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

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

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

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

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

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

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

In 2014, the Frye Art Museum published three exhibition catalogues—Franz von Stuck, Mark Tobey | Teng Baiye: Seattle/Shanghai and The Unicorn Incorporated: Curtis R. Barnes and Your Feast Has Ended: Maikoiyo Alley-Barnes, Nicholas Galanin, and Nep Sidhu—were accompanied by a rich program of discussions, workshops, films, and performances curated by the artists. A memorable highlight was a four-hour long performance with The Black Constellation and special guests, including Ishmael Butler and Tendai Maraire of Shabazz Palaces, Erik Blood, and O’Notes.

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

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

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

David Buck, President, Board of Directors
Jo-Anne Birnie Danzker, Director
STEWARDSHIP  Collections and Acquisitions and Gifts of Art to the Museum

Founding Collection
Artworks
232

Frye Collection
Artworks
1,324

Artists in the
Collections
511

Acquisitions
and Gifts
11

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

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

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

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

Aaron Flint Jamison
American, b. 1979
Veneer #1–#10, 2007–14
Printed magazine
9-12 x 5 1/2 x 1/2 in. each
Frye Art Museum, Gift of the artist, 2014.004
Photo: Courtesy of the artist

Mark Calderon
American, b. 1955
Untitled (hoodie), 2012
Black spine repair tape
30 x 20 x 12 in.
Frye Art Museum, Purchased with funds provided by Ann P. Wyckoff and Theiline P. Scheumann, 2013.012
Photo: Courtesy of Greg Kucera Gallery, Seattle
Matt Browning
American, b. 1984
Landscape #7, 2012
Tree sap on handmade wood panel
30 x 34 x 3/4 in.
Frye Art Museum, 2014.001
Photo: Jason Hirata
Rafael Soldi
American, born Peru, 1987
Untitled (XIV), 2013
Archival pigment print
20 1/4 x 16 1/4 in.
Frye Art Museum, Purchased with funds provided by an anonymous donor, 2013.011
Photo: Courtesy of the artist
Buster Simpson
American, b. 1942
Tree Guard, 1978–present
Powder-coated cast iron
42 x 32 x 32 in. (2 pieces, each)
Frye Art Museum, Gift of the artist, 2013.013
Fred Machetanz
American, 1908–2002
Arctic Twilight, 1957
Oil on Masonite
18 x 15 in.
Frye Art Museum, Gift in memory of Charles and Emogene Johnston by their daughters, 2014.006

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

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

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

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

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

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

Leo Saul Berk: The Uncertainty of Enclosure
INOVA, Peck School of the Arts, University of Wisconsin-Milwaukee,
June 7–August 14, 2014
Jason Hirata: Optium LH-3m
November 22, 2013-January 5, 2014

Jason Hirata: Optium LH-3m is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker and Scott Lawrimore.

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

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

Franz von Stuck is organized by the Frye Art Museum, Seattle, and the Museum Villa Stuck, Munich, 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. It is sponsored by Nitze-Stagen, BNY Mellon Wealth Management and the Consulate General of the Federal Republic of Germany, San Francisco. Seasonal support is provided by the Seattle Office of Arts & Culture, 4Culture, and ArtsFund. News Media Sponsorship is provided by The Seattle Times. Broadcast Media Sponsorship is provided by Classical KING FM.

Frye Salon
September 21, 2013-September 14, 2014

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.


Andy Graydon: The Findings
January 23–February 23, 2014

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

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

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

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

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

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

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

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

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

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

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


Aaron Flint Jamison: Veneer
10 of 18
May 15–June 22, 2014

Aaron Flint Jamison: Veneer 10 of 18 is organized by the Frye Art Museum and curated by Scott Lawrimore.

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

The Unicorn Incorporated: Curtis R. Barnes
June 14–Sept 21, 2014

The Unicorn Incorporated: Curtis R. Barnes is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker.

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

Your Feast Has Ended: Maikoiyo Alley-Barnes, Nicholas Galanin, and Nep Sidhu
June 14–September 14, 2014

Your Feast Has Ended: Maikoiyo Alley-Barnes, Nicholas Galanin, and Nep Sidhu is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker and Scott Lawrimore.

The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by the Seattle Office of Arts & Culture and the Guendolen Carkeek Plescheeff Fund for the Decorative and Design Arts. Seasonal support is provided by 4Culture and ArtsFund. Media sponsorship is provided by City Arts.


Lenders to the Exhibitions

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

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

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

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

Publications

Franz von Stuck
Edited by Jo-Anne Birnie Danzker
Contributors: Jo-Anne Birnie Danzker, Margot Brandlhuber, Lauren Palmor
10 1/4 x 11 1/4 in., 172 pp.
Distributed by University of Washington Press

This catalogue is published by the Frye Art Museum and is supported by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by Nitze-Stagen, BNY Mellon Wealth Management and the Consulate General of the Federal Republic of Germany, San Francisco. Seasonal support is provided by the Seattle Office of Arts & Culture, 4Culture, and ArtsFund.

Mark Tobey | Teng Baiye
Seattle | Shanghai
Edited by Jo-Anne Birnie Danzker and Scott Lawrimore
Contributors: Jo-Anne Birnie Danzker, David Clarke
Seattle: Frye Art Museum, 2014
10 1/4 x 11 1/4 in., 80 pp.
Distributed by University of Washington Press
ISBN: 978-0-9624602-8-9

This catalogue is published by the Frye Art Museum and supported by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by 4Culture. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

The Unicorn Incorporated
Curtis R. Barnes
Edited by Jo-Anne Birnie Danzker
Contributors: Curtis R. Barnes, Jo-Anne Birnie Danzker, Ishmael Butler
Seattle: Frye Art Museum 2014
10 1/4 x 11 1/4 in., 84 pp.
Distributed by University of Washington Press
ISBN: 978-0-9624602-8-9

This catalogue is published by the Frye Art Museum and supported by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.
Franz von Stuck

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

- Amanda Manitach, City Arts

“Franz von Stuck,” curated by Frye director Jo-Anne Birnie Danzker, is the strongest of the museum’s recent exhibits profiling key figures of the Munich Secession. Along with securing rare artworks from institutions that aren’t frequent lenders, the show does a terrific job of placing Stuck in context. . . . The paintings are what the fuss is about. Reproductions don’t do them justice. In many of them, Stuck favored a glossy darkness that masks lurking figures who take their time in catching your eye. To appreciate the effect, you have to see them in the real.

- Michael Upchurch, The Seattle Times

To my eye, at least, Stuck never leaves the past behind. His subjects are generally Biblical and mythological. Most of his canvases are gloomy and dark, their light refracted as through an inky prism. They’re more sepulchral than sunny. . . . The glowing eyes of Lucifer—raised above the picture surface—give the painting a vortex-like power, suggesting the hypnotic color whorls of Turner or Munch. . . . [Stuck’s] students, notably Klee and Kandinsky, would become citizens of the new century, with Stuck a specter of the past, like his riders in the sky.

- Brian Miller, Seattle Weekly

I definitely recommend [this show]. It’s a peek into the 19th century that you won’t get anywhere else around here. . . . Stuck’s is a personal portrait of Lucifer. Despite the intensity of his eyes, he isn’t a monster. He’s an infuriated angel, about to do something rash. He’s almost relatable, and still terrifying.

- Jen Graves, The Stranger

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

- T.s. Flock, Vanguard Seattle

Jason Hirata: Optium LH-3m

For Optium LH-3m [Jason Hirata] installed a clinically bright, white melamine flooring in the Greathouse Gallery, along with a pair of security floodlights, speakers and four LCD screens in a row. The cast is cold and retro-futuristic, but sets the turn-of-the-century paintings off. They pop, floating in an ultimate white cube. . . . Technical footnotes grooping for art-historical connections to minimalism, rhetorical loopholes (LH stands for “loophole”) and paradigmatic shifts in art effected via technology contribute to Hirata’s overall gesture and represent his unflagging ability to dance around formal, institutional aspects of art while poking holes in them.

- Amanda Manitach, City Arts

Andy Graydon: The Findings

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

- T.s. Flock, Vanguard Seattle

Nicholas and Jerrod Galanin, as (Leonard Getinthecar), Modicum, 2014. Mannequin, riot gear, paint, disposable coffee cups, with names of non-white people killed by law enforcement officers in the United States. Collection of the artist. Photo: Carlos Cruz
Isamu Noguchi and Qi Baishi: Beijing 1930

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

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

- Natsu Oyobe, interviewed by Takumi Ohno, Jungle City (translated by Joe Samalin)

Although these are but “a drop in the ocean” of Qi’s more than ten thousand paintings, the exhibition allows us to appreciate the essence of his original works. . . . In particular, there is, here, one of Qi’s world-famous “living shrimp” paintings—which alone is worth a fortune. His poetry/inscriptions, calligraphy, and seal carvings are all in a class of their own. The seal he carved for Isamu Noguchi, brimming with ancient intrigue, is especially deserving of your attention.

- Shen Yulin, Seattle Chinese Post (translated by Alex Lawhorn)

The exhibit conveys the idea of subtle influence. . . . Noguchi didn’t ape Qi; he simply picked up and reemployed minute details to better his own craft: from Qi’s soft, broad, and fluid calligraphically informed lines of Pine and Bamboo to the use of negative space in Frog. . . . The Frye exhibit even includes the soapstone seal that Qi made for Noguchi to mark his works. It’s the master quite literally giving the student a stamp of approval.

- Seth Sommerfeld, Seattle Met

Expansive and insightful in their construction, the Frye Art Museum’s current exhibits explore the working and cultural relationship of four artists. . . . Noguchi was clearly influenced by Qi. More than anything, he left Peking with an appreciation of the sweep of line that would forever be part of his sculptural practice. . . . These expressive, suggestive pieces give us a strong look at the sculptor following and “outlining” the action in the drawings.

- Donald Fels, Crosscut.com

Mark Tobey and Teng Baiye: Seattle/Shanghai

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

- Northwest Asian Weekly

[Tobey’s] fine brushstrokes and distinct lines could almost be writing or calligraphy if you could somehow pluck out a component piece; but it’s more like the phraseology of a made-up language, the synapses in a neural network. The density and energy jump off the picture surface. . . . Eight decades ago, to be called an “Orientalist” was something of a smear. Now it seems like more of a vindication.

- Brian Miller, Seattle Weekly

Mark Tobey and Teng Baiye: Seattle/Shanghai provides both a tonic note and a local connection. . . . Some works seem to join a cartographic with a calligraphic impulse, evoking impossible geographies of the mind with their dense, warped cross-hatches of color. They’re beguiling pieces.

- Michael Upchurch, The Seattle Times

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

- Kazuko Nakane, International Examiner

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

Jen Graves, The Stranger
Your Feast Has Ended: Maikoyo Alley-Barnes, Nicholas Galanin, and Nep Sidhu

What happened at the Frye—the reason Black Constellation exists—transcends the fundamental flaws of our mediated landscape, one that positions #Ferguson alongside #Pharrell, that conflates glamor with talent, product with art. The artists certified a feeling that's on the cusp of consensus . . . Black Constellation articulate that feeling—the bittersweet, phantom-limb sensation where genuine human relationships are supposed to be.
- Jonathan Zwicker, Pitchfork

The art is not always easy to encounter. It can be confrontational, heartbreaking, thought-provoking. Exactly what activist art should be.
- Gayle Clemans, The Seattle Times

You urgently need to see this art at the Frye. . . . If you feel accused while taking in the art, then, well, you have reason to, but [the] hope is that the art also provides points of embarkation to places other than the guilt-blame-shame game. It does. To stand before Nep Sidhu’s three large square paintings is to be enveloped and transported.
- Jen Graves, The Stranger

Your Feast Has Ended is modern, raw, brutal, and loud; a dedication to searing social commentary.
- Jenny Kuglin, The Capitol Hill Times

The pieces include gorgeous textiles and incredible artifacts; it's like a material field trip through the city’s history of appropriation, gentrification, racism—and our collective compulsion to desperately try not to talk about it. . . . It's ultra topical and moving and you should go.
- Seattleish

With all the jewelry, clothing, audio, video, peels, and ephemera on view it's hard to establish what is art and what is life—which is exactly the point. This is hardly work fit for the white cube, except that thankfully it finally is. Could life be stranger than art? . . . This exhibit doesn’t pull any punches, which is precisely what makes it such a knockout.
- Suzanne Beal, Re:Sculpt

If there is a thread linking Alley-Barnes’s videos, sculpture and cartoons, Sidhu’s clothes and paintings, Shabazz Palace’s music and the work of the rest of the collective, which also includes rapper O.C. Notes, it’s what Alley-Barnes would describe as a continuum; people coming together and making art that is responsive, and indigenous to their experiences.
- Jenny Kuglin, The Capitol Hill Times

It's like a bunch of brilliant creatives, which quiver on the blank page beneath the surface. . . . Barnes’ ornate beasts are a combination of Islamic patterning and the practice of lifting the pen as seldom as possible. Humans are animals buzzy with zigzags, chevrons, reverberating liquid lines, spirals.
- Jen Graves, The Stranger

The Unicorn Incorporated: Curtis R. Barnes

Most of [Barnes’] work here was forged by the politics of the ‘60s, rather than by some particular school. . . . It’s one thing to protest racism and injustice, another to depict its effects. Many of Barnes’ drawings show somewhat grotesque characters who’ve been warped and twisted by society. . . . These are the oppressors, yes, yet Barnes presents them almost like taxonomic specimens. . . . The sense of a living mythological past, of Ovid-like transformations right here in the present, informs Barnes’ most famous Seattle work, represented here with a memorial.
- T.S. Flock, Vanguard Seattle

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

The Unicorn Incorporated is a retrospective, bringing together his marvelous line drawings which quiver on the blank page with humor and insight, his dense and moody paintings, and documentation about his mural work and his editorial cartoons. . . . [Barnes] is an old-school, process-driven artist who uses the familiar narrative forms of drawing, painting and print to communicate his points about racism, education and sexuality.
- Gayle Clemans, The Seattle Times
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>
</tr>
</thead>
<tbody>
<tr>
<td>367 Students</td>
<td>19 Districts</td>
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<tr>
<td>8,243 Students</td>
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<table>
<thead>
<tr>
<th>Pre-K-12 Guided Tours and Self-Guided Tours</th>
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<tbody>
<tr>
<td>144 Students</td>
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</table>

<table>
<thead>
<tr>
<th>Art in Your Classroom Program</th>
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<tbody>
<tr>
<td>21 Students</td>
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<tr>
<td>466 Students</td>
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<table>
<thead>
<tr>
<th>University Guided Tours and Self-Guided Tours</th>
</tr>
</thead>
<tbody>
<tr>
<td>88 Students</td>
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</tbody>
</table>

Photo: Chona Kassinger
Partnership Programs
88

Students
1,231

Preschool Programs
25

Participants
1,043

Small Frye: Storytelling in the Galleries
Snap! Shows for Kids

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

Photo: Sara Tro
### ARTS ENGAGEMENT PROGRAMS  
**Educators / Lifelong Learners**

<table>
<thead>
<tr>
<th><strong>Educator Programs</strong></th>
<th><strong>Professional Development Programs</strong></th>
<th><strong>Lifelong Learner Programs</strong></th>
<th><strong>Creative Aging Programs</strong></th>
<th><strong>Lectures, Gallery Talks, and Tours</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>18</td>
<td>698</td>
<td>58</td>
<td>524</td>
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<tr>
<td>Participants</td>
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<td>Participants</td>
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<tr>
<td>791</td>
<td>374</td>
<td>16,403</td>
<td>603</td>
<td>11,495</td>
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</tbody>
</table>

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

#### Professional Development Programs
- Art Museum Education Consortium Meeting
- Design Thinking Workshops
- Sacajawea Elementary School Educator Training
- Seattle Public Schools Leadership Workshops
- Seattle Public Schools Middle and High School Educator and Administrator Meetings

#### Lifelong Learner Programs
- Cameron Camp: The Dementia-Friendly Community, Town Hall, Seattle
- here:now Arts Engagement for Individuals Living with Dementia
- Gallery Tours and Art-Making Classes
- Witnessing Dementia: How Writing Can Move Us Beyond Forgetting

#### Creative Aging Programs
- Art History Lecture Series and Summer Art History Courses
- Connections and Context Lectures
- First Hill Walking Tours
- Formulary for a New Wildness Workshops
- Gallery Talks and Exhibition Lectures
- Historic Seattle Annual Members’ Meeting
- Guided and Self-Guided Tours
- Mindfulness Meditation
- Mountain Poems of Stonehouse Performance, Frye Art Museum and Rose Theatre, Port Townsend
- Museum Store Trunk Shows
- Seattle Psychoanalytic Society and Institute Lectures
- Stop Trying to be Funny Tours

#### Public Programs
- Gallery Guide Training Workshops
- 19

#### Art History
- Participants
- 417

#### Additional Programs
- University Child Development School Educator Training
- University of Washington Museology Graduate Program Panel
- University of Washington Museum Studies Certificate Class
ARTS ENGAGEMENT PROGRAMS  Lifelong Learners

<table>
<thead>
<tr>
<th>Music Programs</th>
<th>Art Studio Classes</th>
<th>Film Programs</th>
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<tbody>
<tr>
<td>18 Participants</td>
<td>82 Participants</td>
<td>16 Participants</td>
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<tr>
<td>2,393</td>
<td>1,287</td>
<td>625</td>
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</tbody>
</table>

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

Path with Art
Saturday in the Studio
Summer in the Studio

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

Photo: Katherine Lamar
### ARTS ENGAGEMENT PROGRAMS

#### Events

<p>| | |</p>
<table>
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<tr>
<th></th>
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<tr>
<td><strong>Events</strong></td>
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<td><strong>Participants</strong></td>
<td>4,600</td>
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#### Private Events

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<tr>
<td><strong>Private Events</strong></td>
<td>12</td>
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<tr>
<td><strong>Participants</strong></td>
<td>794</td>
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#### Partner Events

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<tr>
<td><strong>Partner Events</strong></td>
<td>14</td>
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<tr>
<td><strong>Participants</strong></td>
<td>1,421</td>
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#### Frye Special Events

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<tr>
<td><strong>Frye Special Events</strong></td>
<td>11</td>
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<tr>
<td><strong>Participants</strong></td>
<td>2,385</td>
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</tbody>
</table>
ARTS ENGAGEMENT PROGRAMS  Community Partners

Alzheimer’s Association Western and Central Washington Chapter
Arts Ed Washington
Bailey Gatzert Elementary School
Community Cinema Seattle
Copper Canyon Press
Elderwise
Garden Hotline
Historic Seattle
Ladies Musical Club
Museum of History and Industry
Path with Art
Pollinator Pathway
Rec Tech at Yesler Community Center
Rose Theatre
Sacajawea Elementary School
Seattle Children’s Theatre
Seattle Classic Guitar Society
Seattle Opera
Seattle Pacific University
Seattle Psychoanalytic Society and Institute
Seattle Tilth

Seattle University Department of Art and Art History
Seattle University Youth Initiative
Simpson Center for the Humanities
St. James Cathedral Kitchen Garden
Swedish Medical Center
The Multimedia Resource and Training Institute
The Seattle Public Library
Town Hall Seattle
University of Washington Department of Architecture
University of Washington Department of Germanics
University of Washington Museology Graduate Program
University of Washington Museum Studies Certificate Program
University of Washington School of Medicine, Division of Geriatrics
University of Washington School of Nursing
Visual Thinking Strategies

Photo left: John Ulmann
Photo right: Sara Tro
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October 1, 2013, to September 30, 2014

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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.

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Chelsea Skorka
Beth Smith
Mary Smoluch
Meredith Stafford
Carey Stangl
Ruth Stark
Laura Stowell

Interns

Kelsey Cook
Jill Hannay
Katherine Lamar
Nives Mestrovic
Quin McKinley
Delina Solomon Haile
Brodie Young
Emily Zach

David Strand
Kirsten Swanson
Jayne Truesdell
Marion Vokey
Jo-Anne Wilson
Jonathan Wolfe

Photo: Shaun Kardinal
Museum Staff

October 1, 2013, to September 30, 2014

Collections and Exhibitions
Scott Lawrimore
Deputy Director, Collections and Exhibitions
Jess Atkinson
Collections Assistant
Mark Eddington
Exhibition Preparator
Cory Gooch
Collections Manager / Registrar
Amelia Hooning
Exhibitions and Publications Assistant
Tina Lee
Exhibitions and Publications Manager
Elizabeth Mauro
Preparator
Shane Montgomery
Exhibition Designer
Lauren Palmor
Collections and Exhibitions Research Assistant

Communications
Jeffrey Hirsch
Deputy Director, Communications
Thomas Beck
Database and Ticketing Coordinator
Victoria Culver
Senior Designer
Jill Hannay
Design Associate
Shaun Kardinal
Digital Media Manager
Meredith Stafford
Database Assistant
Chelsea Werner-Jatzke
Communications Associate

Development
Kate Godman
Deputy Director, Development
Jinnae Bezemer
Volunteers and Community Partners Coordinator
Mariely Lemagne
Membership and Community Partners Manager
Rana San
Special Events and Community Partnerships Manager

Director’s Office
Jo-Anne Birnie Danzker
Director
Roxanne Hadfield
Assistant to the Director
Alexander Lawhorn
Assistant to the Director / Board Liaison
Education
Jill Rullkoetter  
Senior Deputy Director
Carly Dykes  
Education Assistant
Jill Hardy  
Youth, Student, and Teacher Programs Manager
Trevor Johnson  
Art Educator
Mary Jane Knecht  
Creative Aging Programs Manager
Clive Lissaman  
Senior Educator
Laura O’Quin  
Project Educator

Finance And Facilities
David S. Brown  
Deputy Director, Finance and Facilities
Jim Brinkman  
Accounting and Benefits Manager
John Teske  
Facilities Assistant
Jason Young  
Facilities and IT Manager

Gallery Café
Tiffany Turpin  
Gallery Café Manager
Gabriel Hillhouse  
Counter / Prep Cook
Jason Huntley  
Cashier / Barista
Kathryn Knudson  
Counter / Prep Cook
Patrick Millian  
Counter / Prep Cook
Brendan Ryan  
Lead Cook
Stewart Wentworth  
Counter / Prep Cook

Museum Store
Rachael Lang  
Museum Store Manager
Laura Downing  
Sales Associate

Security Services
Ryan Molenkamp  
Security Services Manager
Heather Ratcliff  
Security Services / Accounting Support Manager
Charlie Capp  
Security Services Officer
Colleen Clement  
Security Services Officer
Clayton Cusak  
Security Services Supervisor
Alfonso Deanda  
Security Services Officer
Evangelos Drinis  
Security Services Officer
Jayme Duarte  
Security Services Officer
Eric Duby  
Security Services Officer
Lisa Fong  
Security Services Officer
Benjamin Gowing  
Security Services Supervisor
Laura Hoppenjans  
Security Services Officer
Jon Horn  
Security Services Officer

Phil Huebschen  
Security Services Officer
Thomas Krueger  
Security Services Officer
Erik Luc  
Security Services Supervisor
Emmett Montgomery  
Security Services Officer
Tyna Ontko  
Security Services Supervisor
Amanda Parker  
Security Services Officer
Sonja Roach  
Security Services Officer
Mark Rogers  
Security Services Supervisor
Joe Rudko  
Security Services Officer
Kelly Sheridan  
Security Services Officer
Chelsea Skorka  
Security Services Officer
Kye Stone  
Security Services Officer
Kayla Trail  
Security Services Officer
Cait Willis  
Security Services Officer
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.