



**Henry**

# A LETTER TO OUR COMMUNITY

The Henry has championed new artists and new work since our doors opened in 1927 as the first art museum in the State of Washington. During fiscal year 2019 we delivered on our mission to engage all people in the transformative power of contemporary art and ideas through a robust roster of exhibitions, programs, and collaborations with community partners. Our commitment to a balanced offering of work by established and emerging artists brought cultural diversity to the region with exhibitions including 30 artists from countries such as Canada, Chile, the Diné Nation, Germany, Switzerland, the United Kingdom, and the United States.

The Henry produced the first publication of American artist Martha Friedman's body of work, *Castoffs*, created on the occasion of her Henry solo exhibition and featuring 29 figurative sculptures that explore the materiality and permeable borders of the body. The year was also marked by growth of our collections, currently numbering 26,000 objects. Over 180 gifts were acquired, including works by Ansel Adams, Polly Apfelbaum, Lesley Dill, Gyorgy Kepes, Fred Lonidier, Abelardo Morell, Beverley Semmes, and Lisa Yuskavage.

The Eleanor Henry Reed Collection Study Center hosted over 550 visitors, providing collection access free of charge to the public. Our ArtVentures, Teen Art Collective, and Free Sundays programs supported our goal to increase participation from youth and families. And to deepen engagement year-round with our shows for audiences of all ages and backgrounds, we offered a range of lectures, screenings, musical performances, workshops, and community events. More than 52,000 people visited the museum.

This year the Henry underwent reaccreditation by the American Alliance of Museums, the professional body that evaluates museums of all types. Following a rigorous analysis of the realization of our mission, vision, and values, we were awarded reaccreditation, with particular recognition for audience engagement and access to our collections. We also continued our work on diversity, equity, and inclusion—building shared knowledge, a common vocabulary, and group agreements among board and staff. We added talented board and expert staff members to our ranks, and shaped a new Strategic Plan that will guide our work in FY20–23. We look forward to the future with optimism and a sense of purpose, seeking to preserve, disseminate, and advance knowledge about the creative practice, in partnership with 37 entities across campus.

We are grateful to Henry members, peers, UW colleagues, and friends who support our vision of a world where art leads everyone to discover new possibilities in themselves, others, and the world around them. Thank you!

With hope and optimism for the next 90 years,



SYLVIA WOLF  
John S. Behnke Director

(Right) Sylvia Wolf,  
John S. Behnke Director.  
Photo: Chona Kasinger.



The Henry believes in the power of art to challenge norms, transform hearts, and build unity.

Artistic innovation and creative inquiry are critical to advancing a progressive, contemporary culture. We seek a world where lives are enhanced by first-hand experiences with living artists and original works of art, and where dialogue and debate about the complex ideas of our time are encouraged.



(Clockwise from left) *Martha Friedman: Castoffs* [installation view, Henry Art Gallery, University of Washington, Seattle]. 2018. Photo: Mark Woods, courtesy of the Henry.

*2019 University of Washington MFA + MDes Thesis Exhibition* [installation view]. Photo: Mark Woods.

*The Brink: Demian DinéYazhi'* [installation view, Henry Art Gallery, University of Washington, Seattle]. 2018. Photo: Mark Woods, courtesy of the Henry.

(Page right) Carolina Caycedo, works from the *Water Portraits* series, 2015–2018. Dye-Sublimation prints on canvas. Courtesy of the artist and Instituto de Visión, Bogotá. [Installation view in *Between Bodies*, Henry Art Gallery, University of Washington, Seattle. 2018]. Photo: Mark Woods.





## EXHIBITIONS

The Brink: Demian DinéYazhí  
APR 14 – SEP 9, 2018

Mungo Thomson: Composition for 5 Keys  
MAY 26 – SEP 9, 2018

2018 University of Washington MFA +  
MDes Thesis Exhibition  
MAY 26 – JUN 24, 2018

Martha Friedman: Castoffs  
JUN 15, 2018 – FEB 10, 2019

Between Bodies  
DEC 27, 2018 – APR 28, 2019

Edgar Arceneaux: Library of Black Lies  
NOV 17, 2018 – JUN 2, 2019

Cecilia Vicuña: About to Happen  
APR 27 – SEP 15, 2019

2019 University of Washington MFA +  
MDes Thesis Exhibition  
MAY 27 – JUN 23, 2019

Beverly Semmes  
JUN 22 – OCT 13, 2019

# KEY PROGRAMS & EVENTS

FISCAL YEAR 2019 (JULY 1, 2018 – JUNE 30, 2019)

07/14/18 Opening Weekend: <i>MUSE: Mickalene Thomas</i> Photographs	01/31/19 Critical Issues in Contemporary Art Practice: Amy O'Neill	04/07/19 Sara Siestreem Workshop: Indigenous Gathering Practices
07/21/18 Mindfulness Meditation (monthly)	02/07/19 Critical Issues in Contemporary Art Practice: Andrea Fraser	04/11/19 Screening: If the Dancer Dances
08/23/18 Next Exit: An Evening of Indigenous Music and Poetry	02/14/19 Critical Issues in Contemporary Art Practice: Dyani White Hawk, Keith BraveHeart, Michael Two Bulls	04/13/19 Merce Cunningham Centennial Performance
09/27/18 Digital Print Preservation Lecture	02/21/19 Critical Issues in Contemporary Art Practice: Carolina Caycedo	04/18/19 Kollar American Art Lecture - Elizabeth West Hutchinson
10/6/18 Curator Talk: Nina Bozicnik	02/21/19 Serpent River Book Workshop	04/27/19 Performance & Conversation: Cecilia Vicuña
10/11/18 Q-Tech Educational Workshop	02/23/19 Cosmotarraya (Cosmonet): A Collective Performance	05/03/19 Monsen Photography Lecture: Abelardo Morell
10/18/18 For Freedoms Roundtable: Environmental Justice	02/23/19 Conversation with Carolina Caycedo and Joshua Reid	05/09/19 From the Collection: Peruvian Textiles
10/27/18 Artists in Conversation: Abraham Avnisan, Caitlin Berrigan, micha cárdenas, and Patrick Staff	02/28/19 Critical Issues in Contemporary Art Practice: Lizzi Bougatsos	05/17/19 The Black Embodiments Studio Meeting
11/8/18 Visiting Designer Lecture – Luke Woods: Reflecting	03/01 – 02/19 Earthy Impressions: Tea at the Tilt of the Earth's Axis	05/18/19 Interactive Workshop: Library of Black Lies
11/17/18 Artists in Conversation – Edgar Arceneaux	03/9/19 Screening: <i>The Goldfish Casino</i>	05/19/19 <i>Until Until Until...</i> Screening and Conversation with Edgar Arceneaux
11/29/18 – 12/2/18 Donna Haraway: Storytelling for Earthly Survival	03/14/19 Critical Issues in Contemporary Art Practice: Liz Magor	06/06/19 From the Collection: MFA + MDeS Selections
12/06/18 The Life and Death of Stars with Atlas Obscura	04/04/19 Ten Years Later: UW Design 2009 – 2019	06/20/19 Sending Ceremony
12/8/18 Anchors: A Movement Workshop	04/06/19 Artist Talk: Sara Siestreem	06/22/19 Transects & Diffractions: A Field Poetics Workshop
01/10/19 Critical Issues in Contemporary Art Practice: Maria Nordman		



(Clockwise from top) Abraham Avnisan and micha cárdenas, *Sin Sol, Forest Memory*, 2018. Multi-channel video installation composed from color LIDAR data scans with audio, augmented reality poetry, and 3-D avatar. Courtesy of the artists. [installation view in *Between Bodies*, Henry Art Gallery, University of Washington, Seattle, 2018]. Photo: Jonathan Vanderweit

Visitors view 2018 University of Washington MFA + MDes Thesis Exhibition. Photo: Mark Woods.

Photo: Jonathan Vanderweit.

Edgar Arceneaux, *Library of Black Lies*, 2016. Wood, mirrored glass, mylar, newspaper, hard-bound books, sugar crystals, lighting fixtures, audio component. Courtesy of the artist. Installation view of *Library of Black Lies*, Henry Art Gallery, University of Washington, Seattle, 2018. Photo: Mark Woods, courtesy of the Henry.

Photo: Ian Siporan.

# BOARD OF TRUSTEES

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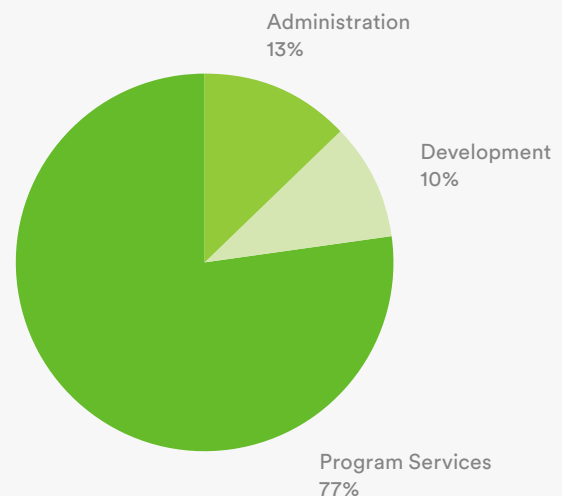
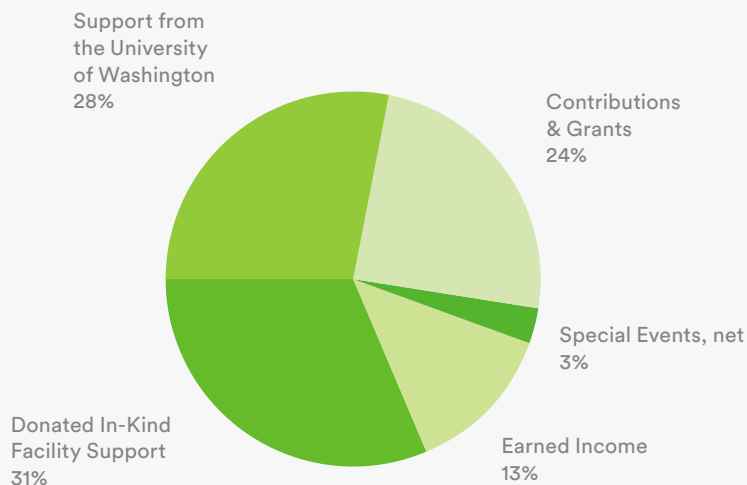
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## FINANCIALS



## INCOME

### CONTRIBUTED INCOME

Contributions & Grants	1,055,105
Special Events, net	154,913
Support from the University of Washington	1,262,157
Donated In-Kind Facility Support	1,404,596
<b>Total Contributed Income</b>	<b>\$3,876,771</b>

### EARNED INCOME

Investment Income	559,164
Other Earned Income	32,418
<b>Total Earned Income</b>	<b>\$591,582</b>

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**TOTAL OPERATING INCOME** **\$4,468,353**

## EXPENSES

Program Services	3,639,991
Administration	634,141
Development	464,441

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**TOTAL OPERATING EXPENSES** **\$4,738,573**

Change in Net Operating Assets (\$270,220)





Visitor Experience Representative views Caitlin Berrigan, *Imaginary Explosions*, 2018, in *Between Bodies*. Photo: Jonathan Vanderweit.

# DONORS

FISCAL YEAR 2019 (JULY 1, 2018 – JUNE 30, 2019)

The Henry thanks the following individuals, foundations, corporations, and public funders for their gifts of art and annual contributions to the Henry Gallery Association between July 1, 2018 and June 30, 2019. The generosity of these donors advances contemporary art, artists, and ideas.

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*\*Deceased*

(Above) Cosmotarraya (Cosmonet): A Collective  
Performance with Carolina Caycedo, [Henry Art  
Gallery, University of Washington, Seattle, 2019]  
Photo: Jonathan Vanderweit.



(Above) Susanne M. Winterling, *Glistening Troubles*, 2017. Multi-media installation with mirror columns, specimens cast in resin, CGI animations (color, with sound), and HD video (color, with sound; duration: 7:14 minutes). Courtesy of the artist. [installation view in *Between Bodies*, Henry Art Gallery, University of Washington, Seattle. 2018]. Photo: Mark Woods, courtesy of the Henry.

(Cover) Performance & Conversation with Cecilia Vicuña. Photo: Chona Kasinger.

# Henry

HENRY ART GALLERY

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