



Reflecting on The Current, An Artist Award

Artist Award Manager Victoria Miles shares thoughts on the first cycles of The Current, An Artist Award

above: The Current,
An Artist Award
awardee Kristina
Batiste works on
a clay pot while
leading a workshop
in the Museum.

As we approach the conclusion to the second cycle of The Current, An Artist Award, I am reflecting on the second year of the project, the amazing ways we have supported the involved artists and the programs accomplished—while looking to a newest iteration of The Current exhibition, now open.

The Current, An Artist Award program is a curatorial project I first began developing in 2021, with the aim of elevating visibility and expanding narrative of Black artists and art in the Pacific Northwest, starting in Tacoma—all in acknowledgment of the institutional erasure of Black artists and their stories from the art historical narrative.

Over the past two years, we've created opportunities for engagement with Black art and artists through an incredible slate of programming—from artists talks and conversations to artist-led workshops and programs that empower and prepare artists on their artistic journeys.

This winter, we welcomed our first artist-in-residence, 2023 Current awardee and potter

Kristina Batiste. During the residency, Batiste created a new body of work in connection with The Current, An Artist Award, titled *The Weight of Water*.

This was a series of coil-built clay jars, inspired by the traditional forms for gathering, carrying, and storing water in parts of the world that don't have modern water infrastructure. In the making of these pots, Kristina explored method, shape, volume, and gendered labor.

This piece bears witness to the impact of individual water use and how it shapes the lives of women and girls, in other parts of the world, whose job it is to obtain it.

The residency also allowed visitors to talk with Batiste and learn about and view the work-in-progress before the April 26th presentation.

We look forward to the future of this amazing program, and invite you to join us in upcoming events, including the opening of the second iteration of The Current's exhibition, *what if*.

It's been an absolute joy to be a participant in the events for the Current over the last two years. Meeting other artists and coming here to TAM has been a source of inspiration and community and I know I'm not alone in appreciating that. This program is tangible proof that our voices matter, that we're welcome here. The way TAM is holding space for us is invaluable. Thank you.

And since I have your attention, let me highlight something someone reading this already knows—that art will change your life.

I want to remind you to let it.

It may be in a small thing—when you're interacting with a piece of art in your home, or something more deliberate like coming to see an exhibition—but when you do, pause...

Take some time to think about the piece and the artist who made it, about what they're trying to say and how it relates to you and your state of being.

Continue celebrating art but notice what it does in your life!

- Kristina Batiste
The Current, An Artist Award
awardee and artist-in-residence



Get to know '23 Current Awardee, Kristina Batiste:

Prior to ceramics, she worked as a writer and editor in graphic design, and higher education, and is currently a part-time librarian. The throughline of her career has been a focus of distilling information into simple, memorable forms and ruthless editing. Age, gender, and experience inform her practice, and inspirations include modernist art and architecture, literature and nature. She loves a line, and will someday pick a favorite between porcelain, red, brown, buff and black clay. She has been featured in "Black American Ceramic Artists" published by Schiffer, an article in Ceramics Monthly and was the subject of a segment in Hulu's, Your Attention Please documentary series and is the co-founder of the Tacoma Pottery Salon, a mostly monthly gathering of potters.



Learn more about The Current, An Artist Award at tacomaartmuseum.org

above:
installation views
of the *what if*
exhibition now
on view through
October 13, 2024.

what if

what if is a multivocal and immersive exhibition, explores the expansiveness of interiority through personal curiosity, as evidenced in Black artists' visual narratives. This exhibition focuses on the ways the artists remain curious, imaginative, and authentic to self, despite outside perceptions of Black art; highlighting their sources of curiosity through interior monologues that flirt with ideas of time, ritual, tradition, and playful expressions of self and emotion. Through artwork, spaces for convening, and programming, *what if* invites visitors to be curious and consider how these artists have come to understand themselves and their worlds, away from the stereotyping of Black art, by tending to their curiosities and inner selves.

what if will be on view at Tacoma Art Museum

June 29, 2024 through October 13, 2024
Organized by Tacoma Art Museum and curated by Victoria Miles.
Featuring works from artists Kristina Batiste, Le'Ecia Farmer and Cristina Martinez and sound design in collaboration with Chris Lee Hill.



Learn more about *what if* at tacomaartmuseum.org



Dear TAM Members

A Letter from Executive Director Andy Maus

Art museums are more about people than art. This might sound provocative to some as we all know that all truly great art museums have great art, but I believe that art museums like TAM perform incredibly critical work to advance culture, create welcoming multicultural spaces, educate communities, inspire innovation, build empathy, and more. I grew up in a small town in North Dakota – without access to an art museum – and now that I have dedicated my life's work to art museums, I see how much the arts have shaped me for the better. This transformational work happens every day across the Pacific Northwest, and investing in and supporting this work pays incredible dividends. We want to take a moment to thank everyone who has enabled TAM to present deeply meaningful exhibitions, programs and events. Generosity makes everything possible!

Tacoma is an art museum town. As someone who is still new to the community, I am continually impressed by the transformational work by and support of our incredible artist and

museum community. The leadership shown to center the arts in Tacoma's community building is exemplary. Our collective success, which is a growth process that we are all living in, requires a continued process of marrying generosity with individuals' physical, mental, and emotional labor. We could not be more proud to be a cultural leader in this special place.

Artists are community leaders. They teach us to see possibilities, to seek the truth and understanding, to push our boundaries, to understand ourselves and one another, and to preserve or challenge the artistic legacies that came before us. More and more, TAM is centering the diverse work of Pacific Northwest artists – and those of the broader Western region – in what we do and how we do it.

Tacoma Art Museum is one of the most substantial and dynamic art museums in the Pacific Northwest. As you thumb through this Annual Report, you will notice some TAM highlights from this past year. The exhibitions, collection acquisitions, and educational programs

culminated in tens-of-thousands of meaningful experiences that continued to move our community forward. Our gratitude goes to every person who was here for it! Cheers to you, TAM, and our region's future. ■

Sincerely,


Andy Maus
EXECUTIVE DIRECTOR
TACOMA ART MUSEUM



Thank you for joining us!

We had a wonderful time celebrating the Museum with a night full of philanthropy, art, and community. With your help, we raised over \$330,000 for Tacoma Art Museum.

Mark your calendars for the next TAM Gala on May 3, 2025!

[re]FRAME

HAUB FAMILY COLLECTION OF WESTERN AMERICAN ART TAM

An overview of the curators of the new exhibitions in the Haub Family wing of the Museum

[re]Frame: Haub Family Collection of Western American Art is a project that expands the narratives about the art of the American West by opening four new exhibitions that look at the region from a range of perspectives. Four guest curators from around the country—Lele Barnett, Nikesha Breeze, Maymanah Farhat, and Patricia Marroquin Norby—each drew inspiration from the Haub Family Collection and created exhibitions that center artists and ideas that are historically underrepresented in museums. ■

The Abiguenos and The Artist
May 18, 2024 – May 31, 2026

Nepantla: The Land is the Beloved
May 18, 2024 – September 6, 2026

Blackness is...the Refusal to be Reduced
May 18, 2024 – March 14, 2027

Finding Home: The Chinese American West
May 18, 2024 – September 5, 2027



"Finding Home" honors the Chinese immigrants of the American West. The exhibition touches on the history of racism and violence against the Chinese in America—specifically Tacoma's exclusionary past—but it also offers artists' views into Chinese immigrants finding a sense of home and hope and persevering despite hardship. The exhibition explores the spiritual, the mythical, and the laborious path of these seekers of the American dream in a counter-narrative to the conventional picture of America's history.

All the artworks in the exhibition are contemporary—made in the 21st century—though they are imagining the time of 1785 (when the first Chinese immigrants arrived) to 1912 (the end of the American frontier period). Each artist considers history and identity deeply. Monyee Chau explores the arduous journey across the Pacific, where their ancestors risked everything, offered prayers to goddesses, and began a search for belonging. Through vignettes, they also tell the story of the railroad workers and their bond to the land. Zhi Lin, with his extensive research, places us at Tacoma's Chinese Expulsion of 1885, with a reminder that anti-immigration sentiment and xenophobia persist today. Mian Situ, whose works are part of Tacoma Art Museum's Haub Family Collection of Western American Art, shines light on the contributions and legacy of Chinese Americans in history. Together these artists give voice to untold stories, perspectives outside the dominant colonizer's narrative."

— Lele Barnett

Guest curator of *Finding Home*, Lele Barnett is an art advisor and independent curator based in Seattle, Washington. Barnett has curated for Wing Luke Museum, Meta (previously Facebook) Open Arts, Microsoft Art Collection, and Starbucks Art Program. She was a Producer on *Emerging Radiance*, a recent project that combined art with Spark AR technologies, which won the Tribeca X Immersive Award at the Tribeca Festival New Voices Competition in 2022.



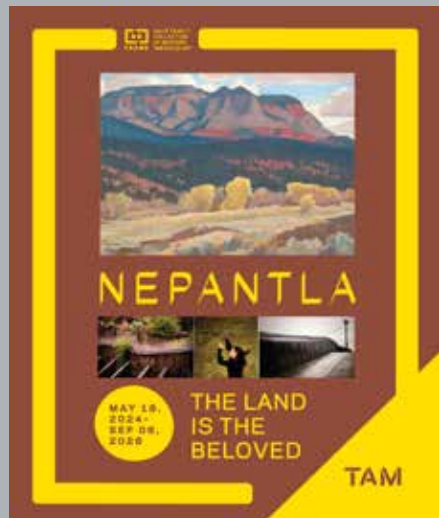
Blackness is...the Refusal to be Reduced: "Historically the representation of the Black figure in the art and literature of the American West has been centered on the objectification, exploitation, and exotification of Blackness and the Black body. Our socio-cultural inheritance and archival collections of western art, including the Haub Family Collection housed here at TAM, would have one believe that Black people either did not exist at all in the West, or were solely shadowed figures skirting the margins of an idyllic and expansive frontier.

This exhibition seeks to recenter the margin, bringing to focus the unique, complex, and visceral ways contemporary Black artists in the West refuse reduction and express beauty, subtlety, resilience, and connection through their work.

Blackness is...the Refusal to be Reduced invites us to glimpse the ways these artists are engaging with themes of memory, materiality, marginality and generational inheritance. From the delicate use of hair to weave stories of migration, to the sound of horse bones speaking of time and memory, the artists in this exhibition challenge the traditional boundaries of western art through their poignant uses of medium, form and storytelling."

— Nikesha Breeze

Blackness is...the Refusal to be Reduced is curated by Nikesha Breeze. Working from Global African Diasporic, Afro-Centric and Afro-Futurist perspectives, Breeze is an artist whose interdisciplinary work reimagines inter-generational traumatic inheritance through the intersection of art and ritual. Breeze's work centers Black, Brown, Indigenous, Queer, and Earth bodies existing within realms of past, present, and future. Breeze has shown work both nationally and internationally in museums, galleries, and art fairs around the globe, including a major sculptural installation at the new Freedom Monument Sculpture Park in Montgomery, Alabama.



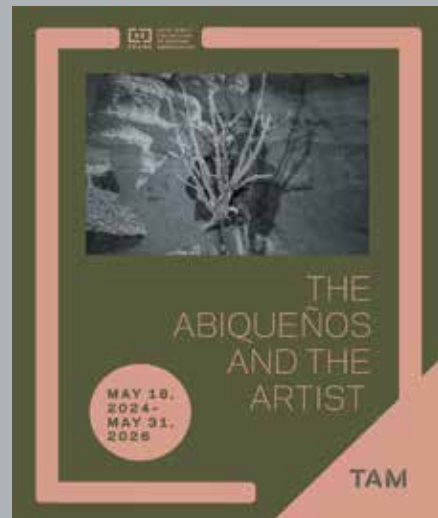
Nepantla: The Land is the Beloved: “Historical representations of the American West are largely characterized by emptied or vacant landscapes, stereotypical images of Indigenous peoples, and limited representations of American culture. In recent years, however, there has been a shift in how the region’s artistic legacy is discussed, allowing for a more nuanced discussion about the diverse artists who reflect on the complexity of the region. *Nepantla: The Land is the Beloved* is organized with this in mind by identifying artists whose works acknowledge the settler colonial history that has shaped our perceptions of this place. Bringing together artists who identify with the Arab diaspora in the U.S., which in itself is ethnically and culturally diverse, this exhibition explores how these artists are creating work that serves as an expression of solidarity and a form of intervention. The artists in this exhibition describe fragmentation, rupture, and the ongoing devastation of borderland communities, understanding firsthand what it means to be separated from land that is beloved through forced migration and displacement.”

— Maymanah Farhat

Nepantla: The Land is the Beloved is curated by Maymanah Farhat. An art historian, independent curator, and adjunct lecturer at California State University, Fresno, Farhat focuses on underrepresented artists and forgotten art scenes. She has curated exhibitions at venues such as the Minnesota Museum of American Art, San Francisco Center for the Book, The Gallery at VCUarts Qatar, and Beirut Exhibition Center. Her writings appear in a variety of publications, including *Art Journal*, *Brooklyn Rail*, and the *Routledge Companion to Art and Activism in the Twenty-First Century*.



Learn more about [re]Frame: Haub Family Collection of Western American Art at tacomaartmuseum.org



The Abiqueños and The Artist: “Avéshu, also known as Abiquiú, is a pueblo north of Santa Fe. The region is the site of important historical events for Genízaro and other Indigenous peoples who have lived in the area for centuries. This exhibition examines Indigenous and non-Indigenous understandings of Abiquiú, through a dialogue of artworks by Russel Albert Daniels and Georgia O’Keeffe.

Daniels is a contemporary photographer who through documentation of the Genízaro community provides a glimpse into Abiqueño perspectives. His vision is a profound shift from depictions of Abiquiú in paintings by O’Keeffe. In the mid-20th century, O’Keeffe settled in the region and impacted perceptions of Abiquiú. The village is often referred to as “O’Keeffe Country” despite the long presence of Genízaro peoples who abided here, long before the artist arrived.

These disparate artworks are united in the exhibition to provide depictions of Abiquiú through different perspectives; together they work to convey a deeper understanding of identities, aesthetics, and intergenerational ties to Genízaro homelands.”

— Patricia Marroquin Norby, PhD

The Abiqueños and The Artist is curated by Patricia Marroquin Norby, PhD (Purepecha). Norby is the inaugural Associate Curator of Native American Art at the Metropolitan Museum of Art in New York. Her curatorial approach has garnered acclaim from the *New York Times*, *Forbes Magazine*, and *Hyperallergic*. Her forthcoming book, *Water, Bones, and Bombs: 20th-Century Art and Environmental Conflicts in Northern New Mexico* (University of Nebraska Press) examines art production and environmental issues concerning the American West.



Object from the Collection

Untitled Brooch, 2006
by Anya Kivarkis

Anya Kivarkis
(Born Chicago, Illinois, 1975)
Untitled Brooch,
2006
Fine and sterling
silver, enamel
auto paint,
3" x 2" x 1",
Tacoma Art
Museum,
Museum
purchase with
funds from the
Ramona Solberg
Endowment,
2007.17

Untitled Brooch melds two symbols of taste and value, a chandelier and an elaborate wallpaper motif. In much of Kivarkis’s jewelry, she incorporates symbols to generate discussion about gender and commodities in our culture. Visually, this juxtaposition of two radically different objects has its conceptual roots in early surrealist paintings and photomontages. Unexpected and contrasting elements are an inherent part of the physical object as well as the conceptual: The brooch is crafted from fine and sterling silver, but its glossy white coating is automobile enamel. *Untitled Brooch* is currently on view as part of the Studio Art Jewelry exhibition at TAM.

Anya Kivarkis received a BFA in Jewelry & Metalsmithing from the University of Illinois in Champaign-Urbana, and an MFA from the State University of New York in New Paltz in 2004. She was a recipient of the 2008 Oregon Arts Commission Individual Artists Fellowship, and the 2007 Rotasa Foundation grant to support the publication of ‘The Thinking Body’, an exhibition co-curated with Kate Waggle. In 2008, she co-developed and moderated the panel, ‘Shifting Pedagogy in the Field’ as part of the Educators’ Dialogue at the Society of North American Goldsmiths conference. Her work is included in collections such as the Tacoma Art Museum, the Samuel Dorsky Museum of Art, The Rotasa Foundation, and the Jordan Schnitzer Museum of Art. ■

Jimi Hendrix and the Counterculture Workshop

Museum Educator Meghan Crandall on the Studio and Storytime partnership with Tacoma Public Libraries

Studio and Storytime, in partnership with the Tacoma Public Library creates a haven for storytelling and artmaking through generous funding from the Tacoma Creates program. Every third Saturday families gather at the Museum to hear a book read aloud by Librarian, Elizabeth Covington. Educators and our youngest patrons then discuss artwork at the museum and make a creative project in connection with the book and art.

With a mission to increase access to quality arts education throughout the region, the program has

continued to evolve. Tashawn Deville, Director of Education and Community Involvement, continues to expand the program including this Professional Development workshop. This workshop shared the opportunity for teachers and students to learn together with the help of trained TAM educators.

In April, the Tacoma Art Museum (TAM) Education team left our museum walls and ventured out into the classroom where teachers and students enjoyed the creative experience of the Studio and Storytime program.

Students and teachers from Preschool

to 5th grade walked into the art classroom with the music of Creedence Clearwater Revival and Booker T. & the M.G.'s setting the stage for a book on stopping hustle culture. Together, we learned about Dale Chihuly's 1970s Pilchuck school of glass, and the counterculture movement of the 60s and 70s.

Teachers were happy to learn about lesson plans that incorporated Fine Art Curriculum, in a state that took away this learning standard for schools. When asked if TAM should change the program plan to better match the standard currently in the

classroom the teacher replied, "We want this back in the schools. We need to bring more awareness to this cause."

Alternative methods of learning and art engagement fuel kid's natural curiosity to learn. "Who's Jimi Hendrix, is he Martin Luther King's brother?", one student asked as he saw a picture of the two people next to each other.

"That's a wonderful thing to think of, but he's not his brother. Jimi Hendrix is a great musician" I said.

His teacher chimed in, "We can listen to his music back in our classroom".

It was a great moment of genuine curiosity about the art the students were seeing alongside the music they were hearing that sparked more learning to come.

TAM and the Tacoma Public Library are working to continue to expand the Studio and Storytime program to more families, teachers, and students throughout the Tacoma Region whether it be at the museum or out in our surrounding communities. ■





Upcoming Events

Neighborhood Nights

Tacoma Art Museum is open late and FREE to the community every Thursday, 5 – 8 pm! Neighborhood Nights offer us the space to build programs with community partners, artists, scholars, and entertainers. Stop by TAM Cafe for a bite or a drink before enjoying exhibitions, artmaking in TAM Studio, or a special program. Thursday evenings at the Tacoma Art Museum are the perfect time to bring your friends, family, or a date to enjoy art.

Museum Yoga

First Sundays, join us for Yoga @ TAM in partnership with Tuladhara Yoga! This upcoming 60-minute yoga practice in TAM's main event space is inspired by art in the collection and the importance of community connection. Feel rested and restored with a mellow flow led by Tuladhara teacher, Alycia Patterson. Admission is FREE for TAM members; \$20 for non-members.

Sewing Club

First and third Thursdays, Sew Club Tacoma is a “book club style” sewing club designed to grow Tacoma's sewing community. Sew Club Tacoma is an all-inclusive, safe, and encouraging space where ALL sewing enthusiasts are welcome from every level of the craft! Join us from 5:30-7:30pm to choose sewing patterns, discuss sewing processes, and SHOW OFF OUR MAKES!



Life Drawing Class

Second Thursdays, find inspiration and discover new skills in Life Drawing at TAM from 6:00-8:00pm. This class features a live model and on-site instructor to help you develop timeless techniques for drawing the human form. The first hour of class will be guided by an instructor, followed by one hour of free drawing. All materials will be provided, but you are welcome to bring your own. Please note—you must be 18 years or older to attend Life Drawing at TAM.



Teen Open Studio

Third Thursdays, the Teen Open Studio is a groundbreaking initiative that invites teenagers to delve into the world of artmaking on the third Thursday of the month. The event happens during the Neighborhood Nights – which offers free admission to TAM from 5-8 pm. The project is a unique space for young minds to explore their creativity, connect with peers, and embrace the joy of self-expression. The schedule provides an array of hands-on artmaking activities. Every session, from painting and drawing to crafts, is a chance to discover new techniques and mediums.



Filament: TAM Cinema

August 1, 15 and 22. Filament is a moving image series at TAM conceived in dialogue with the exhibition Soft Power – a cinematic response to and reflection on the multivalent themes, both latent and tangible, in the textile-based artwork. Start Time: 6:00pm. Free or by donation.



Upcoming Exhibitions

Charles Peterson's Nirvana

October 5, 2024 – May 25, 2025

Charles Peterson's *Nirvana* highlights the dynamic energy of Peterson's black-and-white photographs, which have become synonymous with the sounds, styles, movement, and attitude known as Grunge. In addition to Peterson's gelatin-silver and pigment prints, the exhibition will include black-and-white photographs and video by five distinct artists (including Barbara Morgan, Sylvia Plachy, Nicholas Galanin, and Peterson's photography professor, Paul Berger, among others) to complicate and complement Peterson's work. The exhibition has been created by Tacoma Art Museum in collaboration with Seattle-based publishing platform Minor Matters and is curated by Michelle Dunn Marsh.

above:
Photograph
© Charles Peterson
from *Charles Peterson's Nirvana*, and
courtesy Minor Matters

Sea Change:

The Art of Karen Hackenberg

December 7, 2024 – April 6, 2025

This one-person exhibition will feature the art of Karen Hackenberg with approximately 35 works, including paintings, prints, and sculptures. The work focuses on manmade bits of detritus – plastic bottles, cans, toys – that the artist finds on the beaches near her home in Port Townsend, WA. Inspired by the artist's vibrant expressions of environmental concern, TAM is using the mounting of this exhibition as the impetus to improve sustainability in its own practices. The exhibition will be part of the museum's Northwest Perspective Series, a series dedicated to the art and artists of the Pacific Northwest. Organized by Tacoma Art Museum and curated by Ben Wildenhaus, Steven Rue, and Ellen Ito.

Echoes of the Floating World

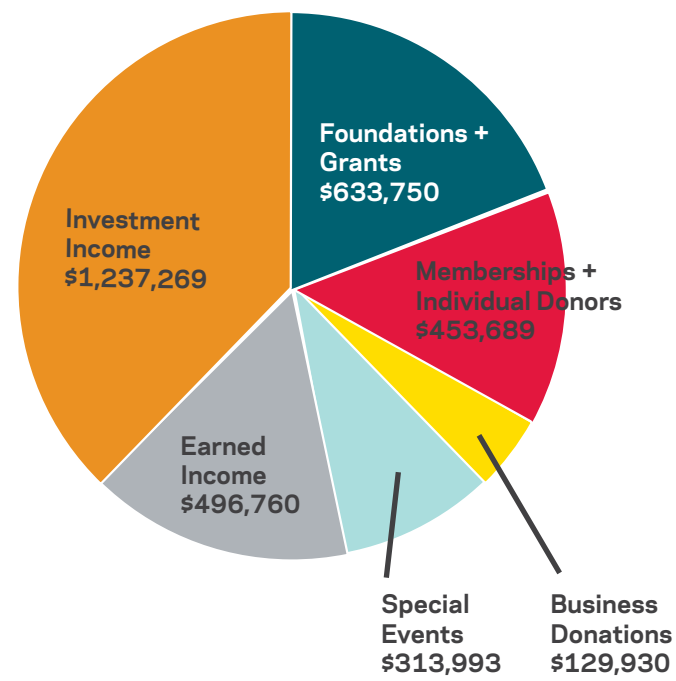
February 22, 2025 – January 4, 2026

As timeless as they are striking, Japan's images of the floating world, also known as ukiyo-e, have consistently inspired artistic movements across the globe, including here in the Pacific Northwest. This show will highlight works from TAM and other regional collections, showing them alongside a diverse group of local artists whose practices are informed by ukiyo-e in various ways. Honoring the past while looking towards the future, this exhibition hopes to showcase the legacy these works carry as new generations of artists continue to create and evolve their work. Organized by Tacoma Art Museum and guest curated by Kenji Stoll.

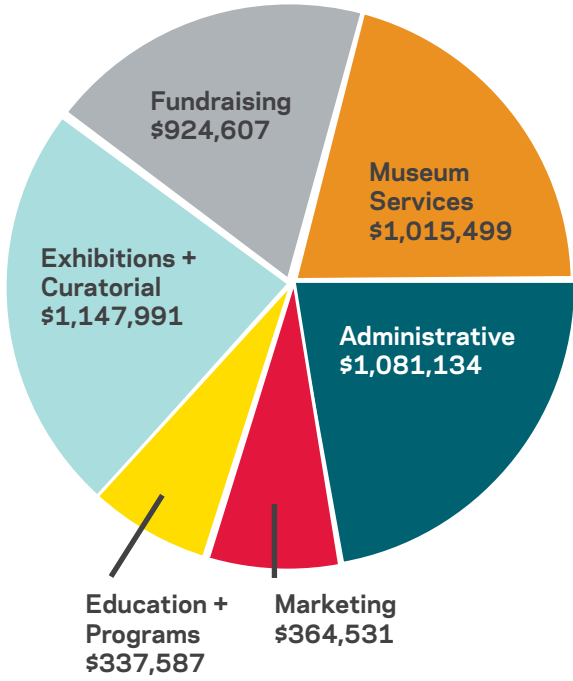


Fiscal Year 2023

Income



Expenses



\$250,000+
City of Tacoma

\$100,000-\$249,999
Helen Frankenthaler Foundation

\$25,000-\$99,999
Anonymous (2)
ArtsFund
L.T. Murray Family Foundation
State of Washington
Department of Commerce
Umpqua Bank

\$15,000-\$24,999
Anonymous (1)
Chihuly Inc
Gottfried and Mary Fuchs Foundation
Gray Lumber Company
The Daniel V. and Ida J. McEachern
Charitable Trust
Washington State Arts Commission

\$10,000-\$14,999
Propel Insurance

\$5,000-\$7,499
Anonymous (1)
Florence B. Kilworth Foundation
Kurtis R Mayer Charitable Lead Trust
Olson Kundig Architects
Puget Sound Energy Foundation
Titus-Will Auto Group

\$3,000-\$4,999
The Hyde Family Foundation
Watson's Greenhouse and Nursery

\$2,000-\$2,999
ABCRA, Inc.
Brown and Brown of Washington
McKinley Irvin, PLLC
Mi Centro
PCS Structural Solutions
TOTE Maritime Alaska
Tulalip Tribes Charitable Contributions

\$250-\$499
Wiborg James and Ann-
Charitable Trust
Victoria Adams and Thomas Amorose
Adrift Hospitality
Alaska Airlines, Inc.
Jeffrey and Brenda Atkin
Matthew and Kim Bergman
Valerie Collymore
John Dagres and Jack Odell
Klair and Ben Ethridge
Georgia O'Keeffe Museum
Gig Harbor Gondola
Grand Cinema Theater
Robert Jacobs and Tia Fukunaga
Steve Jensen
Alice and Paul Kaltinick
La Fonda Hotel
Sherry Markovitz and Peter Millett
Matador Tacoma
Kathy McGoldrick

Jerry O'Leary
Christina Orr-Cahall
Neel Parikh and Patricia Guy
Kimberly Parris and Mark Parris
Shaun Peterson
Sazón
Seattle Mariners
Slush Club
Tacoma Glassblowing Studio
The Zoo Society
Hoan Tran and Dawn McCausland
Roger Weik
Jeffrey A Williams and Mark Pinto
Yoshie Wong
Woodside/Braseth Gallery

\$25,000+
Meagan Foley and Neil Gray
Jerry O'Leary

\$15,000-\$24,999
Anonymous
Alice and Paul Kaltinick
Kathy McGoldrick
Neel Parikh and Patricia Guy
Elizabeth Perrow and Wade Perrow
Jon Shirley and Kim Richter Shirley
Theodore and Janet Werner

\$10,000-\$14,999
Katharyn Alvord Gerlich
William Driscoll and Lisa Hoffman
Anne and Lee Kilcup
Jim and Vicki Murphy
Kimberly Parris and Mark Parris
Merrill Wagner
Connie and Brett Willis

\$7,500-\$9,999
Isiaah Crawford and Kent Korneisel
Elizabeth and Edwin Hlavka
Michael Martinez and Elise Willis
Carlton Swan
Hoan Tran and Dawn McCausland

\$5,000-\$7,499
Matthew and Kim Bergman
John Dagres and Jack Odell
Allan and Barbara Ferrin
Stephen and Wendy Gray
Elizabeth Lufkin
Pamela R. Mayer
Jane McFee
Pat J. Nelson
Sue D. Nilsson
Designated Endowment Fund
Jeffrey A Williams and Mark Pinto
John and Judith Woodworth

\$3,000-\$4,999
Janice Anderson
Stephen and Mary Barger
Ann and Peter Darling
Sandra and Denny Eliason
John and Mary Folsom
Carmen Gadison-Lopez
David Graves
Addison Gregory and Brooke Brouillet

Clara Ladd
Lisa and Dan Mansfield
Kathleen McLean
T'wina and J.R. Nobles
Scott and Amanda O'Halloran
Gary N. Owen
Diane and Loren Pease
Herb and Lucy Pruzan
J. Manny Santiago and
Ferneli Hernández
John and Nancy Sasser
Lisa Sharp
Chris and Melissa Spadafore
Rebecca and Zandy Stewart
Nancy Throne

\$2,000-\$2,999
Tracy and Gerald E. Adams
Debbie and Jeff Altschul
Martha Anderson
Jeffrey and Brenda Atkin
Mary Ann Boulanger
Betsy and Al Buck
Kurt and Michaela Carlson
Marydarlene and David Cieszynski
Klair and Ben Ethridge
Dr. Ali Modarres and
Dr. Andrea Modarres
Allen and Margaret Nelson
Molly and Dr. Joe Regimbal
Maidee Watson and Thomas Huson
Cathy Wiggins

\$1,000-\$1,999
Anonymous (2)
Dr. Bernal C. Baca and Deb Schuknecht
The Honorable Robert J. Brayn and
Kathryn Van Wagenen Bryan
Charlotte Chalker
Dr. Anthony Chen and Shin-Ping Tu
Jeremy Connor
Jeanie Garrity
Blake Goldberg and Dana Gaume
Duncan Haas and Birgit Walbaum
Richard Hedreen
Dale and Gail Howard
Laura Jones Knudson
Brian and Betsey Kanes
Kathy S. Keele
Kevin and Motomi Kudo-King
Jim and Kim Kvaal
Kristine and Peter McLean
Diana Mears
Edward and Juanita Miller
Kirsten Murray and Tim Griffith
Linda and Dennis Nyland
Margaret and Gavin O'Brien
Kathie Phillips and Ric Arredondo
Judy Pigott
Joe and Dona Ponepinto
Karen Seinfeld
Rick Semple and Jori Adkins
Katharine and Gary Severson
Herb and Paula Simon
Peter and Janet Stanley
Sue D. Stibbe
P. David Sumrall and Maren Gribskov
Dr. Pamela J. Transue and

Dr. Stuart R. Grover
Lorie and Tim Tweten
David and Romayne Watt

\$750-\$999

Sunitha Anjilvel
Craig and Claudia Fransen
Shannon Rolbiecki
Patricia Shuman
Matt R. Temmel
Tyler Welch

\$500-\$749

Anonymous (2)
Daniel Adams and Cynthia Toops
Alan and Sally Black
Kathleen and Nancy Bristow
Sharon Chambers-Gordon
Del Deide
Kathleen and Doug Dorr
Susan and L.S. Edelheit
Terri Emge and Alfons Emge
Diane Exeriede
Colleen and Douglas Gant
Nancy Grabinski-Young
Mary Hammond
Randall Holland
Jennifer Irwin
Debrena Jackson Gandy
Michael Jarvis and Craig Larson
Jacqueline Justice and Aaron Flett
Claudia and Sargent Kieszling
Brenda S. Law and Rebecca Wriggle
Michael and Marcia Madden
Judy Maginnis
Marc and Susan Mangel
Kathryn McAuley
Megan Moholt
Laure and John Nichols
Kristen and James Orlando
Jan and Carole Pauw
Bill Phillimore
Jim and Ruth Powers
DeAnn and Ben Sack
Fred Sayer
David Skinner and
Catherine Eaton Skinner
Marjorie H. Stansfield Endowment Fund
Sheri Jeanne and Jeffrey Tonn
Larry and Jane Treleven
Jill Wakefield
Susan Warner
Julian Worrell and Carolyn Patton
David and Barbara Young

\$250-\$499

Anonymous (3)
Peter Aiau
David and Sally Alger
Mark Anderson

Carol and Bill Baarsma
Stephen Bardin
Cassandra Becker
Judith Billings
Erik and Barbara Bjarke
Tamara Black
Catherine Blake
John Blix
Sally Bloom
Cathy and Gregory Brewis
James and Ann Brown
Mary Jane Calderon
Olga Carlin
Mary and Scott Chapman
Sam Cleveland
Elizabeth Coghlan and Michael Swartz
Gerald Conley
Linda Cordero and Ron Feldman
Karen and Philip Craven
Cynthia Crose
Matt Daugherty
Laurie Davenport
Cierra and Mic Day
Robert Dorig
Jennifer Drum
Margie Esola
Kenneth L. and Patricia R. Farmer
Janis Fesenmaier
John Findlay
Robert and Natalie Findlay
Ellen Floyd
Ralph and Winnifred Frable
Beverly Gibson
Mitch Gitman
Kristy Gledhill
Norm and Ann Gosch
Paul Grace and Margaret Mills
Tony Gregg and James Doyle
Phyllis and Mark Griggs
Mike and Bonnie Gross
Teresa and Antonio Gutierrez
Michael Hankins
Maria and Steven Harlow
JW Harrington and John Burkhardt
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Carole Holland
William and Andrea Holt
Vanessa Honn
Linda Ishem
Joel Ivey and Sheyrl Murdock
Michele Johnson
Nuhad and James Kadlec
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Vo Nguyen
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Randall and Betty Rubenstein
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Shaké Sarkis
Cathy Sarkowsky
Noah and Kate Scooler
Doug and Alice Kelly Sharp
Ben Sherman
Curt Simonson
Kelli Smith
R. Peggy Smith
Neil and Olga Smith
Patrick and Sara Steel
Karen Stegeman
Stan and Sharon Stenersen
Brenna Stroup
Barbara Tanbara
Marilyn Thompson
Marion Tilley
James Turner
Judith and James Wagonfeld
Trevor White
James Wiley and Margaret Henderson
Judith and Rex Wood
Dr. Woodall
John and Donna Woods
Gary Wortzel
Brian Yee
Marie Zervantian