



Frye Art Museum
2015
Annual Report

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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.

Photos: John Ulman

LETTER FROM THE PRESIDENT AND DIRECTOR



Photo: Mark Woods

BOARD OF TRUSTEES

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

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

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

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

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

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

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

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

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

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

Douglas D. Adkins, President, Board of Trustees
Jo-Anne Birnie Danzker, Director

STEWARDSHIP Collections and Acquisitions and Gifts of Art to the Museum

Founding Collection
Artworks
232

Frye Collection
Artworks
1,336

Artists in the
Collections
514

Acquisitions
and Gifts
12



Nicolai Ivanovich Fechin
American,
born Kazan, Russia 1881;
died Santa Monica, California 1955
Portfolio of 16 reproduction prints
and drawings, printed 1946 by
Northridge House
Reproduction of drawing
each 20 x 16 in.
Gift of Leslie Welty and James
Welty in memory of their mother,
Gloria C. Welty, 2015.0035

Leo Saul Berk

American, b. 1973

Wind Jangle, (details) 2015

Aluminum, fishing line, weights
26' 3"

Commissioned by the Frye Art Museum
Purchased with funds provided in part by
the Randolph Philip Koelsch Bequest,
2015.009

Photos: Mark Woods

Specular Reflections, 2015

Glass spheres, black pond dye
12 x 900 x 180 in.

Commissioned by the
Frye Art Museum,
Gift of the artist, 2015.008
Photo: Mark Woods



STEWARDSHIP Acquisitions and Gifts of Art to the Museum



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

Hedonic Reversal 1-17, 2015
Archival pigment print
each 54 x 44 in.
Commissioned by the
Frye Art Museum, Gift of the artist,
2015.005.01-17
Photos: Mark Woods

Various artists
Posters of the Russian Revolution 1917–1929 from the Lenin Library, Moscow
 38 poster reproductions, printed 1967 by Grove Press, New York, various dimensions, Gift of Pieter Zilinsky, 2015.0105
 Photos: Mark Woods

Clockwise

Dmitry Moor
Have You Volunteered?

Dmitry Moor
Help!

Designer unknown.
 1917–October–1920

El Lissitzky
Hit the Whites with the Red Wedge!

Alexander Rodchenko
Books (Please)! In All Branches of Knowledge



STEWARDSHIP Acquisitions and Gifts of Art to the Museum



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

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

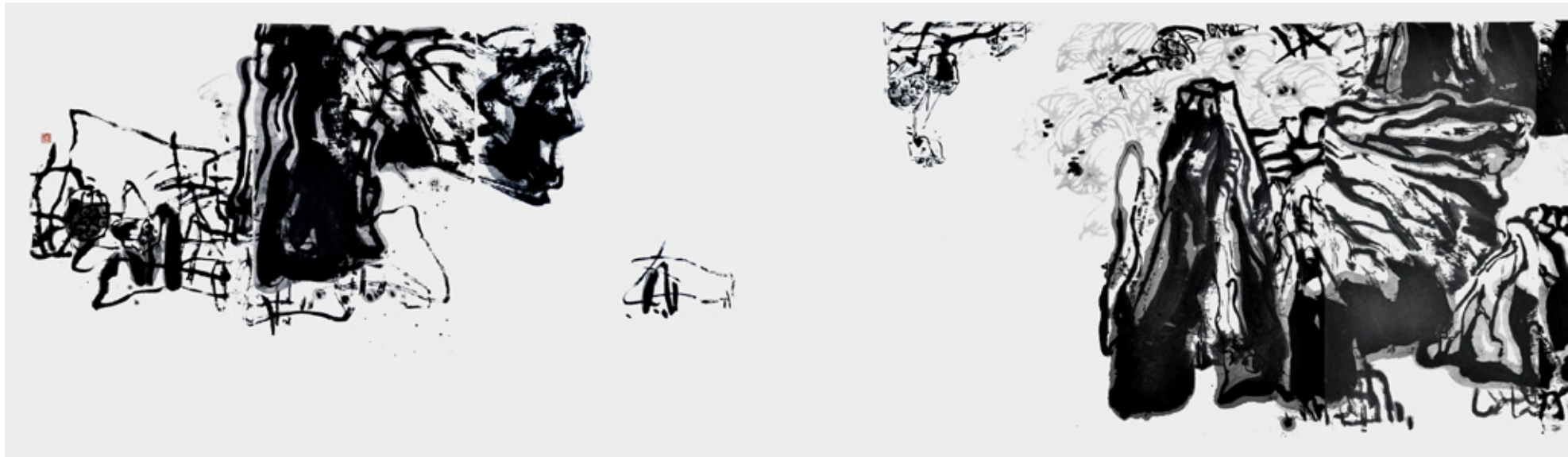
Gene Rivers
American, 1945–2013
Red Car, ca. 1988
Chalk pastel on illustration board
26 x 37 in.
Gift of Irene Rivers in honor of
Gene Rivers, 2015.004
Photo: Mark Woods



Francis Dennis Ramsay
 English, 1925–2009
Untitled, n.d.
 Tempera on board
 34 x 27 in.
 Bequest of William Kowalyk,
 2015.001
 Photo: Mark Woods

Untitled, n.d.
 Tempera on board
 27 x 33 in.
 Bequest of William Kowalyk,
 2015.002
 Photo: Mark Woods





Pan Gongkai
Chinese, b. 1947
Withered Lotus Cast in Iron, 2014
Ink on paper
71 1/2 x 565 1/8
Gift of the artist in honor of
Jo-Anne Birnie Danzker, 2014.007
Photo: Courtesy of the artist



Loans to Other
Museums
14

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

*Bouguereau's 'Fancies': Allegorical
and Mythological Works by the
French Master*
Flagler Museum, Palm Beach,
Florida
January 27, 2015–April 19, 2015



Nicolai Ivanovich Fechin

American, born Kazan, Russia 1881;
died Santa Monica, California 1955

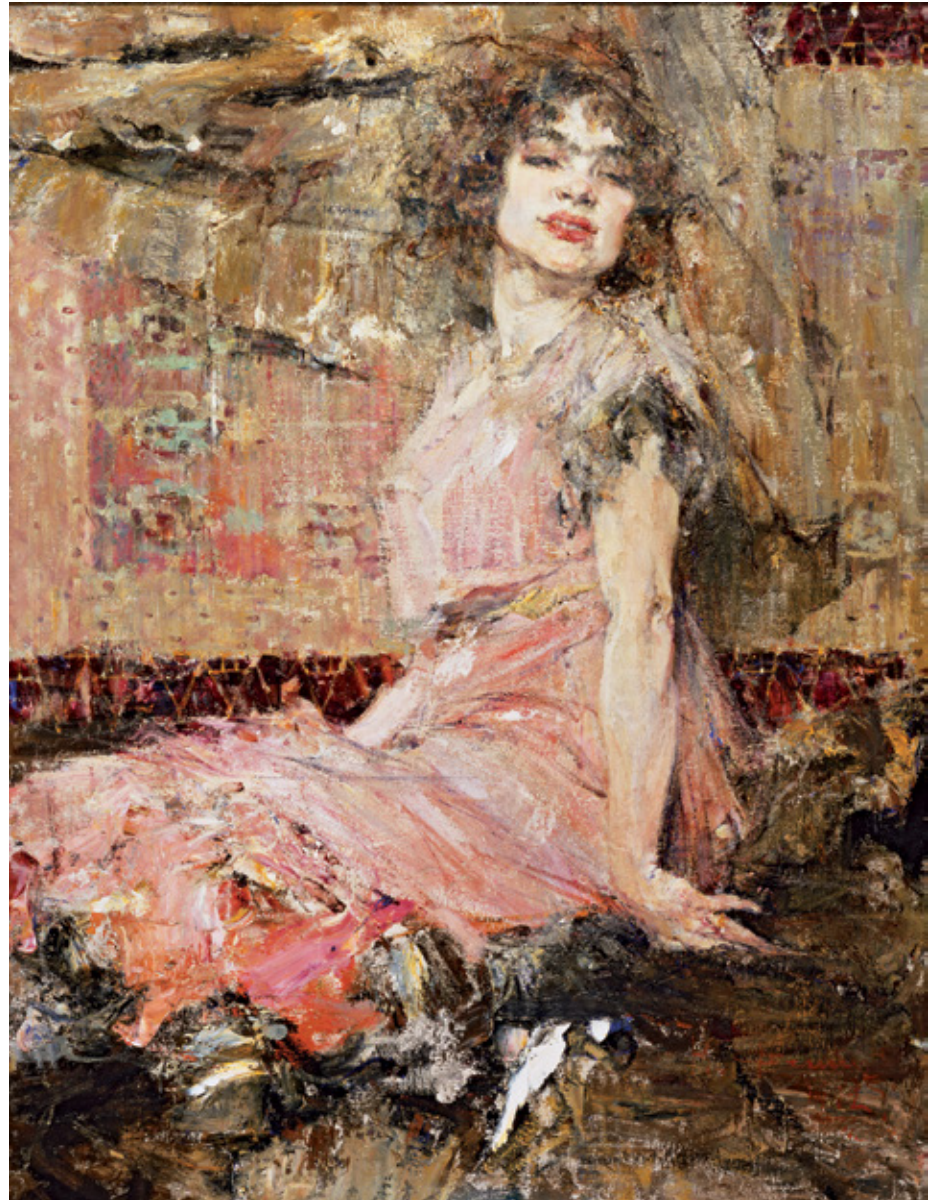
*Lady in Pink (Portrait of Natalia
Podbelskaya)*, 1912

Oil on canvas

51 1/2 x 41

Frye Art Museum, 1990.005

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





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

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

*Spanish Sojourns: Robert Henri and
the Spirit of Spain*
Mississippi Museum of Art,
Jackson, Mississippi
September 26, 2014–January 4, 2015

John Henry Twachtman
American, 1853–1902
Dunes Back of Coney Island, ca. 1880
Oil on canvas
13 7/8 x 19 7/8 in.
Frye Art Museum, 1956.010

*Coney Island: Visions of an
American Dreamland, 1861–2008*
Wadsworth Atheneum Museum of
Art, Hartford, Connecticut
January 31, 2015–May 31, 2015

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

Brooklyn Museum,
Brooklyn, New York
November 20, 2015–March 13,
2016





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

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

Laguna Art Museum, Laguna
Beach, California
October 18, 2015–January 17, 2016

Rockwell Kent

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



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

McMichael Canadian Art
Collection, Kleinsburg, Ontario,
Canada
January 31, 2015–April 26, 2015

STEWARDSHIP Artworks on Loan



Edmond J. Fitzgerald

American, 1912-1989

Hooverville, 1939

Watercolor on paper

10 x 14 in.

Gift of Mr. and Mrs. Charles J.
Johnson, 1986.012A

May Warner Marshall

American, 1902-1998

Driftwood, La Push, ca. 1953

Watercolor on paper

28 x 34 in.

Gift of the artist, 1981.002.07

A Fluid Tradition:
Northwest Watercolor Society...
The First 75 Years,
Cascadia Art Museum,
Edmonds, Washington
September 10, 2015-January 3, 2016

Rudolph Bundas

American, born Hungary, 1911; died
Bainbridge Island, WA, 2003
Minus Tide, Point No Point, 1989
Watercolor on paper
15 1/2 x 25 in.
Frye Art Museum, 1989.004

Arne Rudolph Jensen

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

Fred B. Marshall

American, 1904-1979
Sketchbook
9 x 12 in.
Frye Art Museum Archives
(Not illustrated)

May Warner Marshall

American, 1902-1998
Sketchbook, 1953
9 x 12 in.
Frye Art Museum Archives
(Not illustrated)

Sketchbook, 1955

9 x 12 in.

Frye Art Museum Archives
(Not illustrated)

A Fluid Tradition:
Northwest Watercolor Society...
The First 75 Years,
Cascadia Art Museum,
Edmonds, Washington
September 10, 2015-January 3, 2016



EXHIBITIONS

Visitors to Museum
125,435

Pinterest Followers
568



Visits to Museum
Website
464,856

Tumblr Followers
#SocialMedium
405
Genius / 21 Century /
Seattle
175

#SocialMedium
October 4, 2014–January 4, 2015

#SocialMedium is organized by the Frye Art Museum and curated by 4,468 guest curators. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored by Civilization. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund. Media sponsorship provided by The Stranger.

Artists: William-Adolphe Bouguereau, Francois Cachoud, Soren Emil Carlsen, Hermann-David Salomon Corrodi, Hans Dahl, Ludwig Dill, Otto Hierl-Deronco, Nikolai Nikanorovich Dubovskoi, Arnold Gorter, Mary Hinkson, Franz-Xaver Hoch, Johann B. Jongkind, Friedrich August von Kaulbach, Alexander Max Koester, Max Liebermann, Franz von Lenbach, Gustav Majer, Gabriel von Max, Henry Raschen, Julius Scheuerer, Leopold Schmutzler, Adolf Schreyer, Christian Speyer, Dániel Somogyi, Edmund Steppes, Franz von Stuck, Fritz von Uhde, Franz Unterberger, Pieter van Veen, Franz Xaver Winterhalter, and Franz Xaver-Hoch.

Henry Raschen. Portrait Study of Charles H. Frye (detail), n.d. Oil on canvas. 29 5/8 x 19 3/4 in. Charles and Emma Frye Collection, 1952.231

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

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

Pan Gongkai. Withered Lotus Cast in Iron (detail). Ink on Paper. 70 7/8 x 590 9/16 in. Courtesy of the artist.

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

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

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

Jessika Kenney. Stills from *Anchor Zero*, 2014. Digital video with audio. Videography by Claudia Märzendorfer. Painting by Faith Coloccia. Video design by Daniel Menche.

Visits to *Genius*
Microsite
22,879

Facebook Friends
28,663

Twitter Followers
19,495

Instagram Followers
5,885



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

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

Rodrigo Valenzuela. Hedonic Reversal I (detail), 2015. Archival pigment print on Dibond. Commissioned by the Frye Art Museum and funded by the Frye Foundation.



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

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

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

Artists: Aubrey Beardsley, Peter Behrens, William H. Bradley, Henri-Edmond Cross, Henri de Toulouse-Lautrec, Maurice Denis, Otto Eckmann, Ernst Moritz Geyger, Peter von Halm, Henri Héran, Ludwig von Hofmann, Martin Hönemann, Arthur Illies, Leopold von Kalckreuth, Gustav Kampmann, Eugen Kirchner, Max Klinger, Ernst Klotz, Käthe Kollwitz, Karl Köpping, Albert Krüger, Wilhelm Leibl, Walter Leistikow, Max Liebermann, Maximilien Luce,

Franz von Stuck. Cover illustration for Pan prospectus, n.d. Woodcut. Courtesy of Landau Traveling Exhibitions and Denenberg Fine Arts, Inc.

Georg Lührig, Charles Maurin, William Morris, Richard Müller, Franz Naager, Hans Olde, Emil Orlik, Joseph Pennell, Hippolyte Petitjean, Théo van Rysselberghe, Auguste Rodin, Felicien Rops, William Rothenstein, Joseph Sattler, Georges Seurat, Paul Signac, Franz Skarbina, Karl Stauffer-Bern, William Strang, Franz von Stuck, Hans Thoma, Félix Vallotton, Henry van de Velde, Jacob Gerard Veldheer, Jan Pieter Veth, Wilhelm Volz, Hans Richard von Volkmann, and Anders Zorn.



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

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

Artists: Aubrey Beardsley, Peter Behrens, Ivan Bilibin, Rudolf Bosselt, Louis-Alexandre Bottée, William H. Bradley, Paul Bürck, Giannino Castiglioni, Hans Christiansen, Hans Christiansen, Marie-Alexandre-Lucien Coudray, Walter Crane, Carl Otto Czeschka, Reinhold Max Eichler, August Endell, Fritz Erler, Theodor Fahrner, Max Feldbauer, Rudolf Gliesch, Atelier Görschen, Ferdinand Gotz, William Snelling Hadaway, Atelier Haebler, Adelaide Hanscom, Otto Hauschild, Adolf Höfer, Josef Hoffmann, Josef Hoffmann, August von Vestenhof Hoffmann, Laurence

Carl Otto Czeschka. Illustrations in Franz Keim, *Die Nibelungen*. Published by Gerlach and Wiedling, Vienna and Leipzig, ca. 1908. Collection of Wayne Dodge and Lawrence Kreisman.

Housman, Patriz Huber, Dard Hunter, Ernst Ludwig Kirchner, Reinhold Kirsch, Max Klinger Archibald Knox, Robert Kraft, George Logan, Karl Lürtzing, William Brown MacDougall, Louis Majorelle, Emanuel Josef Margold, Victor Mayer, W. Meinelt, Paul Müller, Pierre-Alexandre Morlon, William Morris, Koloman Moser, Albin Müller, Adolf Münzer, Josef Maria Olbrich, T. R. R. P., Hans Pfaff, Bruce Porter, Will Ransom, Richard Riemerschmid, Hugo Sachs, Richard Sachs, Alex. Schöpp, Stefan Schwartz, John Sloan, Edward Spencer, Stanislav Sucharda, Henry van de Velde, Elihu Vedder, Hugo von Habermann, Carl Georg von Reichenbach, Franz von Stuck, Audley B. Wells, Behard Wenig, Wiener Werkstätte, Paul Woodroffe, and Ovide Yencesse.

EXHIBITIONS



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

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

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

Charles Sprague Pearce. *Sainte Genevieve*, 1887. Oil on canvas. 82 x 66 in. Anonymous Lender, IL.2011.011. Photo: Spike Mafford.



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

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

Andy Warhol. *Andy Warhol and Carol La Brie*, 1970. Polacolor Type 108. 4 1/2 x 3 3/8 in. Gift of The Andy Warhol Foundation for the Visual Arts, Inc., 2014.002.18. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York. Photo: Richard Nicol



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

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

Andy Warhol. *Screen Test: Bob Dylan [ST83]*, 1966. 16mm film, black-and-white, silent, 4.6 minutes at 16 frames per second ©2015 The Andy Warhol Museum, Pittsburgh, PA, a museum of Carnegie Institute. All rights reserved.



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

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

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

Leo Saul Berk. *Structure and Ornament* (detail), 2014. Plywood and Acrylic. 120 x 213 x 59 in. Photo: Paul Mitchell



Frye Salon
May 30–August 30, 2015

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

Artists: Fritz Baer, Léon Barillot, Eugène-Louis Boudin, William Adolphe Bouguereau, François Cachoud, John Califano, Soren Emil Carlsen, Hermann Corrodi, Hans Dahl, Théophile Emile Achille de Bock, Franz von Defregger, Narcisse Virgile Diaz de la Peña, Walter B. Douglas, Nikolai Nikanorovich Dubovskoi, Carl Ebert, Anselm Feuerbach, Walter Geffcken, Georg Geyer, Arnold Gorter, Karl Heffner, Franz-Xaver Hoch, Louis Gabriel Eugène Isabey, Johann B. Jongkind, Friedrich Kaulbach, Ludwig Knaus, Wilhelm Maria Hubertus Leibl, Franz von Lenbach, Léon-Augustin Lhermitte, Max Liebermann, Adolf Heinrich Lier, Emile Van Marcke, Gabriel von

Installation view of Frye Salon, 2011. Photo: Sara Tro



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

Max, Antonis Matteo Montemezzo, Adolphe Joseph Thomas Monticelli, Mihály de Munkácsy, Rudolph Petuel, Henry Raschen, Juan Pablo Salinas y Teruel, Leopold Schmutzler, Max Scholz, Adolf Schreyer, Charles Soulacroix, Edmund Steppes, Hans Thoma, Hortense Trotter, Wilhelm Trübner, Fritz von Uhde, Franz Unterberger, Pieter van Veen, Johann Friedrich Voltz, William R. C. Watson, Marie Weber, Thaddeus Welch, Josef Wenglein, Albert Wenk, Franz Xaver Winterhalter, Felix Ziem, Heinrich von Zügel, and Ludwig Zumbusch.

Genius / 21 Century / Seattle is a Raynier Institute & Foundation exhibition organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker and Erika Dalya Massaquoi. The exhibition is funded by the Frye Foundation and the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Generous support was provided by The Hugh and Jane Ferguson Foundation, Seattle Office of Arts & Culture, 4Culture/ King County Lodging Tax, Douglas Smith and Stephanie Ellis-Smith, Riddell Williams P.S., Nitze-Stagen, and Frye Art Museum members and donors. Seasonal support provided by ArtsFund. Print media sponsorship provided by *The Stranger*. Broadcast media sponsorship provided by KUOW 94.9 FM



Artists: Sherman Alexie, Sarah Bergmann, Matt Briggs, Rebecca Brown, Drew Christie, Web Crowell, Valerie Curtis-Newton, Robinson Devor, Steven Fisk, Ellen Forney, Frye Art Museum, Lori Goldston, Wynne Greenwood with K8 Hardy, Megan Griffiths, Gary Groth, Yussef El Guindi, Victoria Haven, Lesley Hazleton, Implied Violence, Industrial Revelation, C. Davida Ingram, The Intelligence, Chris Jeffries, Marya Sea Kaminski, Eyvind Kang, Ben Kasulke, Jessika Kenney, Lead Pencil Studio, Susie J. Lee, Stacey Levine, James Longley, Heather McHugh, Jeffry Mitchell, Zia Mohajerjasbi, Cary Moon, Charles Mudede, Paul Mullin, On the Boards, John Olson, John Osebold, Pacific Northwest Ballet, DK Pan, Mary Ann Peters, Linas Phillips, Jonathan Raban,

Susan Robb, Sarah Rudinoff, David Russo, Scarecrow Video, Alex Schweder, Seattle School, Michael Seiwerath, Shabazz Palaces with Nep Sidhu, Lynn Shelton, Cherdonna Shinatra, SuttonBeresCuller, Rodrigo Valenzuela, Velocity Dance Center, Jim Woodring, Maged Zaher, Jennifer Zeyl, and zoeljuniper.



Favorites: The Frye Founding Collection
September 4, 2015–January 31, 2016

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

Artists: Hermann-David Salomon Corrodi, Ludwig Dill, Nikolai Nikanorovich Dubovskoi, Alexander Koester, Léon-Augustin Lhermitte, Gabriel von Max, Mihály de Munkácsy, Albert Neuhuys, Daniel Somogyi, Franz von Stuck, and Franz Xaver Winterhalter.

SuttonBeresCuller. *You Always Leave Me Wanting More*, 2015. Aluminum, enamel, LED lightbulbs, electronics, flooring. 27 1/2 x 33 ft. Courtesy of Greg Kucera Gallery. Photo: Mark Woods

C. Davida Ingram. *Still from Avatar: Fanon & Decca*, 2015. Single-channel digital video with audio. Courtesy of the artist.

Franz von Stuck. *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.

EXHIBITIONS Lenders

Lenders to the Exhibitions

Pan: A Graphic Arts Time Capsule of Europe 1895–1900

Landau Traveling Exhibitions and Denenberg Fine Art, Los Angeles, California

1900: Adornment for the Home and Body

Wayne Dodge and Lawrence Kreisman, Seattle

Andy Warhol: 12 Screen Tests

The Andy Warhol Museum, Pittsburgh, Pennsylvania

American Portraits 1880–1915

Anonymous Lender, USA

Leo Saul Berk: Structure and Ornament

Leo Saul Berk
Private Collection, Seattle
Seattle Art Museum

Genius / 21 Century / Seattle

Sherman Alexie (reproduced by permission of the author)

Ishmael Butler

Web Crowell

Valerie Curtis-Newton

Steve Fisk

Lori Goldston

Wynne Greenwood (Courtesy of Video Databank)

Victoria Haven

Lesley Hazleton

Industrial Revelation

C. Davida Ingram

Eyvind Kang and Jessika Kenney

Lead Pencil Studio (Annie Han and Daniel Mihalyo)

Stacey Levine

Jeffrey Mitchell

Zia Mohajerjasbi

Charles Mudede

Paul Mullin

Ahamefule Oluo

DK Pan

Mary Ann Peters

Alex Schweder

Nep Sidhu

PDX Gallery, Portland, Oregon

Michael Seiwerath

SuttonBeresCuller (John Sutton, Ben Beres, and Zac Culler)
(Courtesy of Greg Kucera Gallery)

Rodrigo Valenzuela

Jim Woodring (Courtesy of the artist and Fantagraphics Books)

Maged Zaher

Zoe|Juniper (Zoe Scofield and Juniper Shuey)



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

Publications



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

This catalogue is published by the Frye Art Museum and supported by the Frye Foundation with the generous support of Frye Art Museum members and donors. It is sponsored Nitze-Stagen, BNY Mellon Wealth Management, Meriwether Advisors LLC, and Riddell Williams P.S. Seasonal support is provided by 4Culture, Seattle Office of Arts & Culture, and ArtsFund.



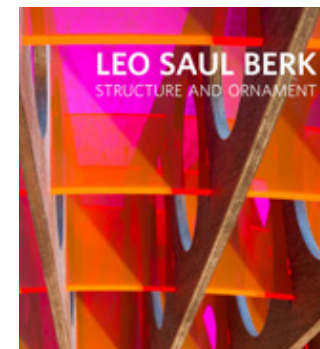
*1900: Adornment for the Home and
Body*
By Jo-Anne Birnie Danzker
Seattle: Frye Art Museum, 2015
9 x 8 in., 36 pp.
Distributed by University of
Washington Press
ISBN: 978-0-9889495-3-9

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.



Future Ruins: Rodrigo Valenzuela
By Jo-Anne Birnie Danzker
Seattle: Frye Art Museum, 2015
9 x 8 in., 48 pp.
Distributed by University of
Washington Press
ISBN: 978-0-9624602-9-6

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



*Leo Saul Berk: Structure and
Ornament*
Edited by Jo-Anne Birnie Danzker
Contributors: Jo-Anne Birnie
Danzker, Sara Krajewski, Scott
Lawrimore, Sidney Robinson,
John H. Waters
Seattle: Frye Art Museum, 2015
10 1/4 x 11 1/4 in., 84 pp.
Distributed by University of
Washington Press
ISBN: 978-0-9889495-4-6

This catalogue is published by the Frye Art Museum and supported by the Frye Foundation with the generous support of Frye Art Museum members and donors, 4Culture/King County Lodging Tax, and the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund.

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

Selected Reviews

#SocialMedium

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

The spirit of global connection and communication leads back to the Frye's original mission. "We have a collection that [dates back to] 1893 up until the 1930s. It was put together by a Seattle couple, Charles and Emma Frye. It's a global collection. They were both traveling to Europe and across the states acquiring the work. That spirit of reaching out to afar is something that I also really like about #SocialMedium. It opens up a lot of perspectives that we'd not have access to." . . . #SocialMedium is not only a beautifully condensed cross section of the world's taste in art, but also a compelling portrait of our present day modes

of connection and communication.
—Priscilla Frank, *Huffington Post*

#SocialMedium is also just the latest example of the Frye's attempts to modernize and adapt for contemporary audiences. The free-entry museum—the only free art museum in Seattle—opened in 1952 and remains based around the private collection of Charles and Emma Frye, who were business leaders and art collectors in the area in the early 20th century.
—Gaeme McMillan, *WIRED*

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

arts world.
—Musa Igrk, *ZAMAN* (translated from the original Turkish by Rana San)

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

Jessika Kenney: Anchor Zero

In its dim rooms, elaborate video projections dovetail with this sliding, shifting audio world. The music and visuals are so dreamy that you may well feel your mind

and flesh becoming as ethereal as the sights and sounds you're seeing and hearing. "Jessika Kenney: Anchor Zero" inaugurates a new exhibition series at the museum, underwritten by the Raynier Institution & Foundation.
—Michael Upchurch, *The Seattle Times*

Whatever one may say of institutional art's place in the larger culture, such institutions afford a neutral space to whatever they display. This is especially true of the Frye, which is free and open to the public. This lack of barriers at the Frye is always appreciated, but it is crucial in the case of Kenney's work, whose discipline reduces sacred music to its basic elements, separating dogma and the attached aesthetic schema in this case, leaving the voice in an elemental form.
—T.s. Flock, *Vanguard Seattle*

Music is in the air at Seattle's Frye Art Museum. In its galleries, composer and vocalist Jessika Kenney presents Anchor Zero. This large-scale video and sound installation is specially commissioned for the Frye Art

Museum. Using "talismanic scores, ethereal imagery, and interactive spaces," Kenney explores the relationships between opposing pairs such as prayer and discourse, personal and universal, traditions and immediacy.
—Emily Dooley, *TWELV*

1900: Adornment for the Home and Body

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

Leave it to [Jo-Anne] Birnie Danzker, with her background as Director of the Villa Stuck in Munich, a Secessionist mecca, to uncover such an obscure collection of underappreciated art, furniture, jewelry and books in Seattle. Kreisman, author of the definitive study of Pacific Northwest Arts and Crafts architecture, and Dodge have spent years assembling the treasures of an offbeat, overlooked

era. It meshes perfectly with the darkened tones and exotic subjects in the Frye paintings.

—Matthew Kangas, *Visual Art Source*
It's all a lovely reminder of the importance of beautiful, everyday objects. The saving grace of these items is their elaborate motifs and fine craftsmanship, allowing them to survive for over a century perfectly intact.

—Jeremy Bueben, *Seattle Met*

Rodrigo Valenzuela: Future Ruins

Stand in the middle of “Hedonic Reversal” and you’ll be immersed in Valenzuela’s mind—both his foreground thoughts (the photographs that the scaffolding thrusts out toward you) and his background ruminations (the illustrated gallery walls half-concealed behind the scaffolding).
—Michael Upchurch, *The Seattle Times*

“Hedonic Reversal” is nothing short of breathtaking—as much in its vision and scope as in its delivery. The elaborately constructed large-scale installation is a body with scaffolding for a skeleton, and “ruins” paintings for skin as

they hang onto the structures. Around these are meticulously painted walls with grander ruins. Valenzuela’s comment on construction workers, combined with the reconstruction of gentrification, places us in a future without humans. This is as eerie as it is fantastical.

—Christina Twu, *Seattle Globalist*

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

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

such an exhibit depends on what you bring into it.

—Amanda Manitch, *City Arts*

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

—Susan Noyes Platt, *Art and Politics Now*

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

American Portraits 1880–1915

The angle here is one of Frye Director Jo-Anne Birnie Danzker’s specialties: the influence of developments by German artists

in particular in the late 19th/early 20th centuries on their American peers. The selection here considers works by John White Alexander, William Merritt Chase, George Luks, and Frank Duveneck, all of whom studied and spent time in Germany. Also included are portraits by ex-patriate artists Charles Sprague Pearce and John Singer Sargent and the “Ashcan School” maverick Robert Henri.

—Thomas May, *Memeteria*

Andy Warhol: 12 Screen Tests

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

—*The Seattle Times*

Leo Saul Berk: Structure and Ornament

Ultimately, the exhibition is a sensitively coded manifestation of the ways in which our exteriors and interiors bump up against one another: a meditation on how our homes offer us shelter from the storm, even as they shape us from within.

—Suzanne Beal, *Art Ltd.*

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

—Michael Upchurch, *The Seattle Times*

In Structure and Ornament, [Berk’s] vision comes into crystalline focus. When you emerge from the museum, a part of you, too, has been in the Ford Home... Throughout the exhibit, the spare and monumental pieces weave

reality with memory, boyish memories with second sight. . . . Berk's jangles and marbles and watery galaxies are a reminder of the magic at stake in the details, both large and small.
—Amanda Manitch, *City Arts*

In his large, titular showpiece sculpture, Berk turns those radial trusses on an axis, rising from the floor like a giant spiky tiara, made of cypress wood and orange fiberglass. The spiny, spindly arms support nothing; the old architectural notion of shelter or protection has been forgotten. Berk's large sculpture feels like a fresh-built ruin, salvaged from memory.
—Brian Miller, *Seattle Weekly*

. . . Berk's first major solo museum show, distills his memories of the wondrously unconventional environment in which he grew up. The resulting works, now on view at the Frye Museum, take the form of sculpture, video, and photography, along with two site-specific installations. Some of Berk's pieces involve fanciful recreations of particular details from Ford House: "recreations" in

the sense of attempts to recapture the visual poetry, say, of the setting sun as perceived through the semitransparent glass cullet windows positioned in Goff's walls of coal masonry, which cause it to cast a green glow.
—Thomas May, *Memeteria*

Berk translates his personal history using the material and formal vernacular established by [Bruce] Goff, creating a flawless amalgamation of concept and craft. . . . The emotional affect of home exists beyond the physicality of sagging couch cushions and faded photographs. Every structure is a repository of impressions—distinctive patterns of light, sound, and smell—that can serve as wellsprings of comfort and inspiration. Nostalgia can stymie or it can challenge. *Structure and Ornament* is the work of an artist in dialogue with his past—engaging and reimagining the specter of home, in order to connect deeply with his present.
—Sarah Margolis-Pineo, *Daily Serving*

Genius / 21 Century / Seattle

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

Genius marks the first moment when Seattle artists as a group tackle Seattle's new status as a national financial capital—this show opened the day the president of China wrapped up his visit to our city, during which he kept closing the entire freeway to shuttle between Amazon, Boeing, and Microsoft CEOs. Seattle meant business. "This is the twilight," one artist said, referring to the fact that Seattle is getting whiter as money pushes out people of color and artists. There's a whole room of films and songs by Charles Mudede (a *Stranger* writer), Zia Mohajerijsbi, Ahamefule Oluo, and others depicting the sunset

of places like the defunct African cabaret Hidmo, a pre-reformation Broadway hosting the homies of Sir Mix-A-Lot and the Mix himself, and the green-grass low-income housing landmark project Yesler Terrace, which is now being demolished.
—Jen Graves, *The Stranger*

There's tremendously good work throughout the exhibit. And there's a noble (and successful) effort on the part of the Frye to foster the co-mingling of divergent mediums, the blurring of genres, and the engagement of the public. It's positively feel-good stuff. Then, there's the work that miraculously crystalballs visitors into a most uncomfortable reality—that of an urban landscape whose changes today might well alter the face of artistic practice tomorrow. Bleak? Perhaps. Genius? Definitely.
—Suzanne Shaw, *Art Ltd.*

. . . in ancient Greece a genius was also the spiritual guardian of its community, something Jo-Anne Birnie Danzker strongly believes Seattle artists to be. That's something that worries her as the city grows and becomes

increasingly unaffordable. "If we let our artists go, if they're forced to move away," she says, "we're losing our identity." [Sean] Nelson shares that concern — which is why he's happy the Frye has chosen to spotlight more than 60 Stranger Geniuses in its new exhibition.
—Marcie Sillman, *KUOW*

To integrate the works seamlessly, the Frye's galleries have been transformed into a series of stages, facilitating encounters between the material and ephemeral—between white cube and black box. . . . *Genius/21 Century/Seattle* is indeed, as the Frye claims, a "pandemonium of disparate artistic practices." The exhibition is a spectacular window into Seattle's creative culture as it is materialized and dematerialized right before our eyes. Despite the breadth of works on view, connections emerge and relationships between the works resonate. *Genius* brings together the visions and voices of over sixty-five of Seattle's resident geniuses, proving that a shared regional identity is enough to create a compelling and cohesive show.
—Sarah Margolis-Pineo, *Daily Serving*

Genius is more than a response to the changing cultural landscape of Seattle, as Seattle is a microcosm of western attitudes around development, capitalism, technology and the arts. The intersections of these things are ripe for commentary, and a lot of it gets quite brash, so it is refreshing to see such a thoughtful approach being taken by these artists and the curatorial team.

—T.s. Flock, *Vanguard Seattle*

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

—Florangela Davila, *Crosscut*

Boasting over 65 artists from every discipline of the arts including filmmakers, painters, writers, dancers, photographers and many others, the exhibit is unlike anything before it. Over its four months in circulation, each month, day and even hour will be completely

different. There is nothing static about this exhibit—it is in constant evolution, always changing, even before your eyes.

—Scott Johnson, *The Spectator*

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

—Ashly Moore Sheldon, *ParentMap*

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

—Brian Miller, *Seattle Weekly*

zoe | juniper. *We were.*, 2015. Installation and performances. Commissioned by the Frye Art Museum and funded by the Frye Foundation. Courtesy of the artists. Design, Concept and Installation: Zoe Scofield and Juniper Shuey.

Choreography: Zoe Scofield. Performers: Brittani Karhoff, Jim Kent, Kim Lusk, Erin McCarthy, Alexander Pham, and Zoe Scofield.

Sound: Julian Martlew.
Photo: Charles Peterson.



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
301

Participants
6,696

Participating School
Districts
9

Pre-K-12 Guided Tours
and Self-Guided Tours
149

Students
3,350



Art in Your Classroom
Program
10

Participants
338

University Guided
Tours and Self-Guided
44

Participants
744

Photo: Mark Woods

Partnership Programs
78

Participants
941

Bailey Gatzert Elementary School
Seattle Children's Theatre
Kids' Camp
RecTech, a program of the
Associated Recreation Council at
Yesler Community Center

Preschool Programs
20

Participants
1,323

Small Frye: Storytelling + Art
Snap!

Photo: Emily Eddy



ARTS ENGAGEMENT PROGRAMS Educators / Lifelong Learners

Educators Programs
26

Participants
454

Professional
Development
Programs
6
Participants
99

Educator Programs
Offered for Credit/
Clock Hours with
Seattle Pacific
University
3

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

Gallery Guide Training
Workshops
20

Participants
355



Photo: Katherine Lamar

ARTS ENGAGEMENT PROGRAMS Lifelong Learners

<p>Lifelong Learner Programs 800</p> <p>Participants 18,650</p>	<p>Lectures, Gallery Talks, and Tours 562</p> <p>Participants 13,082</p>	<p>Music Programs 29</p> <p>Participants 2,051</p>	<p>Creative Aging Programs 115</p> <p>Participants 1,499</p>	<p>Museum Store Programs 10</p> <p>Participants 413</p>
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		<p>Film Programs 7</p> <p>Participants 420</p> <p>Community Cinema Critics Wrap Exhibition screenings Magic Lantern</p>	<p>Studio Art Classes 77</p> <p>Participants 1,185</p> <p>Path with Art Weekends in the Studio Summer in the Studio</p>	

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Events
99

Participants
11,644

Frye Openings and
Special Events
53

Participants
8,145

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Events
20

Participants
1,418

Private Events
26

Participants
2,081



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History Department

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The Stranger

Swedish Medical Center

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Visual Thinking Strategies

Photo left: John Ulman
Photo right: Kelsey Donahue



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Andrew Dillman	Loretta Gray	Donald M. Holz and Carol M. Webb	Sara LaBelle	Mary Mikkelsen
Jeanne Dorn and Samara Hoag	Patrick Greiner	Del Hontanosas and Alice Liou	Helen Lafferty and Dr. Mark Gunning	Julia Miller
William Dougall	Laurie Griffith	DM Hoyt and Heidi Smets	Jere LaFollette and Wende Sanderson	Michael Mirande and Sylvia S. White
Marcia Douglas	Jerome and Margaret Grubaugh	Jean and Peter Hsiang	William Lavelly	Michael and Bernadette Monroe
Rion and Lauren Dudley	David and Marilyn Gruhn	Nancy Hudson	Susan Leaverton	David A. Moore and Javier Cortes
Kay Edwards	Thomas M. and Roberta K. Gurtowski	David and Jane Huntington	Delores Leonard	Molly Morse
Catherine Edwards	Scott Hamilton and Angela Trout	Neils Peter and Paule R. Jensen	Jerry P. and Marguerite Lewis	Anna Nash
Patricia Ellingham	Ron and Barbara Hammond	Bruce and Janice Johns	John A. Lillard and Julia H. Kalmus	Andrew L. Nelson and Patricia McGuire
Judy Ellis and Carl Ulmschneider	Erica Hanson	Cynthia Johnson	Davora Lindner	Christine Nelson
John Fenker	Mark and Marlane Harrington	Rick and Margaret Johnson	Jackson and Christine Loos	
	Cecil and Joyce Hayes		Peggy and David Mainer	

Greg Nelson and Cynthia Doll	Barbara Ray	Bob and Rosalind Schuessler	John and Judy Toone	Jonella Windell
Erik Neumann and JJ Jacobi	Renate Raymond	Robert Scott	Beatrice Tung	Ira and Anne-Marie Worden
Nancy and Stephen Olsen	Maureen Reilly	Patricia Scott	James and Sue Tupper	Gary Wright
Frits van Oppen	J. Richard and Prof. Karen McMichael	Cathy Seahorn	Susan and Robert Turner	Rachel Wright
John and Carroll Pasek	Paul Rickert	Jeanne Serrill	Gary and Barbara Tyndall	Stuart Yarfitz
Virginia Park	Shannon and Robert Riebman	Dagmar and William Shannon	Don and Eleanor VanDenHeuvel	Nancy York
Bruce and Cynthia Parks	James L. Robart and Mari Jalbing	John F. Shaw	Pieter and Tjitske Van der Meulen	Sandy Ziegler
Richard and Sally Parks	John C. Robinson and Maya Sonenberg	Jennifer Shaw, Micholas Morales, and Marisa Morales	Manijeh Vail	William Zosel and Carol Beber
Edward and Carol Perrin	Paul F. Ross and Susanne A. Werner-Ross	David and Danita Shneidman	Miceal F. Vaughan and Sheila C. Dietrich	
Florence Peterschmidt and Eve McClure	Rockey and Elizabeth Roth	Leonard and Virginia Shulman	John Verburg and Helen Bresler	
Marjan and Ronald Petty	Patricia Rovzar	Fred Simons	Ellen Vernon	
Dan Phillips	Beverly Rowe	Mary Siple	Eunice Verstegen	
Don and Susan Phillips	Stephen and Elizabeth Rummage	David and Charmaine Slotnick	Robert Wade	
Charlene and Loren Pickart	Kevin and Cynthia Ryden	Catherine Soderlind	Bjorn and Veronique Wahl	
Robert Pillitteri	Amanda Sadler	Mark Sollek and Kimberly McNally	Judy Wald	
Judy Poll	Sumio and Hiromi Sakata	Rose Southall	Andy Warren and Bruce Saari	
David Pollart	Cathy Sarkowsky	Marion Stewart and Sam Belling	Joan Weber	
Cynthia Putnam	Norie Sato and Ralph Berry	Rose Tatlow	Ann and Richard Weiner	
Juan Ramirez	Thomas and Frances Scheidel	Kathleen Taylor	Danny and Joanne White	
Jared and Charise Randell	Jennifer Schlobohm and Anil Joisher	Dawson and Lois Taylor	Carl Wigren and Emily Jones	
Edward and Ruthanne Rankin	Constance Schnell	Maria Thompson	Wallace Wilkins	
Virginia Rausch		John Tilden and Audrey Lew	Jo-Anne and Earl Wilson	

SUPPORT Membership

Active Members
2,651

October 1, 2014, to
December 31, 2015

Art Circle Members

\$1,000

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

Patrons

\$500

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Mary Lou and Donald Brown
William Calvin and Katherine Graubard
David Dunn
Sue S. Gilbert
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Christopher and Alida Latham
Melissa Medler and Jon McClintock
Herb and Lucy Pruzan
Andrea and Alan Rabinowitz
Michael and Lian-Pey Robins
Jill Rullkoetter and William L. Hurley Jr.
Maggie Savarino
Laura and Philippe Spalart

Contributors

\$300

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

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

Supporters

\$150

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

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

SUPPORT Membership

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

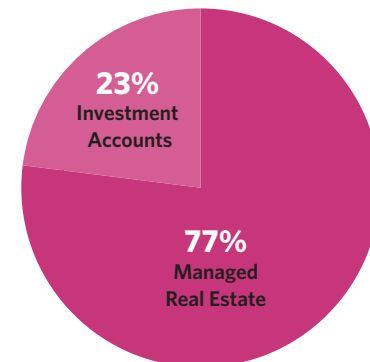
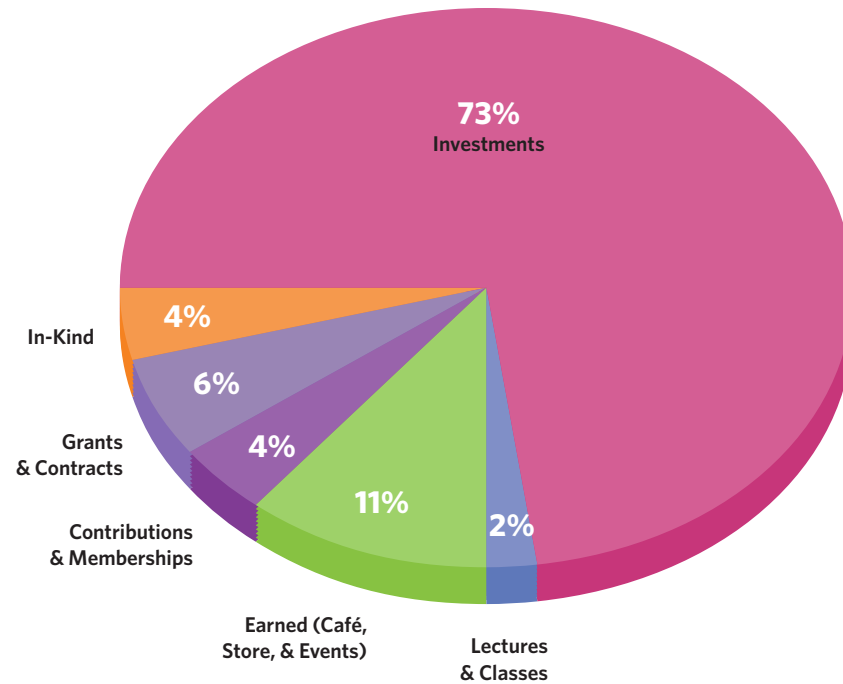
SUPPORT Financial

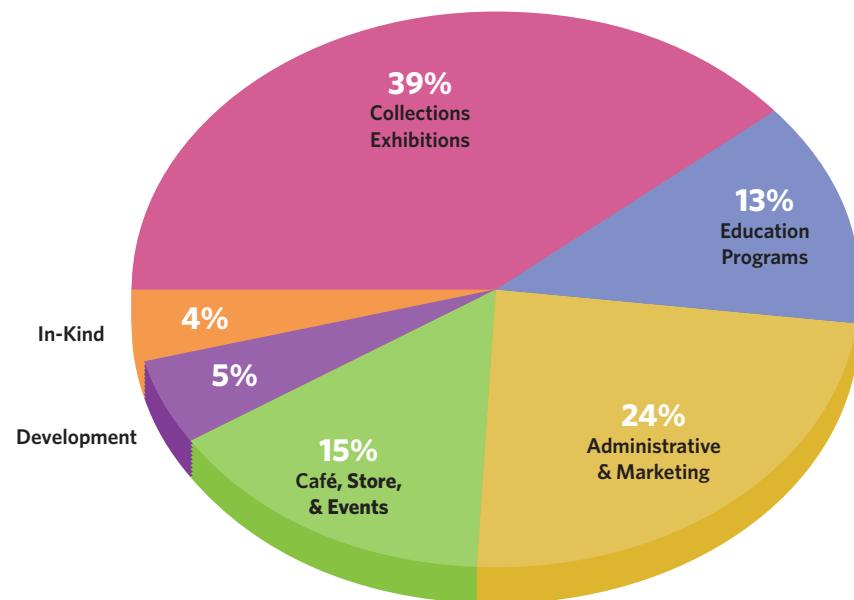
Financial Data

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

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

REVENUES	dollars	percentage
Investments (Managed Real Estate, Investment Accounts)	4,465,494	73%
Lectures and Classes	153,067	2%
Earned (Café, Store, & Events)	660,624	11%
Contributions/Memberships	273,988	4%
Grants/Contracts	331,824	6%
In-Kind	226,834	4%
TOTAL INCOME	6,151,831	100%





EXPENSES	dollars	percentage
Collections/Exhibitions	2,359,215	39%
Education Programs	778,896	13%
Adminstrative & Marketing	1,487,507	24%
Café, Store, & Events	896,657	15%
Development	315,696	5%
In-Kind	273,988	4%
TOTAL EXPENSES	6,111,959	100%

Volunteers

October 1, 2014, to
December 31, 2015

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.

Ben Abraham
Cathrin Anderson
Rebecca Armstrong
Fay Barnett
Bethany Beatty
Marigrace Becker
Brian Beckman
Greg Bem
Diana Biller
Kayla Boland
Isabel Boutiette
Mary Lou Brown
Dr. Lee Burnside
Katherine Campbell
Chris Cantu
Diana Caplow
Jennifer Cha
Heather Chan
Courtney Chaney
Mary Ann Clymer
Beth Cordova
Elizabeth L. Cordova
Cassie Cross

Margaret Cunningham
Tess Dickman
Mary G. Dillon
David Dwyer
Donna Dziak
Julian Edelman
Ali Fisher
Barbara Friedl
Laurel Friedlander
Iben Gjødsbøl
Esther M. Gorsuch
Patricia Halsell
Amy Hamblin
Meg Harkins
Amy L. Harris
Mary Alison Haskin
Shaana Hatamian
Linda Haugen
Stephen Heck
Sally J. Hedges-Blancquez
Rachel Holley
Esther Horowitz
Lynne Iglitzin

Mollia Jensen
Olivia Johnston
Barbara Johnston
Margie Joy
Christopher June
Cilia Jurdy
Susan Kane
Ai Kawahigashi
Jessie Knoles
Sandy Kraus
Katie Lamar
Susan Lane
Devon Lee
Amanda Lewis
Marguerite Lewis
Elisabeth Lindley
Kyle Logsdon
Rebecca Logsdon
Mica Low
Joanne Maher
Christopher Martin
Nicole Martin
Lisa Mayfield

Annette Mazikowski
Brooke McCulloch
Barbara McQueen
Deanna Marie Molenda
Tracy Montes
Mirna Mujacic
Madison Murphy
Laura Murphy
Liz Ohlson
Koki Oizumi
Harisa Paco
Mary Perkins
Kavan Peterson
Patti Plymire
Keri Pollock
Tom Pollock
Janessa Post
Chanelle B. Primitivo
Virginia Rankin
Alexandra Reinken
Carson Rennekamp
Dr. Kristoffer Rhoads
Emily Ross

Lynn Roskamp
Ellen Roth
Deenalynn Sackman
Stephanie Scheer
Kascha Semonovitch
Alexandra Sergueeva
Clemone Shahwan
John Shaw
Lindsey Shepherd
Kelsey Siegert
Morgan Snyder
Carey Stangl
Roger Stocker
Amanda Stone
David Strand
Sara Strasner
Tenold Sundberg
Kirsten Swanson
Rosanna Sze
Jayne Truesdell
Maureen Tucker
Marion Vokey
Nina Wattana

Annsophie Wikegard
Regina Williams
Jo-Anne Wilson
Virginia Woodward

Interns

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



Photo: Kelsey Donahue

STAFF

Museum Staff

October 1, 2014, to
December 31, 2015

Collections

Cory Gooch
Head of Collections

Jess Atkinson
Assistant Registrar

Nives Mestrovic
Collections and Exhibitions Assistant

Exhibitions

Tina Lee
Manager, Exhibitions and Publications
(until 6/19/15)

Amelia Hooning
Exhibitions and Publications
Coordinator (until 8/3/15)

David Strand
Curatorial Assistant

Justen Waterhouse
Exhibitions and Publications
Coordinator

Shane Montgomery
Manager, Exhibition Design
and Production

Mark Eddington
Exhibition Preparator

Elizabeth Mauro
Preparator

Communications

Jeffrey Hirsch
Deputy Director, Communications

Victoria Culver
Art Director

Chelsea Werner-Jatzke
Communications Associate

John Teske
Digital Media Manager,
Facilities Assistant

Shaun Kardinal
Digital Media Manager
(until 1/2/15)

Thomas Beck
Database and Ticketing Coordinator,
Volunteer Coordinator
(until 11/9/15)

Hannah Mintek
Web and Graphic Design Assistant

Development

Renate Raymond
Deputy Director, Development

Kate Godman
Deputy Director, Development
(until 2/20/15)

Melanie Masson
Membership and Community Partners
Manager

Mariely Lemagne
Membership and Community Partners
Manager (until 4/24/15)

Rana San
Manager, Special Event & Community
Partnerships

Meredith Stafford
Development Associate,
Database Assistant
(until 12/8/15)

Polly Membrino
Development Assistant
(until 12/8/15)

Director's Office

Jo-Anne Birnie Danzker
Director

Barbara Feasey
Director, Operations

Roxanne Hadfield
Assistant to the Director

Alexander Lawhorn
Assistant to the Director / Board
Liaison

Education

Jill Rullkoetter
Senior Deputy Director

Negarra A. Kudumu
Educator

Clive Lissaman
Senior Educator (until 10/30/14)

Mary Jane Knecht
Manager, Creative Aging Programs

Lynn Chou
Art Educator

Trevor Johnson
Art Educator (until 6/19/15)

Jill Hardy
*Youth, Student, and Teacher Programs
Manager (until 11/7/14)*

Kelsey Donahue
Education Assistant

Carly Dykes
Education Assistant (until 12/4/14)

Finance and Facilities

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

Jim Brinkman
Accounting and Benefits Manager

Justin McDuffie
Facilities Manager

Jason Young
*Facilities and IT Manager
(until 6/5/15)*

Parks Barnard
Facilities Assistant

Gallery Café

Tiffany Turpin
Gallery Café Manager

Brendan Ryan
Lead Cook

Paul Fitzpatrick
Prep Cook / Cashier

Jason Huntley
Cashier / Barista

Lauren Johnson
Prep Cook / Cashier

Maggie Tweedy
Prep Cook / Cashier (until 12/23/14)

Stewart Wentworth
Prep Cook / Cashier (until 1/18/15)

Emily Sands
Prep Cook / Cashier (until 8/18/15)

Museum Store

Rachael Lang
Museum Store Manager

Laura Downing
Sales Associate

Security Services

Erik Luc
Security Services Manager

Ryan Molenkamp
*Security Services Manager
(until 1/9/15)*

Heather Ratcliff
*Security Systems Manager /
Accounting Support*

Charlie Capp
Security Services Supervisor

Mark Rogers
Security Services Supervisor

Morgan Smalley
Security Services Supervisor

Kayla Trail
Security Services Supervisor

Benjamin Gowing
*Security Services Supervisor
(until 12/9/14)*

Security Services Officers

Colleen Bratton (until 8/20/15)

Alfonso Deanda (until 1/27/15)

Rosie Dienhart

Jamie Duarte (until 1/9/15)

Eric Duby

Jon Horn

Rachel Hsu

Phil Huebschen (until 4/5/15)

Thomas Krueger

Frankie Krupa-Vahdani
(until 12/15/15)

Emmett Montgomery
(until 8/20/15)

Heather Peppard

Dulcinea Rattet

Rebecca Raymond

Kateryna Rice (Thysell)
(until 1/31/15)

Sonja Roach

Joe Rudko (until 7/11/15)

Chelsea Skorka (until 3/31/15)

Kye Stone

Heather-Cait Willis (until 8/7/15)

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.