





CONTENTS

LETTER FROM THE PRESIDENT AND DIRECTOR	5
STEWARDSHIP	
Collections	6
Acquisitions and Gifts of Art to the Museum	7
Artworks on Loan	8
EXHIBITIONS	
Exhibitions and Performances	10
Lenders, Research Partners, and Publications	12
Selected Reviews	13
ARTS ENGAGEMENT PROGRAMS	
Students Pre-K-12	14
Adults	15
Educators	16
Community Programs and Events	17
Community Partners	18
SUPPORT	
Individual Donors, Sponsors, Foundations, and Funding Agencies	20
Sustained Support	21
Membership	22
Volunteers	28
STAFF	30

Cover: Curious Max Family and Educator Day.
Frye Art Museum. Photo: Sara Tro

Left: Performance of *Degenerate Art Ensemble's Red Shoes*. Frye Art Museum, 2011. Photo: Bruce Tom



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.

Installation view, *Gabriel von Max: Be-tailed Cousins and Phantasms of the Soul*, 2011.
Frye Art Museum. Photo: Spike Mafford

LETTER FROM THE PRESIDENT AND DIRECTOR



Photo: T.J. Johnson

Fiscal year 2011 has been one of accomplishment at the Frye Art Museum. The dedication to excellence and to prudent husbandry of our resources, by our Trustees and Museum staff, enabled us to sustain and extend the principles of visionary patronage and community service on which the Frye was founded nearly sixty years ago.

The Frye Art Museum has displayed remarkable resilience, despite the challenging economic times. We see that its commitment to free access for everyone is important to our community: more and more people are looking for a welcoming place for contemplation

and intellectual challenge, and for ways to experience art in the everyday. As a result, attendance at the Museum increased again this year.

This was a watershed year for exhibitions at the Frye. We celebrated exceptional artists from Seattle and around the globe and presented historical and contemporary exhibitions that challenged conventional wisdom. We take special pride in having presented a year of ambitious exhibitions in which all but one were researched and conceived in-house.

The Museum was widely recognized for showcasing *Implied Violence* and the *Degenerate Art Ensemble*, two inimitable Seattle-based artists groups receiving their first museum exhibitions. Artist residencies, commissions of new works, and specially conceived performances were highlights of these exhibitions and underscored the Frye Art Museum's commitment to contemporary artists and to projects that move beyond traditional artistic boundaries and the physical confines of the Museum.

The enduring values of the Founding Collection of the Frye Art Museum, and scholarship contributing to a deeper knowledge of the Munich Secession, were hallmarks of *Séance: Albert von Keller and the Occult* and *Gabriel von Max: Be-tailed Cousins and Phantasms of the Soul*. Both large-scale exhibitions were the first in the United States devoted to these artists; the accompanying catalogues were the first publications on the artists in English.

We were especially pleased to include in these historical exhibitions, and bring to our city, stellar loans from leading international museums including Kunsthaus Zürich; Städtische Galerie im Lenbachhaus und

Kunstbau, Munich; and Bayerische Staatsgemäldesammlungen – Neue Pinakothek, Munich; as well as from private collectors in the United States and Europe.

An enriching international partnership also made possible the provocative traveling exhibition *Ming Wong: LIFE OF IMITATION*, the artist's first U.S. exhibition, co-organized by the Singapore Art Museum and the Frye Art Museum.

Fiscal Year 2011 also brought important new initiatives in the Museum's Arts Engagement programs. The innovative *here:now* program for individuals living with dementia and their care partners continues to grow, while *Small Frye: Storytelling in the Galleries* for preschool-age children is well-established as a popular, free monthly program.

We are proud to note that the Frye Art Museum received grants and recognition as a valued member of the Seattle cultural community from ArtsFund, PONCHO, and Humanities Washington in fiscal year 2011. In addition, private foundations and a growing number of individuals contributed support to the Museum. We express our gratitude and acknowledge these gifts in this report.

We would also like to extend thanks to our visitors, members, volunteers, and donors who made this a noteworthy year in building for the future of the Frye and celebrating all that art brings to our lives: passions, revelations, and leaps of faith!

We have begun the countdown for the celebration of the Frye Art Museum's 60th Anniversary in July 2012. We look forward to continuing to serve our community, and to presenting exhibitions and arts engagement programs that reaffirm the important role that the Frye plays in our city and beyond.

David Buck, President, Board of Trustees
Jo-Anne Birnie Danzker, Director

BOARD OF TRUSTEES

David D. Buck, President
Jan Hendrickson, Vice President
Frank P. Stagen, Vice President
Kate Janeway, Secretary
Douglas D. Adkins, Treasurer

DIRECTOR

Jo-Anne Birnie Danzker

STEWARDSHIP Collections

Frye Collections
Artworks
1,296

Artists in the
Collections
495

Right: Implied Violence. *The Dorothy K: Bow Dress*, 2010. Designed by Anna Telcs. Fabricated by Mark Mitchell and Anna Telcs. Silk, satin, and lace. 35 x 36 x 24 in. Frye Art Museum. Gift of Implied Violence, 2011.002. Photo: Steven Miller

Page 7, left to right:

Degenerate Art Ensemble: *Cuckoo Crow* (performance still), 2007. Art Direction: Steven Miller and Haruko Nishimura. Photo: © Bruce Tom

Degenerate Art Ensemble: *Cuckoo Crow*, 2005. Archival digital print. Art Direction: Steven Miller and Haruko Nishimura. Photo: © Steven Miller

The Dorothy K: Large Claw in Implied Violence's performance of *The Dorothy K and the Plague of Marcus*, Donau Festival, Krems, Austria, 2010. Designed and constructed by Tom Chapel, Casey Curran, John DeShazo, Ryan Mitchell, and Lily Ngyuen. Photo: Steven Miller

Eustace Paul Ziegler. *Untitled [Mt. McKinley in Sunshine]*, 1939. Oil on canvas, lined. 40 x 48 in. Frye Art Museum. Bequest of Hugh S. Ferguson, 2011.006.01.



STEWARDSHIP Acquisitions and Gifts of Art to the Museum

Acquisitions and Gifts 26

Sergei Bongart

American, born Ukraine, 1918–1985
Untitled [Country Lane with House and Barn], n.d.
Oil on canvas. 33 1/4 x 48 in.
Gift of Ellen Ferguson, 2011.007

Degenerate Art Ensemble

Chest Harp 1, 2006
Steel and guitar strings. 11 x 11 x 3 1/2 in.
Design and fabrication: Colin Ernst
Gift of Degenerate Art Ensemble, 2011.008.03

Chest Harp 2, 2006
Steel and guitar strings. 10 1/2 x 11 x 4 1/2 in.
Design and fabrication: Colin Ernst
Gift of Degenerate Art Ensemble, 2011.008.04

Cuckoo Crow: Hatchling, 2011
Video including performance footage from *Cuckoo Crow*, Bagley Wright Theater, Seattle, 2006, and REDCAT Theater, Los Angeles, 2007
DVD projection, 14 min., 55 sec.
Performance documentation: Ian Lucero; video editing: Ian Lucero and Leo Mayberry
Gift of Degenerate Art Ensemble, 2011.008.06



Cuckoo Crow: Transformation, 2011
Video including performance footage from *Cuckoo Crow*, REDCAT Theater, Los Angeles, 2007
DVD projection, 7 min., 14 sec.
Performance documentation: Ian Lucero; video editing: Ian Lucero and Leo Mayberry
Gift of Degenerate Art Ensemble, 2011.008.07

Deerlegs, 2007
Steel, wood, microphone, rubber, pvc pipe, cable, transmitter pack, contact mike. A pair, each 2 1/2 ft. x 4 in.
Prosthetics: Haruko Nishimura, Adriana Phillips, and Nik Weisend
Gift of Degenerate Art Ensemble, 2011.008.01A,B

Panhrastic Harp Zither, 2005
Steel, wood, harp strings, antique instrument parts
Design fabrication: Count Constantin, Colin Ernst, and Joshua Kohl
Gift of Degenerate Art Ensemble, 2011.008.02

Untitled (Nail Harp), 2005
Steel, wood, guitar strings, nails. 5 1/2 ft. x 22 in.
Design and fabrication: Colin Ernst and Joshua Kohl
Gift of Degenerate Art Ensemble in honor of Robin Held, 2011.008.05



Implied Violence

The Dorothy K: Bow Dress, 2010
Silk, satin, lace. 35 x 36 x 24 in.
Design: Anna Telcs; fabrication: Mark Mitchell and Anna Telcs
Gift of Implied Violence, 2011.002

The Dorothy K: Small Ether Machine, 2010
Wood. 32 x 18 x 18 in.
Museum purchase, 2011.003

The Dorothy K: Large Claw, 2010
Cardboard, wood, wire, rope, and LED lights. Dimensions variable
Design and construction: Tom Chapel, Casey Curran, John DeShazo, Ryan Mitchell, and Lily Ngyuen
Gift of Implied Violence, 2011.001

Eustace Paul Ziegler

American, 1881–1969
Horses Crossing Stream, n.d.
Oil on canvas board. 8 x 10 in.
Bequest of Hugh S. Ferguson, 2011.006.05

Mt. Rainier and Cabins, n.d.
Oil on panel. 9 5/8 x 12 in.
Bequest of Hugh S. Ferguson, 2011.006.06

Native Woman and Dog, n.d.
Oil on board. 12 x 10 in.
Bequest of Hugh S. Ferguson, 2011.006.07



Packhorses at Mt. Rainier, n.d.
Oil on canvas. 26 x 34 in.
Bequest of Hugh S. Ferguson, 2011.006.02

Packhorses at Mt. Rainier, n.d.
Oil on board. 20 x 16 in.
Bequest of Hugh S. Ferguson, 2011.006.08

St. Joseph's, Cordova, Alaska, n.d.
Oil on masonite. 34 x 40 in.
Bequest of Hugh S. Ferguson, 2011.006.03

The Squaw Man, n.d.
Oil on canvas board. 12 x 14 in.
Bequest of Hugh S. Ferguson, 2011.006.013

Target Practice Off Cape Cod, Provincetown, n.d.
Oil on board. 27 3/4 x 23 1/4 in.
Gift from the Estate of Mary Christina Nuckols, 2011.005

Tanana Native, Wood River Camp, n.d.
Oil on canvas board. 10 x 12 in.
Bequest of Hugh S. Ferguson, 2011.006.011

Tatoosh Range, n.d.
Oil on board. 13 1/2 x 16 1/2 in.
Bequest of Hugh S. Ferguson, 2011.006.04



Tatoosh Range, n.d.
Watercolor on paper. 9 1/2 x 13 in.
Bequest of Hugh S. Ferguson, 2011.006.012

Untitled [Mt. McKinley], n.d.
Oil on board. 22 x 18 in.
Gift of Doris DeHon Phillips, 2011.004

Untitled [Mt. McKinley in Sunshine], 1939
Oil on canvas, lined. 40 x 48 in.
Bequest of Hugh S. Ferguson, 2011.006.01

Untitled [Packhorses, Mt. McKinley], n.d.
Oil on canvas board. 8 x 10 in.
Bequest of Hugh S. Ferguson, 2011.006.09

Untitled [Schooner], n.d.
Oil on canvas. 16 x 20 in.
Bequest of Hugh S. Ferguson, 2011.006.010

Loans to Other
Museums
6

Exhibition

*Gabriel von Max: Malerstar,
Darwinist, Spiritist*

Borrower

Städtische Galerie im Lenbachhaus
und Kunstbau München

Venue/Dates

Lenbachhaus, Munich, Germany
October 23, 2010–February 13, 2011

Artworks

Gabriel von Max
b. Bohemia 1840, d. Munich 1915

The Christian Martyr, 1867
Oil on paper affixed to canvas
48 x 36 3/4 in.
Charles and Emma Frye Collection,
1952.116

Die Botaniker (The Botanists),
after 1900
Oil on canvas
25 x 31 3/4 in.
Charles and Emma Frye Collection,
1952.117

Seifenblasen (Soap Bubbles), 1881
Oil on canvas
42 1/2 x 39 3/4 in.
Charles and Emma Frye Collection,
1952.111



Gabriel von Max. *The Christian Martyr*, 1867.
Oil on paper affixed to canvas. 48 x 36 3/4 in.
Frye Art Museum, Charles and Emma Frye
Collection, 1952.116. Photo: Eduardo Calderón

Exhibition

*(Be)Longing: Apprehensions and
Opportunity at the Cultural Crossroads*

Borrower

Kirkland Arts Center

Venue/Dates

Kirkland Arts Center, Kirkland, WA,
March 4–April 9, 2011

Artwork

Zhi Lin
American, b. China 1959

Drawing and Quartering from *Five
Capital Executions in China* series,
2007
Mixed media, painting and screen-
printing on canvas and ribbons
106 x 74 in.
Museum purchase, 2004.008



Exhibition

Farm Work by Jamie Wyeth

Borrower

Brandywine River Museum

Venue/Dates

Brandywine River Museum,
Chadds Ford, PA
June 11–September 11, 2011

Artworks

Jamie B. Wyeth
American, b. 1946

Below the Barn, 1965
Watercolor on paper
18 7/8 x 27 7/8 in.
Museum purchase, 1982.006

House of Pig, 1978
Watercolor on paper
21 1/2 x 30 in.
Museum purchase, 1978.007

Jamie B. Wyeth. *Below the Barn*, 1965. Watercolor
on paper. 18 7/8 x 27 7/8 in. Frye Art Museum,
Museum purchase, 1982.006.



Zhi Lin. *Drawing and Quartering from Five Capital Executions in China series*, 2007. Mixed media, painting and screenprinting on canvas and ribbons. 106 x 74 in. Frye Art Museum, Museum purchase, 2004.008.

EXHIBITIONS Exhibitions and Performances

Annual Attendance
76,919

Visits to Museum
Website
198,328

Facebook Friends
4,682

Twitter Followers
6,546



Tête-à-tête
February 6, 2010–January 8, 2012

Tête-à-tête is organized by the Frye Art Museum and initiated by Jo-Anne Birnie Danzker. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors.



Séance: Albert von Keller and the Occult
October 9, 2010–January 2, 2011

Séance: Albert von Keller and the Occult is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker and Gian Casper Bott. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Public programs are supported by Humanities Washington. Seasonal support is provided by ArtsFund.



Ming Wong: LIFE OF IMITATION
January 22–February 27, 2011

Ming Wong: LIFE OF IMITATION is co-organized by the Singapore Art Museum and the Frye Art Museum and funded by the Singapore Art Museum and the Frye Foundation with the generous support of Frye Art Museum members and donors. Media sponsor for the exhibition is KUOW. Seasonal support is provided by ArtsFund.

Ming Wong: LIFE OF IMITATION is guest curated by Tang Fu Kuen. Coordinating Curator at the Frye Art Museum is Jo-Anne Birnie Danzker.



Implied Violence: Yes and More and Yes and Yes and Why (exhibition)
October 9, 2010–January 2, 2011

Implied Violence: Yes and More and Yes and Yes and Why is organized by the Frye Art Museum and curated by Robin Held in collaboration with artist Ryan Mitchell. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by ArtsFund. Implied Violence is supported by 4Culture SITE-SPECIFIC Program and the Seattle Office of Arts & Cultural Affairs.

Installation view, *Tête-à-tête*, 2011.
Frye Art Museum. Photo: Jill Hardy

Albert von Keller. *Gisela von Wehner mit Tochter Ilka* [Gisela von Wehner with Daughter Ilka] (detail), ca. 1906. Oil on canvas. 19 11/16 x 28 3/4 in. Kunsthau Zürich, gift from the estate of Dr. Oskar A. Müller.

Ming Wong. *In Love for the Mood* (detail), 2009. Three-channel video installation. Singapore Art Museum Collection.

Implied Violence. *The Dorothy K: For Better, For Worse, and Forever: Target*, 2010. Paraffin wax, metal chair, handmade wooden arrows. 47 x 18 x 50 in. Collection of the artists.

EXHIBITIONS Exhibitions and Performances



Implied Violence: The Dorothy K: For Better, For Worse, and Forever (performance)
October 8 and 9, 2010

The Watermill Center and Byrd Hoffman Watermill Foundation are production partners for Implied Violence's performance at the Donau Festival and for creative conception of *The Dorothy K: For Better, For Worse, and Forever* at the Frye Art Museum. Implied Violence is supported by 4Culture SITE-SPECIFIC Program and the Seattle Office of Arts & Cultural Affairs.

Implied Violence's performance of *The Dorothy K: For Better, For Worse, and Forever*. Frye Art Museum, 2010. Photo: Steven Miller



Picturing a Passion
January 15–March 6, 2011

Picturing a Passion is organized by the Frye Art Museum and curated by Jayme Yahr. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by ArtsFund.

Gallery in the home of Charles and Emma Frye. Photo: n.d. Frye Art Museum



Degenerate Art Ensemble (exhibition)
March 19–June 19, 2011

Degenerate Art Ensemble is organized by the Frye Art Museum and curated by Robin Held in collaboration with the artists. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors and the Offield Family Foundation. Media sponsor for the exhibition is *Seattle Met* magazine. Seasonal support is provided by ArtsFund.

Installation view. *Degenerate Art Ensemble*, Frye Art Museum, 2011. Photo: Bruce Tom

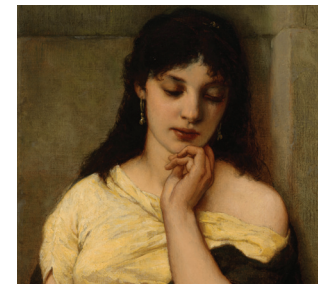


Degenerate Art Ensemble's Red Shoes (performance)
May 12, 19, 26, and June 2, 2011

The performance *Degenerate Art Ensemble's Red Shoes* is supported by the Frye Foundation, 4Culture, 4Culture SITE-SPECIFIC, Seattle Office of Arts & Cultural Affairs, Seattle Department of Neighborhoods' Neighborhood Matching Fund, Washington State Arts Commission, with additional support from the National Endowment for the Arts, and the Watermill Center: A Laboratory for Performance.

The Frye Art Museum's participation in *Degenerate Art Ensemble's Red Shoes* is sponsored in part by Olson Kundig Architects. The Museum acknowledges the venue support of M Street, Seattle, and St. James Cathedral.

Degenerate Art Ensemble's performance of *Degenerate Art Ensemble's Red Shoes*. Frye Art Museum, 2011. Photo: Bruce Tom



Gabriel von Max: Be-tailed Cousins and Phantasms of the Soul
July 9–October 30, 2011

Gabriel von Max: Be-tailed Cousins and Phantasms of the Soul is organized by the Frye Art Museum in collaboration with the Städtische Galerie im Lenbachhaus und Kunstbau, Munich, and is curated by Jo-Anne Birnie Danzker. Funding for the exhibition and catalogue is provided by the Frye Foundation with the generous support of Frye Art Museum members and donors.

Sponsorship for the exhibition is provided by BNY Mellon Wealth Management, Nitze-Stagen, and Riddell Williams P.S. Seasonal support is provided by ArtsFund.

Gabriel von Max. *Vor der Arena (Outside the Arena)* (detail), 1880. Oil on canvas. 19 x 15 3/8 in. The Daulton-Ho Collection. Photo: Don Tuttle

EXHIBITIONS Lenders, Research Partners, and Publications

Lenders to the Exhibitions

Germany

Anonymous

Bayerische
Staatsgemäldesammlungen – Neue
Pinakothek, Munich

Collection Plock, Remscheid

Shiraz Collection, Frankfurt am Main

Städtische Galerie im Lenbachhaus
und Kunstbau, Munich

Singapore

Singapore Art Museum

Switzerland

Kunsthhaus Zürich

United States

Daulton-Ho Collection, Los Altos
Hills, CA

Research Partners

Australia

National Library of Australia,
Canberra

Canada

Rare Books and Special Collections,
University of British Columbia,
Vancouver

Czech Republic

Faculty of Arts, Masaryk
University, Brno

National Gallery in Prague

Západočeská galerie, Plzeň

Germany

Bayerische
Staatsgemäldesammlungen – Neue
Pinakothek, Munich

Institut für Grenzgebiete der
Psychologie und Psychohygiene
(IGPP), Freiburg im Breisgau

Städtische Galerie im Lenbachhaus
und Kunstbau, Munich

Japan

National Museum of Modern Art,
Tokyo

Switzerland

Kunsthhaus Zürich

United States

Albright-Knox Art Gallery, Buffalo, NY

Allen Memorial Art Museum, Oberlin
College, Oberlin, OH

Center for American Art, Philadelphia
Museum of Art, Philadelphia, PA

Daulton-Ho Collection, Los Altos
Hills, CA

Fine Arts Library, Harvard College
Library, Cambridge, MA

Frick Art Reference Library,
New York, NY

Getty Research Institute,
Los Angeles, CA

Richardson Memorial Library, Saint
Louis Art Museum, St. Louis, MO

Margaret Richter, New York, NY

Ryerson and Burnham Libraries, Art
Institute of Chicago, Chicago, IL

Special Collections, Seattle Public
Library, Seattle, WA

Special Collections Research Center,
Henry Madden Library, California
State University, Fresno, CA

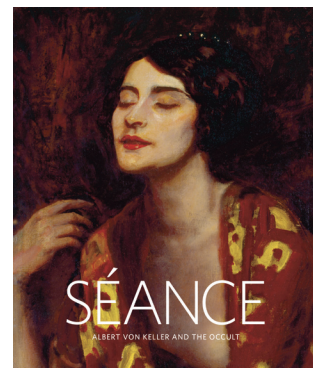
University of Washington, Seattle, WA
Department of French and
Italian Studies

Department of Germanics
School of Music

Publications

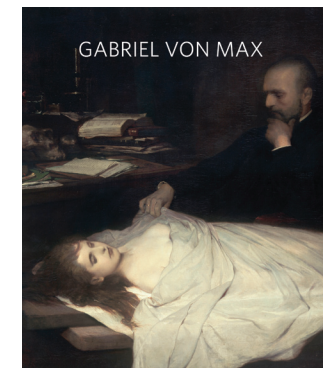
*Séance: Albert von Keller
and the Occult*

Edited by Jo-Anne Birnie Danzker
and Gian Casper Bott
Seattle, WA: Frye Art Museum, 2010
10.5 x 10.5 x 0.7 in., 104 pp.
Distributed by University of
Washington Press
ISBN: 978-0-295-99082-8



Gabriel von Max

Edited by Jo-Anne Birnie Danzker
Contributors: Karin Althaus,
Jo-Anne Birnie Danzker, Susanne
Böller, Aleš Filip, Helmut Hess,
Roman Musil
Seattle, WA: Frye Art Museum, 2010
10.5 x 10.5 x 0.7 in., 128 pp.
Distributed by University of
Washington Press
ISBN: 978-0-295-99146-7



Selected Reviews

Tête-à-tête

"The show amounts to a rotation of 150 paintings from the Frye's permanent collection, closely packed onto four walls.... So my advice is to grab the menu (one page per wall), narrow down your selection, and visit several times this year (considering the free admission)."

—Brian Miller, *Seattle Weekly*

Séance: Albert von Keller and the Occult

"Von Keller is a forgotten Swiss-born painter who deserves the rescue.... his best pictures are fantastically odd. He paints the paranormal.... Whatever the motives, the paintings are mnemonic. A handful of them will haunt you."

—Jen Graves, *The Stranger*

"*Séance*, taken on its own, would fall comfortably within the Frye's parameters, given the strong presence of German art in its permanent collection. But this inspired pairing of shows [with *Implied Violence: Yes and More and Yes and Why* and *Yes and Why*] is something else again."

—Michael Upchurch,
The Seattle Times

***Implied Violence: Yes and More and Yes and Yes and Why* (exhibition) and *The Dorothy K: For Better, For Worse, and Forever* (performance)**

"It's not every day you see an archer shooting arrows at a wax throne in the Frye Art Museum reflecting pool, while a dozen or so dancers make the pool their stage for five hours straight. The show...marks a new commitment on the part of the museum to living performers whose projects create unusual artifacts."

—Michael Upchurch,
The Seattle Times

"IV performers...are like a black-metal band. They exhibit extreme discipline while channeling messy and chaotic scenes; they also add the element of poetry, both visual and verbal. The result is the creation of a legible madness that exercises the ardent American desire to resist, which stretches from Walden to Kandahar.... IV is asking the big questions."

—Jen Graves, *The Stranger*

"The performers of *Implied Violence* demonstrate this dance with abandon and inconceivable discipline, serving as an unflinching mirror to our lives in extreme circumstance.... The work is raw, sexual, and art historical.... It's relentless, but there is an end. We walk away. They walk away. Hopefully, we are changed."

—Sharon Arnold,
Dimensions Variable blog

***Degenerate Art Ensemble* (exhibition) and *Degenerate Art Ensemble's Red Shoes* (performance)**

"There's a constant sense of being drawn into rituals that could turn on themselves at any instant. Here's a world of demons, ghosts and shape-shifters that, while it can be as beguiling as a fairy tale, can also be as menacing as a nightmare.... The quiet museum on First Hill looks poised to make some noise on the global scene."

—Michael Upchurch,
The Seattle Times

"But the best gallery is a stand-alone audio installation, newly created for the Frye, that links together big papery wasps' nests, hung from the ceiling like so many stereo speakers.... It's immersive and enveloping, the rare kind of artwork that's actually interactive as the visitor varies his listening distance and position among the pendulous sonic larva."

—Brian Miller, *The Stranger*

"Some parts were absolutely transcendent, some perhaps a touch self-conscious, but there was a strong feeling of process in all the workings. This is how art is put together, and for this performance, the audience doesn't just bear witness but becomes an integral part of the statement."

—Richard Berman, *Artdish*

Gabriel von Max: Be-tailed Cousins and Phantasms of the Soul

"...just look at the 36 paintings (borrowed widely from European institutions, sometimes in coups, as in *The Anatomist*), and the drawings, woodcuts, and photographs von Max took at séances.... I'll never look at *The Christian Martyr* the same way again."

—Jen Graves, *The Stranger*

"Gabriel von Max is an odd case: a world-famous artist in his day who for decades was dismissed and almost forgotten....works that, once seen, stay branded on your memory."

—Michael Upchurch,
The Seattle Times

"There are few other museums anywhere that jet out into such deliciously eccentric arenas of art history and mount comprehensive exhibits from a period that is continually ripe for re-reading and rediscovery. Their exhibits are always worth anticipating."

—Amanda Maniatach,
All My Heroes Died of Syphilis blog

ARTS ENGAGEMENT PROGRAMS Students Pre-K-12

The Frye Art Museum provides preschool children, students, teachers, parents, and lifelong learners with opportunities to engage with visual culture in innovative ways. Through learner-centered and discussion-based programs, 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, additional areas of the curriculum such as language arts and social studies, and state and national learning standards. Partnering with organizations throughout the region is an integral part of our commitment to the community and a source for providing new arts experiences for audiences of all ages.

Student Programs

79

Students

2,486

School Visit Program Guided Tours

60

Students

1,858

School Visit Program Self-Guided Tours

19

Students

628

Participating School Districts

13



A high school student participates in an art activity in the Frye Art Studio during a museum visit. Photo: Ryan Hyde

ARTS ENGAGEMENT PROGRAMS Adults

Adult Programs 347 Participants 8,347	Lectures, Gallery Talks, and Tours 310 Participants 5,743	Film Programs 21 Participants 1,342	Music Programs 15 Participants 1,209	Literature Programs 1 Participants 53
Public Programs Offered for Credit/Clock Hours with Seattle Pacific University 39	Art History Lectures Series Lectures Connections and Context Lectures Gallery Talks & Exhibition Lectures Public and Private Tours Spirit Tours	Community Cinema Critics Wrap Magic Lantern Talks & Film Screenings	Ladies Musical Club Seattle Classic Guitar Society Seattle Opera Preview Lecture	Literary Reading

Teaching Artist Pamm Hanson (center) works with a student exploring figure painting during Path with Art's Fall 2011 Acrylic Painting class at the Frye Art Museum. Photo: Adam Doody



ARTS ENGAGEMENT PROGRAMS Educators



Educator Programs
72

Participants
1,054

Gallery Guide
Training Workshops
21

Participants
336

Teacher
Workshops
8

Participants
152

Art Studio Classes
43

Participants
566

Educator Programs
Offered for Credit/
Clock Hours with
Seattle Pacific
University
52

Parent Docent Workshops
VTS Educator Workshops

Saturday in the Studio Art Classes
Summer Art Studio Classes

Teaching artist Marita Dingus instructs students
in the Frye Art Studio during a summer class on
mixed media sculpture. Photo: Jill Hardy

ARTS ENGAGEMENT PROGRAMS Community Programs and Events

Community Programs
232

Participants
4,503

On-Campus Programs
227

Participants
4,436

Off-Campus Programs
5

Participants
67

Curious Max Family and
Educator Day

First Hill Walking Tours

here:now Arts Engagement for
Individuals Living with Dementia

Intuitive Readings

Mindfulness Meditation

Path with Art Classes

Self-Guided Tours Led by
Community Groups

Small Frye

Spirit Tours

UW Museology Graduate Program

Horizon House Lecture

Rendezvous

The Seattle Public Library
Storytelling Training

UW Museology Graduate Program

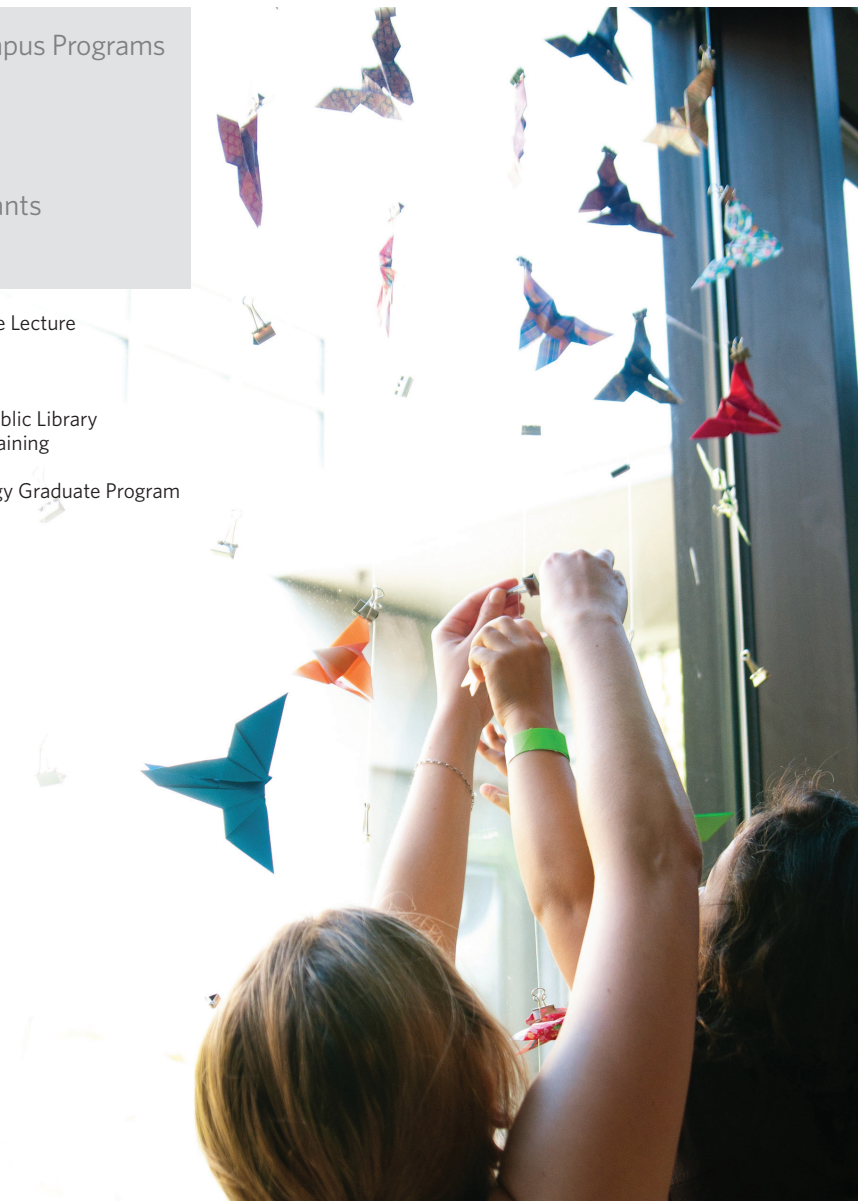
Events
51

Participants
5,700

Facility Rentals
24 events / 1,685 participants

Frye Events
27 / 4,015

Curious Max Family and Educator Day.
Photo: Sara Tro



ARTS ENGAGEMENT PROGRAMS Community Partners

Program Partners

Alzheimer's Association - Western
and Central Washington Chapter
Arts Corps
Community Cinema Seattle
Elderwise
First Hill Culture Group
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Above: Degenerate Art Ensemble's performance of
Degenerate Art Ensemble's Red Shoes. Frye Art Museum
at St. James Cathedral, 2011. Photo: Bruce Tom

Opposite: Small Frye program. Photo: Jill Hardy



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Continued on page 24

Opposite: Gabriel von Max. *Der Anatom* (The Anatomist)(detail), 1869. Oil on canvas. 53 3/4 x 74 5/8 in. Munich, Bayerische Staatsgemäldesammlungen - Neue Pinakothek. Photo: bpk, Berlin / Munich, Bayerische Staatsgemäldesammlungen - Neue Pinakothek / Art Resource, NY. Exhibited in *Gabriel von Max: Be-tailed Cousins and Phantasms of the Soul* at the Frye Art Museum.



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				Milton & Sherry Smrstik	Karen Thiers & Mona Anderson		

All listings reflect donations made and memberships purchased on or before September 30, 2011.

Every effort has been made to ensure accuracy. Please phone 206.432.8227 with omissions or errors.

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Volunteers

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, giving guided tours, working in the Museum Store, assisting with arts engagement programs, and serving as interns in the the Collection, Curatorial, Archive, 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.

If you would like to volunteer, please contact us at volunteer@fryemuseum.org or 206.432.8227.

Listings reflect volunteer participation from October 1, 2010, to September 30, 2011.

Every effort has been made to ensure the accuracy of these listings. Please phone 206.432.8227 with omissions or errors.

Jerry Ainsworth
Pat Anderson
Jessie Atkinson
Andrea Bauer
Rebecca Bolin
Jan Box
Lauren Bratney
Janet Brooks
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Erin Clavadetscher
Colleen Clement
Mary Ann Clymer
Kelsey Cook
Elizabeth Cooperman
Alanna Dillon
Molly Donohue
Elizabeth Eknes
Sarah Erickson
Brian Fairbanks
Barbara Friedl
Anne E. Hoffmann
Ann Holstrom
Esther Horowitz
Elizabeth Hummer

Lynne Iglitzin
Mary Junttila
Sandy Kraus
Jan Lainoff
Susan Lane
Barbara Ledger
Cynthia Linet
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Mirna Mujacic
Hai Nguyen
Nicole Pariseau
Katie Pennella
Marion Power
Jessie Quan
Susan Ross
Deenalynn Sackman
Katie Schneider
Sarah Schweitzer-Green

Robert Silvola
Nicole Soulia
Eden Stork
Layla Taylor
Brittany Traub
Hunter Tynes
Marion Vokey
Sarah Ward
Jo-Anne Wils

Interns

Jinnae Bezemer
Eliot Fearey
Maura McCreight
Jeremy Millsap
Anna Ochsenreiter
Danica Stamenic
Elisabeth Warsinske
Rachel Woodbrook

Opposite: Albert von Keller. *In Erwartung* [Expectation] (Gisela von Wehner) (detail), 1912. Oil on canvas. 26 9/16 x 18 5/16 in. Kunsthau Zürich, gift from the estate of Dr. Oskar A. Müller. ©2010 Kunsthau Zürich. All rights reserved. Exhibited in *Séance: Albert von Keller and the Occult* at the Frye Art Museum.



STAFF

Museum Staff

October 1, 2010, to
December 31, 2011

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*Deputy Director, Exhibitions
and Collections*

Jess Atkinson
Collections Assistant

Mark Eddington
Exhibitions Preparator

Eliot Fearey
*Coordinator, Exhibitions and
Publications*

Cory Gooch
Collections Manager / Registrar

Laura Landau
*Manager, Exhibitions and
Publications*

Elizabeth Mauro
Preparator

Shane Montgomery
Exhibitions Designer

Communications

Jeffrey Hirsch
Deputy Director, Communications

Noah Barnes
*Coordinator, Web and
Communications*

T.J. Johnson
*Coordinator, Media and
Communications*

Beth Koutsky
Graphic Designer

Charla Reid
Graphic Designer

Development

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*Interim Deputy Director,
Development*

Mallory Gitt
*Manager, Membership and
Community Partners*

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Director

Roxanne Hadfield
*Assistant to the Director /
Secretary to the Board*

Alexander Lawhorn
*Assistant to the Office of
the Director*

Education

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Senior Deputy Director

Jill Hardy
*Coordinator, Youth, Student
and Teacher Programs*

Mary Jane Knecht
Manager, Adult Programs

Coral Nafziger
Art Educator

Danica Stamenic
Education Assistant

Events

Margaret Carter
*Manager, Special Events
and Facilities Marketing*

Finance and Facilities

David S. Brown, Jr.
*Interim Deputy Director, Finance
and Facilities*

Jim Brinkman
Manager, Accounting and Benefits

Jason Young
Manager, Facilities and IT

Gallery Café

Tiffany Turpin
Manager, Gallery Café

Gabriel Hillhouse
Prep Cook

Jason Huntley
Cashier / Barista

Brendan Ryan
Cook

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Sales Associate

Whitney Nakamura
Sales Associate

Security Services

Ryan Molenkamp
Manager, Security Services

Heather Ratcliff
*Manager, Security Systems /
Accounting Support*

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Security Services Officer

Clayton Cusak
Security Services Officer

Al de Anda
Security Services Officer

Jaymi Duarte
Security Services Officer

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Security Services Officer

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Security Services Officer

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Security Services Officer

Cait Willis
Security Services Officer

Matt Witschonke
Security Services Officer

We appreciate the contribution of colleagues who helped ensure our success in Fiscal Year 2011.

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Security Services Officer

B.J. Del Valle
Security Services Officer

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*Deputy Director, Finance
and Facilities*

Kashina Foo Loi
Museum Store Sales Associate

Rebecca Garrity-Putnam
Deputy Director, Communications

Karla Glanzman
Manager, Museum Store

Evyan Horton
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Kathy Lindenmayer
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Deborah Sepulveda
Art Educator

De-Lores Thomas
Museum Store Sales Associate

Jayme Yahr
Curatorial Assistant

*Work Study program

Exhibitions Designer Shane Montgomery
at work in the Frye Art Museum galleries.
Photo: T.J. Johnson



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.

