buringrud
  - Marc Carter and Amelia Simon
  - Alex Ceballos and Mireya Lewin
  - Marta Chaloupka
  - Ronald Chase and Suzanne Rowen
  - Chris Chrzan and Anna Nash
  - Mary Clifton
  - Victor and Dr. Valerie Collymore
  - Leah Cooper and Kate Ahern
  - Amy H. and Lawrence Corey, M.D.
  - Edward Corker and Carol Schneider
  - Bridget Culligan and George Knotek
  - Richelle and Tom Dickerson
  - John Dienhart and Jean Boler

---

Monica Mendoza and Boris Jabes
- Eric Peterson and Barb Pomeroy
- Edward and Ruthanne Rankin
- Maureen Reilly
- Ellen Vernon
- Bjorn, Veronique, and Tine Wahl

---

Mike and Georgia Ambrose
- Jan and Vic Anderson
- Lucius and Phoebe Andrew
- E. Jane Armstrong
- Joan Arnold
- Paul and Kathleen Bailey
- Geoff and Anne Barker
- Chuck Beek
- Shari and John Behnke
- Carol H. Bell
- Erik Bennion
- Debra Bezanson and Jeffrey Griffin
- Patrick Binns and Elizabeth Coppinger
SUPPORT  Membership

Gary Doherty and Margaret Cunningham
Marcia Douglas
James Edmunds, Evie Edmunds, and Robin Cheyney
Catherine Edwards
Judy Ellis and Carl Ulmschneider
Janet Frink, Lloyd Frink, and John Hartnett
Brenda Fong
Lynn Gabriel and Dr. J. Martin Anderson
Pedro and Wanda Garcia-Pelayo
Natalie Gendler
Katharyn Alvord Gerlich
Bruce Goldmann, Lynne Wilson, and Molly Olson
Thomas M. and Roberta K. Gurtowski
Hillary Hamilton
Ron and Barbara Hammond
Derek Ham and Lara Behnert
Ray Heacox and Cynthia Huffman
Sharalyn Hereringa
Kristina Von Heinz and Giorgio Calanni Fraccone
Marla Herbig
Alexander Herbig
Roxanne Hilton
Nancy Hudson
Bruce and Janice Johns
Jerry Jordheim
William Kiesel
Barbara Krekow
Wally and Liz Krengel
Karín and Michael Kuntz
Katherine Kuzeja
Sara, Kenneth, and Veronica LaBelle
Jere LaFollette and Wende Sanderson
Jane and Emma Landis
Mariely Lemagne
Renee Lenti and Paul Meijer
Ardin Lenti
Jerry P. and Marguerite Lewis
Elizabeth Lin
Davora Lindner and Ro Yoon
David and Peggy Mainer
Chris Manojlovic and Ashley Clark
William Maschmeier and Patricia Haggerty
Cheryl Matakas
Richard and Carolyn Mattern
Lisa and David Mayfield
Kelly and Peter McLoughlin
Carlos Melgoza
Mary Mikkelsen
Megan Miller and Morgan VanFleet
Heidi Modica
David A. Moore and Javier Cortes
Nicholas and Marisa Morales
Andrew L. Nelson and Patricia McGuire
Greg Nelson and Cynthia Doll
Merideth Nelson
Rachel Ormiston and Jason Caffoe
Richard and Sally Parks
Lisa Pascualy, Julia Pascualy, and Lindsay Delp
Robert Pilitteri
Judy Poll
Cynthia Putnam
Juan Ramirez
Jared and Charise Randell
Paul Rickert
Robert and Shannon Riebman
Hope Rippeon and Gregory Heller
John C. Robinson and Maya Sonenberg
Mike Rogers and Zita M. Cook
Oscar and Rosita Romero
Steven Rostad
Patricia Rovzar
Marie Ruby
Paula Russell
Cathy Sarkowsky
Norie Sato and Ralph Berry
Thomas and Frances Scheidel
Jennifer Shaw
John F. Shaw
John and Maureen Short
Fred Simons
Bob and Debra Smith
John and Rose Southall
Rick Spier
George Stamas and Amy Jean Messenger
Nicole Stellner, Peter Eberhardt, and Richard Stellner
Marion Stewart and Sam Belling
Nancy Stokley
Cathy Syverson
Lyn Tangen and Richard Barbieri
Rose Tatlow and Neil Roseman
John Tilden and Audrey Lew
Timothy Tomlinson
Cheryl Trivison and Richard Haag
Don and Eleanor VanDenHeuvel
Stephen Walston
Jenson and Robin Waples
Amy Ward
Andy Warren and Bruce Saari
Joan Weber
Paul and Nancy Wiesner
Wallace Wilkins
Karín Williams
Jonella Windell
Rachel Wright and Kevin Price
Cindy and Paul Zemann
Financial Data

15 month period from October 1, 2014 to December 31, 2015

Financial statements for the Charles & Emma Frye Free Public Art Museum may be obtained from the Frye Art Museum upon request.

<table>
<thead>
<tr>
<th>REVENUES</th>
<th>dollars</th>
<th>percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments (Managed Real Estate, Investment Accounts)</td>
<td>4,465,494</td>
<td>73%</td>
</tr>
<tr>
<td>Lectures and Classes</td>
<td>153,067</td>
<td>2%</td>
</tr>
<tr>
<td>Earned (Café, Store, &amp; Events)</td>
<td>660,624</td>
<td>11%</td>
</tr>
<tr>
<td>Contributions/Memberships</td>
<td>273,988</td>
<td>4%</td>
</tr>
<tr>
<td>Grants/Contracts</td>
<td>331,824</td>
<td>6%</td>
</tr>
<tr>
<td>In-Kind</td>
<td>226,834</td>
<td>4%</td>
</tr>
<tr>
<td>TOTAL INCOME</td>
<td>6,151,831</td>
<td>100%</td>
</tr>
<tr>
<td>EXPENSES</td>
<td>dollars</td>
<td>percentage</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>----------</td>
<td>------------</td>
</tr>
<tr>
<td>Collections/Exhibitions</td>
<td>2,359,215</td>
<td>39%</td>
</tr>
<tr>
<td>Education Programs</td>
<td>778,896</td>
<td>13%</td>
</tr>
<tr>
<td>Administrative &amp; Marketing</td>
<td>1,487,507</td>
<td>24%</td>
</tr>
<tr>
<td>Café, Store, &amp; Events</td>
<td>896,657</td>
<td>15%</td>
</tr>
<tr>
<td>Development</td>
<td>315,696</td>
<td>5%</td>
</tr>
<tr>
<td>In-Kind</td>
<td>273,988</td>
<td>4%</td>
</tr>
<tr>
<td><strong>TOTAL EXPENSES</strong></td>
<td><strong>6,111,959</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>
Volunteers spend thousands of hours at the Frye Art Museum every year, providing important and valued support for a wide range of initiatives including welcoming visitors, leading group tours, assisting with arts engagement programs, and serving as interns in the Collection, Curatorial, Archive, Communications, Education, and Special Events departments.

We thank all of our volunteers for their generosity in contributing their time and presence to enable the Frye Art Museum to better serve our community and honor our mission.

If you would like to volunteer, please contact us at volunteer@fryemuseum.org or 206 432 8269.

Every effort has been made to ensure the accuracy of these listings. Please phone 206 432 8227 with omissions or errors.
Lynn Rosskamp
Ellen Roth
Deenayn Sackman
Stephanie Scheer
Kascha Semonovitch
Alexandra Sergueeva
Clemone Shahwan
John Shaw
Lindsey Shepherd
Kelsey Siegert
Morgan Snyder
Carey Stangl
Roger Stocker
Amanda Stone
David Strand
Sara Strasner
Tenold Sundberg
Kirsten Swanson
Rosanna Sze
Jayne Truesdell
Maureen Tucker
Marion Vokey
Nina Wattana
Annsofie Wikegard
Regina Williams
Jo-Anne Wilson
Virginia Woodward

Interns
Nicole Bembridge
Adam Boehmer
Saira Chambers
Lynn Chou
Fiona Dang
Lou Daprile
Emily Eddy
Benjamin Eisman
Angela Ivy
Hannah Mintek
Emmy Newman
Alexandra Reinken
Andrew Simeone
Rachel Townsend

Photo: Kelsey Donahue
Museum Staff

October 1, 2014, to December 31, 2015

Collections
Cory Gooch  
Head of Collections
Jess Atkinson  
Assistant Registrar
Nives Mestrovic  
Collections and Exhibitions Assistant

Exhibitions
Tina Lee  
Manager, Exhibitions and Publications  
(continue 6/3/15)
Amelia Hoening  
Exhibitions and Publications Coordinator  
(continue 8/3/15)
David Strand  
Curatorial Assistant
Justen Waterhouse  
Exhibitions and Publications Coordinator
Shane Montgomery  
Manager, Exhibition Design and Production
Mark Eddington  
Exhibition Preparator
Elizabeth Mauro  
Preparator

Communications
Jeffrey Hirsch  
Deputy Director, Communications
Victoria Culver  
Art Director
Chelsea Werner-Iatze  
Communications Associate
John Teske  
Digital Media Manager, Facilities Assistant
Shaun Kardinal  
Digital Media Manager  
(continue 1/2/15)
Thomas Beck  
Database and Ticketing Coordinator, Volunteer Coordinator  
(continue 1/9/15)
Hannah Mintek  
Web and Graphic Design Assistant

Development
Renate Raymond  
Deputy Director, Development
Kate Godman  
Deputy Director, Development  
(continue 2/20/15)
Melanie Masson  
Membership and Community Partners Manager
Mariely Lemagne  
Membership and Community Partners Manager  
(continue 4/24/15)
Rana San  
Manager, Special Event & Community Partnerships
Meredith Stafford  
Development Associate  
Database Assistant  
(continue 12/8/15)
Polly Membrino  
Development Assistant  
(continue 12/8/15)

Director’s Office
Jo-Anne Birnie Danzker  
Director
Barbara Feasey  
Director, Operations
Roxanne Hadfield  
Assistant to the Director
Alexander Lawhorn  
Assistant to the Director / Board Liaison
### Finance and Facilities

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>David S. Brown Jr.</td>
<td>Deputy Director, Finance and Facilities</td>
</tr>
<tr>
<td>Jim Brinkman</td>
<td>Accounting and Benefits Manager</td>
</tr>
<tr>
<td>Justin McDuffie</td>
<td>Facilities Manager</td>
</tr>
<tr>
<td>Jason Young</td>
<td>Facilities and IT Manager (until 6/5/15)</td>
</tr>
<tr>
<td>Parks Barnard</td>
<td>Facilities Assistant</td>
</tr>
<tr>
<td>Maggie Tweedy</td>
<td>Prep Cook / Cashier (until 12/23/14)</td>
</tr>
<tr>
<td>Stewart Wentworth</td>
<td>Prep Cook / Cashier (until 1/18/15)</td>
</tr>
<tr>
<td>Emily Sands</td>
<td>Prep Cook / Cashier (until 8/18/15)</td>
</tr>
<tr>
<td>Rachael Lang</td>
<td>Museum Store Manager</td>
</tr>
<tr>
<td>Laura Downing</td>
<td>Museum Store Sales Associate</td>
</tr>
<tr>
<td>Erik Luc</td>
<td>Security Services Manager</td>
</tr>
<tr>
<td>Ryan Molenkamp</td>
<td>Security Services Manager (until 1/9/15)</td>
</tr>
<tr>
<td>Heather Ratcliff</td>
<td>Security Systems Manager / Accounting Support</td>
</tr>
<tr>
<td>Charlie Capp</td>
<td>Security Services Supervisor</td>
</tr>
<tr>
<td>Mark Rogers</td>
<td>Security Services Supervisor</td>
</tr>
<tr>
<td>Morgan Smalley</td>
<td>Security Services Supervisor</td>
</tr>
<tr>
<td>Kayla Trail</td>
<td>Security Services Supervisor</td>
</tr>
<tr>
<td>Benjamin Gowing</td>
<td>Security Services Supervisor (until 12/9/14)</td>
</tr>
<tr>
<td>Rachael Lang</td>
<td>Security Services Officers</td>
</tr>
<tr>
<td>Colleen Bratton</td>
<td>(Security Services Officers (until 8/20/15))</td>
</tr>
<tr>
<td>Alfonso Deanda</td>
<td>(Security Services Officers (until 1/27/15))</td>
</tr>
<tr>
<td>Rosie Dienhart</td>
<td>(Security Services Officers (until 1/9/15))</td>
</tr>
<tr>
<td>Jamie Duarte</td>
<td>(Security Services Officers (until 3/31/15))</td>
</tr>
<tr>
<td>Eric Duby</td>
<td>(Security Services Officers (until 8/7/15))</td>
</tr>
<tr>
<td>Jon Horn</td>
<td></td>
</tr>
<tr>
<td>Rachel Hsu</td>
<td></td>
</tr>
<tr>
<td>Phil Huebschen</td>
<td>(Security Services Officers (until 4/5/15))</td>
</tr>
<tr>
<td>Thomas Krueger</td>
<td></td>
</tr>
<tr>
<td>Frankie Krupa-Vahdani</td>
<td>(Security Services Officers (until 12/15/15))</td>
</tr>
<tr>
<td>Emmett Montgomery</td>
<td>(Security Services Officers (until 8/20/15))</td>
</tr>
<tr>
<td>Heather Peppard</td>
<td></td>
</tr>
<tr>
<td>Dulcinea Rattet</td>
<td></td>
</tr>
<tr>
<td>Rebecca Raymond</td>
<td></td>
</tr>
<tr>
<td>Kateryna Rice (Thysell)</td>
<td>(Security Services Officers (until 1/31/15))</td>
</tr>
<tr>
<td>Sonja Roach</td>
<td></td>
</tr>
<tr>
<td>Joe Rudko</td>
<td>(Security Services Officers (until 7/11/15))</td>
</tr>
<tr>
<td>Chelsea Skorka</td>
<td>(Security Services Officers (until 3/31/15))</td>
</tr>
<tr>
<td>Kye Stone</td>
<td></td>
</tr>
<tr>
<td>Heather-Cait Willis</td>
<td>(Security Services Officers (until 8/7/15))</td>
</tr>
</tbody>
</table>

### Education

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jill Rullkoetter</td>
<td>Senior Deputy Director</td>
</tr>
<tr>
<td>Negarra A. Kudumu</td>
<td>Educator</td>
</tr>
<tr>
<td>Clive Lissaman</td>
<td>Senior Educator (until 10/30/14)</td>
</tr>
<tr>
<td>Mary Jane Knecht</td>
<td>Manager, Creative Aging Programs</td>
</tr>
<tr>
<td>Lynn Chou</td>
<td>Art Educator</td>
</tr>
<tr>
<td>Trevor Johnson</td>
<td>Art Educator (until 6/19/15)</td>
</tr>
<tr>
<td>Jill Hardy</td>
<td>Youth, Student, and Teacher Programs Manager  (until 11/7/14)</td>
</tr>
<tr>
<td>Kelsey Donahue</td>
<td>Education Assistant</td>
</tr>
<tr>
<td>Carly Dykes</td>
<td>Education Assistant (until 12/4/14)</td>
</tr>
<tr>
<td>Mary Jane Knecht</td>
<td>Manager, Creative Aging Programs</td>
</tr>
<tr>
<td>Jill Hardy</td>
<td>Youth, Student, and Teacher Programs Manager  (until 11/7/14)</td>
</tr>
<tr>
<td>Kelsey Donahue</td>
<td>Education Assistant</td>
</tr>
<tr>
<td>Carly Dykes</td>
<td>Education Assistant (until 12/4/14)</td>
</tr>
</tbody>
</table>
Financial Information

Audited financial statements for the Charles & Emma Frye Free Public Art Museum may be obtained online from the Internal Revenue Service by requesting a copy of Form 990 PF-Return of Private Foundation.