LETTER FROM THE PRESIDENT AND DIRECTOR

This year, once again, every exhibition at the Frye was researched, conceived, curated, and produced in-house. We wish to recognize the contribution of Scott Lawrimore, Deputy Director, Collections and positioning the museum, its collection, and its programs in a shifting place for contemplation and free access to the experience of art in the museum. We miss his warmth and wit and are thankful for his lasting impact on Seattle’s cultural life.

In a year filled with many occasions for celebration, the passing of Frank P. Stagen, our dear friend and long-time trustee, saddened the entire Frye family. He was a prominent art critic and was the first president of the Artist Trust Consortium. Stagen represented the Frye in its second year, is another notable example of our numerous and robust partnerships with local community organizations which are extending the Frye's initiatives and resources. Programs such as Small Frye: Storytelling, hosting a series of five Stranger Genius Award Showcases at the Frye, and the Stranger's critical acclaim reinforced a partnership with FM provided new channels for us to reach and expand our audience. First-time media partnerships with The Stranger and KUOW worked to shape our city.

In 2013 the Raynier Institute & Foundation awarded the Frye Art Museum | Artist Trust Consortium a $1.1 million grant to continue and deepen our commitment to exceptional artists of Washington State through grants, professional development, exhibitions, and publications. This five-year initiative will provide an unprecedented level of recognition and support for our artistic community. Exceptional artistic production will be made possible by freeing artists to advance their creative work which will then be showcased at the Frye.

By every important measure, fiscal year 2013 was a remarkable year for the Frye Art Museum; we miss his warmth and wit and are thankful for his lasting impact on Seattle’s cultural life.

None of these ambitious initiatives would be possible without the leadership and support of the Frye Art Museum’s Board of Trustees. Their fiscal acumen and prudence has allowed our finances to remain strong and stable in a precarious economy. The Frye is a carefully stewarded resilient institution. We are proud to report that, again this year, 100 percent of the support we received from our community donors and为你 glad for the support of our community donors and volunteers. Our board of trustees, staff, and volunteers have helped us emerge as a vital civic resource for cultural and intellectual inquiry.

In the spirit of collaboration that has animated so much of our work this year, we thank you for being an integral part of our growth and success. You have enabled us to sustain the vision and commitment of Charles and Emma Frye to provide free access for everyone to our collections and every discipline and comprised exhilarating days and nights of rehearsals and performances, and specially commissioned artworks. The Frye's after-school enrichment program at Bailey-Gatzert Elementary School, now in its second year, is another notable example of our numerous and robust community outreach programs.

In 2013 the Frye was working to shape our city. The Frye's after-school enrichment program at Bailey-Gatzert Elementary School, now in its second year, is another notable example of our numerous and robust community outreach programs. We were pleased to partner with the Yesler Terrace Neighborhood Association to transition from homelessness also reflect the Frye's involvement in its second year, is another notable example of our numerous and robust community outreach programs. We were pleased to partner with the Yesler Community Center and to collaborate with youth and families in the Y esler T errace neighborhood. We were also working to shape our city.

As the transformation of the Frye continues and we explore new possibilities for our artistic community. Exceptional artistic production will be made possible by freeing artists to advance their creative work which will then be showcased at the Frye.

By every important measure, fiscal year 2013 was a remarkable year for the Frye Art Museum; we miss his warmth and wit and are thankful for his lasting impact on Seattle’s cultural life.
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.

zoe | juniper
No One to Witness-Study #2, 2012.

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Cover: Leo Saul Berk. Clinkers (detail), 2012.
Duratrans, sculptural lightbox. 78 x 65 x 5 in.

Opposite: [Mw] Moment Magnitude sound poetry
performance, 2012. Frye Art Museum. Photo:
Malcolm Smith
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LETTER FROM THE PRESIDENT AND DIRECTOR

By every important measure, fiscal year 2013 was a remarkable year for the Frye Art Museum. We were recognized with the 2013 Mayor’s Arts Award in the new category Venture Culturist. This award honors the contribution of artists, arts and cultural organizations, and community members who make Seattle an internationally recognized city of creativity and innovation.

In 2013 the Raynier Institute & Foundation awarded the Frye Art Museum | Artist Trust Consortium a $1.1 million grant to continue and deepen our commitment to exceptional artists of Washington State through grants, professional development, exhibitions, and publications. This five-year initiative will provide an unprecedented level of recognition and support for our artistic community. Exceptional artistic production will be made possible by freeing artists to advance their creative work which will then be showcased at the Frye.

As the transformation of the Frye continues and we explore new models for the art museum in times of change and uncertainty, we have undertaken especially ambitious and complex exhibitions such as this year’s critically acclaimed Mw/Moment Magnitude. Conceived by a curatorial collective of five artists, musicians, writers, and curators, the exhibition presented twenty-three Seattle artists and artist groups across all disciplines and comprised exhilarating days and nights of rehearsals, performances, and specially commissioned artworks.

We were pleased to partner with the Yesler Community Center and to collaborate with youth and families in the Yesler Terrace neighborhood for one of the programs in Mw/Moment Magnitude. The Frye’s after-school enrichment program at Bailey-Gatzert Elementary School, now in its second year, is another notable example of our numerous and robust partnerships with local community organizations which are extending and amplifying the Frye’s initiatives and resources. Programs such as here:now for individuals living with dementia, Small Frye: Storytelling in the Galleries for preschool-age children, and Path with Art for those transitioning from homelessness also reflect the Frye’s involvement in working to shape our city.

First-time media partnerships with The Seattle Times and Classical KING FM provided new channels for us to reach and expand our audience. Hosting a series of five Stranger Genius Award Showcases at the Frye reinforced a partnership with The Stranger and underscored a theme that resonates across our recent programming: The Frye Art Museum is animating extended discussions about the nature, intensity, and vitality of artistic production in Seattle at this moment and rethinking the role and position of the museum, its collection, and its programs in a shifting cultural landscape.

This year, once again, every exhibition at the Frye was researched, conceived, curated, and produced in-house. We wish to recognize the contribution of Scott Lawrimore, Deputy Director, Collections and Exhibitions, who joined the Frye team this year and curated imaginative, rigorously researched, and deeply felt exhibitions including Chamber Music, featuring newly commissioned artwork from thirty-six Seattle artists, and Buster Simpson: Surveyor, the widely admired first museum retrospective of a Seattle-based artist whose work has had global influence.

The Frye Founding Collection remains at the heart of our mission and is the impetus for historical exhibitions based on new scholarship such as this year’s well-attended retrospective, Nicolai Fechin, as well as Franz von Stuck, the exhibition with which we entered 2014 showing masterworks on loan from leading museums and private collections in Europe and the United States.

None of these ambitious initiatives would be possible without the leadership and support of the Frye Art Museum’s Board of Trustees. Their fiscal acumen and prudence has allowed our finances to remain strong and stable in a precarious economy. The Frye is a carefully stewarded and resilient institution. We are proud to report that, again this year, 100 percent of the support we received from our community donors and funding agencies was dedicated to our exhibitions and our education and community outreach programs.

In a year filled with many occasions for celebration, the passing of Frank P. Stagen, our dear friend and long-time trustee, saddened the entire Frye family. Frank’s wisdom and passion were crucial to sustaining the Frye family. The Frye’s after-school enrichment program at Bailey-Gatzert Elementary School, now in its second year, is another notable example of our numerous and robust partnerships with local community organizations which are extending and amplifying the Frye’s initiatives and resources. Programs such as here:now for individuals living with dementia, Small Frye: Storytelling in the Galleries for preschool-age children, and Path with Art for those transitioning from homelessness also reflect the Frye’s involvement in working to shape our city.

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The Frye is known and beloved by generations of visitors as a welcoming place for contemplation and free access to the experience of art in the everyday. The dedication of our trustees, staff, and volunteers has helped us emerge as a vital civic resource for cultural and intellectual inquiry. In the spirit of collaboration that has animated so much of our work this year, we thank you for being an integral part of our growth and success. You have enabled us to sustain the vision and commitment of Charles and Emma Frye to provide free access for everyone to our collections, exhibitions, and arts engagement programs.

David D. Buck, 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
1,313

Artists in the
Collections
505

Acquisitions
and Gifts
12

The Black Constellation (Shabazz Palace, Maikoio Alley-Barnes)
Ode to Octavia Part 12: (Sparkles)... Recollections of the Wraith, 2012
Single-channel video projection with sound
Frye Art Museum, Gift of The Black Constellation (Ishmael Butler, Tendai Maraire, Maikoio Alley-Barnes, Stasia Irons, Catherine Harris-White), 2013.005
Film still: courtesy of the artists.
STEWARDSHIP  Acquisitions and Gifts of Art to the Museum

The Black Constellation (Maikoioy Alley-Barnes with technical assistance from Juliana Meira do Valle)

Ode to Octavia: Cranium Adornment #5, 2012
Composited bone, enamel, found vintage goggles
18 1/2 x 10 x 7 1/2 in.
Frye Art Museum, Purchased with funds provided in part by the Randolph Philip Koelsch Bequest, 2013.004.02
Photo: Spike Mafford

The Black Constellation (Catherine Harris-White, Stasia Irons, Maikoioy Alley-Barnes)

Ode to Octavia: Neo-Ancient Talisman, 2012
Incantation, repurposed bronze, brass, silver, stainless steel, rosewood, beechnut, abalone shell, ibex and dik-dik horn, precious and semiprecious stones, 1996 GMC truck key
25 x 14 1/2 x 1 1/2 in.
Frye Art Museum, Purchased with funds provided in part by the Randolph Philip Koelsch Bequest, 2013.004.01
Photo: Spike Mafford
STEWARDSHIP  Acquisitions and Gifts of Art to the Museum

Matt Browning
American, b. 1984
Tradition as Adaptive Strategy, 2010
Tree sap and carved wood
Nine pieces, 6 x 2 x 2 in. each
Frye Art Museum, Purchased with funds provided by Cathy and Michael Casteel, 2013.007
STEWARDSHIP  Acquisitions and Gifts of Art to the Museum

Jeffry Mitchell
American, b. 1958
Not Waving, but Drowning, 2012
Glazed earthenware
42 1/2 x 33 x 15 in.
Frye Art Museum, Purchased with funds provided by The New Foundation Seattle, 2013.009
Photo: Spike Mafford
STEWARDSHIP   Acquisitions and Gifts of Art to the Museum

Leo Saul Berk
American, b. 1973
Clinkers, 2012
Duratrans, sculptural lightbox
76 x 64 5/8 x 3 3/4 in.
Frye Art Museum, 2013.002

Helmi Dagmar Juvonen
American, 1903–1985
Untitled [mask], ca. 1960s
Pencil, ink on paper
17 1/4 x 13 1/4 in.
Frye Art Museum, Gift of Mary Lou and Donald B. Brown, Jr., in memory of the Music and Art Foundation, Seattle, 2013.006
Photo: Richard Nicol

Anne Focke
American
Get up! 2013
Letterpress on cotton paper
8 1/2 x 12 1/2 in.
Frye Art Museum, Gift of Anne Focke, 2013.008
Photo: Richard Nicol
Liu Ding
Chinese, b. 1976
Untitled [Snake motif], 2012
Oil on canvas
35 7/16 x 23 5/8 in.
Frye Art Museum, Gift of Liu Ding, 2013.003.01
Photo: Spike Mafford

Untitled [Frame motif], 2012
Oil on canvas
64 15/16 x 43 5/16 in.
Frye Art Museum, Gift of Liu Ding, 2013.003.02
Photo: Spike Mafford

Untitled [Snake motif], 2013
Oil on canvas
64 15/16 x 43 5/16 in.
Frye Art Museum, Gift of Liu Ding, 2013.003.03
STEWARDSHIP  Acquisitions and Gifts of Art to the Museum

Constant Troyon
French, 1810–1867
*Untitled*, mid-19th century
Oil on linen
20 x 24 in.
Frye Art Museum, Gift of Sylvia Clise Duryee, 2013.001
Loans to Other Museums

3

James B. (Jamie) Wyeth
American, b. 1946
Cat Bates at Monhegan, 1995
Oil on panel
36 x 48 in.
Frye Art Museum, 1996.002
Photo: Spike Mafford

The Wyeths: A Family Legacy
Fenimore Art Museum,
Cooperstown, New York
May 25–September 2, 2013

Tim Lowly
American, b. 1958
Temma on Earth, 1999
Acrylic gesso with pigment on panel
96 x 114 in.

Without Moving: Trying to Get a Sense of Scale
Washington Pavilion Visual Arts Center, Sioux Falls, South Dakota
September 6, 2013–January 26, 2014

Rockwell Kent
American, 1882–1971
Resurrection Bay, Alaska, ca. 1939
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
Whatcom Museum, Bellingham, Washington
November 2, 2013–March 2, 2014

El Paso Museum of Art, El Paso, Texas
June 1–August 24, 2014

McMichael Canadian Art Collection, Kleinburg, Ontario, Canada
October 2014–January 2015
Visitors to Museum
86,677

M_{\text{\text{\text{Moment Magnitude}}}}
October 13, 2012-January 20, 2013

M_{\text{\text{\text{Moment Magnitude}}}} is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker, Joshua Kohl, Ryan Mitchell, Doug Nufer, and Yoko Ott.

The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Sponsored by Frank Stagen, Nitze-Stagen, and Riddell Williams, it is supported by the Washington State Arts Commission, with funding—in part—by The Wallace Foundation, and by 4Culture, Seattle Office of Arts & Cultural Affairs. Seasonal support of the Frye Art Museum is provided by Canonicus Fund and ArtsFund.

Media sponsorship of M_{\text{\text{\text{Moment Magnitude}}} is by KUOW 94.9 FM and The Stranger. Opening event sponsorship is by The Boeing Company.


36 Chambers
January 19-May 5, 2013

36 Chambers is organized by the Frye Art Museum and curated by Scott Lawrimore. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Cultural Affairs, Canonicus Fund, and ArtsFund.


Chamber Music
February 9-May 5, 2013

Chamber Music is organized by the Frye Art Museum and curated by Scott Lawrimore. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Cultural Affairs, Canonicus Fund, and ArtsFund.


Margie Livingston. Untitled (Chamber Music) (detail), 2013. Acrylic on Alupanel, 10 1/2 x 14 x 2 in. Courtesy of Greg Kucera Gallery. Photo: Richard Nicol
EXHIBITIONS

Nicolai Fechin
February 9–May 19, 2013

Nicolai Fechin is organized by the Foundation for International Arts and Education, Bethesda, Maryland; the Frye Art Museum, Seattle, Washington; and the State Museum and Exhibition Center ROSIZO under the auspices of the Ministry of Culture of the Russian Federation.

Artists: Nicolai Fechin and Ilya Repin.

The Hudson Flows West
May 18–October 13, 2013

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

Artists: Albert Bierstadt, Alfred Thompson Bricher, Samuel Colman, Jasper Cropsey, Sydney Laurence, George Herbert McCord, and Cleveland Rockwell.

Horizon
June 15–September 1, 2013

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


Frye Salon
September 21, 2013–14

Frye Salon is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker and Scott Lawrimore. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.


Buster Simpson // Surveyor
June 15–October 13, 2013

BUSTER SIMPSON // SURVEYOR is curated by Scott Lawrimore and funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is supported by The Boeing Company, Seattle Office of Arts & Culture, 4Culture, National Endowment for the Arts, Washington State Arts Commission, and Riddell Williams P.S. Seasonal support is provided by ArtsFund. Media sponsorship is by The Stranger, KUOW 94.9 FM, and City Arts.

EXHIBITIONS  Exhibitions

Joshua Kohl
September 21–October 20, 2013
Episode 1 of Frye Salon

Joshua Kohl is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker and Scott Lawrimore. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.

Artists: Joshua Kohl and Herbert Kohl.

Mark Mitchell: Burial
September 21–October 20, 2013
Episode 2 of Frye Salon

Mark Mitchell: Burial is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker and Scott Lawrimore. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.

Performers: Maikoyo Alley-Barnes, Dominic de Nardi, Rhonda Faison, Lori Goldston, Marc Kenison, Davora Linder, Sailor Hank, Kook Teflon, Anna Telcs, and Ro Yoon.

Lenders to the Exhibitions

**MW [Moment Magnitude]**
- Michael & Cathy Casteel
- Greg Kucera & Larry Yocom
- Office of Arts & Cultural Affairs, Seattle

**Nicolai Fechin**
- The Alexander Dadiani Collection, Moscow
- The Dr. and Mrs. Charles R. Briggs Collection (courtesy of Nedra Matteucci Galleries, Santa Fe)
- The Eugene B. Adkins Collection at the Fred Jones Jr. Museum of Art, the University of Oklahoma, Norman, Oklahoma, and the Philbrook Museum of Art, Tulsa, Oklahoma
- The Filatov Family Art Foundation
- Gerald Peters Gallery, Santa Fe, New Mexico
- The Gil Waldman Collection (courtesy of Nedra Matteucci Galleries, Santa Fe)
- The Kirill Naumov Collection, Saint Petersburg
- Kournikova Gallery, Moscow
- New Mexico Museum of Art
- Panhandle-Plains Historical Museum, Canyon, Texas, Johnie Griffin Collection
- Panhandle-Plains Historical Museum, Canyon, Texas, James D. Hamlin Collection
- Private collection, ID
- Private collection, Russia
- Private Collection of Tia
- Private collection, USA
- The San Diego Museum of Art
- The Sepherot Foundation Collection, Liechtenstein
- Stark Museum of Art, Orange, Texas
- The Vladimir Berezovsky Collection, Saint Petersburg

**BUSTER SIMPSON // SURVEYOR**
- Anne Focke
- Chris Jonic
- Ben Marks, Patricia Tyler, and Phil Messina
- Private collection, Colorado
- Private collection, Seattle

**Hudson Flows West**
- Private collection

Buster Simpson // Surveyor
Edited by Scott Lawrimore
Contributors: Scott Lawrimore, Carol Yinghua Lu, Charles Mudec, Buster Simpson
8 x 10.5 in., 134 pp.
Distributed by University of Washington Press
ISBN: 978-0-9889495-1-5

This catalogue is published by the Frye Art Museum with the support of the Frye Foundation, The Boeing Company, Washington State Arts Commission, and Riddell Williams P.S., with in-kind donations by Marquand Books and Paper Hammer Studios.

Nicolai Fechin
Edited by Jo-Anne Birnie Danzker
Contributors: Jo-Anne Birnie Danzker, Lauren Palmor
10.75 x 8.25 in., 80 pp.
ISBN: 978-0-9889495-0-8

This catalogue is published by the Frye Art Museum with the support of the Frye Foundation, the Filatov Family Art Foundation, and BNY Mellon Wealth Management.
EXHIBITIONS  Selected Reviews

**M\textsubscript{w} [Moment Magnitude]**

“A steady, low rumbling of energy that can enter you, stay with you, and subtly alter the way you think about arts communities in Seattle. . . . As I see it, the Frye is putting its money where its mouth is; a sizable number of new visual art, musical and performance pieces were commissioned for the exhibition. . . . \text{M\textsubscript{w}} asks us to experience, and really think about, the extraordinary creativity that arises in this city despite the difficult realities of making a living as an artist.”

—Gayle Clemans, The Seattle Times

“Friday night more than a thousand people lined up around the block to get into Frye Art Museum for the opening party and (partial) unveiling of \text{M\textsubscript{w}} [Moment Magnitude], a curatorial collaboration of Frye director Jo-Anne Birnie Danzker, Joshua Kohl, Ryan Mitchell, Doug Nuler and Yoko Ott. . . . \text{M\textsubscript{w}} [Moment Magnitude] packs plenty of great stuff. It also signals that Frye Art Museum is striving to position itself as one of the go-to institutions for placing contemporary local art within historical narratives.”

—Amanda Manitch, City Arts

**Nicolai Fechin**

“If I stare long enough at Fechin’s paintings, I actually make myself dizzy. I see blind spots made of color. The more I try, the more I can’t locate actual substance, but only tenuous suggestions of things. The colors Fechin paints are like light refracting off indescent paper that scintillates in the sun: blinding, prismatic flashes, alternating with black spots. It’s violent.”

—Amanda Manitch, City Arts

“[Nicolai Fechin] is curated by Frye director Jo-Anne Birnie Danzker, and you can see why she’s championing him. . . . Fechin is a curious case. He’s primarily a portrait painter whose starting renditions of his subjects’ clothes and backdrops seem to point the way toward Abstract Expressionism. . . . The Frye owns a number of his paintings, and the new show blends those holdings with works on loan from Russian and American collections, both public and private, making this an unprecedented survey of his career.”

—Michael Upchurch, The Seattle Times

“[Seattle’s] two finest art museums are showing some of the best portraits by European masters ever to be seen in Washington state. . . . At the Frye Art Museum, just up First Hill from downtown, the show features Nicolai Fechin. . . . Fechin’s work throughout the exhibit is nothing short of amazing. And better yet, Mother Russia will reclaim some of the paintings, but the Frye owns 55 Fechin originals.”

—Terry Richard, The Oregonian

**Chamber Music**

“The cubbies alone command return visits to the gallery. . . . They are a connection to the past forty years of art creation in Seattle. Here, you have a chance to stop, muse and to feel, in some instances, a connection to the artists themselves. . . . The exhibit is a perfect corollary to the Frye’s Founding Collection, which is based on the art of the late 19th century Munich Secession, an influential Modern movement committed to experimentation, diversity and international perspectives. . . .”

—Jean Tarbox, Crosscut.com

“The Frye has a frozen-in-amber, Frick-like side, but it’s also experimental and interdisciplinary. Chamber Music fills a gap by giving the contemporary era a historical treatment. Specifically, it responds to the fact that art in Seattle since the 1960s has not been well documented, taught, or art-historicized. . . . Indigenousness is central to Chamber Music: This is a show about, by, and for a home base.”

—Jen Graves, The Stranger

“Contained within the [Chamber Music gossip chair] structure, a kind of artist’s supply cabinet, are three dozen cubbyholes in which each contributor has left a little trove of documentary materials. Go ahead and touch them . . . take them out and browse. . . . It’s a rare, interactive opportunity to sit and study in a museum; the gallery becomes like a library reading room. Or an archive.”

—Brian Miller, Seattle Weekly
EXHIBITIONS Selected Reviews

36 Chambers

“The paintings included in 36 Chambers, many of which are contemporaneous to Joyce’s poems, look traditional to today’s audience. But their beauty and energy still command attention. . . . Even if you don’t know what made them innovative in their time, these paintings maintain a freshness that makes the exhibition enjoyable. The involvement of the Frye’s staff in his curatorial selection process lends credo to the idea of the ‘citizen curator’ while presenting a crowd-sourced look at the collection’s greatest hits.”
–Leah Baltus, City Arts

Horizon

“The gamesmanship of looking is . . . the pastime in a . . . Rashomonic show called Horizon at the Frye Art Museum. Thrown into stark relief are the bare, limited tools available for shaping a view—artist’s tools: scale, shape, shade, color. . . . You’re seeing yourself seeing, and that has to be art’s greatest gift to humanity that’s also a good time.”
–Jen Graves, The Stranger

BUSTER SIMPSON // SURVEYOR

“Curator Scott Lawrimore collaborated with Simpson to stay as true as possible to the spirit of the work: They ripped through walls and recycled the material into sculpture stands, hand-lettered wall texts and interspersed photo and video documentation with artifacts and mixed-media sculptural work in an effort to familiarize audiences with the wide-ranging scope of Simpson’s career. It’s a handsome show.”
–Sheila Farr, Seattle Met

“The artist’s hand is evident from the moment you walk into BUSTER SIMPSON // SURVEYOR. . . . Simpson has chiseled the exhibition title’s two parallel lines into the gallery wall, like a giant trail marker or series of bite marks. . . . It is a fitting opening gesture for an exhibition in which Simpson is less passive subject than instigator and agent.”
–Matt Sussman, DailyServing.com

“It is no longer fashionable for a museum to be a rarefied environment, and it is not a coincidence that Simpson is appearing at the Frye in the moment during the museum’s life when it’s reaching out into the world the most. In recent years, the Frye has hosted performances and installations that have broken through its walls, taking place down the block or out in its reflecting pools. The Frye’s Simpson exhibition is a tribute to the person in Seattle who most single-handedly—even if he was working collaboratively—started all this.”
–Jen Graves, The Stranger

“Inside the galleries, a judicious mix of media shows us what was and is no longer. We are offered re-creations and re-stagings of objects that Simpson created over the years. . . . [The exhibition gives the] early work a great deal of physical and metaphorical space . . . and lots of supporting text. [The exhibition acknowledges] that all that follows in the artist’s work comes from these initial exploratory interventions. . . . The Frye . . . [is] to be congratulated for mounting the enticing exhibition. The retrospective is a fine introduction to Simpson’s art practice.”
–Donald Fels, Crosscut.com

Joshua Kohl

“During introductions for the evening, [Director Jo-Anne] Birnie Danzker made note of Kohl’s love of collaboration and how it has fostered a community of artists of many disciplines in Seattle. . . . In light of that, this familial collaboration was particularly poignant, and the blending of disciplines before a wall covered with works from the museum’s permanent collection was an auspicious beginning to the museum’s new salon series.”
–T. S. Flock, Vanguard Seattle

Mark Mitchell: Burial

“Showcasing a collection of ensembles to clothe the dead, the gorgeous and unreal opening ceremony for Mark Mitchell: Burial happened at the Frye Art Museum on a recent dark, cold, hard-raining Friday. Cellist Lori Goldston filled the gallery with a wandering, haunted song, while nine muse-models were strewn like jewels across the floor, lying prone on mirror panels. Among the bodies, the visitors stood transfixed—some cried, some whispered thoughtfully, and others just drifted, as if passing through a sad dream.”
–Marti Jonjak, The Stranger

“I’m not sure we were prepared for just how powerful this experience would be. . . . There were tears, there were hands holding other hands, there were copious cell phone cameras. . . . The live performance—that’s how it felt; almost like a quiet, reserved, meditative choreography—was an ephemeral thing.”
–Laura Cassidy, Seattle Met

“After Mark Mitchell’s Burial, no one had dry eyes: everyone had something to say. People were dazzled, inspired, melancholy. . . . Friday night it felt as though—with a little flight of imagination—we were milling around Charles and Emma’s salon, observing the most exquisite of wakes, talking about death as we never had before.”
–Amanda Manitach, City Arts

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.

### Youth Programs
- **Students**: 7,404
- **Pre-K–12 Guided Tours and Self-Guided Tours**: 141 students
  - **Participating School Districts**: 14
  - **Students**: 3,599

### University Guided Tours and Self-Guided Tours
- **Students**: 916
  - **Program In-School Visits**: 16 students
  - **Art in Your Classroom Program**: 412 students

Collecting field recordings for Intangible Effect (No. 1, 2013). $M_w$ (Moment Magnitude). Photo: Kevin Scott

Opposite left: Snap! Shows for Kids. Photo: Heather Ratcliff

Opposite right: Bailey Gatzert Elementary Afterschool Program. Photo: Jill Rulksetter
ARTS ENGAGEMENT PROGRAMS  Youth

<table>
<thead>
<tr>
<th>Preschool Programs</th>
<th>23</th>
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</thead>
<tbody>
<tr>
<td>Participants</td>
<td>1,660</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Partnership Programs</th>
<th>50</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>817</td>
</tr>
</tbody>
</table>

Small Frye: Storytelling in the Galleries  
Small Frye at Seattle’s Child’s Building Blocks Fair  
Snap! Shows for Kids  
String Theatre  
The Sky’s the Limit: Family and Educator Day  

Bailey Gatzert After School and Summer Programs  
Intangible Effects (No. 1) Community Celebration  
Intangible Effects (No. 1) Teen Workshop at Yesler Community Center  
NOVA High School Animation Showcase  
Sammamish High School Starting Strong Initiative
## ARTS ENGAGEMENT PROGRAMS  Educators

<table>
<thead>
<tr>
<th>Educator Programs</th>
<th>Gallery Guide Training Workshops</th>
<th>Professional Development Programs</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>26</td>
<td>11</td>
</tr>
<tr>
<td>Participants</td>
<td>Participants</td>
<td>Participants</td>
</tr>
<tr>
<td>701</td>
<td>471</td>
<td>230</td>
</tr>
</tbody>
</table>

- **Educator Programs**
  - Offered for Credit/Clock Hours with Seattle Pacific University: 7

- **Professional Development Programs**
  - Design Thinking Workshops
  - Parent Docent Workshop
  - STAN (Seattle Teaching Artist Network) Meeting
  - University Child Development School Educator Training
  - University of Oregon Emerging Leaders in the Arts Network Meeting
  - Visual Thinking Strategies Educator Workshops

*Snap! Shows for Kids, Show Brazil performance, 2013. Frye Art Museum. Photo: Heather Ratcliff*
### ARTS ENGAGEMENT PROGRAMS  Lifelong Learners

<table>
<thead>
<tr>
<th>Program</th>
<th>Participants</th>
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<tbody>
<tr>
<td>Lifelong Learner Programs</td>
<td>697</td>
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<tr>
<td>Participants</td>
<td>14,405</td>
</tr>
<tr>
<td>Lectures, Gallery Talks, and Tours</td>
<td>585</td>
</tr>
<tr>
<td>Participants</td>
<td>10,846</td>
</tr>
<tr>
<td>Art Studio Classes</td>
<td>75</td>
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<tr>
<td>Participants</td>
<td>1,086</td>
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<tr>
<td>Film Programs</td>
<td>19</td>
</tr>
<tr>
<td>Participants</td>
<td>949</td>
</tr>
<tr>
<td>Music Programs</td>
<td>18</td>
</tr>
<tr>
<td>Participants</td>
<td>1,524</td>
</tr>
</tbody>
</table>

**Public Programs Offered for Credit/Clock Hours with Seattle Pacific University**

- A New Philosophy of Alzheimer’s Care, Lecture at Town Hall Seattle
- Art History Lecture Series and Summer Art History Courses
- Connections and Context Lectures
- First Hill Walking Tours
- Gallery Talks & Exhibitions Lectures
- Guided and Self-Guided Tours
- Here:Now Arts Engagement for Individuals Living with Dementia
- Meet the Makers
- Mindfulness Meditation
- Tea and Tours
- Then Is Also Now Lecture Series
- Walking and Cycling Tour of Buster Simpson’s Art in the Public Realm

**Lectures, Gallery Talks, and Tours**
- Path with Art
- Saturday in the Studio
- Summer in the Studio

**Art Studio Classes**
- Bold Is Beautiful Preview with Mark Mitchell
- Community Cinema
- Critics Wrap
- Magic Lantern: Talks on Film and Art
- Meet Me at the Movies

**Film Programs**
- Ladies Musical Club
- Seattle Classic Guitar Society
- Seattle Opera Preview Lectures
- John Cage and Friends: An Afternoon of Music and Film

![Three-dimensional modeling during Quick Sketching and Modeling, 2013. Studio Art Class. Frye Art Museum. Photo: Jill Hardy.](image)
## Arts Engagement Programs

### Events
- **Events**: 222
- **Participants**: 6,516

### Facility Rentals
- **Facility Rentals**: 20
- **Participants**: 1,511

### Frye Events
- **Frye Events**: 10
- **Participants**: 5,161
ARTS ENGAGEMENT PROGRAMS  Community Partners

Alzheimer’s Association – Western and Central Washington Chapter
Arts Ed Washington
Bailey Gatzert Elementary School
Bright Horizons at Harborview
Brightwater Treatment Center
Catholic Community Services Youth Tutoring Program
Community Cinema Seattle
Elderwise
First Hill Culture Group
Historic Seattle
Kafe Berlin
King County Wastewater Treatment Division
KUOW’s Radioactive Program
Ladies Musical Club
The Multimedia Resource and Training Institute
Museum of History and Industry
The Nature Consortium
Northwest Metals and Salvage Service

NOVA High School
Path with Art
Rec Tech at Yesler Community Center
Sammanish High School Starting Strong Initiative
Seattle Children’s Theatre
Seattle Classic Guitar Society
Seattle Gay and Lesbian Film Festival
Seattle Opera
Seattle Pacific University
Seattle Psychoanalytic Society and Institute
The Seattle Public Library
Seattle Theatre Group
Seattle University
Seattle University Youth Initiative
Seattle’s Child
Simpson Center for the Humanities
Swedish Medical Center
Town Hall Seattle
University Child Development School
University of Washington
Department of Germanics
University of Washington
Museology Program
University of Washington Public Practice Studio
University of Washington School of Medicine, Division of Geriatrics
University of Washington School of Nursing
Visual Thinking Strategies

Top: Participants in here:now Arts Engagement for Individuals Living with Dementia art-making class. Photo: Jill Hardy
Bottom: Button-making activity. Photo: Sara Tro

Opposite: Opening performance of Mark Mitchell: Burial, episode one of Frye Salon, 2013. Photo: John Ulman
Contributions

October 1, 2012, to September 30, 2013

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 comments and questions.
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October 1, 2012, to September 30, 2013

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October 1, 2012, to September 30, 2013

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.

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David Strand
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Above: Volunteers and staff at the annual Volunteer Appreciation event.
Photos: Heather Ratcliff
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October 1, 2012, to September 30, 2013

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Cory Gooch  
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Assistant, Exhibitions and Publications

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Coordinator, Media and Communications

Shaun Kardinal  
Digital Media Manager

Beth Koutsky  
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Chelsea Werner-Jatzke  
Communications Associate

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Jinnae Bezemer  
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Margaret Carter  
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Carly Dykes  
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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.
LETTER FROM THE PRESIDENT AND DIRECTOR

The contribution of Scott Lawrimore, Deputy Director, Collections and conceived, curated, and produced in-house. We wish to recognize this year, once again, every exhibition at the Frye was researched, cultural landscape.

The Frye Art Museum is reinforced a partnership with FM provided new channels for us to reach and expand our audience. First-time media partnerships with The Seattle Times and Classical KING.

The Frye is known and beloved by generations of visitors as a welcoming place for contemplation and free access to the experience of art in the Seattle community outreach programs.

Mitchell W. "Mitch" Stagen, our dear friend and long-time trustee, saddened the entire Frye family. Frank's wisdom and passion were crucial to sustaining the Frye family. Frank's wisdom and passion were crucial to sustaining the Frye Art Museum; we miss his warmth and wit and are thankful for his lasting leadership and support of the Frye Art Museum's Board of Trustees. Their commitment to exceptional artists of Washington State through grants, Artist Trust Consortium a $1.1 million grant to continue and deepen our Artist Trust Consortium.

In 2013 the Raynier Institute & Foundation awarded the Frye Art Museum | $1 Million Grant Award in the new category Venture Culturist. This award honors the contribution of artists, arts and cultural organizations, and community.

By every important measure, fiscal year 2013 was a remarkable year for the Frye. Conceived by a curatorial collective of five artists, musicians, writers, and curators, the MW [Moment Magnitude] year's critically acclaimed show, Stuck Franz von Stuck, the exhibition with which we entered 2014 showing masterworks.

None of these ambitious initiatives would be possible without the leadership and support of the Frye Art Museum's Board of Trustees. Their support for our Children's Education Access Fund, our exhibitions, and our school enrichment program at Bailey-Gatzert Elementary School, now in its second year, is another notable example of our numerous and robust partnerships with local community organizations which are extending its reach and the Frye's initiatives and resources. Programs such as Small Frye: Storytelling, performance, and specially commissioned artworks.

We were pleased to partner with the Yesler Community Center and to collaborate with youth and families in the Yesler Terrace neighborhood. We have undertaken especially ambitious and complex exhibitions such as this impetus for historical exhibitions based on new scholarship such as Buster Simpson: Surveyor, the widely admired first museum retrospective of a Seattle-based artist whose work has had global influence.

The Frye is a carefully stewarded and resilient institution. We are proud to report that, again this year, 100 percent of the support we received from our community donors and funding agencies was dedicated to our exhibitions and our education and community outreach programs.

As the transformation of the Frye continues and we explore new possibilities by freeing artists to advance their creative work which will then be showcased at the Frye.

For our artistic community. Exceptional artistic production will be made possible by freeing artists to advance their creative work which will then be showcased at the Frye.

This five-year initiative will provide an unprecedented level of recognition and support on loan from leading museums and private collections in Europe and the United States.

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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.

zoe | juniper

No One to Witness-Study #2, 2012.