



Frye Art Museum
2014
Annual Report

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Cover: Franz von Stuck. *Lucifer* (detail), 1890.
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



Photo: John Ulman

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 contributed to the catalogue *Isamu Noguchi and Qi Baishi: Beijing 1930* published by the University of Michigan Museum of Art and the Isamu Noguchi Foundation and Garden Museum, New York.

Some of the world's most prestigious institutions were lenders to our exhibitions in 2014, including the Musée d'Orsay, Paris; National Gallery for Foreign Art, Sofia, Bulgaria; Städel Museum, Frankfurt am Main; Städtische Galerie im Lenbachhaus und Kunstbau, Munich; Metropolitan Museum of

Art, New York, and the Museum of Fine Arts, Boston. We are indebted to these museums, and other important private and public lenders, for their generous loans.

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

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: Maikoio 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 Maraïre of Shabazz Palaces, Erik Blood, and OCnotes.

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 Maikoio 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

BOARD OF TRUSTEES

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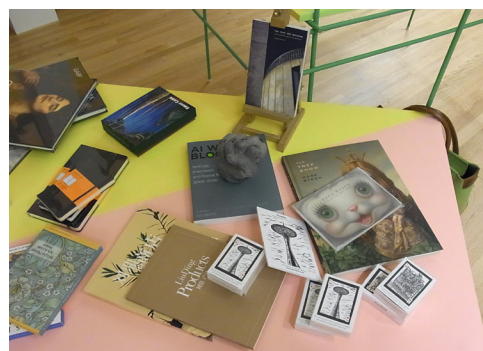
STEWARDSHIP Collections and Acquisitions and Gifts of Art to the Museum

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
Frye Art Museum, Gift of The
Andy Warhol Foundation
for the Visual Arts, Inc.,
2014.002.01-19
Photos: Richard Nicol



STEWARDSHIP Acquisitions and Gifts of Art to the Museum



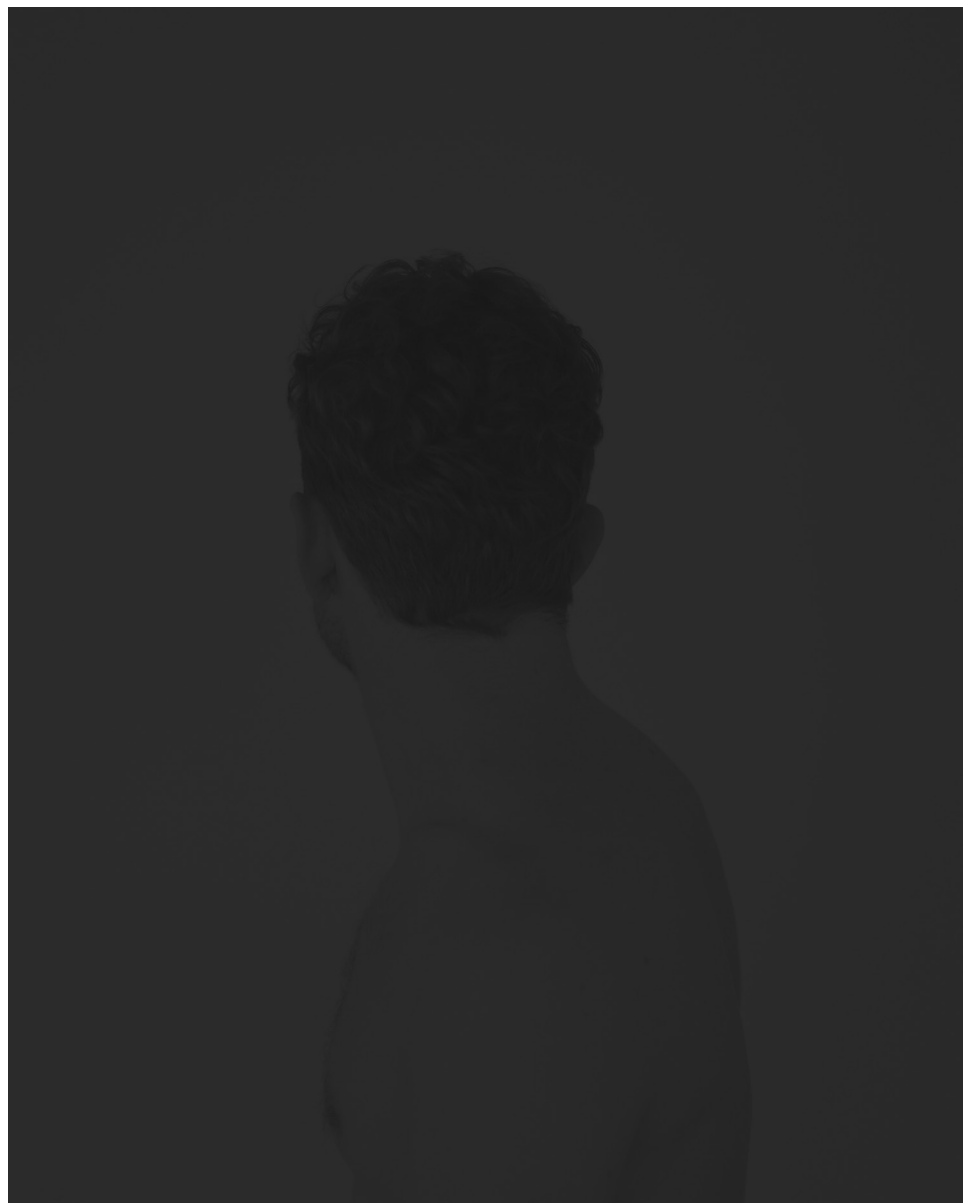
Aaron Flint Jamison
American, b. 1979
Veneer #1-#10, 2007-14
Printed magazine
9-12 x 5 1/2 x 1 1/2 in. each
Frye Art Museum, Gift of the artist,
2014.004
Photo: Courtesy of the artist

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



STEWARDSHIP Acquisitions and Gifts of Art to the Museum



Rafael Soldi

American, born Peru, 1987

Untitled (XIV), 2013

Archival pigment print

20 1/4 x 16 1/4 in.

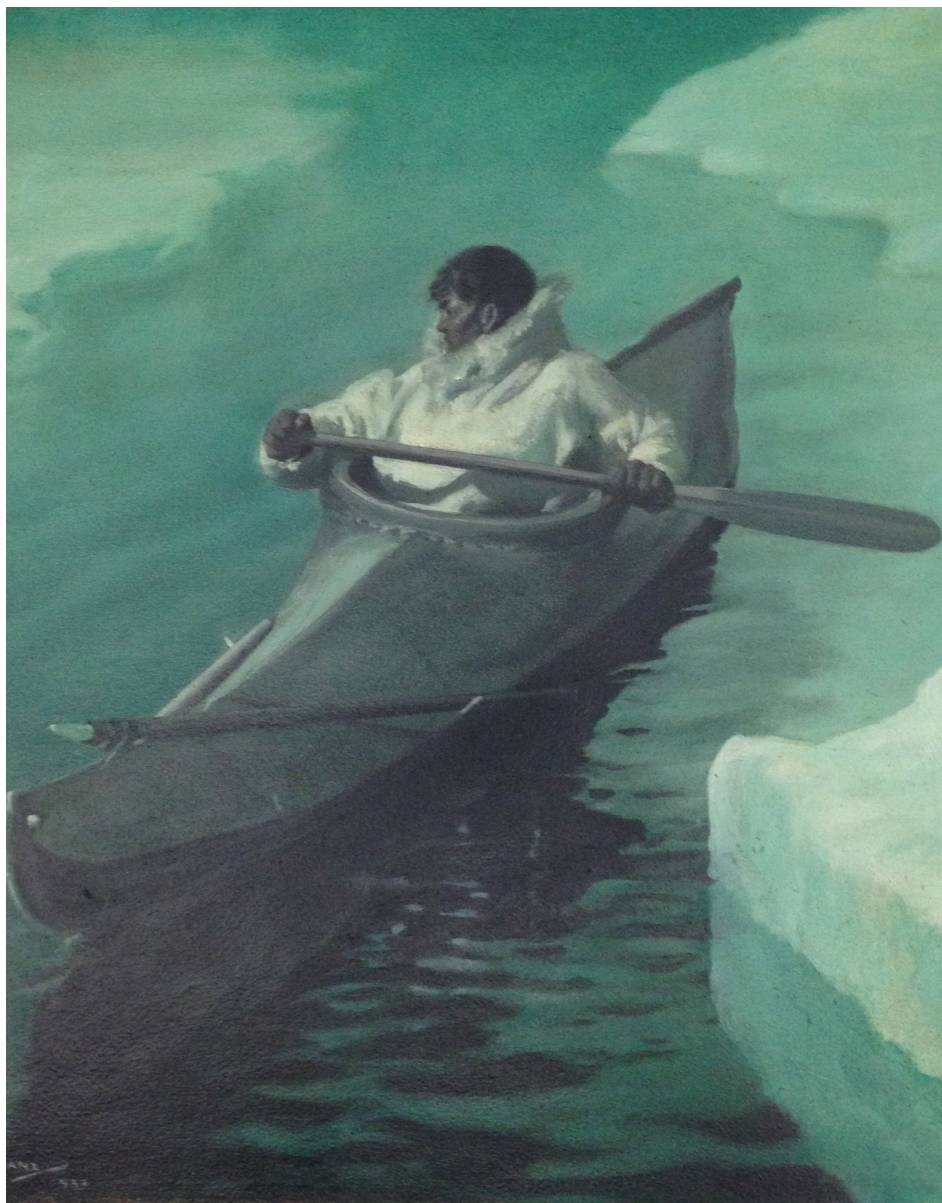
Frye Art Museum, Purchased with
funds provided by an anonymous
donor, 2013.011

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



STEWARDSHIP Acquisitions and Gifts of Art to the Museum



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

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



STEWARDSHIP Artworks on Loan

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,

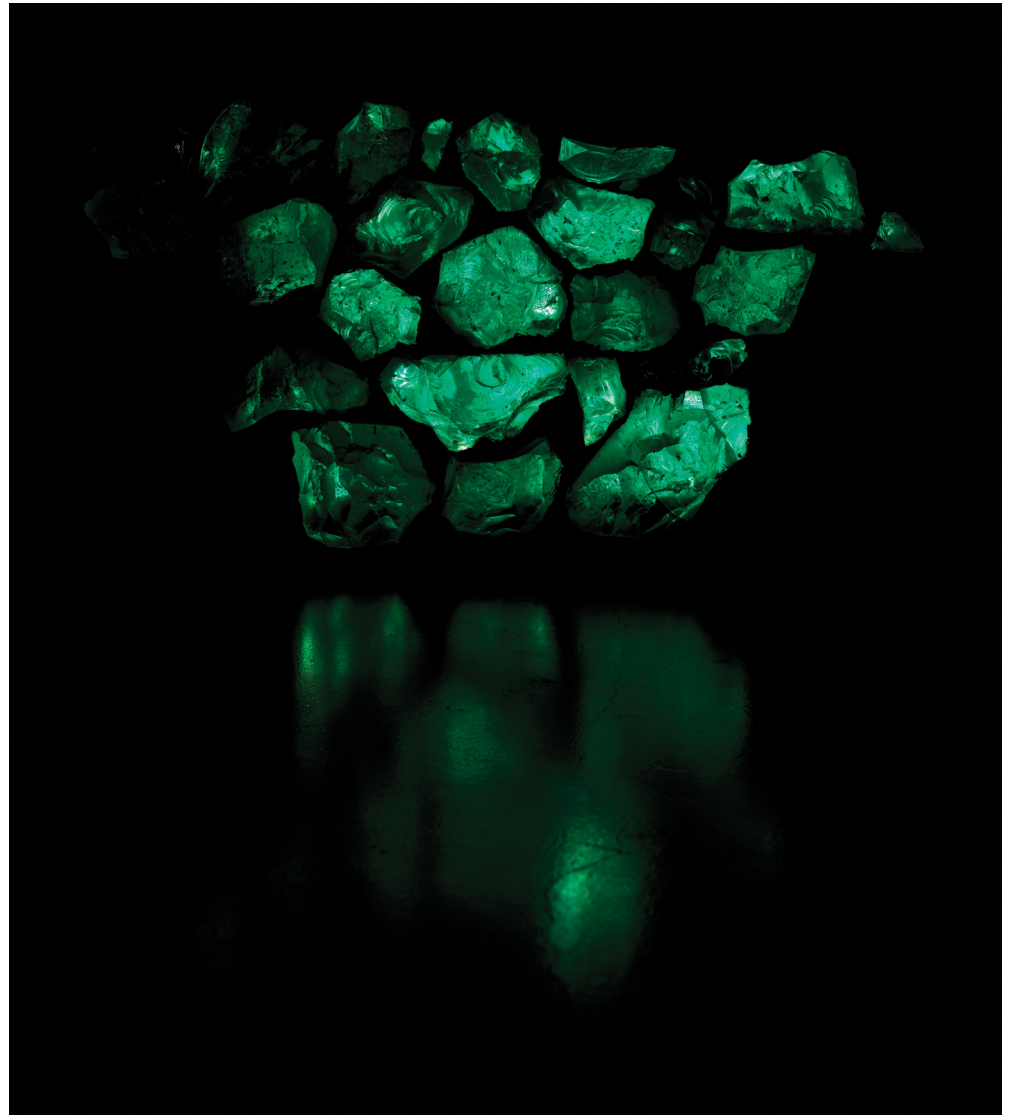
Jackson, Mississippi

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 Mafford

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



EXHIBITIONS

Visitors to Museum
95,421

Visits to Museum
Website
312,712

Facebook Friends
21,396

Twitter Followers
16,459

Instagram Followers
1,596

Pinterest Followers
422

Tumblr Followers
401



Frye Salon

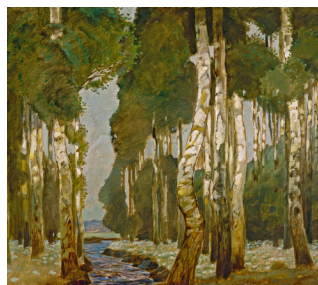
September 21, 2013–September 14, 2014

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.

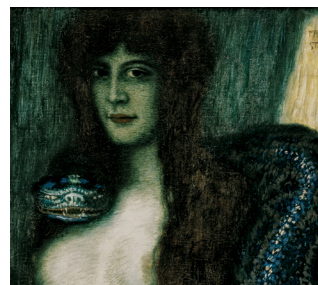
Artists: Fritz Baer, Carola Baer-Mathes, Léon Barillot, Eugène-Louis Boudin, William Adolphe Bouguereau, Anton Braith, François Charles Cachoud, Soren Emil Carlsen, Hermann-David Saloman Corrodi, Theophile De Bock, Franz von Defregger, Albrecht Christoph Wilhelm von Diez, Ludwig Dill, Walter B. Douglas, Nikolai Nikanorovich Dubovskoi, Carl Ebert, Anselm Feuerbach, Lillian Genth, Arnold Gorter, Hugo von Habermann, Frederick Childe Hassam, Karl Heffner, Karl A. Heinisch, Adolf Hengeler, Mary Hinkson,

Max Slevogt. *Head of a Man* (detail), 1888. Oil on canvas. 20 3/8 x 16 3/4 in. Frye Art Museum, Charles and Emma Frye Collection, 1952.157.



Franz-Xaver Hoch, Wilhelm Maria Hubertus, Louis Gabriel Eugène Isabey, Charles E. Johnson, Johann B. Jongkind, Friedrich August von Kaulbach, Ludwig Knaus, Alexander Max Koester, Franz von Lenbach, Léon-Augustin Lhermitte, Max Liebermann, Adolf Heinrich Lier, Emile Van Marcke, Gabriel von Max, Louis Moeller, Adolphe Monticelli, Mihály de Munkácsy, Albert Neuhuys, Henry Raschen, Juan Pablo Salinas, Julius Scheuerer, Matthias Schmid, Leopold Schmutzler, Max Scholz, Adolf Schreyer, Max Slevogt, Dániel Somogyi, Charles Soula Croix, Christian Speyer, Edmund Steppes, Anonymous in the manner of Alfred Stevens, Franz von Stuck, Hans Thoma, Hortense Trotter, Wilhelm Trüber, Fritz von Uhde, Franz Unterberger, Pieter van Veen, Johann Friedrich Voltz, William Watson, Marie Weber, Paul Weber, Thaddeus Welch, Josef Wenglein, Albert Wenk, Ludwig Willroder, Franz Xaver Winterhalter, Heinrich von Zügel, and Ludwig von Zumbusch.

Ludwig Dill. *Birkenwald* (The Birch Grove) (detail), ca. 1900. Oil on canvas. 28 1/2 x 36 1/8 in. Frye Art Museum, Charles and Emma Frye Collection, 1952.037.



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.

Franz von Stuck. *Die Sünde* (Sin) (detail), ca. 1908. Syntonos [tempera] on canvas. 34 7/8 x 21 5/8 in. Frye Art Museum, Charles and Emma Frye Collection, 1952.169



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. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.

Jason Hirata. Installation view of *Optium LH-3m*, 2013. Courtesy of the artist



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

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

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

Andy Graydon. *The Findings*, 2013. Still from a Super 8mm film transferred to digital video with audio. Courtesy the artist and LMAKprojects, New York.



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.

Isamu Noguchi. *Peking Drawing (man sitting)* (detail), 1930. Horizontal hanging scroll, ink on paper. The Noguchi Museum.



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

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

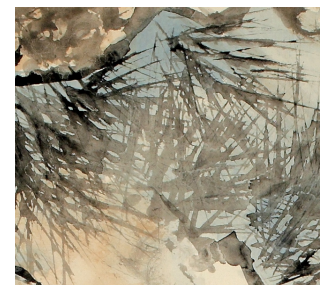


Mark Tobey and Teng Baiye: Seattle/Shanghai
February 22–May 25, 2014

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.

Mark Tobey. *Above and Below* (detail), 1969. Tempera on paper. Collection of Anne Gould Hauberg. © 2014 Estate of Mark Tobey / Artists Rights Society (ARS), New York



Teng Baiye. *Cranes and Pine Tree* (detail), before 1949. Ink and paper mounted on scroll. Collection Bao Mingxin.

EXHIBITIONS

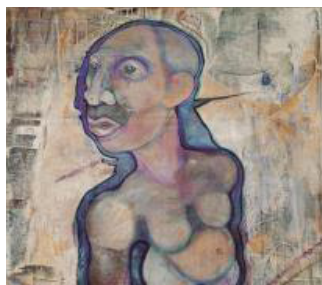


Aaron Flint Jamison: Veneer 10 of 18

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.

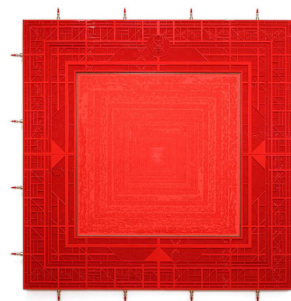


Your Feast Has Ended: Maikoio Alley-Barnes, Nicholas Galanin, and Nep Sidhu

June 14–September 14, 2014

Your Feast Has Ended: Maikoio 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 Plestcheeff Fund for the Decorative and Design Arts. Seasonal support is provided by 4Culture and ArtsFund. Media sponsorship is provided by City Arts.



Aaron Flint Jamison. *Veneer Magazine Issue 10 of 18*, 2014. Printed magazine. Courtesy of the artist.

Curtis R. Barnes. *Looking for Open Windows among the Shadows of the Cocaine Envelope*, 1980. Mixed media on canvas. 47 x 37 in. Photo: Richard Nichol

Maikoio Alley-Barnes. *Sacred*, 2014. Refuse alchemy sculpture, Lexan, mixed media, single-channel video with audio.

Nep Sidhu. *Confirmation C*, 2014. Ink on paper, brass, marble veneer. 86 x 86 x 3 in. Courtesy of the artist.

Nicholas Galanin. *Inert*, 2009. Wolf pelts and felt. Collection of the Burke Museum, Seattle. Photo: Wayne Leidenfrost / Vancouver Sun



EXHIBITIONS Lenders

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 Qi Baishi: Beijing 1930

Sharlynn and Andrew Circo

Lannan Foundation

Michael Gallis Collection

Samuel and Alexandra May

Metropolitan Museum of Art, New York

Museum of Fine Arts, Boston

The Noguchi Museum, New York

University of Michigan Museum of Art

Mark Tobey and Teng Baiye: Seattle/Shanghai

Anne Gould Hauberg

Bao Mingxin

Tacoma Public Library

Janet and Doug True

University of Washington Libraries, Special Collections Division

Your Feast Has Ended: Maikoiyo Alley-Barnes, Nicholas Galanin, and Nep Sidhu

Maikoiyo Alley-Barnes

Burke Museum of Natural History and Culture, Seattle

Nicholas Galanin

Portland Art Museum

Collection of Shabazz

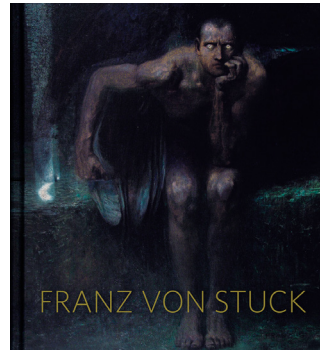
Nep Sidhu



Robert Gardner. Installation view of *Mark Tobey*, 1952. Script and music by Mark Tobey. Color film transferred to video with audio. 19 minutes.

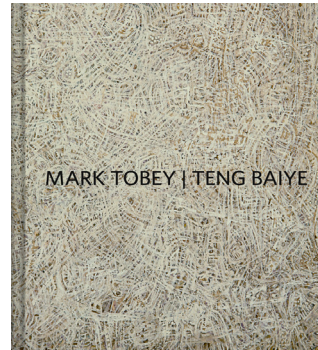
EXHIBITIONS Publications

Publications



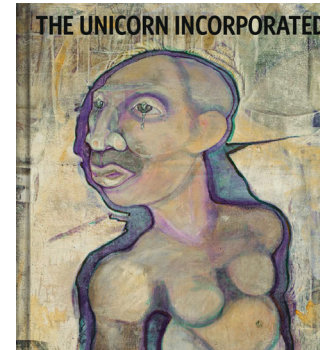
Franz von Stuck
 Edited by Jo-Anne Birnie Danzker
 Contributors: Jo-Anne Birnie Danzker, Margot Brandlhuber, Lauren Palmor
 Seattle: Frye Art Museum, 2013
 10 1/4 x 11 1/4 in., 172 pp.
 Distributed by University of Washington Press
 ISBN: 978-0-9889495-2-2

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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: 978-0-9624602-6-5

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



The Unicorn Incorporated
 Curtis R. Barnes
 Edited by 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.

Selected Reviews

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 groping 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 Getintheacar). *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: Maikoioy 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 Zwickle, *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, pelts, 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. From an outsiders' purview it looks like a bunch of brilliant creatives with a similar personal code that involves resisting definitions—like Afrofuturism—in an attempt to engage.

- Anupa Mistry, *Wondering Sound*

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

- T.s. Flock, *Vanguard Seattle*

[*Your Feast Has Ended* is] an important opportunity to understand all the people(s) we are in this region, and, for that matter, on this continent. Can it be,

maybe, about understanding people everywhere, and our collective and disparate experience with self-expression and identity?

- Laura Cassidy, *Seattle Met*

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.

- Brian Miller, *Seattle Weekly*

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.

Youth Programs
367

Students
8,243

Participating School
Districts
19

Pre-K-12 Guided Tours
and Self-Guided Tours
144

Students
3,372



Art in Your Classroom
Program
21

Students
466

University Guided
Tours and Self-Guided
Tours
88

Students
1,531

Photo: Chona Kassinger

Community and
Family Day

Participants
600

Partnership Programs
88

Students
1,231

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

Preschool Programs
25

Participants
1,043

Small Frye: Storytelling in the
Galleries

Snap! Shows for Kids

Photo: Sara Tro



ARTS ENGAGEMENT PROGRAMS Educators / Lifelong Learners

<p>Educator Programs 37</p> <p>Participants 791</p>	<p>Professional Development Programs 18</p> <p>Participants 374</p>	<p>Lifelong Learner Programs 698</p> <p>Participants 16,403</p>	<p>Creative Aging Programs 58</p> <p>Participants 603</p>	<p>Lectures, Gallery Talks, and Tours 524</p> <p>Participants 11,495</p>
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Music Programs
18

Participants
2,393

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

Art Studio Classes
82

Participants
1,287

Path with Art
Saturday in the Studio
Summer in the Studio

Film Programs
16

Participants
625

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

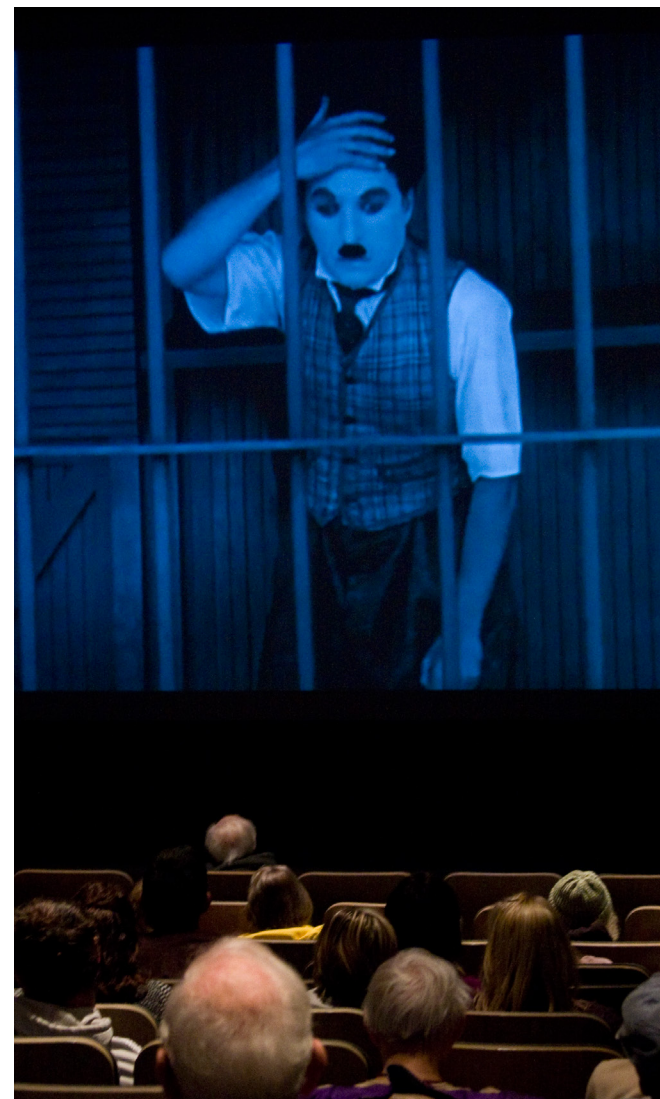


Photo: Katherine Lamar

ARTS ENGAGEMENT PROGRAMS Events

Events
37

Participants
4,600

Private Events
12

Participants
794

Partner Events
14

Participants
1,421

Frye Special Events
11

Participants
2,385



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Visual Thinking Strategies

Photo left: John Ulmann
Photo right: Sara Tro



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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.

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

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Minh Nguyen
Liz Ohlson
Jan Peterson
Kathryn Piekarski
Marion Power
Alexandra Reinken
Lynn Rosskamp
Deenalynn Sackman
Kascha Semonovitch
Kelsey Siegert
Chelsea Skorka
Beth Smith
Mary Smoluch
Meredith Stafford
Carey Stangl
Ruth Stark
Laura Stowell

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

Interns

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

Photo: Shaun Kardinal



STAFF

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

Jayne 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.

