



**MoNA**

Museum of Northwest Art

2023 ANNUAL REPORT

## MISSION STATEMENT

The Museum of Northwest Art collects, preserves, interprets, and exhibits art created in the Pacific Northwest, supports artists, and strives to integrate art into the lives of all people.

## COLLECTIONS & EXHIBITIONS

MoNA collects and exhibits contemporary art from across the Northwest, including Alaska, British Columbia, Northern California, Idaho, Montana, Oregon, and Washington.

## EDUCATION

MoNA's Education Department provides an inclusive environment and stimulating programming that supports the development and expression of all people.

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## LAND ACKNOWLEDGEMENT

The Museum of Northwest Art resides on the land of the Coast Salish peoples, specifically the Swinomish Indian Tribal Community. With gratitude, we honor their stewardship of these lands from time immemorial to the present day. This land acknowledgment does not take the place of authentic relationships with indigenous communities.



Lucia Enriquez, *The Memory of Water*, 2023. Mixed media, 84" x 42" x 8".

# Gretchen McCauley

*President of the Board of Trustees*



## **Dear MoNA Community,**

An important and pleasant responsibility of the MoNA Board of Trustees, is to recognize and honor those who have contributed in so many ways to the Museum's success. Since its founding on October 3, 1981, former museum trustees and staff, docents, volunteers, and generous donors have been recognized for their support.

I would like to give you more information about three special groups of people. You may have seen their names on the Museum's letterhead or have been present at the Annual Membership Meeting when they were honored. All of them deserve acknowledgment for their contributions to our museum.

**Legacy Circle:** I'll start with the Legacy Circle; after all, they were the people who first stepped up when The Valley Museum of Northwest Art (now MoNA) was founded. They worked tirelessly, as the fledgling museum took shape and grew. At first, the focus was on establishing a solid organizational foundation, raising money to keep the doors open, and spreading the word outside Skagit Valley that something new and important was happening in La Conner at the Gaches Mansion. It was a real "hands-on" effort. Later, dreams of a larger and more suitable facility became the goal. After years of more fundraising, determination, and hard work, MoNA moved to its present location in 1995.

Without the vision, commitment, and persistence of those who were early believers in the museum's mission, one wonders if MoNA would be the viable organization that it is now, some 42 years later. We certainly owe them a huge debt of gratitude.

**Trustees Award:** The Trustees Award was first presented in 2003 and recognizes those who have given long standing and exceptional service to MoNA. Since then, former trustees and staff, docents, and volunteers have been named by the Board of Trustees to receive the award for their countless hours of volunteer service, dedication to the Museum, and always being available when a job needed to be done. They deserve our thanks for their outstanding support of MoNA.

**Philanthropy Award:** Most recently, the MoNA Board of Trustees started presenting the Philanthropy Award. As its name implies, certain individuals have been honored for their generous financial contributions to the museum. Not-for-profit organizations depend on donors and the Museum appreciates all who support our mission.

# Stefano Catalani

Executive Director & Chief Curator



## Dear MoNA Community,

As I write this message, I am struck by the realization that it has been two years since I started at the Museum of Northwest Art as Executive Director and Chief Curator—two exciting years filled with opportunities, challenges, and the reassuring feeling of being in exceptional company—the staff, the Trustees, and MoNA’s members and supporters—in advancing the Museum’s mission and impact. Two years of professional and physical rebuilding of the institution as it emerged from the pandemic which left all of us, like many other institutions, disoriented by the unavoidable weakening of the connection with audiences and constituencies.

It was not by chance that the 2023 summer exhibition was titled *Re Building: Celebrating the Role of the Permanent Collection in Building Up MoNA's Significance, Past and Present*. And yet, we did it, *together*, and I hope you take pride in knowing that MoNA has not only recovered from the days of social distancing but has also accomplished so much in the past 24 months.

2023 was an exceptional year and in more than one way! First, we delivered the most successful Annual Art Auction ever with one of the highest Raise-the Paddle moments and the best ever net-income result. Thank you so much to the dedicated community of artists, collectors, volunteers and attendees who made it possible with their generosity for MoNA to achieve such an outstanding result.

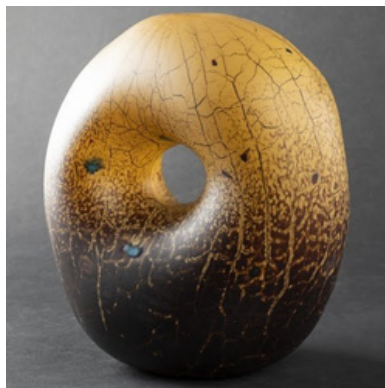
Right after the auction in June, we closed the Museum for 6 weeks to successfully replace the roof and install a new Heating Ventilation and Air Conditioning system. There are no words to express how momentous and mission-critical this accomplishment truly is: the new state of the art HVAC system allows staff to monitor temperature and humidity within the galleries and on-site storage thus securing better conditions for the care and preservation of the art entrusted over 40+ years to the Museum. I am extremely grateful to the donors who donated to the Museum’s capital upgrades and made it possible, after so many years, to address troubling issues such as a leaky roof and non-optimal environmental conditions. Thank you!

2023 will go on record as a year of records: MoNA welcomed 33,915 visitors! 4,000+ visitors more than 2022, which was already an exceptional year. This outstanding result was

possible thanks to the exceptional quality and scholarship of exhibitions such as *Permanent Immigrant: Italo Scanga in the Dale and Leslie Chihuly Collection* curated by Matthew Kangas as well as *Surge: Mapping Transition, Displacement, and Agency in Times of Climate Change* curated by Chloe Dye Sherpe. MoNA's exhibitions create spaces of transformative exchange, imagination and empowerment of the many cultures that partake in a diverse democracy. With free admission year-round, MoNA is committed to being a welcoming place, where all members of the community experience belonging. MoNA strives to be a place in which connecting through the experience of art can lead to a greater understanding of the human condition.

The success of the exhibitions was mirrored by the momentum we witnessed in the Education and Outreach programs with the overall growth of quantity and quality of programs ranging from art classes and workshops to lectures and panels. In addition, MoNA Link—an invaluable program which provides comprehensive art education for students from Pre-K to High school, in school districts throughout Skagit, Whatcom and Island Counties—celebrated its 20th anniversary—a remarkable sign of longevity which speaks to the ability of the Museum to meet the needs of students and teachers where they are.

The Museum's Permanent Collection is a living document that honors our shared culture's past and continues to tell the story of our Northwest community into the future. In 2023, the Permanent Collection grew with many important acquisitions among which were works by Michael Knutson, Dina Barzel, Michael Spafford, Alfredo Arreguin, and Dan Friday. In particular, I am especially thankful to the Collectors Club members who with their support made it possible in 2023 for MoNA to acquire Friday's *Sxwo'le Anchor*, a sculpture in blown glass celebrating the Lummi cultural heritage of the artist.



Dan Friday, *Sxwo'le Anchor*, no date. Blown glass, 11" x 11" x 5.75".

The Museum continued to make strides in the direction of Diversity, Equity, Inclusion and Accessibility by providing staff and museum docents with foundational DEAI training. I can share that in 2024 the Museum will continue to intentionally engage with DEAI principles, starting with simple things such as directional signage in English/Spanish/Lushootseed inside the building, and bilingual English/Spanish texts for the panels and annotated labels for the exhibitions as well as the Outside In education gallery.

In conclusion, I want to thank the dedication and commitment of all MoNA's members, donors, artists, docents, and supporters who make it possible for this institution to continue to serve such an amazing and diverse community.

I am thankful to the Board of Trustees for their advocacy and ambassadorship as well as to the staff who with their insight, tenacity and consciousness makes it all possible.

# BOARD & STAFF

## STAFF

Stefano Catalani  
*Executive Director & Chief Curator*

TessaRose Petersen  
*Finance Director*

Maggie Paul  
*Collections Manager*

Tate Ohl  
*Collections Assistant*

Ellie Cross  
*Director of Education*

Nicolette Harrington  
*MoNA Link Coordinator*

Dillyn Adamo  
*Learning & Engagement Coordinator*

Carol Thomas  
*Director of Development*

Georgia Holt  
*Development Manager*

Nicki Everett  
*Marketing & Development Coordinator*

Martha Bufkin  
*Store Manager*

Kim Hildahl  
*Sales Associate*

Laurel Emmons  
*Sales Associate*

## BOARD OF TRUSTEES

Gretchen McCauley  
*President*

Thomas Bucknell  
*Vice President*

Catherine Wyman  
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Kathleen Faulkner  
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Laurel Wainscott Browning

David Buck

Terrence Carroll

Lisa Clarke

C.J. Ebert

Jennie Ellis

John Lucke

Judy Massong

Cynthia McCoy

Candice Reid

## MoNA AT A GLANCE

Total Number of Visitors: **33,915**

Members: **404**

Artists Exhibited: **101**

Student Visitors: **707**

Youth Outreach Participants: **1,885**

Morris Graves, *Spirit Bird*, 1950. Tempera on paper,  
18" x 25.25".

# FINANCIALS

INCOME	
Contributions <sup>1</sup>	\$ 245,644
Grants	160,565
Events, Net Proceeds	291,696
Membership	55,905
Sponsorship	23,240
Store, Gross Profit	143,126
Endowment Earnings, Classes & Interest	36,522
Rental Income	33,775
<b>Total Income</b>	<b>\$ 990,473</b>
<b>less: Total Expenses</b>	<b>\$ 888,104</b>
Earnings Before Non-Cash Expenses	\$ 102,369
less: Depreciation & Non-Cash Expenses	57,488
<b>Net Surplus</b>	<b>\$ 44,881</b>

In 2023, with the generous support of our community we raised: **\$990,473**



This critical funding allowed us to provide crucial art education to our community, exhibit and preserve art of the Northwest, and support regional artists.



EXPENSES	
Wages, Benefits & Taxes	\$ 622,127
Exhibition & Permanent Collection	46,428
Educational Programs	22,904
Fundraising & Marketing	38,627
Utilities	35,288
Repairs & Maintenance	26,407
Insurance & Real Estate Taxes	22,658
Other Expenses <sup>2</sup>	73,665
<b>Total Expenses</b>	<b>\$ 888,104</b>
STORE CONTRIBUTION TO BOTTOM LINE	
Store, Gross Profit	\$ 143,126
less: Store Direct Expenses <sup>3</sup>	89,257
<b>Store Net Income</b>	<b>\$ 53,869</b>

1 Contribution Income Category includes: all unrestricted donations as well as gifts restricted to education programs, exhibitions & building improvements.

2 Other Expense Category includes: Store Expenses; Supplies; Office Equipment & Software; Postage; Storage Facility; Licenses & Permits; Dues & Subscriptions; Interest; Bank Fees; Mileage; Professional Fees; Miscellaneous.

3 Store Direct Expense Category includes: Store Wages & Benefits; Supplies; CC Processing Fees; Software Fees; Real Estate Taxes; Marketing; Mileage; Miscellaneous.

# EXHIBITIONS 2023

**SPRING** February 18 — May 14

## ***Permanent Immigrant: Italo Scanga in the Dale and Leslie Chihuly Collection***

*Permanent Immigrant: Italo Scanga in the Dale and Leslie Chihuly Foundation* puts the Italian-American artist's oeuvre into perspective, shedding light on how his World War II experiences of food shortages and deprivations influenced his sculptures and on his education at Michigan State University. Drawing extensively from the private collection of Dale and Leslie Chihuly, the exhibition demonstrates the wide range of subjects accompanied by recurrent autobiographical themes such as the cypress tree, the hills of Calabria, food, animals and architecture. Italo Scanga's art is a link to post-war Italian art known as "poor" art or Arte Povera: the use of humble found materials in undemonstrative installation sites.

**GUEST CURATOR:** Matthew Kangas

**ARTIST:** Italo Scanga

**EXHIBITION SPONSORS:**

Anonymous, Traver Gallery, Walt Riel, Dorothy Saxe, Paula Stokes & John Sullivan—in honor of Flora Mace & Joey Kirkpatrick, Ginger and Parks Anderson, Anna and Paul McKee, Kenneth Osborn, Joani Pfeiffer, Judith Cushman & Robert Quick

## ***Geppetto's Children: Italo Scanga at Pilchuck Glass School***

*Geppetto's Children: Italo Scanga at Pilchuck Glass School* features a selection of the artist's work executed during many summer residencies at Pilchuck Glass School with those of well-known artists invited to join him as Artists-in-Residence.

**GUEST CURATOR:** Matthew Kangas

**ARTISTS:** James Carpenter, Kate Elliott, Fabio Fornasier, Stanislav Lebensky, Robbie Miller, Benjamin Moore, William Morris, Francesco "Checco" Ongaro, Jiri Harcuba, Dino Rosin, Richard Royal, Italo Scanga, John Torreano, Dale Chihuly, Andrew Keating, Toots Zynsky, Lynda Benglis, Laddie John Dill, Ann Gardner, Stanislav Libenský, Mary Shaffer, Pino Signoretto, Susan Stinsmuehlen, Deborah Butterfield, Jerry Pethick, Buster Simpson, Walter Lieberman, Paul Marioni, Richard Marquis, Josiah McElheny, Charles Parriott, Bertil Vallien, Lino Tagliapietra, Therman Statom, Fritz Dreisbach, Joey Kirkpatrick, Flora C. Mace, Joseph Rossano, Judy Pfaff, Robert Hendrickson



Italo Scanga, *Polychrome Head*, 1983.  
Mixed media, painted wood.



Deborah Butterfield, *Horse*, 1997. Steel.



**SUMMER** July 2 — October 9

## ***Re Building: Celebrating the Role of the Permanent Collection in Building Up MoNA's Significance, Past and Present***

Re Building, from the Latin in re: "in the matter of" or "regarding". On the occasion of completing upgrades to the museum's HVAC system and building's roof, the exhibition *Re Building* celebrates the Museum of Northwest Art's Permanent Collection and its role writ large in building up and cementing the reputation of the institution as a remarkable repository of the modern and contemporary trajectory of Northwest art.

**ARTISTS:** Helmi Juvonen, William Morris, William Cumming, Alden Mason, Paul Horiuchi, Max Benjamin, Clayton James, Mark Tobey, Carl Morris, James Washington, Jr., Morris Graves, Francis Celentano, Leo Kenney, Hilda Morris, Richard Gilkey, Gerard Tsutakawa, Juan Alonso Rodriguez, Camille Patha, Jay Steensma, William Slater, Sonja Blomdahl, Boyd Sugiki, Doris Chase, Michael Dailey, William Ivey, Joseph Goldberg, Jack McLarty, Benjamin Cobb, Nancy Callan, John Franklin Koenig, Dale Chihuly, Veruska Vagen, Philip McCracken, Thu Nguyen, Guy Anderson, Kenneth Callahan, Lucinda Parker, Margaret Tomkins, Eric Elliott, Dederick Ward, John Cole, Marita Dingus, Charles Laurens (Larry) Heald, Paul Havas, Joe Feddersen, Michael Spafford

## ***Margaret Davidson: Leading with Drawing***

*Margaret Davidson: Leading with Drawing*, offers a double take on drawing, by featuring a selection of the artist's works in conversation with drawings from the museum's Permanent Collection, specially hand-picked by Davidson herself.

**ARTISTS:** William Cumming, Sherrill Van Cott, Art Jorgenson, Louise Kikuchi, Jay Steensma, Richard Gilkey, Wendell Brazeau, Kenneth Callahan, Frank Okada, Paul Havas, Helmi Juvonen, Georgia Munger, Verne Middlestadt, Joseph Goldberg, Wes Wehr, Aurora Jellybean (Virginia Shaw), Morris Graves, Michael Spafford, Charles Krafft, Norman Lundin, Gaylen Hansen, Margaret Davidson



Sonja Blomdahl, *B6897, Yellow, Ruby, Chartreuse*, 1997. Blown glass, incalmo technique 15.75" x 11.5" diameter.



(Detail) Margaret Davidson, *Button Rain*, 2005. Colored pencil and watercolor on paper, 24x30 inches.

## ***Surge: Mapping Transition, Displacement, and Agency in Times of Climate Change***

In partnership with the Skagit Climate Science Consortium, MoNA is bringing back *Surge: Mapping Transition, Displacement, and Agency in Times of Climate Change*, an exhibition drawing attention to climate change and its tangible effects on the Northwest's Coastal communities.

As in the previous editions, *Surge* engages artists to work with environmental researchers and educators to present the public with new perspectives on issues such as flooding, storm surge, coastal erosion, and glacier retreat, through exhibits, lectures and education programs as well as participatory art activities. *Surge: Mapping Transition, Displacement, and Agency in Times of Climate Change* is predicated on the idea that artists and scientists can together bring unique problem-solving skills to address important community challenges.

**GUEST CURATOR:** Chloe Dye-Sherpe

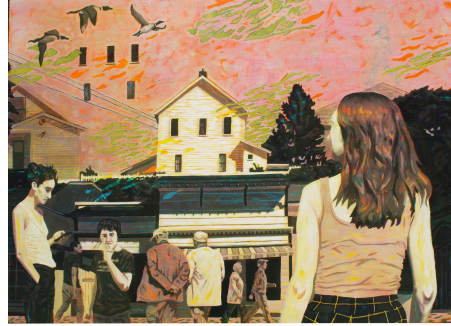
**ARTISTS:** Mary Coss, Lucia Enriquez, Melinda Hurst Frye, Karen Hackenberg, Todd Horton, Cara Jaye, Tori Karpenko, Tesla Kawakami, Aaron Loveitt, Amanda Manitach, Crista Matteson Van Slyck, Lisa McShane, Natalie Niblack, Sasha Petrenko, Ann Chadwick Reid, Jackie Qataliña Schaeffer, Buster Simpson, Kandis Susol, Nina Vichayapai, David Willis, Robert Davidson

**EXHIBITION SPONSORS:**

**THE NORCLIFFE  
FOUNDATION**



**Crosscut.** | A service of  
**CASCADE  
PUBLIC MEDIA**



Tesla Kawakami, *If The Tide Came and Stayed*, 2023. Oil on acrylic, 76" x 52".

 **Seattle City Light**

 **PUGET  
SOUND  
ENERGY**

 **KCTS 9**

# EDUCATION AND OUTREACH

## WHAT A YEAR!

MoNA's educational programs flourished with your support in 2023! The MoNA Link Program celebrated 20 years of partnership with local school districts, providing 190 educators with essential training and 9,460+ students with invaluable opportunities to experience arts education in a museum setting. These two decades of accomplishments were marked with an art exhibition in the Outside In Gallery and associated educational programming. MoNA's Family & Youth Programs continued to serve local families through free programs such as Teen Art Club and Early Enrichment and offered a range of special workshops ranging from mosaics to crown making.

More than 600 attendees participated in Adult Programs throughout the year, including workshops in Indigenous beading techniques, origami, and photography, as well as talks, lectures and more, such as a Live Painting Event and the Surge Government & Resiliency Panel. Through Outreach, MoNA fostered new partnerships with organizations and deepened existing ones, such as the Outside In exhibition curated in partnership with Padilla Bay National Estuarine Research Reserve. The Art Box Lending Library expanded to include 35 boxes of high-quality art supplies for local educators, more than 900 art kits were distributed to community organizations, and 1,230 interpretive Gallery Guides tailored to each exhibition were distributed to visitors free of charge!



# EDUCATION AT A GLANCE

## MUSEUM PROGRAMMING

Number of youth & family participants: **459**

Number of adult program participants: **630**

Number of art boxes checked out: **64**

## MONA LINK

Number of students served via classroom visits: **1,564**  
**(60 classroom visits)**

Number of students that visited the museum: **707**

## OUTREACH

Number of outreach art kits: **984**

Outreach participants: **2,540**

## MoNA LINK

MoNA Link celebrated a major milestone in 2023: marking 20 years of providing professional development in art education methods and connecting local schools to resources such as curriculum materials, workshops, and individualized art activities for students that help achieve Washington State Visual Arts Learning Standards. In honor of the occasion, MoNA Link Coordinator, Nicolette Harrington, curated an exhibition in the Outside In Gallery titled: *Learning the Language of Art: MoNA Link Student Art Exhibition*. This exhibition was designed as a celebration of the learning and accomplishments of the K-12 students and teachers that participated in the MoNA Link program and their work to integrate art into classroom curriculum using many different art media. Over 700 students visited MoNA on MoNA Link school field trips.



## FAMILY AND YOUTH PROGRAMS

MoNA provides a variety of free and affordable Education programs tailored to inspire creativity for families and youth. 2023 marked our second year of Teen Art Club programming, which is a free program for youth in Grades 6-12, where teens from across Skagit County come together to unleash their creativity, try out new media, and form an artistic community. Thanks to the support of volunteers, we continued to provide weekly free Early Enrichment programming, which engages children ages 2-5 years old and their caregivers in art making. Finally, we were able to offer a range of family and youth classes in collaboration with teaching artists and organizations like Padilla Bay Reserve, including Teen Takeover, Art & Science Camp, and family friendly workshops in a variety of mediums.





## ADULT PROGRAMS

MoNA offers a variety of programs designed to engage our community in meaningful conversations about art, celebrate artists' work and stimulate the creative side in each one of us. In 2023, as part of *Surge: Mapping Transition, Displacement, and Agency in Times of Climate Change*, MoNA partnered with organizations like Skagit Climate Consortium to put on lectures and panel discussions highlighting topics relating to climate change in Skagit County. Along with our workshops and lectures, Adult Programming also includes the MoNA Moments podcast, which connects our diverse audience to content designed to deepen and expand the experience of the exhibitions.

“

*We had a great time! I'm new here and enjoyed getting to meet new people and craft together.*

”

— *Adult Program Participant, 2023*

## MoNA OUTREACH

MoNA's Outreach Programs build relationships with the community and foster partnerships with local organizations, including the distribution of free art kits, and a range of free resources designed to help educators integrate art into their curriculum. These resources range from the Art Lesson Archives which offers more than 100 comprehensive lesson plans inspired by Northwest artists accessible online to the Art Box Lending Library, MoNA's art supply rental, which grew to 35 total boxes of art supplies this year. In 2023 we also partnered with community organizations, such as Skagit Domestic Violence & Sexual Assault Services, Children's Museum of Skagit County, and Community Action of Skagit County to distribute more than 900 art kits highlighting the work of Northwest Artists with instructions in both English and Spanish.

## THE OUTSIDE IN GALLERY

The Outside In Gallery is MoNA's Education Gallery, dedicated to amplifying the voices of the community. It offers a unique opportunity to deepen MoNA's partnerships with local organizations. The gallery is linked to the Expression Exchange, which encourages visitors to participate in interactive installations, including collaborative art projects, a resource section and a listening station with relevant podcasts.

**SPRING** February 18 — May 14

### ***Learning the Language of Art: MoNA Link Student Art Exhibition***

This exhibition of student art is much more than wonderful pictures on the wall; it is a celebration of the learning and accomplishments of the K-12 students and teachers that participated in the MoNA Link program in 2022 working to integrate art into classroom curriculum using many different art media.

For 20 years, MoNA Link has provided meaningful art experiences for students by reaching out to the community that surrounds every classroom. The eloquent evidence in this student exhibition speaks volumes about growing minds and their ability to make meaningful work using the language of art.

**ARTISTS:** 100+ K-12 students that participated in the MoNA Link program in 2022



"Little Lad" linocut by Danae Colleen Stephens, 4/2022 Mt. Vernon High School (Visual Arts Teacher Helene Zawila)

**SUMMER** July 2 — October 9

### ***Solid Foundation/Permeable Walls: Education and Outreach at MoNA***

This exhibition illustrates the myriad ways the Museum's mission is built and strengthened through creative collaborations within our community. Visitors can explore how MoNA's Education and Outreach programs draw upon the solid foundations of the Museum's service to the community to dissolve barriers and invite the community to actively participate in building MoNA's educational programs.



Solid Foundation/Permeable Walls: Education and Outreach at MoNA

## ***Transition, Adaptation and Action in Padilla Bay***

*Transition, Adaptation and Action in Padilla Bay* was presented by the Padilla Bay National Estuarine Research Reserve, in collaboration with Helena Sarah Richardson (Artist), David Frye (Fabricator), Brooke Love (Scientist), Western Washington University, and J.B. Silvers (Fabricator). The Padilla Bay National Estuarine Research Reserve is a center of research, restoration, and education about this valuable estuary. The eelgrass meadow, the largest in Washington, teems with life, including hundreds of thousands of wintering waterfowl, masses of economically important fish and crab, and a complex world of benthic invertebrates.

**CURATORS:** Padilla Bay National Estuarine Research Reserve, Susan Wood (Education Coordinator), Annie England (Educator), Roger Fuller (Natural Resource Stewardship Coordinator), Art & Science Camp artists

**ARTISTS:** Helena Sarah Richardson (Artist), David Frye (Fabricator), and J.B. Silvers (Fabricator)



Photo Credit: Tim Mickleburgh



Photo Credit: Tim Mickleburgh

# MoNA PERMANENT COLLECTION

## **COLLECTIONS UPDATE**

Upgrades to MoNA's roof and HVAC in the summer of 2023 empowered a dynamic year for the Permanent Collection. Improved storage and exhibition conditions fueled its "activation," culminating in the captivating "*Re Building Celebrating the Role of the Permanent Collection in Building Up MoNA's Significance, Past and Present*" exhibition. This summer event celebrated the collection's role in shaping MoNA's past and present, showcasing the "Big Four" of the Northwest School alongside contemporaries like Paul Horiuchi and Helmi Juvonen. Through these diverse voices, the exhibition wove a rich tapestry of artistic expression, solidifying the Permanent Collection's place at MoNA's core.

## SELECTED 2023 ACQUISITIONS

### LIST OF ARTISTS ACQUIRED:

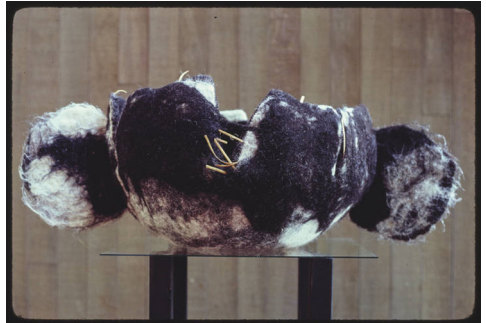
Michael Spafford, Dina Barzel, Mark Tobey, Alfredo Arreguín, William Slater, Dan Friday



Mark Tobey, *Dancer*, c. 1950. Gouache and pencil on paper, gift of Charles Davis.



Alfredo Arreguín, *El Huipil*, 2017. Oil on canvas, gift of The Estate of Alfredo Arreguín.



Dina Barzel, *Bowl with Wings*, 1979. Felted wool and animal hair, fiberglass resin, rattan, thread, gift of the Barzel Family.



Michael Spafford, *Minotaur I*, 1988. Oil and acrylic on canvas, gift of Spike Mafford and Elizabeth Sandvig.



# MoNA STORE

The MoNA Store is grateful for a wonderfully successful 2023. MoNA continues the tradition of bringing unique artworks by outstanding Pacific Northwest artists to our guests in support of the Museum's mission.

The MoNA store provides visitors and members with the opportunity to acquire artwork from regional artists and craftsmen in support of the lively regional culture that makes the Pacific Northwest a special place to experience. We look forward to seeing you in 2024!

## VOLUNTEERS

MoNA extends its deepest gratitude to the volunteers who gave their time and talents during 2023! We could not have accomplished the work we do without our fabulous volunteers, from docents to tour leaders to installation wizards, our work would not be possible.

**Collections, Exhibitions & Auction Volunteer Hours: 226**

**Docent Volunteer Hours: 2,340**

**Education Volunteer Hours: 761**

Interested in volunteering? Learn more at [monamuseum.org/volunteer-opportunities](https://monamuseum.org/volunteer-opportunities)

# MADE POSSIBLE BY MoNA MEMBERS

## THANK YOU!

The Museum of Northwest Art is a member-supported museum. Thanks to our **members**, MoNA invests in the cultural needs of the community by producing exhibitions, supporting regional artists, providing free programs for youth, and is always admission-free.

The **Museum Fellow** Membership (\$125) allows access to a network of 1,356 art museums and galleries, historical museums, botanical gardens, zoos and more.

For more information on membership, please visit [www.monamuseum.org/membership](http://www.monamuseum.org/membership)

## COLLECTORS CLUB

The MoNA Collectors Club provides a platform for seasoned and beginning art enthusiasts and collectors to meet, discover new art together, and discuss their interests and passions. Members are invited to a wide range of events throughout the year, including exclusive access to artist studios, private collections, and curator-led tours of MoNA's and other Museums' exhibitions.

The goal is to expand the experience of art and culture in the Northwest. One of the unique aspects of the MoNA Collectors Club membership is the support of the permanent collection through an acquisition program.



This is our way of ensuring support for Northwest artists and galleries as well as helping MoNA grow the permanent collection with the inclusion of contemporary artists.

Learn more about the Collectors Club:  
[www.monamuseum.org/membership](http://www.monamuseum.org/membership)



# SUPPORTERS

Thanks to your generous support, in 2023 the Museum of Northwest Art was able to deeply touch the lives of visitors, artists, students, and teachers who participated in the Museum's exhibitions, education, and community outreach programs.

With profound gratitude, we extend our heartfelt appreciation to our dedicated supporters who have fueled MoNA's extraordinary growth. Your unwavering commitment has been the catalyst for transformative moments, enabling us to expand our reach, enhance our exhibitions, and offer free admission for all.



Each contribution, large or small, has played a pivotal role in the chapters of our success story. As we reflect on the milestones achieved this year, we celebrate not just the progress of the Museum of Northwest Art, but the collective spirit of generosity and passion that moves MoNA forward. Together, we continue to build a legacy that transcends the walls of our museum, leaving an indelible mark on the hearts of all who cherish the arts.



## \$20,000+

Anonymous  
Ann and Donald Caldwell  
ArtsFund  
Marie Lamfrom Charitable Foundation  
Herb and Lucy Pruzan

## \$10,000 — \$19,999

US Bank  
Marathon Petroleum Company  
Mit and Maureen Harlan  
Washington State Arts Commission  
In memory of Karl F. Holzmuller III  
Judi Mullikin  
Kimberley Osberg Lippman

## \$5,000 — \$9,999

Sheena Aebig and Eric Taylor  
Chap and Eve Alvord  
Jennie and Jim Ellis  
BSNF  
Thomas and Carla Bucknell  
Cynthia L. Sears and Frank Buxton  
Diane and Terrence Carroll  
Joan Cross and Mike Thuot  
Michael Cunningham  
Chris and Allen Elliott  
KeyBank Foundation  
Linda and Mac MacGregor  
Joan and Keith Magee  
Simon and Carol Ottenberg  
Lynn Ries and Rod Proctor  
Skagit Community Foundation  
Skagit County Lodging Tax  
Town of La Conner Lodging Tax



## \$2,500 — \$4,999

Eileen Andersen  
Anita E. Gras Bryant  
Susan and Gerry Christensen  
C.J. Ebert  
Bruce Bradburn and Meg Holgate  
Gretchen McCauley  
Nancy Nordhoff and Lynn Hays  
North Sound ACH  
Sina Pearson  
Puget Sound Energy  
Candice Reid and Charles Stavig  
Smith & Vallee Gallery  
Swinomish Indian Tribal Community  
Brian Thomas  
Joanne Fredrich and Stephen Willson  
Keith and Catherine Wyman



## \$1,000 – \$2,499

Anonymous (4)  
Kerry Dyson Allen  
Lanny Bergner and Nancy Wright  
Laurel and Peter Browning  
David and Kristine Buck  
Art Butler and Judy Massong  
Stefano Catalani  
Sarah Dalton and Jeffrey Griffiths  
Laura and Blair Dillaway  
Lonnie and Susan Edelheit  
Josie Emmons Turner  
John and Roodi Hancock  
Ann and Peter Hanson  
Michelle Noel Hurteau  
Mark and Jeanne Johnson  
Steve and Diana Klein  
Jonathan and Linda Quan Knight  
Bobbi Krebs-McMullen  
Greg Kucera and Larry Yocum  
Landed Gentry Homes & Communities  
John and Cynthia Lucke  
Tom Mansfield  
The Ohl Family Foundation  
Anna Plata  
Rex, Misty, Alexis and Matilda Proctor  
Karen Walsh Roe  
Rotary Club of La Conner  
Caleb Sanders and Tamara Tregoning  
Shaké Sarkis  
Chris and Christine Smith  
Mel and Leena Sturman  
The Dale & Leslie Chihuly Foundation  
Traver Gallery  
Donna and John Watson  
Britt-Mari and Richard Wisniewski  
Perry Woodfin and Judith Sikora



## \$500 — \$999

Anonymous (2)  
Paul Beaudet and David Wertheimer  
Earlene Beckes and Kevin Haberly  
Joan and Jon Christoffersen  
Fidalgo Island Rotary Foundation  
William Gallagher  
David and Catherine Hall  
Eric Hinton and Cathy Wissink  
Betsy and Richard Humphrey  
William and Ruth Ingham  
Jim and Fiona Jackson  
Deborah Kaiser  
Lawrence L. Layman  
Carol and Bob Masters  
Ann Morris  
Zachary Mosner and Patricia Friedman  
John and Joyce Price  
Bill and Wendy Rabel  
Alexa and Tom Robbins  
Dorothy Saxe  
Betty Scott and Michael Tuttle  
Paula Stokes and John Sullivan  
Bob and Betty Stott  
Kate Szurek  
Carol Thomas and Allen Rozema  
Bruce Wick  
Jerry and Kathy Willins

## \$250 — \$499 cont.

Joan Miller  
Kathryn and Steven Norgaard  
Ken Osborn  
Bob and Annette Parks  
Marguerite and Josh Paul  
Justin and TessaRose Petersen  
John and Patricia Rose  
Susan Sansom  
Skagit Habitat for Humanity  
Elisa Kay Sparks  
Ann Tanner  
Patricia Watkinson  
Diane and John Wilkinson  
Nancy Williams  
Lee Williamson

## \$250 — \$499

Anonymous (4)  
Kathryn Alexandra  
Parks and Ginger Anderson  
Lynn Beebe and Bill Halstenrud  
Loraine Boland  
Mike and Tanya Brehm  
B.J. Carol  
Cascade Clay Artists  
Common Great  
Alicia Dixon Docter  
Vasiliki Dwyer  
Adeline Gildow  
Gina Haggerty  
Gerry Henriot  
Stephen and Sheri Hunter  
Kiwanis Club of La Conner  
Jean Leib and Jeanne Glick  
Michael Jay Levin and Carol Schapira



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A planned gift or bequest becomes a permanent legacy with a lasting impact by providing future generations with the extraordinary value of art, nurturing the creative spirit in all of us.

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“

Your organizational skills and support made the partnership almost effortless. Your dedicated and talented staff are great to work with.

- Susan Wood, Padilla Bay National Estuarine Research Reserve

”



“

I am really grateful for MoNA to offer this and cannot recommend it enough to other teachers. I think 'artsy' and 'creative' teachers are already drawn to the program but I am not so it was really fun to branch out and expand my experiences and enhance my teaching.

- MoNA Link Teacher 2023-2024

”



“

“Volunteering in exhibitions and collections gives me the most intimate look at the workings of the museum. Searching among our many treasures and watching exhibitions take shape brings me joy and an opportunity to take a different perspective on art.”

- Anne Kinney

”



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Front Cover: Italo Scanga, *Potato Famine (with Madonna)*, 1979. Wood, potatoes, cloth, plaster, and acrylic, 41" x 10" x 8", Courtesy of Chihuly Studio.