



**American
Art** **The
Stories
We Carry**

OCT 20 2022-ONGOING
visitsam.org

SAM SEATTLE
ART
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PRESS RELEASE

Press Contact

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SEPTEMBER 26, 2022

SEATTLE ART MUSEUM (SAM) PRESENTS TRANSFORMATION OF ITS AMERICAN ART GALLERIES

American Art: The Stories We Carry opens October 20, 2022

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Seattle, WA 98101

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SEATTLE, WA - The Seattle Art Museum (SAM) presents *American Art: The Stories We Carry* (October 20, 2022-ongoing), the first major reinstatement of the museum's American art collection in 15 years. Funded primarily by a \$1 million grant from The Mellon Foundation and a \$75,000 grant from the Terra Foundation for American Art, the exhibition brings the museum's historical American collection—predominately comprised of works by artists of European descent—into conversation with Native, Asian American, African American, and Latinx art, including contemporary art and new acquisitions and commissions. The galleries will feature regular rotations beginning in April 2023.

The Stories We Carry is the result of a two-year process and an unprecedented level of collaboration among SAM curators and staff, regional artists, and advisors from the Seattle community. Two key goals of the project were to create a new interpretive framework for the American art galleries that brings forward historically excluded narratives and artistic forms and to deepen the museum's commitment to inclusive exhibition-planning practices. The project was led by Theresa Papanikolas, Ann M. Barwick Curator of American Art, in partnership with Barbara Brotherton, Curator of Native American Art.

Collaborators on the project to interrogate and recontextualize the collection were artists Nicholas Galanin (Tlingit/Unangax, b. 1979) and Wendy Red Star (Apsáalooke, b. 1981), who created new commissions; artist and co-founder of Wa Na Wari Inye Wokoma, who curated a gallery in the exhibition; four emerging museum professionals in paid curatorial and conservation internships; and an advisory circle comprised of 11 experts from the Seattle

SAM

area. The exhibition website shares in-depth details on the project, including a project timeline, photos, and videos.

“This is a new era for American art at SAM,” says Amada Cruz, Illsley Ball Nordstrom Director and CEO. “After two years of serious inquiry and dynamic collaborations with important partners, we are thrilled to unveil this exhibition to the community. We are deeply grateful to the Mellon and Terra foundations and others for their support of this major project, which not only opens up new avenues of exploration in our American art galleries but will have an impact on how the museum approaches exhibitions of its global collection in the future.”

“With this project, Barbara and I are seeking ways to expand the American art canon and challenge fixed definitions of American art,” says Papanikolas. “Collaborating with our many partners has brought fresh perspectives to this work as well as a layer of accountability not always present in exhibition planning. The reinstalled galleries are not only the physical manifestation of this process, but also, we hope, an incubator for ever-evolving ideas of what American art can and should be.”

WHAT IS AMERICAN ART?

The project began with the question, “what is American art?” SAM’s American art galleries were last substantially reinstalled in 2007 for the opening of the expanded downtown museum, giving preference to the historical American art canon over the many perspectives that have driven cultural production in North America from the 17th century to World War II, particularly those of artists active in the Pacific Northwest region’s diverse communities.

SAM’s historical American art collection is approximately 2,500 examples of painting, sculpture, works on paper, and decorative arts. It features works by nationally renowned and historically significant artists, as well as Pacific Northwest artists long overdue for closer examination within the American context. The reinstallation emphasizes a more critical and intimate approach to the story of American art, in particular how it intersects with the museum’s Native American art collection, which is presented in adjacent galleries.

NEW CONVERSATIONS IN AMERICAN ART

With artworks across a range of media and genres—including portraiture, landscape, sculpture, decorative arts, and textiles—*The Stories We Carry* presents America’s complicated history across several themes.



The first gallery that visitors enter, *Storied Places*, fittingly starts with the land itself, exploring diverse approaches to place, nature, and the landscape genre. Visitors are beckoned into the space by Wendy Red Star’s light box installation, *Ākiiwilaxpaake (People Of The Earth)*, in which portraits of local Native women and children are set within the iconic Seattle skyline, including Mount Tahoma (also known as Mount Rainier). This section also explores landscape paintings by Grafton Tyler Brown

(American, 1841–1918) and Sanford Robinson Gifford (American, 1823–1880) that reveal how nineteenth-century artists prioritized travel and observation in pictures of the new nation’s most famous destinations, whereas a work by Shaun Peterson “Qwalsius” (Tulalip/Puyallup, b. 1975) offers a more experiential approach to the land as a keeper of stories and sustainer of culture. Also on view in this section are works by modernists Morris Graves (American, 1910–2001), Georgia O’Keeffe (American, 1887–1986), and George Tsutakawa (American, 1910–1997).



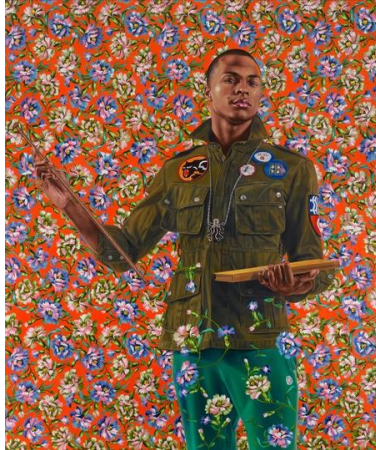
The next theme, *Transnational America*, explores how North America became part of a global network of ideas, economies, and cultures and unearths the histories embedded in objects of migration, trade, and exploration. American tableware and textiles reflect extensive systems of labor and commerce; although fabricated in North American workshops and homes, they are the products of materials and processes that originated the world over—more often than not at substantial human and environmental cost. Objects by Native artists were made specifically, and out of necessity, for trade in light of diminished access to longstanding cultural practices. This section also features landscapes and city scenes that

reveal the regional sentiments and allegiances that complicated the notion of a unified nation.



Reimagining Regionalism was curated by Inye Wokoma. Invited by the museum to participate in the project, he was inspired to curate a new interpretive framework around some of the collection’s most well-known works and elevate historically excluded narratives of communities in the Pacific Northwest. *Blanket Stories: Three Sisters, Four Pelts, Sky Woman, Cousin Rose, and All*

My Relations (2007) by Marie Watt (Seneca, b. 1967) is a towering column of blankets placed in the center of the gallery, a visual metaphor for the importance of Native communities past and present in American history. The epic painting *Puget Sound on the Pacific Coast* (1870) by Albert Bierstadt (American, born in Prussia, 1830-1902) was commissioned by a wealthy merchant; its grand imaginings of the landscape contrast with the seemingly inconsequential Indigenous figures along the shoreline. The elevator screen from the Chicago Stock Exchange (ca. 1893-94) by Louis Sullivan (American, 1856-1924) is a literal emblem of economic expansion, its seed grain symbols representing the overwhelming might of colonialism. Now installed so that visitors can circulate entirely around it and look through it, the screen offers an opportunity to consider what this gateway was leading to—and what it kept out.



Ancestors + Descendants considers the complexities of portraiture, long a dominant American art form, and reveals the multiplicity of American identities. *Anthony of Padua* (2013) by Kehinde Wiley (American, b. 1977), an important work in SAM's contemporary art collection, is placed near *Dr. Silvester Gardiner* (1708-1786) by John Singleton Copley (born in Boston, 1738–1815), an anchor work in SAM's historical American art collection. Shown side-by-side, the striking similarities in the figures' poses highlight their differences, creating a dramatic reimagining of a historical paradigm. This section also features *The Accident* (1939), a tempera painting by Kenneth Callahan (American, 1905–1986) that

underwent extensive conservation for this project; new research connects this scene of a Pacific Northwest workplace accident to Callahan's many trips to Mexico, where he learned from and worked with artists such as Diego Rivera and José Clemente Orozco. A lithograph by Rivera (Mexican, 1886–1957) is also on view in this section. A romanticized depiction of an Indigenous artist by George de Forest Brush (American, 1854/1855-1941) reveals how white artists who spent time in Native communities sentimentalized their subjects and devalued actual Indigenous livelihoods at the turn of the twentieth century. This section also features portraits by John Singer Sargent (born in Italy, 1856–1925), Augusta Savage (American, 1892–1962), Jacob Lawrence (American, 1917–2000), Will Wilson (Diné, b. 1969), and Amy Sherald (American, b. 1973).



Memory Keepers reflects on different cultural approaches to storytelling, remembering, and legacies, with a special focus on the Pacific Northwest region. *Four Self-Portraits* (1995), the museum's first acquisition by the Chicana artist Alfredo Arreguín (American, born in Mexico, 1935) is on view alongside works by Paul Horiuchi (American, born in Japan, 1906-1999), Annie May Young (American, 1928-2013), and Cecilia Concepción Alvarez (American, b. 1950). Also on view are intimate photographs by Eduardo Calderón (Peruvian, b. 1948) of Seattle jazz legends including Ernestine Anderson and Quincy Jones. Another important new acquisition, ceremonial regalia by Danielle Morsette (Stó:lō First Nation/Suquamish; Shxwhá:y Village, b.

1987), joins other regional Native garments and basketry.



The reinstallation also debuts a new direction: one of the museum's galleries dedicated to modern American art will feature ongoing temporary installations exploring fresh perspectives. The first iteration presents the narrative series *The Life of Toussaint L'Ouverture* (1986–97) by Jacob Lawrence. The 15 silkscreen prints are a recent acquisition by the museum and are on view at SAM for the first time. The series—based on Lawrence's 1936 painting series—celebrates the revolutionary Haitian strategist and statesman (1743–1803) who liberated his country from colonial rule to establish the first independent Black republic.

WHO DECIDES THESE STORIES, AND HOW?

The museum embarked on this project two years ago with the goal not only to transform its American art galleries, but to deepen its commitment to inclusive exhibition-planning practices. In an unprecedented collaboration between SAM curators and staff, artists, and advisors, the museum opened up its collection, history, and process to create an installation that reflects and responds to community knowledge. The work of all the project participants has initiated a groundbreaking shared-authorship model for curating SAM's collections that will impact the future of the entire institution.

Artists

SAM collaborated with three contemporary artists to engage with SAM's historical American art collection and create a response based on their own practices and perspectives. Working collaboratively with guest artists and curators has long been a practice at SAM, but this marks the first time the museum has taken this approach with its historical American art collection.

- **Wendy Red Star** and **Nicholas Galanin** embarked on exciting new commissions created especially for the reinstallation; Red Star's lightbox portrait *Áakiwilaxpaake (People Of The Earth)* (2022) welcomes visitors to the reinstalled galleries. Galanin's neon installation will debut in spring 2023.
- **Inye Wokoma** was inspired to curate a gallery of works from SAM's collection, offering a distinctive new framework for interpretation.

Curatorial and Conservation Interns

This project launched four new paid internships in the curatorial and conservation departments, targeting two career paths in the museum field that are particularly lacking in equitable representation by people of color. Within each department, SAM hired two interns: an intensive 21-month internship for students at the graduate level and 10-week internships for emerging leaders that builds on SAM's Emerging Arts Leader (EAL) internship model.

- **Caitlyn Fong**, Emerging Museum Professional, Conservation
- **Moe'Neyah Holland**, Emerging Arts Leader, American Art
- **Kari Karsten**, Emerging Museum Professional, American Art
- **Rosa Sittig-Bell**, Emerging Arts Leader, Conservation

Advisory Circle

Over the course of 18 months, SAM met with a group of advisors who provided critical input on the development of the artwork selection, interpretative strategies, outreach, and programming. The group helped create an exhibition that explores America's complicated history in a way that empowers community perspectives.

- **Rebecca Cesspooch**, Northern Ute/Assiniboine/Nakota visual artist and educator
- **Juan Cordova**, elementary school teacher at New York City Public Schools (formerly of Highline Public Schools)
- **Fulgencio Lazo**, artist and co-founder of Studio Lazo
- **Jared Mills**, librarian at Seattle Public Library
- **Chieko Phillips**, cultural administrator
- **Jake Prendez**, owner and co-director of Nepantla Cultural Arts Gallery
- **Delbert Richardson**, Ethnomuseumologist

- **Juliet Sperling**, Assistant Professor of Art History, Kollar Endowed Chair in American Art, School of Art + Art History + Design, University of Washington
- **Asia Tail**, Cherokee Nation, artist, curator, co-founder of yəhaw Indigenous Creatives Collective
- **Mayumi Tsutakawa**, Writer with focus on Asian American history
- **Ken Workman**, Duwamish Tribal Member and descendant of Chief Seattle

PROJECT SPONSORS

Lead Funding provided by



Major Support provided
Terra Foundation for American Art

Generous Support provided by
Estate of Christian Hermann Heesemann

Image credits: *Minidoka Series #2: Exodus*, 1978, Roger Y. Shimomura, acrylic on canvas 60 x 72 in. Gift of Mr. and Mrs. Ofell H. Johnson, 79.5 © Roger Y. Shimomura, *Song for the Moon*, 2002, Shaun Peterson (Qwalsius), acrylic on canvas 101 x 42 x 1 in. Gift of the Seattle Art Museum Docents, in honor of the 75th Anniversary of the Seattle Art Museum, 2022.17 © Shaun Peterson, *Mitchell's Point Looking down the Columbia*, 1887, Grafton Tyler Brown, oil on canvas, 18 x 30 in. Bruce Leven Acquisition Fund, 2020.26, *Gypsy Baron crazy quilt*, ca. 1887, Mrs. Jones, silk velvet, metallic thread, jacquard woven silk, paint: pieced, embroidered 60 x 68 in. Gift of Mrs. Jacqueline A. Wood, 75.23, *Puget Sound on the Pacific Coast*, 1870, Albert Bierstadt, oil on canvas, 52 1/2 x 82 in. Framed: 71 1/2 x 101 1/2 x 7 in. Gift of the Friends of American Art at the Seattle Art Museum, with additional funds from General Acquisition Fund, 2000.70, *Anthony of Padua*, 2013, Kehinde Wiley, oil on canvas, 72 x 60 in. Gift of the Contemporary Collectors Forum, 2013.8 © Kehinde Wiley, *Four Self-Portraits*, 1995, Alfredo Arreguín, oil on canvas, painting: 49 3/8 x 42 3/8 in. Frame: 55 x 43 in. Bill and Melinda Gates Foundation Art Acquisition Fund, 2022.13 © Alfredo Arreguín. *General Toussaint L'Ouverture*, from *The Life of Toussaint L'Ouverture*, 1986, Jacob Lawrence, silkscreen on Bainbridge two ply rag paper through hand-cut film stencils, image: 28 1/2 x 18 1/2 in., paper: 32 1/4 x 22 in., General Acquisition Fund, 2021.18.2. © Estate of Jacob Lawrence/Licensed by Artists Rights Society (ARS), NY.

ABOUT SEATTLE ART MUSEUM

As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. SAM was founded in 1933 with a focus on Asian art. By the late 1980s the museum had outgrown its original home, and in 1991 a new 155,000-square-foot downtown building, designed by Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and rededicated as the Asian Art Museum in 1994, and it reopened on February 8, 2020, following an extensive renovation and expansion. SAM's desire to further serve its community was realized in 2007 with the opening of two stunning new facilities: the nine-acre Olympic Sculpture Park (designed by Weiss/Manfredi Architects)—a “museum without walls,” free and open to all—and the Allied Works Architecture designed 118,000-square-foot expansion of its main, downtown location, including 232,000 square feet of additional space built for future expansion. The Olympic Sculpture Park and SAM's downtown expansion celebrated their tenth anniversary in 2017.

From a strong foundation of Asian art to noteworthy collections of African and Oceanic art, Northwest Coast Native American art, European and American art, and modern and contemporary art, the strength of SAM's collection of approximately 25,000 objects lies in its diversity of media, cultures, and time periods.

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JUNE 16, 2021

SEATTLE ART MUSEUM (SAM) EMBARKS ON TRANSFORMATION OF AMERICAN ART GALLERIES

Two-year project initiates groundbreaking model for inclusive exhibition planning at the museum

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SEATTLE, WA - The Seattle Art Museum (SAM) has embarked on a two-year project to transform its American art galleries in an unprecedented collaboration among SAM curators and staff, artists, and advisors from the Seattle community. Funded primarily by a \$1 million grant from The Andrew W. Mellon Foundation, the project deepens the museum's commitment to inclusive exhibition-planning practices with a shared-authorship model that reflects and responds to community knowledge. The reimagined galleries will debut in October 2022.

The project is led by Theresa Papanikolas, Ann M. Barwick Curator of American Art, in partnership with Barbara Brotherton, Curator of Native American Art. Beginning summer 2021, they will interrogate and recontextualize the collection with artists Nicholas Galanin, Wendy Red Star, and Inye Wokoma, all of whom will also create new commissioned work in response to the collection; two emerging museum professionals in paid curatorial and conservation internships; four Emerging Arts Leader interns; and an advisory circle comprised of 10 experts from Seattle-area communities. The project received additional funding from the Terra Foundation for American Art.

"This project will bring not just an exciting reimagining of our American art galleries, but a new approach to exhibition planning that will have long-term impacts within the other permanent collection galleries," says Amada Cruz, Illsley Ball Nordstrom Director and CEO. "We are deeply grateful to the Mellon and Terra foundations and others for their support of this crucial undertaking, which opens up possibilities for transforming how the museum engages with the communities it serves."

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“With this project, SAM joins museums across the country in reconsidering American art in light of the many traditions, cultures, and regions reflected in its history,” says Papanikolas. “Thanks to the incredible generosity of these supporters, we can tap into the knowledge and experience of our community of artists and experts and together reinterpret the museum’s historical American art collection to meet our present moment.”

WHAT IS AMERICAN ART?

The project will begin with the question, “what is American art?” SAM’s permanent American art galleries are critically overdue for a comprehensive reinterpretation; the last time they were substantially reinstalled was in 2007 for the opening of the expanded downtown museum. The galleries currently present a historical overview of American art history that does not fully consider the many histories and perspectives that have driven cultural production in North America from the 17th century to World War II, particularly those of artists active in the Pacific Northwest region’s diverse communities.

SAM’s historical American art collection is comprised of over 2,500 examples of painting, sculpture, works on paper, and decorative arts. It features works by nationally renowned and historically significant artists, as well as Pacific Northwest artists long overdue for closer examination within the American context. The reinstallation will emphasize a more critical and intimate approach to the story of American art, in particular how it intersects with the museum’s Native American art collection, which is presented in adjacent galleries.

WHO DECIDES THESE STORIES, AND HOW?

Another key question at the heart of the reinstallation project is, “who determines what American art is, and how?” The planning process will expand on the museum’s institutional narrative by opening its collection, its history, and its exhibition-planning process to artists, emerging museum professionals, and community members, who will collaborate with curators and staff to determine a definition of American art for SAM and Seattle.

Artists

Working collaboratively with guest artists and curators has long been a practice at SAM, but this marks the first time the museum has taken this approach with its collections from the Western world. Three artists will work alongside SAM’s curators to review objects in the American art and Native American art collections, decide on artworks for display, offer new interpretations, create fresh juxtapositions and comparisons of objects, collaborate on gallery design, and share their regional and cultural knowledge. They will also create new frameworks for interpretation, either in the form of gallery design or new work in response to works in the collection.



- **Nicholas Galanin** (Tlingit/Unangax) is a multidisciplinary artist based in Sitka, Alaska. His work engages past, present and future to expose intentionally obscured collective memory and barriers to the acquisition of knowledge.
- **Wendy Red Star** (Apsáalooke) is a Portland-based multidisciplinary artist working primarily in photography as well as sculpture, video, fiber arts, and performance. Her work operates at the intersections of traditional Native American culture and colonialist histories and modes of representation. She was the 2016 winner of SAM's Betty Bowen Award.
- **Inye Wokoma** is a Seattle-based visual artist, filmmaker, photographer, and community organizer. He is a founder of Wa Na Wari, a center for Black art and culture in Seattle's Central District.

Curatorial and Conservation Interns

This project will launch six new paid internships in the curatorial and conservation departments, targeting two career paths in the museum field that are particularly lacking in equitable representation by people of color. Within each department, SAM will hire three interns: an intensive 21-month internship for students at the graduate level and two 10-week internships for emerging leaders that builds on SAM's Emerging Arts Leader (EAL) internship model.

The curatorial interns will conduct research, participate in checklist development, write interpretive texts, and present on the reinstallation to colleagues and the public. The conservation interns will collaborate on examining and treating artwork, display needs, framing and archival work, and presenting work to professional and public audiences.

Advisory Circle

SAM has an established history of working with community advisors and has, for the past three years, convened paid Advisory Committees for major special exhibitions, as well as for the Seattle Asian Art Museum reinstallation project, which debuted in February 2020. For this project, SAM deepens that existing process, convening a group of advisors who will meet every three months for the duration of the project, beginning in April 2021. They will bring their own expertise and experiences to the project, providing critical input on the development of the checklist, interpretation, marketing, and programming. The group will aid in creating an installation that explores America's complicated history in a way that empowers community perspectives.

- **Rebecca Cesspooch**, Northern Ute/Assiniboine/Nakota visual artist and educator
- **Juan Cordova**, Elementary School Teacher at Highline Public Schools

- **Fulgencio Lazo**, artist and co-founder of Studio Lazo
- **Jared Mills**, Seattle Public Library
- **Chieko Phillips**, cultural administrator
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- **Asia Tail**, Cherokee Nation, artist, curator, co-founder of yehaw Indigenous Creatives Collective
- **Mayumi Tsutakawa**, Writer with focus on Asian American history

PROJECT SPONSORS

Lead funding provided by The Andrew W. Mellon Foundation, with major support from the Terra Foundation for American Art and generous support from the Estate of Christian Hermann Heesemann.

Photo captions: Installation view of the American art galleries at SAM. Photo by Tim Aguero. Installation view of the American art galleries at SAM. Photo by Stephanie Fink. Photo of Nicholas Galanin by Will Wilson. Photo of Wendy Red Star by Beatrice Red Star Fletcher. Photo of Inye Wokoma by James Harnois.

ABOUT SEATTLE ART MUSEUM

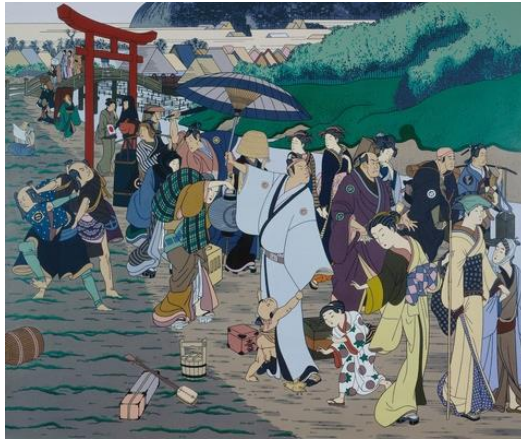
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SELECTED IMAGES

IMAGE

CAPTION



Minidoka Series #2: Exodus, 1978, Roger Y. Shimomura, acrylic on canvas, 60 x 72 in. Gift of Mr. and Mrs. Ofell H. Johnson, 79.5 © Roger Y. Shimomura

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Song for the Moon, 2002, Shaun Peterson (Qwalsius), acrylic on canvas, 101 x 42 x 1 in. Gift of the Seattle Art Museum Docents, in honor of the 75th Anniversary of the Seattle Art Museum, 2022.17 © Shaun Peterson

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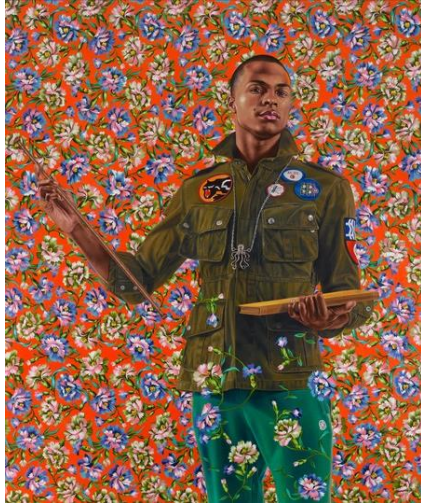
Mitchell's Point Looking Down the Columbia, 1887, Grafton Tyler Brown, oil on canvas, 18 x 30 in. Bruce Leven Acquisition Fund, 2020.26



Gypsy Baron crazy quilt, ca. 1887, Mrs. Jones, silk velvet, metallic thread, jacquard woven silk, paint: pieced, embroidered, 60 x 68 in. Gift of Mrs. Jacqueline A. Wood, 75.23



Puget Sound on the Pacific Coast, 1870, Albert Bierstadt, oil on canvas, 52 1/2 x 82 in., framed: 71 1/2 x 101 1/2 x 7 in. Gift of the Friends of American Art at the Seattle Art Museum, with additional funds from General Acquisition Fund, 2000.70





Anthony of Padua, 2013, Kehinde Wiley, oil on canvas, 72 x 60 in. Gift of the Contemporary Collectors Forum, 2013.8 © Kehinde Wiley


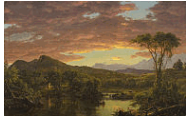
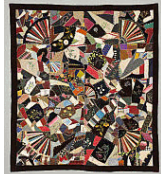




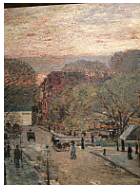


Four Self-Portraits, 1995, Alfredo Arreguín, oil on canvas, 49 3/8 x 42 3/8 in., frames: 55 x 43 in. Bill and Melinda Gates Foundation Art Acquisition Fund, 2022.13. © Alfredo Arreguín




General Toussaint L'Ouverture, from *The Life of Toussaint L'Ouverture*, 1986, Jacob Lawrence, silkscreen on Bainbridge two ply rag paper through hand-cut film stencils, image: 28 1/2 x 18 1/2 in., paper: 32 1/4 x 22 in., General Acquisition Fund, 2021.18.2. © Estate of Jacob Lawrence/Licensed by Artists Rights Society (ARS), NY

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 2022.33	Paintings	Nicholas Galanin	Architecture of return, escape (The British Museum), 2022 General Acquisition Fund Pigment and acrylic on deer hide 36 x 55 in. (91.4 x 139.7 cm)	
2. T2022.52	Media Arts	Wendy Red Star	Áakiwilaxpaake (People of the Earth), 2022 Seattle Art Museum Commission Archival inkjet prints, dibond, LED lights, electrical components, wood, milk plexiglass 84 x 62 x 12 in. (213.4 x 157.5 x 30.5 cm)	



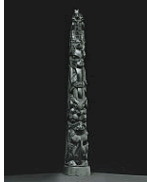


Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 33.620	Sculpture	William Hunt Diederich	Greyhounds Playing, ca. 1916 Gift of Mrs. John C. Atwood, Jr. Bronze on self-base 21 x 38 1/4 x 10 3/8 in. (53.4 x 97.2 x 26.4 cm)	
2. 65.80	Paintings	Frederic Edwin Church	A Country Home, 1854 Gift of Anna Robeson Baker Carmichael Oil on canvas 32 x 51 in. (81.3 x 129.5 cm.)	
3. 75.23	Furnishings and Equipment	Mrs. Jones	Gypsy Baron crazy quilt, ca. 1887 Gift of Mrs. Jacqueline A. Wood Silk velvet, metallic thread, jacquard woven silk, paint: pieced, embroidered 60 x 68 in.	
4. 89.70	Paintings	Cleveland Rockwell	Smoky Sunrise, Astoria Harbor, 1882 Gift of Len and Jo Braarud, Ann and Tom Barwick, Marshall and Helen Hatch; and gift, by exchange, of Lawrence Bogle, Mr. and Mrs. Taylor Collins, Eustace Ziegler, Mary E. Humphrey and Eugene Fuller Memorial Collection Oil on canvas 20 x 34 in. (50.8 x 86.36 cm), stretcher bars 31 1/2 x 45 in. (80 x 114.3 cm), frame size	
5. 2001.1054	Paintings	John Frederick Kensett	Narragansett Bay, 1861 Gift from a private collection Oil on canvas 14 x 24 in. (35.6 x 61cm)	
6. 2005.160	Paintings	Willard Metcalf	The Cornish Hills, 1911 Gift from a private collection Oil on canvas 35 x 40 in. (88.9 x 101.6cm)	
7. 2019.7	Paintings	Robert Swain Gifford	Fisherman's Hut, Siberia, ca. 1899 Bruce Leven Acquisition Fund Oil on canvas 20 x 34 in.	
8. T88.12.1	Paintings	Childe Hassam	Spring on West 78th Street, 1905 Anonymous loan Oil on canvas 34 x 30 in. (86.36 x 76.2 cm)	

Object List with Image


Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
9. T2012.68	Paintings	Francis A. Silva	Off Eastern Point Light, Gloucester, 1874 The Grant Family Oil on canvas 18 x 30 in.	




Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 74.34	Jewelry and Personal Accessories	Native American	Bracelet with totemic eagle design, ca. 1900 Eugene Fuller Memorial Collection Hammered and engraved silver coin 1 5/8 in. (4.13 cm) Diam.: 2 in. L.: 7 1/8 in.	
2. 74.35	Jewelry and Personal Accessories	Native American	Bracelet with American eagle design, ca. 1900 Eugene Fuller Memorial Collection Hammered and engraved silver coin 1 1/2 in. (3.81 cm) Diam.: 2 1/8 in. L.: 7 1/4 in.	
3. 81.17.1304	Stone and Mineral	Native American	Qwa.a rudee (argillite chest), ca. 1870 Gift of Katherine White and the Boeing Company Argillite .a H.: 3 11/16 in. .a W.: 6 3/8 in. .a D.: 4 13/16 in. .b H.: 6 15/16 in. .b W.: 5 1/2 in. .b D.: 1 in.	
4. 81.17.1305	Stone and Mineral	Native American	Pipe, early 19th century Gift of Katherine White and the Boeing Company Argillite 7 5/8 x 3 x 15 7/8 in. (19.3 x 7.62 x 40.39 cm)	
5. 91.1.10	Textiles and Clothing	Native American, Kwakwaka'wakw	Beaded dance apron, ca. 1900 Gift of John H. Hauberg Wool cloth, velvet, cotton cloth, burlap, bells, glass beads, and rhinestones (applique and lined) 27 1/2 x 23 in. (69.85 x 58.42 cm)	
6. 91.1.21	Arms and Armor	First Nations, Nuu-chah-nulth, Hesquiat	Ka'heit'am (Club), pre-1778 Gift of John H. Hauberg Ground and pecked basalt, human hair, spruce pitch (once had feathers) 6 x 2 in. (15.24 x 5.08 cm) L.: 14 in.	
7. 91.1.27	Masks	Native American, Kwakwaka'wakw	Mask depicting Nułmała, ca. 1830 Gift of John H. Hauberg Red cedar, paint, horse hair, copper, opercula, root 10 3/8 x 8 1/8 x 5 7/8 in. (26.35 x 20.64 x 14.92 cm)	

Object List with Image








Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
8. 91.1.104	Jewelry and Personal Accessories	Native American	S'eik daakeit (pipe), ca. 1820 Gift of John H. Hauberg Maple wood from gun stock, iron gun barrel 3 1/2 x 1 1/2 in. (8.89 x 3.81 cm) L.: 5 3/4 in.	
9. 91.1.106	Sculpture	Native American	Sea Captain Figure, ca. 1850 Gift of John H. Hauberg Argillite and stone 12 1/8 x 4 1/8 x 2 in. (30.8 x 10.48 x 5.08 cm)	
10. 91.1.121	Models and Maquettes	Native American	'Ashaká siháyi yakw (model canoe), ca. 1860 Gift of John H. Hauberg Alder wood, paint 4 x 4 1/2 in. (10.16 x 11.43 cm) L.: 21 3/4 in.	
11. 91.1.129	Models and Maquettes	Charles Edenshaw	Qwa.a gyaa.angaa (model totem pole), ca. 1885 Gift of John H. Hauberg Argillite 19 x 3 x 2 3/4 in. (48.26 x 7.62 x 6.99 cm)	
12. 92.115	Basketry	Makah	piku ?u ?is lukwidab (basket with lid), ca. 1900 Gift of Thomas and Margaretta Reid Red cedar bark, bear grass, commercial dyes 3 1/8 in. (7.94 cm) Diam.: 6 in.	
13. 92.116	Basketry	Makah	Basketry-covered glass bottle, ca. 1900 Gift of Thomas and Margaretta Reid Commercial glass bottle, red cedar bark, beargrass, commercial dyes 11 3/4 in. (29.85 cm) Diam.: 3 1/8 in.	
14. 92.123	Furnishings and Equipment	First Nations, Nuu-chah-nulth, Hesquiat	Woven mat with American flag designs, late 19th to early 20th century Gift of Thomas and Margaretta Reid Red cedar bark, bear grass, commercial dyes 7 7/16 in. (18.89 cm) L.: 9 13/16 in.	


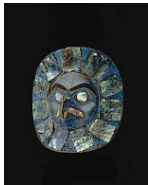




Object List with Image

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
15. 2021.23.9	Ceremonial and Ritual Objects	Native American	Spoon with whale design, late 19th to early 20th century Gift of anonymous Silver and copper Length: 6 x 2 3/4 in. (15.2 x 7 cm)	




Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 81.17.189	Ivories	Sierra Leone	Salt cellar, ca. 1490-1530 Gift of Katherine White and the Boeing Company Ivory 12 3/16 x 7 7/16 x 4 1/2 in. (31 x 18.9 x 11.4 cm)	
2. 2014.23	Paintings	Raphaelle Peale	Still Life with Strawberries and Ostrich Egg Cup, 1814 Acquired in memory of Ruth J. Nutt with funds from the General Acquisition Fund; Bill and Melinda Gates Art Acquisition Fund; the Kendrick A. Schlatter Estate; an anonymous donor; Thomas W. Barwick; Susan Winokur and Paul Leach; American Art Acquisition Fund; Patricia Denny Art Acquisition Endowment; 19th and 20th Century Purchase Fund; the Council of American Art; Geraldine Murphy; and from the following donors to the collection, by exchange: Eugene Fuller Memorial Collection; Estate of Mark Tobey; Estate of Earl Henry Gibson; Paul Denby Mackie in memory of Kathleen Lawler and Nona Lawler Mackie; Estate of Mrs. Reginald Marsh; Estate of Hollister T. Sprague; Mrs. John C. Atwood, Jr.; Norman and Amelia Davis Collection; Mrs. Brewer Boardman in memory of Mrs. Edward Lincoln Smith; Mr. and Mrs. Boyer Gonzales; Mrs. Frederick Hall White; Mr. and Mrs. George Lhamon; Ernest R. Norling; Mrs. Eugene Fuller; Milnor Roberts; Jane and David Soyer; Mrs. Reginald H. Parsons; Elizabeth Merriam Fitch and Lillian Fitch Rehbock; Mr. and Mrs. John H. Bolton; and Jacob Elshin Oil on wood panel, with additions with additions: 12 5/8 x 19 3/16in. (32.1 x 48.7cm); without additions top and bottom: 12 1/8 x 19 3/16 in.; panel is 7/16 in. thick; FRAMED DIMS: 17 3/4 x 24 3/4	
3. 2014.24.4	Metalwork	Joseph Anthony Jr.	Tankard, ca. 1795 Gift of Ruth J. Nutt Silver H.: 9 1/2in. (24.1cm)	

Object List with Image

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
4. 2014.24.16	Metalwork	Jeremiah Dummer	Tankard, ca. 1685 Gift of Ruth J. Nutt, in honor of the 75th Anniversary of the Seattle Art Museum Silver 8 3/4 in. (22.2 cm)	
5. 2014.24.28	Metalwork	Joseph Loring	Teapot, ca. 1790 Gift of Ruth J. Nutt Silver Height: 11/4in. (28.6cm)	
6. 2014.24.30	Metalwork	Joseph Lownes	Sauce Boat, ca. 1785 Gift of Ruth J. Nutt Silver Height: 6 1/8 x Length: 7in. (15.6 x 17.8cm)	
7. 2014.24.31	Metalwork	John McMullin	Ostrich Egg Standing Cup, ca. 1790 Gift of Ruth J. Nutt Ostrich egg and silver mount approx: 10" h	
8. 2014.24.32	Metalwork	John McMullin	Sugar Bowl, ca. 1795 Gift of Ruth J. Nutt Silver height: 9 in. (22.9cm)	
9. 2014.24.39	Metalwork	Philip Syng Jr.	Punch Bowl, ca. 1765 Gift of Ruth J. Nutt Silver Diam.: 9 3/8in. (23.8cm)	
10. 2014.24.42	Metalwork	Tiffany & Co.	Tankard, 1893 Gift of Ruth J. Nutt Silver Height: 10 1/4 in. (26.0 cm)	

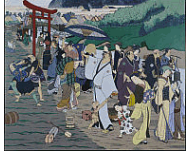





Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 90.29	Paintings	Sanford Robinson Gifford	Mount Rainier, Bay of Tacoma - Puget Sound, 1875 Gift of Ann and Tom Barwick and gift, by exchange, of Mr. and Mrs. Louis Brechemin; Max R. Schweitzer; Hickman Price, Jr., in memory of Hickman Price; Eugene Fuller Memorial Collection; Mr. and Mrs. Norman Hirschl; and the Estate of Louise Raymond Owens Oil on canvas 21 x 40 1/2 in. (53.34 x 102.87 cm)	
2. 91.1.47	Furnishings and Equipment	Tsimshian	Aam'halait (headdress frontlet), ca. 1860 Gift of John H. Hauberg Maple wood, abalone shell, paint 9 3/8 x 9 x 3 in. (23.81 x 22.86 x 7.62 cm)	
3. 94.89	Paintings	Georgia O'Keeffe	A Celebration, 1924 Gift of The Georgia O'Keeffe Foundation Oil on canvas 34 7/8 x 18 in. (88.6 x 45.7 cm) Framed: 36 1/4 x 19 3/8 (92.1 x 49.2 cm)	
4. 2000.161	Paintings	Georgia O'Keeffe	Music—Pink and Blue No. 1, 1918 Gift of Barney A. Ebsworth Oil on canvas 35 x 29 in. (88.9 x 73.7 cm)	
5. 2005.171	Paintings	Morris Graves	Night Sky No. 2, 1944 Gift of the Marshall and Helen Hatch Collection, in honor of the 75th Anniversary of the Seattle Art Museum Ink and transparent and opaque watercolor on toned Japanese paper 52 1/4 x 26 7/8 in. (132.7 x 68.3 cm)	
6. 2009.52.82	Sculpture	George Tsutakawa	Mo (Seaweed), 1977 Gift of the Marshall and Helen Hatch Collection, in honor of the 75th Anniversary of the Seattle Art Museum Bronze 51 x 15 in. (129.5 x 38.1cm) Base: 9 1/2 x 9 1/2 x 15 in. (24.1 x 24.1 x 38.1cm)	

Object List with Image


Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
7. 2015.15	Sculpture	Alexander Phimister Proctor	Panther or (Stalking Panther) [also Fate; Panther—Fate; Charging Panther; Prowling panther; Panther Charging; Stalking Cat; Large Stalking Panther], modeled 1891-1893; copyright 1897 Gift of Phimister Proctor (Sandy) and Sally Church Bronze, brown patina, sand cast by Jno. Williams Foundry, New York, 1897 or later 37 1/4 x 6 1/2 x 9 3/4 in. (94.6 x 16.5 x 24.8cm)	
8. 2020.26	Paintings	Grafton Tyler Brown	Mitchell's Point Looking down the Columbia, 1887 Bruce Leven Acquisition Fund Oil on canvas 18 x 30 in.	
9. 2022.17	Paintings	Shaun Peterson (Qwalsius)	Song for the Moon, 2002 Purchased with funds from the Seattle Art Museum Docents, in honor of the 75th Anniversary of the Seattle Art Museum Acrylic on canvas 101 x 42 x 1 in. (256.5 x 106.7 x 2.5cm)	








Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 33.217	Paintings	Earl Fields	The Mountain, 1932 Public Works of Art Project, Washington State Oil on canvas 30 x 36 in. (76.2 x 91.4 cm) Framed: 35 x 40 3/4 in.	
2. 33.224	Paintings	Kenjiro Nomura	Red Barns, 1933 Eugene Fuller Memorial Collection Oil on canvas 28 x 36 in. (71.1 x 91.4 cm)	
3. 33.227	Paintings	Kamekichi Tokita	Drugstore, 1933 Gift of the artist Oil on canvas 16 5/8 x 20 1/2 in. (42.2 x 52.1 cm)	
4. 33.231	Paintings	Kamekichi Tokita	Backyard, 1934 Public Works of Art Project, Washington State Oil on canvas 26 11/16 x 21 9/16 in. (67.8 x 54.8 cm)	
5. 37.47	Paintings	Kenneth Callahan	Logging Rail Road Construction, 1937 Eugene Fuller Memorial Collection Oil on canvas 34 1/2 x 44 1/2 in. (87.6 x 113 cm) Framed: 40 1/2 x 50 1/2 in.	
6. 39.54	Drawings and Watercolors	Z. Vanessa Helder	Coulee Dam Construction: Skip Way and Grout Shed, 1939 Eugene Fuller Memorial Collection Transparent watercolor 18 1/4 x 14 7/8 in. Framed: 30 1/4" x 27 3/4"	
7. 43.34	Paintings	Rudolph Franz Zallinger	Northwest Salmon Fishermen, 1941 Eugene Fuller Memorial Collection Tempera on pressed fiber board, in artist-made engaged frame 25 3/4 x 35 5/8 in. (65.4 x 90.5 cm) In artist-made engaged frame, 27 7/8 x 37 7/8 in.	
8. 45.95	Drawings and Watercolors	Blanche Morgan	Day into Night, ca. 1945 Eugene Fuller Memorial Collection Watercolor 18 1/4 x 23 1/4 in. (46.4 x 59.1 cm)	

Object List with Image





Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
9. 79.5	Paintings	Roger Y. Shimomura	Minidoka Series #2: Exodus, 1978 Gift of Mr. and Mrs. Ofell H. Johnson Acrylic on canvas 60 x 72 in. (152.4 x 182.9 cm)	
10. 2000.70	Paintings	Albert Bierstadt	Puget Sound on the Pacific Coast, 1870 Gift of the Friends of American Art at the Seattle Art Museum, with additional funds from General Acquisition Fund Oil on canvas 52 1/2 x 82 in. (133.4 x 208.3 cm) Framed: 71 1/2 x 101 1/2 x 7 in. (181.6 x 257.8 x 17.8 cm)	
11. 2007.41	Sculpture	Marie Watt	Blanket Stories: Three Sisters, Four Pelts, Sky Woman, Cousin Rose, and All My Relations, 2007 General Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum Wool blankets, satin binding, with salvaged industrial yellow cedar timber base 150 x 40 x 40 in. (381 x 101.6 x 101.6cm)	
12. 2008.81	Architectural Elements	Louis Sullivan	Elevator screen from the Chicago Stock Exchange, ca. 1893-94 The Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, the Gates Foundation Endowment, the General Acquisition Fund, and an anonymous gift in honor of Julie Emerson Lintel, columns and kick plates: cast iron electroplated with copper Grilles: cast and wrought iron protected with a Bower and Barff finish Decorative T-shaped elements: electroformed copper 114 x 165 x 6 in. (289.6 x 419.1 x 15.2cm)	
13. 2009.52.87	Paintings	Julius Twohy	Celilo Falls, 1945 Gift of the Marshall and Helen Hatch Collection, in honor of the 75th Anniversary of the Seattle Art Museum Tempera on paper Image: 8 3/4 x 11 3/4 in. (22.2 x 29.8cm) Frame: 15 1/2 x 18 in. (39.4 x 45.7cm)	
14. 2018.5.6	Paintings	Newell Convers Wyeth	A Trapper, ca. 1910-15 Gift of the Estate of Bruce Leven Oil on canvas 34 1/4 x 25 in. (87 x 63.5 cm) Framed: 41 1/2 x 32 1/2 x 3 in. (105.4 x 82.6 x 7.6 cm)	

Object List with Image


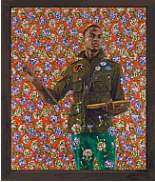



Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
15. 2018.5.8	Paintings	Henry Farny	A Moment of Suspense, 1909 Gift of the Estate of Bruce Leven Oil on Windsor and Newton prepared wood panel 13 5/8 × 9 3/8 in. (34.6 × 23.8 cm) Framed: 21 1/4 × 16 3/4 × 1 1/4 in. (54 × 42.5 × 3.2 cm)	

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 40.56	Paintings	Alfredo Ramos Martínez	Tortilla Market, ca. 1930s Eugene Fuller Memorial Collection Oil on canvas 30 5/8 x 36 1/2 in. (77.8 x 92.7 cm)	
2. 42.33	Paintings	Mark Tobey	Working Man, 1942 Eugene Fuller Memorial Collection Gouache on board 43 1/2 x 27 1/2 in. (110.5 x 69.9 cm) Overall h.: 45 in. Overall w.: 29 in.	
3. 42.41	Paintings	Kenneth Callahan	The Accident, 1939 Eugene Fuller Memorial Collection Tempera on canvas 40 x 34 in. (101.6 x 86.4 cm)	
4. 44.619	Prints	Diego Rivera	Sleep, 1932 Eugene Fuller Memorial Collection Lithograph matted: 20" x 24"	
5. 47.156	Paintings	William Cumming	Planting the Flare, ca. 1945 Eugene Fuller Memorial Collection Gouache on board 21 1/4 x 14 1/2 in. (54 x 36.8 cm) Overall h.: 30 1/2 in. Overall w.: 25 1/8 in.	
6. 58.66	Paintings	Robert Henri	Portrait of Margaret Gove, 1915 Gift of Mrs. Peter M. Camfferman in memory of her sister Miss Helen Gove Oil on canvas Sight size: 24 1/4 x 20 1/4 in. (61.6 x 51.4 cm) Framed: 30 1/8 x 26 in. (76.5 x 66 cm)	
7. 85.268	Paintings	Morris Graves	Self-portrait, 1933 Gift of Florence Weinstein in memory of Max Weinstein Oil on canvas 25 1/2 x 19 3/4 in. (64.8 x 50.2 cm)	





Object List with Image

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8. 90.27	Paintings	Jacob Lawrence	<p>The Studio, 1977 Partial gift of Gull Industries; John H. and Ann Hauberg; Links, Seattle; and gift by exchange from the Estate of Mark Tobey Gouache on paper 30 x 22 in. (76.2 x 55.88 cm) Overall h.: 37 3/8 in. Overall w.: 29 in.</p>	
9. 2001.17	Paintings	John Singer Sargent	<p>Léon Delafosse, ca. 1895 - 98 Given in honor of Trevor Fairbrother by Mr. and Mrs. Prentice Bloedel by exchange, and by Robert M. Arnold, Tom and Ann Barwick, Frank Bayley, Jeffrey and Susan Brotman, Contemporary Art Council, Council of American Art, Jane and David R. Davis, Decorative Arts and Paintings Council, Robert B. Dootson, Mr. and Mrs. Barney A. Ebsworth, P. Raaze Garrison, Lyn and Gerald Grinstein, Helen and Max Gurvich, Marshall Hatch, John and Ann Hauberg, Richard and Betty Hedreen, Mary Ann and Henry James, Mrs. Janet W. Ketcham, Allan and Mary Kollar, Greg Kucera and Larry Yocom, Rufus and Pat Lumry, Byron R. Meyer, Ruth J. Nutt, Scotty Ray, Gladys and Sam Rubinstein, Mr. and Mrs. Allen Vance Salisbury, Herman and Faye Sarkowsky, Mr. and Mrs. Douglas Scheumann, Seattle Art Museum Supporters, Jon and Mary Shirley, Joan and Harry Stonecipher, Dean and Mary Thornton, William and Ruth True, Volunteers Association, Ms. Susan Winokur and Mr. Paul Leach, The Virginia Wright Fund, Charlie and Barbara Wright, Howard Wright and Kate Janeway, Merrill Wright, and Mrs. T. Evans Wyckoff Oil on canvas 39 3/4 x 23 3/8 in. (101 x 59.4 cm)</p>	
10. 2001.1067	Paintings	Marsden Hartley	<p>Painting Number 49, Berlin, 1914-15 Gift of Barney A. Ebsworth Oil on canvas 47 x 39 1/2 in. (119.4 x 100.3 cm)</p>	
11. 2006.86	Sculpture	Augusta Savage	<p>Gwendolyn Knight, 1934-35 Gift of Gwendolyn Knight Lawrence Painted plaster 18 1/2 x 8 1/2 x 9 in. (47 x 21.6 x 22.9 cm)</p>	

Object List with Image



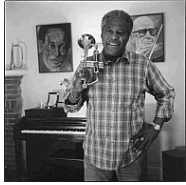


Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
12. 2006.125	Paintings	John Singleton Copley	Dr. Silvester Gardiner (1708-1786), probably 1772 Gift of Ann and Tom Barwick, Barney A. Ebsworth, Maggie and Douglas Walker, Virginia and Bagley Wright, and Ann P. Wyckoff; and gift, by exchange, of Mr. and Mrs. Sidney Gerber; Mr. and Mrs. Louis Brechemin; Mrs. Reginald H. Parsons Memorial; Anne Parsons Frame, in memory of Lieutenant Colonel Jasper Ewing Brady, Jr., and Maud B. Parsons; Estate of Louise Raymond Owens; Anonymous donors; and Eugene Fuller Memorial Collection; with additional funds from the American Art Support Fund and the American Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum Oil on canvas 50 x 40 in. (127 x 101.6 cm)	
13. 2013.8	Paintings	Kehinde Wiley	Anthony of Padua, 2013 Gift of the Contemporary Collectors Forum Oil on canvas 72 x 60 in. (182.9 x 152.4cm)	
14. 2015.24	Sculpture	Alexander Phimister Proctor	Indian Warrior, modeled 1898; cast 1900-1909 Gift of the A. Phimister Proctor Museum with thanks to Phimister (Sandy) and Sally Church Bronze, sand cast, probably by John Williams or Jno. Williams, Inc., Foundry, New York 39 1/4 x 10 x 29 1/4 in.	
15. 2018.5.1	Paintings	William McGregor Paxton	A Woman with Red Hair, 1922 Gift of the Estate of Bruce Leven Oil on canvas 30 x 25 in. (76.2 x 63.5 cm) Framed: 39 1/4 x 34 1/2 x 2 1/2 in. (99.7 x 87.6 x 6.4 cm)	
16. 2019.26.1	Photographs	Will Wilson	Talking Tintype, Swil Kanim, Violinist, Citizen of the Lummi Nation, from the series Critical Indigenous Photographic Exchange: d'zid'əlalich, 2017, printed 2019 Ancient and Native American Art Acquisition Fund Archival pigment print from wet plate collodion scan, black and white video with sound 56 1/4 x 44 1/4 in. (142.9 x 112.4 cm) video: 2 min, 51 sec.	

Object List with Image

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17. 2020.30	Paintings	Emanuel Leutze	Sanford Gifford, 1861 Gift of Mary and Allan Kollar Oil on canvas mounted on panel 20 3/8 × 16 1/2 in. (51.8 × 41.9cm)	
18. T2007.138.22	Paintings	George de Forest Brush	The Crane Ornament, 1889 Private Collection Oil on panel 15 5/8 x 28 in. (39.7 x 71.1 cm) Framed: 29 5/8 x 42 in. (75.3 x 106.7 cm)	
19. T2014.33.1	Paintings	Thomas Eakins	William Smith Forbes, MD (Professor Forbes), 1905 Private Collection Oil on canvas 84 × 48 in. (213.4 × 121.9cm)	
20. T2018.25.10	Paintings	Amy Sherald	Saint Woman, 2015 Private Collection, courtesy of Monique Meloche Gallery and Hauser & Wirth Oil on canvas 54 × 43 in. (137.2 × 109.2 cm)	

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 59.158	Collages and Montages	Paul Horiuchi	December #2, 1959 Northwest Annual Purchase Fund Gouache and paper on canvas Frame: 65 × 39 in. (165.1 × 99.1 cm)	
2. 91.206.1	Textiles and Clothing	Alice Williams	Sx̣ẉayəp (cedar bark dress), 1985 Gift of Vi Hilbert Red cedar bark, raffia 49 x 27 1/4 in. (124.46 x 69.22 cm)	
3. 93.51	Collages and Montages	Cecilia Concepcion Alvarez	Codex Chicon Alvarez/Cuando El Oportunista Es Rey En El Barrio las Calles Estan Pavimentadas Con Oro y Sangre (Codex Chicon Alvarez/When the Opportunist is King in the Neighborhood, the Streets Are Paved With Gold and Blood), 1992 Gift of PONCHO Xerograph, photograph, and acrylic on paper 22 x 33 in. (55.88 x 83.82 cm)	
4. 2005.199	Textiles and Clothing	Annie Mae Young	Blocks, 2003 General Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum Quilted fabric 90 1/2 x 74 in. (229.9 x 188 cm.)	
5. 2006.19	Textiles and Clothing	Coast Salish	g̣ẉəsdulic'a (robe), early 20th century Gift of John and Grace Putnam Mountain goat wool, milkweed fiber, dyes 75 1/2 x 54 1/2 in. (191.77 x 138.43 cm)	
6. 2021.41.1	Textiles and Clothing	Danielle Morsette	Colors of the Salish Sea: Coast Salish Hybrid Tunic Dress, 2021 Ancient and Native American Art Acquisition Fund Sheeps wool, commercial dyes, red cedar bark, lined with yarn 42 x 21 in. (106.7 x 53.3 cm)	
7. 2022.13	Paintings	Alfredo Arreguin	Four Self-Portraits, 1995 Bill and Melinda Gates Foundation Art Acquisition Fund Oil on canvas Painting: 49 3/8 x 42 3/8 in. (125.4 x 107.6 cm) Frame: 55 x 43 in. (139.7 x 109.2 cm)	

Object List with Image

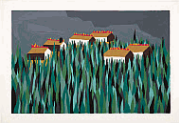

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
8. 2022.32.1	Photographs	Eduardo Calderón	Ernestine Anderson, 1988/2022 General Acquisition Fund Silver gelatin print 16 x 20 in. (40.6 x 50.8 cm)	
9. 2022.32.2	Photographs	Eduardo Calderón	Quincy Jones, 1989/2022 General Acquisition Fund Silver gelatin print 16 x 20 in. (40.6 x 50.8 cm)	
10. 2022.32.3	Photographs	Eduardo Calderón	Floyd Standifer, 1988/2022 General Acquisition Fund Silver gelatin print 16 x 20 in. (40.6 x 50.8 cm)	
11. 2022.36	Architectural Elements	Ed Carriere	Archaeology Pack Basket with Tumpline, 2022 Ancient and Native American Art Acquisition Fund Basket: Spruce root, cedar root, cedar limbs, cherry bark; tumpline: cedar bark, wool, beads, cloth 15 1/2 x 14 1/2 x 14 1/2 in. (39.4 x 36.8 x 36.8 cm)	
12. T2018.20.1	Photographs	Will Wilson	Talking Tintype, Storme Webber, Artist/Poet, Sugpiaq/Black/Choctaw, 2017, from the series Critical Indigenous Photographic Exchange: d'zid'əlalīč, 2018 Seattle Art Museum, 2018 Commission, Courtesy of the artist Exhibition print 50 x 40 in. (127 x 101.6cm)	

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
1. 2021.18.1	Prints	Jacob Lawrence	The Birth of Toussaint L'Ouverture, from "The Life of Toussaint L'Ouverture", 1986-1997 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 28 1/2 x 18 1/2 in. (72.4 x 47 cm) Paper: 32 1/4 x 22 in. (81.9 x 55.9 cm)	
2. 2021.18.2	Prints	Jacob Lawrence	General Toussaint L'Ouverture, from the "The Life of Toussaint L'Ouverture", 1986 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 28 1/2 x 18 1/2 in. (72.4 x 47 cm) Paper: 32 1/4 x 22 in. (81.9 x 55.9 cm)	
3. 2021.18.3	Prints	Jacob Lawrence	The Capture, from "The Life of Toussaint L'Ouverture", 1987 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 28 1/2 x 18 1/2 in. (72.4 x 47 cm) Paper: 32 1/4 x 22 in. (81.9 x 55.9 cm)	
4. 2021.18.4	Prints	Jacob Lawrence	To Preserve Their Freedom, from "The Life of Toussaint L'Ouverture", 1988 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 5/8 x 29 in (47.3 x 73.7 cm) Paper: 22 x 32 1/8 in (55.9 x 81.6 cm)	
5. 2021.18.5	Prints	Jacob Lawrence	Toussaint at Ennery, from "The Life of Toussaint L'Ouverture", 1989 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 5/8 x 29 in (47.3 x 73.7 cm) Paper: 22 x 32 1/8 in (55.9 x 81.6 cm)	
6. 2021.18.6	Prints	Jacob Lawrence	The Coachman, from "The Life of Toussaint L'Ouverture", 1990 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 28 1/4 x 18 3/8 in. (71.7 x 46.7 cm) Paper: 32 1/8 x 22 in. (81.6 x 55.9 cm)	

Object List with Image

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
7. 2021.18.7	Prints	Jacob Lawrence	Dondon, from "The Life of Toussaint L'Ouverture", 1992 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 3/8 x 28 1/4 in. (46.7 x 71.8 cm) Paper: 22 x 32 in. (55.9 x 81.3 cm)	
8. 2021.18.8	Prints	Jacob Lawrence	Contemplation, from "The Life of Toussaint L'Ouverture", 1993 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 28 3/8 x 18 1/2 in. (72 x 47.7 cm) Paper: 32 x 22 in. (81.2 x 55.9 cm)	
9. 2021.18.9	Prints	Jacob Lawrence	St. Marc, from "The Life of Toussaint L'Ouverture", 1994 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 28 1/2 x 18 1/2 in. (72.3 x 47 cm) Paper: 32 1/8 x 22 1/8 in. (81.6 x 56.2 cm)	
10. 2021.18.10	Prints	Jacob Lawrence	Strategy, from "The Life of Toussaint L'Ouverture", 1994 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 1/2 x 28 5/8 in. (47 x 72.5 cm) Paper: 22 1/8 x 32 1/8 in. (56.2 x 81.6 cm)	
11. 2021.18.11	Prints	Jacob Lawrence	The March, from "The Life of Toussaint L'Ouverture", 1995 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 x 28 in. (45.7 x 71.1 cm) Paper: 22 1/8 x 32 1/8 in. (56 x 81.4 cm)	
12. 2021.18.12	Prints	Jacob Lawrence	Flotilla, from "The Life of Toussaint L'Ouverture", 1996 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 3/8 x 28 7/8 in. (46.7 x 73.3 cm) Paper: 22 1/4 x 32 1/4 in. (56.5 x 81.9 cm)	
13. 2021.18.13	Prints	Jacob Lawrence	Deception, from "The Life of Toussaint L'Ouverture", 1997 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 1/2 x 28 3/4 in. (47 x 72.9 cm) Paper: 22 1/4 x 32 1/4 in. (56.5 x 81.9 cm)	

Object List with Image

Object Number	Classification	Attribution	Title, Credit line, Date, Medium	Image
14. 2021.18.14	Prints	Jacob Lawrence	The Burning, from "The Life of Toussaint L'Ouverture", 1997 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 1/2 x 29 in. (47 x 73.7 cm) Paper: 22 1/8 x 32 1/8 in. (56.2 x 81.6 cm)	
15. 2021.18.15	Prints	Jacob Lawrence	The Opener, from "The Life of Toussaint L'Ouverture", 1997 General Acquisition Fund Silkscreen on Bainbridge two ply rag paper through hand-cut film stencils Image: 18 3/4 x 28 3/4 in. (47.6 x 73 cm) Paper: 22 1/4 x 32 1/8 in. (56.4 x 81.6 cm)	

Storied Places

American artists have long been inspired by America's natural spaces. From sweeping panoramas to bucolic rural views, landscape is at the heart of historical American painting. Nature and place are also central to the stories and ceremonies that shape Native cultural practice.

The works on view here all center American places. Paintings by Grafton Tyler Brown and Sanford Gifford reveal how 19th-century artists prioritized travel and observation in pictures of the new nation's most famous destinations, while works by the modernists Morris Graves, Georgia O'Keeffe, and George Tsutakawa offer personal visions of meaningful natural forms and spaces. Shaun Peterson takes an experiential approach to nature as a keeper of stories and sustainer of culture, and Wendy Red Star reframes American landscape in terms of Seattle's iconic setting, its original inhabitants, and urban Natives. By considering the natural elements of landscape, as well as the spiritual residue and memories of the people who occupy it, these works invite us into the centrality of place in American art.



Mitchell's Point Looking down the Columbia, 1887

Oil on canvas

Grafton Tyler Brown

American, 1841–1918

Bruce Leven Acquisition Fund, 2020.26

Mount Rainier, Bay of Tacoma—Puget Sound, 1875

Oil on canvas

Sanford Robinson Gifford

American 1823–1880

Gift of Ann and Tom Barwick and gift, by exchange, of Mr. and Mrs. Louis Brechemin; Max R. Schweitzer; Hickman Price, Jr., in memory of Hickman Price; Eugene Fuller Memorial Collection; Mr. and Mrs. Norman Hirschl; and the Estate of Louise Raymond Owens, 90.29

In the 19th century, landscape painting enjoyed a heyday in the United States—artists celebrated the nation's dramatic natural spaces in an explosion of panoramic views. Traveling to and painting in places previously inaccessible to European Americans, these artists established what are now familiar landmarks and offered a framework for experiencing them.

Brown and Gifford helped construct iconic vistas of the Pacific Northwest. Brown's focus is on the Columbia River as it flows through the palisades of Mitchell's Point; Gifford centers Mount Rainier as it emerges out of the clouds over Puget Sound. Both artists picture Native people drawing sustenance from the land in the shadow of these natural attractions. Both also gloss over the distinctiveness of Indigenous cultural practices. They cast the region's original communities as characters in the myth of the American wilderness: wild, remote, and poised to be taken over.



Night Sky No. 2, 1944

Ink and transparent and opaque watercolor on toned Japanese paper

Morris Graves

American, 1910–2001

Gift of the Marshall and Helen Hatch Collection, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.171

Graves's work reflects his deep connection to the landscape of the Pacific Northwest. In 1938, he purchased a tract in a remote sector of the Skagit Valley and built a home and studio there, which he called "The Rock." Graves became fascinated with how the hills, forests, and mountains around the property deflected every sound, no matter how distant, particularly at night: "You could hear the cattle, or a dog barking, from a great distance. The sound carried clearly, intensely. Living alone in that forest . . . you spent a lot of time outside, just listening and hearing what happened in the night—the forest creatures." His paintings from this period evoke these heightened hours of darkness, when even a silent snake might be audible, slithering and coiling through the grass of a nocturnal field.



A Celebration, 1924

Oil on canvas

Georgia O'Keeffe

American, 1887–1986

Gift of The Georgia O'Keeffe Foundation, 94.89

In the early 20th century, many Modernist artists developed pictorial strategies for responding emotionally to landscape. O'Keeffe sought formal correspondences for the things in the world that inspired her: "Even if I could put down accurately certain things that I saw and enjoyed, it would not give the observer the kind of feeling the object gave me—I had to create an equivalent for what I felt about what I was looking at—not copy it."

Created in 1924, the year O'Keeffe married the photographer and gallerist Alfred Stieglitz, this work is redolent of a summer sky, where cumulus clouds dance and swirl exuberantly across a vivid blue field.



Music-Pink and Blue No. 1, 1918

Oil on canvas

Georgia O'Keeffe

American, 1887–1986

Gift of Barney A. Ebsworth, 2000.161

“I want real things—live people to take hold of—to see—and talk to—music that makes holes in the sky,” O’Keeffe wrote in 1916. Two years later, she realized her joyous vision in this painting, whose forms resonate almost audibly as they encircle a deep blue void. For O’Keeffe, abstraction served as a sustaining mode for developing pictorial equivalents to her own, intangible emotions. This is her first major oil painting, and its title and color harmonies alone declare that the world she had dreamed in 1916 had finally coalesced.



Song for the Moon, 2002

Acrylic on canvas

Shaun Peterson “Qwalsius”

Tulalip/Puyallup, born 1975

Gift of the Seattle Art Museum Docents, in honor of the 75th Anniversary of the Seattle Art Museum, 2022.17

Native philosophies offer different ways of knowing the land, including the belief that all animate and inanimate beings are alive and indivisible from the land. Nature and its many features are thought to be sacred, not scenic. According to an orally transmitted Puyallup narrative, the land was formless at the beginning of time and its beings didn’t have their distinct characteristics. The creator sent dukwibuł, the Changer, to shape the formlessness into mountains, lands, and waterways and to give animals their talents so that humans could prosper and live in harmony with all life forms. Since then, humans have moved through the landscape on seasonal journeys—from saltwater to freshwater, from beach to mountains—collecting food and materials for living. The Changer is here represented by the face in the Moon, where he went after his long journeys were done. He is instructing Wolf to protect humans through prayer and ceremony, hence the drum.



Stalking Panther, modeled 1891–3; copyright 1897
Bronze, brown patina, sand cast by Jno. Williams Foundry, New York, 1897 or later
Alexander Phimister Proctor
American, born Canada, 1860–1950
Gift of Phimister Proctor (Sandy) and Sally Church, 2015.15



Aam'halait (headdress frontlet), ca. 1860
Maple, abalone shell, paint
Tsimshian artist, Kwakwaka'wakw acquired
Gift of John H. Hauberg, 91.1.47

Among Northwest Coast First Peoples, artworks can be symbols of identity, storehouses for knowledge and memories, signifiers of tangible and intangible properties of the owner, markers of family history and lineage, and validation of claims to particular lands. This headpiece has acquired an esteemed history gathered over 200 years and 300 miles. Likely created by a Tsimshian artist for a chief, it traveled from there to Nuxalk homelands as a gift to their leader, Tlakwamot. By 1898, it was the property of the Kwakwaka'wakw ('Namgis) chief, Lagiyus. It continues to be memorialized as a family treasure by living descendants.



Mo (Seaweed), 1977
Bronze
George Tsutakawa
American, 1910–1997

Gift of the Marshall and Helen Hatch Collection, in honor of the 75th Anniversary of the Seattle Art Museum, 2009.52.82

Tsutakawa's freestanding sculptures and celebrated fountains are based on the *obos*, the ritual piles of stone erected by trekkers in the Himalayas to express gratitude for safe passage. Inspired by the shifts in scale between these human-sized constructions and the vast mountains, he developed a sculptural practice of stacking forms in perfect balance and subtle harmony with the Pacific Northwest landscape. Initially using local hardwoods, Tsutakawa eventually turned to cutting and welding sheet metal. Indeed, works such as this one, though abstract, are ultimately reflections on nature—in this case, the vertical, undulating kelp forests that tower beneath the surface of the waterways in and around Seattle.

Áakiiwilaxpaake (People of the Earth), Seattle Art Museum Commission, 2022
Archival inkjet prints, dibond, LED lights, electrical components, wood, milk plexiglass

Wendy Red Star
Apsáalooke, born 1981

Portrait Photography: Native Light Photography
Seattle Skyline Photography: SounderBruce from Seattle, CC BY-SA 2.0, via Wikimedia Commons
Tree Line Photography: kamchatka (Galyna Andrusko)
Printing: Pushdot Studios
Design: Corson Andruski and Ditroën Inc.

*Stories are embedded in our DNA and our ancestry, all the stories that our ancestors carried and that we possess in our bodies. I think everyone that we take a portrait of [for this project] carries these amazing and important stories; they represent those voices in this work. ---
Wendy Red Star*

Native people—their histories and stories—have largely been excluded from the American art canon. Red Star examines past artworks and historical documents in order to question this exclusion and to reinsert Native voices into the making of an inclusive, nuanced, collaborative version of American art history. Using layers of visual information for this artwork, including Japanese artist Yoshida Hiroshi's (1876–1950) woodblock print of Mount Tahoma (Rainier) from SAM's collection (2004.21) as the backdrop, the artist reimagines the Seattle skyline as being activated by portraits, taken specifically for this project, of Indigenous women and children from the Seattle region, honoring the humanity and resilience of their collective and personal stories.

First row: Tallou Kankanton and Ahnu Zaiyari Kankanton Munoz

Second row: Leanne Rye Brock and Montana Brock Tinner, Lisa Wilson McCaul, Megan Castillo, Nitalusa Angelova, Helen Beauty Sekaquaptewa, Isabella Rice, Kynoah Eule, Archer Rice

Third row: Kari Karsten, Jennifer A. Brown, Epiphany Couch, Naomi McCaul, Georgia Erickson, Miriam Zmiewski-Angelova, Jalissa Rice, Tala Brown, Tavi McCaul, Sunset Eule

Fourth row: Shannon Morrison, Anja Littlecreek, Olivia Vann (tse go ne la), Reed Von Sekaquaptewa, Sophia Vann (tse a nv ni), Diane Pebeahsy, Carmen Selam, Sally Bruhn, Denise Stiffarm, Tiarraray Square, Nashoba Angelov

Tribal nations represented in this project: Aaniiih (White Clay), Dena'ina, Bristol Bay Native Corporation, Choctaw Nation of Oklahoma, Chahta (Choctaw), Seminole, Tlingit, Cherokee, The Sac and Fox Nation, 14 Confederated Tribes and Bands of the Yakama Nation, Numunuu (Comanche), Hopi, Diné (Navajo), Mvskoke, Chickasaw, Spuyaləpabš (Puyallup), Apsáalooke, Eastern Shawnee of Oklahoma, St. Regis Mohawk Tribe, Seneca Nation

Transnational America

*does not includes works in cases

North America does not begin and end with the oceans that define its borders, but instead it forms part of a global network of ideas, economies, and cultures. The art and objects on view here tell this transnational story.

American tableware and textiles speak to extensive systems of labor and commerce. Although fabricated in North American workshops and homes, they are the products of materials and processes that originated the world over—more often than not at substantial human and environmental cost. Many Native objects enact economies closer to home. Made specifically, and out of necessity, for trade in light of diminished access to longstanding cultural practices, they reflect cross-cultural exchange between Native and settler communities. Even landscape painting, traditionally understood to proclaim American national identity, references the regional sentiments and allegiances that complicated the notion of a unified nation. Indeed American art, far from fixed and geographically determined, signals a complex amalgam of connections, whether local or global, national or international.



A Country Home, 1854

Oil on canvas

Frederic Edwin Church

American, 1826–1900

Gift of Anna Robeson Baker Carmichael, 65.80



Fisherman's Hut, Siberia, ca. 1899

Oil on canvas

Robert Swain Gifford

American, 1840–1905

Bruce Leven Acquisition Fund, 2019.7



Narragansett Bay, 1861

Oil on canvas
John Frederick Kensett
American, 1816–1872
Gift from a private collection, 2001.1054



Off Eastern Point Light, Gloucester, 1874
Oil on canvas
Francis A. Silva
American, 1835–1886
The Grant Family, T2012.68



Smoky Sunrise, Astoria Harbor, 1882
Oil on canvas
Cleveland Rockwell
American, 1837–1907
Gift of Len and Jo Braarud, Ann and Tom Barwick, Marshall and Helen Hatch; and gift, by exchange, of Lawrence Bogle, Mr. and Mrs. Taylor Collins, Eustace Ziegler, Mary E. Humphrey and Eugene Fuller Memorial Collection, 89.70

In the 19th and early 20th centuries, landscape painting perpetuated the myth of a unified nation and positioned the United States at the crossroads of a global network of economies, ideologies, and cultures. The paintings on this wall all reflect aspects of American nationalism and transnationalism.

Painted as America's boundaries pushed westward and regional sentiments were rising, Church's homey scene is a nostalgic fantasy of a national identity that was agrarian, picturesque, and rooted in New England. Kensett's seaside scene, with its well-healed beachcombers and geological accuracy, reflects the consumption of the landscape by moneyed white settlers and, more specifically, the possession of place through experience and scientific study. Gifford's view of the remote Plover Bay, painted on the Harriman Expedition to Alaska, signals America's expansion into new places, as well as the subtexts of this enterprise: displacement of the original inhabitants and exploitation of natural resources. And Silva's and Rockwell's maritime views—with their seaworthy vessels and distant horizons—indicate America's global connections.



Greyhounds Playing, ca. 1916
Bronze on self-base
William Hunt Diederich
American, 1884–1953
Gift of Mrs. John C. Atwood, Jr., 33.620



Window: Peonies in the Wind, possibly 1889/reworked by 1908
Leaded glass with copper foil
John La Farge
American, 1835–1910
Acquired with donations from The Kreielsheimer Foundation, Ann and Tom Barwick, The Virginia Wright Fund, Ann H. and John H. Hauberg, The Margaret E. Fuller Purchase Fund, and the American Art Purchase Fund, 87.143

John La Farge's stained-glass composition of wind-blown peonies reflects some of the international sources available to American artists. His interest in the decoration of architectural interiors drew him to envision a modern-day answer to medieval stained-glass windows and ultimately to create designs that looked to Japanese art as a model for fluid linearity.



Spring on West 78th Street, 1905
Oil on canvas
Childe Hassam
American, 1859–1935
Anonymous loan, T88.12.1

In this bird's-eye view of Manhattan's Upper West Side at twilight, Hassam reimagines New York as America's answer to the Impressionist Parisian view. Hassam had absorbed the lessons of Impressionism during travels through Europe and study in Paris. He was familiar with the loose brushwork, multihued palette, and casual compositions that characterized French artists' modernist response to the radical changes to the French capital under the reign of Napoleon III. New York had similarly been reshaped by widespread redevelopment, transformed by the introduction of efficient wide boulevards like the bustling thoroughfare shown here. By casting ultramodern New York in terms of ultramodern Paris, Hassam domesticated French Impressionism for American audiences.



Gypsy Baron crazy quilt, ca. 1887

Silk velvet, metallic thread, jacquard woven silk, paint: pieced, embroidered

Mrs. Jones

American, dates unknown

Gift of Mrs. Jacqueline A. Wood, 75.23

With its kaleidoscopic arrangement of imported silk, satin, and velvet; English stitching technique; evocative title; and embroidered flora and Asian motifs, this crazy quilt sums up American internationalism in the late 19th century. By then, the ready availability of fabrics from Asia, along with popular exhibits such as the Japanese Pavilion at the 1876 Philadelphia Centennial Exposition, had sparked a craze for transforming scraps of material into elaborate configurations based on perceptions of “far-off lands.”

Like most domestic textiles, however, this example carries meaning and memories closer to home. Its donor remembers her grandmother laying it across the piano and inviting her grandchildren to discover its intricate patterns.



The Cornish Hills, 1911

Oil on canvas

Willard Metcalf

American, 1858–1925

Gift from a private collection, 2005.160

By the 1880s, the story of American art was a transatlantic one. Like Childe Hassam and John La Farge, whose works hang nearby, Metcalf had spent time in Europe, taking up residency in Giverny, France, to paint directly from nature alongside Claude Monet and a collective of American artists. Upon his return to the United States, he helped establish artists’ colonies on the Giverny model in New England and the Mid-Atlantic. Cornish, New Hampshire, convenient by railroad to Boston, New York, and Philadelphia, was one such country retreat popular with American artists. Metcalf responded particularly to the sparsely populated hills and waterways of this picturesque place. This view of Blow-me-down Brook and Dingleton Hill would seem to align with the localized nativism of traditional American landscape painting, but its loose brushwork, natural light, and atmospheric specificity bear the marks of French Impressionism.

Transnational America

Guenschel Case #1

Trade and Expanding Markets

European and American sailing ships exploring for natural resources began arriving along the Northwest Coast in the late 18th century. Believing in their nations' superiority, the explorers found the Indigenous peoples formidable trading partners and fierce defenders of their territories. After the establishment of the land-based fur trade and then settlement, Indigenous artists responded to new markets by creating works in wood, silver, and argillite for sailors, tourists, settlers, and anthropologists. These items, however masterful, were dismissed as craft and not valued as expressions of deep cultural philosophies. Customary belongings, like totem poles, masks, and ceremonial weavings, were not viewed as representative of established artistic modalities, like the paintings and sculptures of colonial settlers were.

Ka'heit'am (Club), collected by Capt. James Cook at Nootka Sound in 1778

Basalt, human hair, spruce pitch

Nuu-chah-nulth artist

Gift of John H. Hauberg, 91.1.21

Mask of Nułamała, ca. 1830

Cedar, paint, horse hair, copper, opercula, root

Kwakwaka'wakw artist

Gift of John H. Hauberg, 91.1.27

Dance Apron, early 20th century

Trade fabric, beads, metal bells

Kwakwaka'wakw artist

Gift of John H. Hauberg, 91.1.10

Sea Captain Figure, ca. 1850

Argillite, stone

Haida artist

Gift of John H. Hauberg, 91.1.106

Qwa.a rudee (Argillite chest), ca. 1870

Argillite

Haida artist

Gift of Katherine White and the Boeing Company, 81.17.1304

Qwa.a gyaa.angaa (Model totem pole), ca. 1885

Argillite

Charles Edenshaw Da.axiigang

Haida, ca 1839–1920

Gift of John H. Hauberg, 91.1.129

S'eik daakeit (Pipe), Haida, early 19th century

Argillite

Haida artist

Gift of Katherine White and the Boeing Company, 18.17.1305

S'eik daakeit (Pipe), ca. 1820

Maple wood from gun stock, iron gun barrel

Tlingit artist

Gift of John H. Hauberg, 91.1.104

Silver Bracelet with crest design, ca. 1900

Silver

Tlingit artist

Eugene Fuller Memorial Collection, 74.34

Silver Bracelet with American Eagle design, ca. 1900

Silver

Tlingit artist

Eugene Fuller Memorial Collection, 74.34

Spoon with Whale design, late 19th to early 20th century

Copper, silver

Possibly Tlingit artist

Anonymous gift, 2021.23.9

Model Canoe, ca. 1860

Alder wood, paint

Tlingit artist

Gift of John H. Hauberg, 91.1.121

Basketry-covered Bottle, ca. 1900

Cedar bark, bear grass, commercial dyes

Makah artist

Gift of Thomas and Margaretta Reid, 92.116

Lidded Trinket Basket, ca. 1900

Commercial glass bottle, cedar bark, bear grass, commercial dyes

Makah artist

Gift of Thomas and Margaretta Reid, 92.115

Woven Mat with American Flag Designs, late 19th to early 20th century

Cedar bark, bear grass, commercial dyes

Nuu-chah-nulth artist

Gift of Thomas and Margaretta Reid, 92.123

Transnational America
Guenschel Case #2

The Internationalism of Objects

Whether produced by American makers or collected from abroad, the objects that found their way into early American homes tell a complex transnational story. For example, in Raphaelle Peale's still life, the ostrich egg—as well as the ostrich egg cup displayed near it—invites us to consider forces that reached beyond the nation's borders. Sourced in Africa, these eggs were embellished to bring out their perceived exoticism. The egg's silver mount—along with the tableware displayed here—has its origins in ore mined in Mexico and Bolivia to fuel the exploitative silver trade controlled by the Spanish Empire. Indeed, beyond their functionality, objects are avatars for the multilayered intersection of cultures.



Tankard, ca. 1795
Silver
Joseph Anthony Jr.
American, 1762–1814
Gift of Ruth J. Nutt, 2014.24.4



Tankard, ca. 1685
Silver
Jeremiah Dummer
American, 1645–1718
Gift of Ruth J. Nutt, in honor of the 75th Anniversary of the Seattle Art Museum, 2014.24.16



Teapot, ca. 1790
Silver
Joseph Loring
American, 1743–1815
Gift of Ruth J. Nutt, 2014.24.28



Sauce Boat, ca. 1785
Silver
Joseph Lownes
American, 1758–1820
Gift of Ruth J. Nutt, 2014.24.30



Ostrich Egg Standing Cup, ca. 1790
Ostrich egg and silver mount
John McMullin
American, 1765–1843
Gift of Ruth J. Nutt, 2014.24.31



Sugar Bowl, ca. 1795
Silver
John McMullin
American, 1765–1843
Gift of Ruth J. Nutt, 2014.24.32



Still Life with Strawberries and Ostrich Egg Cup, 1814
Oil on wood panel, with additions
Raphaelle Peale

American, 1774–1825

Acquired in memory of Ruth J. Nutt with funds from the General Acquisition Fund; Bill and Melinda Gates Art Acquisition Fund; the Kendrick A. Schlatter Estate; an anonymous donor; Thomas W. Barwick; Susan Winokur and Paul Leach; American Art Acquisition Fund; Patricia Denny Art Acquisition Endowment; 19th and 20th Century Purchase Fund; the Council of American Art; Geraldine Murphy; and from the following donors to the collection, by exchange: Eugene Fuller Memorial Collection; Estate of Mark Tobey; Estate of Earl Henry Gibson; Paul Denby Mackie in memory of Kathleen Lawler and Nona Lawler Mackie; Estate of Mrs. Reginald Marsh; Estate of Hollister T. Sprague; Mrs. John C. Atwood, Jr.; Norman and Amelia Davis Collection; Mrs. Brewer Boardman in memory of Mrs. Edward Lincoln Smith; Mr. and Mrs. Boyer Gonzales; Mrs. Frederick Hall White; Mr. and Mrs. George Lhamon; Ernest R. Norling; Mrs. Eugene Fuller; Milnor Roberts; Jane and David Soyer; Mrs. Reginald H. Parsons; Elizabeth Merriam Fitch and Lillian Fitch Rehbock; Mr. and Mrs. John H. Bolton; and Jacob Elshin, 2014.23



Salt cellar, ca. 1490–1530

Ivory

Sapi

Sierra Leone

Gift of Katherine White and the Boeing Company, 81.17.189



Punch Bowl, ca. 1765

Silver

Philip Syng Jr.

American, born Ireland, 1703–1789

Gift of Ruth J. Nutt, 2014.24.39



Tankard, 1893

Silver

Tiffany & Co.

New York, New York, founded 1837

Gift of Ruth J. Nutt, 2014.24.42

Reimagining Regionalism

Curated by Inye Wokoma

As a born Seattleite, I have sat on the side of many a local hill looking out over Lake Washington or the Puget Sound and wondered what the landscape looked like before we were all here. By “we,” I mean all of the people who arrived over the past 170 years. This wondering was as much about our impact on the indigenous people of this region as it was about imagining familiar hills, valleys and waterways as unspoiled by our incursion. My upbringing in the tradition of Black liberation politics compels me to consider justice as one of the most beautiful human aspirations. I was taught it could only ever be born as embodied truth. This space is an exploration of the truths embodied in our shared stories.

This curated space employs works from SAM’s American Art collection in a lyrical reflection on our collective history and identity as Northwesterners. It asks “who are we, really?” while acknowledging that the question can never be truly answered without first considering our relationship and responsibility to the Indigenous people of this land. Consider this offering as one would a haiku, a spare composition of words that, despite their brevity, can help us plumb seemingly impossible depths.



Puget Sound on the Pacific Coast, 1870

Oil on canvas

Albert Bierstadt

American, born Prussia, 1830–1902

Gift of the Friends of American Art at the Seattle Art Museum, with additional funds from General Acquisition Fund, 2000.70

Despite the title of this painting, Albert Bierstadt had not yet visited Puget Sound. Drawing from the descriptions of others, Bierstadt creates a landscape that is a magical speculation. Here, Puget Sound is a heavenly realm, a reflection of the ways many Americans held the region in their imaginations as a place of impossible bounty. The scale of everything in this painting is grand—except the Indigenous people on the shoreline. Their diminutive presence suggests that they are inconsequential to the story being told.

This painting was commissioned by wealthy fur trader and international merchant Abiel Abbot Low. Low lived in New York City, and his company traded in furs between the Pacific Northwest and China. His economic interests in the region were clear. Interests that required moral and philosophical justifications, and political and military projections of power to reinforce. In a way this painting is a lyrical expression of the confluence of economic aspirations, religious philosophies, and military power that defined Europe’s expansion into the rest of the world.



Logging Rail Road Construction, 1937

Oil on canvas

Kenneth Callahan

American, 1905–1986

Eugene Fuller Memorial Collection, 37.47

Callahan bristled at being cast as a Northwest ‘mystic’ painter, though his statements often supported this notion. He once said of his process, “seeing with the inner eye and the outer eye [our relationship] to all other things and beings.”

With this we can see this painting as an almost mystical insight into the consequences of our relationship with the Earth. Its title, along with Callahan’s prominence as a Northwest artist, anchors this scene in our region, but missing is the emerald lushness of Washington mountainsides and foothills. Instead this landscape is brown and barren, contradicting our expectations for the setting. This scene could easily be the desert southwest, but these tired men are obviously driving new roads into Callahan’s Northwest. So perhaps this rugged scene is actually a tender elegy for the land that can only be heard when we peel back multiple layers of perception.



A Moment of Suspense, 1909

Oil on Windsor and Newton prepared wood panel

Henry Farny

American, born France, 1847–1916

Gift of the Estate of Bruce Leven, 2018.5.8

This painting mirrors Wyeth’s *A Trapper*, hanging nearby. Both painters’ work is rooted in realism; both were commercial illustrators; and both draw from their personal and family histories in their treatment of their subjects.

Farny grew up near the Seneca reservation, and many Seneca people hunted on his family’s land, befriended Farny, and taught him their ways and lore. Later, when he began paint Native American subjects, he spent time living amongst the Sioux Nation, where he was given the name “Long Boots.” These relationships informed his depiction of Indigenous life.

In 1902, Theodore Roosevelt declared “Farny, the nation owes you a great debt. . . . You are preserving for future generations phases of American history that are rapidly passing away.” This statement positions Farny’s work in proximity to that of Edward S. Curtis, whose

photographs notoriously fictionalize Native American. Unlike Curtis, Farny preserved the humanity of his subjects. He rendered them as whole human beings in complex social settings and imbued them with genuine regard.



The Mountain, 1932

Oil on canvas

Earl Fields

American, born Finland, 1898–1975

Public Works of Art Project, Washington State, 33.217

Fields painted this painting 1932, as a part of the Works Progress Administration's Public Works of Art Project (PWAP), which employed artists during The Great Depression. As an immigrant from Finland, his family settled in Woodland, Washington's growing Finnish community. He left to study fine arts, and received his MFA from the University of Washington, thus avoiding a life in the timber industry that sustained everyone else in his family.

Fields's direct, spare style eschews sentiment and is likely influenced by the social sensibilities of his country folk and the pragmatism of an immigrant community aspiring to establish itself through hard work.

It is unclear which mountain Earl Fields is reflecting on in this painting. As a resident of Woodland, a logging community on the Columbia River in Southwest Washington, one could assume it is a view of the Mt. St. Helen's. However, upon first viewing this painting I imagined it as a portrait of Mt. Tahoma (Rainier), clearly a result of my Seattle-centric view of our region.



Coulee Dam Construction: Skip Way and Grout Shed, 1939

Transparent watercolor

Z. Vanessa Helder

American, 1904-1968

Eugene Fuller Memorial Collection, 39.54

Helder's work represents a disciplined study of human terraformation. Her paintings are meditations on Washington landscapes in transformation. Devoid of human figures, they are reminiscent of shadow portraiture photography. Here factories, granaries, and dams stand in as the shadow of the human imprint on the land.

Helder is as insightful as Callahan or Zallinger, but relies on a more observational fidelity. She is committed to fine detail while departing from the romanticism of Bierstadt. Her work is

commonly compared to Charles Sheeler and Edward Hopper; at the same time, it feels wider, more contemplative of the natural. In many cases human constructions feel subsumed by the landscape while still exuding the momentum of industrial transformation. The light in her paintings feels translucent and distant and real and touchable all at the same time. Perhaps there is something in this tension between realist forms and transcendentalist tones that speaks to the chopping up of beautiful landscapes as an irreconcilable conflict of Western material and spiritual aspirations.



Day into Night, ca. 1945

Watercolor

Blanche Morgan

American, 1912–1981

Eugene Fuller Memorial Collection, 45.95

Long before glass and steel towers came to dominate the Seattle skyline, before Columbia Tower and Seattle Municipal Tower, before the Viaduct snaked across the Waterfront, and the Space Needle and Smith Tower became the twin peaks of the city's commercial core, you could see the Puget Sound from the top of First Hill.

This painting takes me back to that downtown of my childhood. I think about what it felt to live through that historical cusp, when downtown was morphing from a laborer's neighborhood to a center for finance and tourism. Morgan's title, *Day into Night*, evokes that sense of liminality. If we are honest, downtown Seattle continues to live through a series of cusps. Current tensions being between the homeless and the digital labor elite. In years past it was the working poor and the industrial elite, earlier settlers versus the Coast Salish. Seattle's story seems to emerge out of a karmic battle between newcomers versus the displaced. The old Seattle story is the new Seattle story.



Red Barns, 1933

Oil on canvas

Kenjiro Nomura

American, born Japan, 1896–1956

Eugene Fuller Memorial Collection, 33.224

Ten-year old Kenjiro Nomura immigrated with his family to Tacoma from Japan in 1907. As an adult he would run several businesses while developing his own painting practice. By the 1930s, he had become a celebrated Northwest artist. After President Franklin Roosevelt issued Executive Order 9066, he lost his home, family business, and many of his artworks, and suffer a disruption of his career during the Japanese Internment.

This painting is an unassuming standout in the American Art collection. Its bold lines, colors and tonal treatments reverberate. The heavy clouds seem to barely hold the energy with which they are laden. So maybe I am associating the weight of this painting with the heaviness of the Japanese internment and the loss of homes, businesses, communities, and in some cases, lives.



Minidoka Series #2: Exodus, 1978

Acrylic on canvas

Roger Y. Shimomura

American, born 1939

Gift of Mr. and Mrs. Ofell H. Johnson, 79.5

Roger Shimomura is not a man of subtle declarations. His painting is grounded in his training as a graphic artist, his love of popular culture, his lived experience as a Japanese American, and his analysis of political culture in the United States. He is a master propagandist, but his work is far from propaganda. Rather, he appropriates and subverts anti-Japanese propaganda in particular to investigate, critique, and deconstruct American culture, history, and politics.

In this painting, Shimomura expertly weaves together the complex realities of the Japanese American Internment. At first glance it appears to be a beautiful scene from traditional Japan, until you decode the title. Minidoka is the name for one of the U.S. government's WWII Japanese internment camps. With this, the nature of this exodus becomes clear and the traditional attire of the subjects becomes commentary on the othering of Americans of Japanese descent.



Elevator screen from the Chicago Stock Exchange, ca. 1893-94

Lintel, columns and kick plates: cast iron electroplated with copper

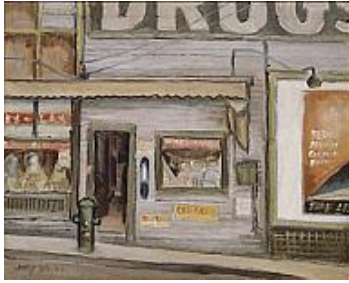
Louis Sullivan

American, 1856–1924

The Guendolen Carkeek Plestcheeff Endowment for the Decorative Arts, the Gates Foundation Endowment, the General Acquisition Fund, and an anonymous gift in honor of Julie Emerson, 2008.81

What place does the elevator screen from the Chicago Stock Exchange have in this lyrical exploration of our collective identities in the Pacific Northwest? It was central to the economic interests that fueled Manifest Destiny and western expansionism. When interrogating how and why we all came to be here, our personal stories of immigration are bound to our national history of colonialism.

This elevator screen is a stand-in for the mythos of divine ordinance driving that Western expansionism. As a gateway artifact it is an avatar for rarified domains of wealthy industrialists, agriculturalists, and resource harvesters. It is the threshold one must cross to be lifted up to America's highest aspirations. An ascent destined by God, empowered by European colonial might, and justified by the mythos of Western cultural and intellectual supremacy. If, by Louis Sullivan's own declaration, "form ever follows function," it is hard to dismiss the symbolism of geometric seed grains that comprise the pattern of the screen: Nature, in service to Man's divine role as dominion keeper.



Drugstore, 1933

Oil on canvas

Kamekichi Tokita

American, born Japan, 1897-1948

Gift of the artist, 33.227

Two paintings by Tokita, *Drugstore* and *Backyard* (hanging nearby) are reminiscent of the Central District, First Hill, and the International District of my childhood. Although neither includes a single person, both paintings feel intensely alive with memories, capturing all of the social and intimate possibilities of these places.

Backyard is a portrait, not of two houses, but the space between: side yards that are often transit corridors for neighborhood children looking to slide between home and the places where the other kids are. Looking at it, I can almost feel the way wood handrails in Seattle are weather worn and soft to the touch, the way stairways to second-landing porches can be solid but still give a little with each step. *Drugstore* reminds me of the corner stores of my childhood, many of them run by Chinese or Japanese families. This scene could easily be anywhere along Jackson St between 27th Ave and 1st Ave, or any street in the Central or International Districts, where Japanese families historically resided.



Backyard, 1934

Oil on canvas

Kamekichi Tokita

American, born Japan, 1897-1948

Public Works of Art Project, Washington State, 33.231



Celilo Falls, 1945

Tempera on paper

Julius Twohy

Native American, Ute, 1902–1986

Gift of the Marshall and Helen Hatch Collection, in honor of the 75th Anniversary of the Seattle Art Museum, 2009.52.87

Celilo Falls on the Columbia River was once the largest cataract in North America and a major Native fishing site. It was also the site of one of the oldest, and largest, permanent Native populations and trading centers, with a 15,000-year history. The encroachment of White settlers led to the Walla Walla Council of 1855 and treaties guaranteeing perpetual Native fishing rights along the Columbia River. Thus, Celilo Falls continued to be an important site for Native fishing, social, cultural, and economic life. In 1957, the opening of the Dalles Dam flooded the falls, marking the end of an era. You can still see the traditional scaffolding portrayed in this painting dotting the shores of the Columbia River where tribes keep their fishing traditions alive.

Julius Twohy was born in 1902, on the Uintah and Ouray Reservations in Utah. He spent much of his adult life in Seattle, exhibiting at Seattle Art Museum in the 1930s. This painting was made in 1945, just twelve years before the flooding of the falls.



Blanket Stories: Three Sisters, Four Pelts, Sky Woman, Cousin Rose, and all My Relations, 2007

Wool blankets, satin binding, with salvaged industrial yellow cedar timber base

Marie Watt

American, born 1967

General Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.41

This work's central position and towering presence in this gallery gives you the sense of being in a town square. No matter where you are in the space, you are equidistant to it. It is a reminder that, no matter where we are from, we all share a history and a relationship with Indigenous communities.

It is monumental, yet deeply intimate, a unique disposition for a piece of its stature. It seems to want to speak directly to you, listen intently to you, to awaken in you the stories that hold

your most essential truths. Watt talks about the importance of blankets in Native communities: they “are given away to honor people for witnessing important life events—births and comings-of-age, graduations and marriages, namings and honorings. Among Native people it is as much of a privilege to give a blanket away as to receive one.

Watt’s choice and treatment of blankets as sculptural material anchors us in the importance of storytelling as foundational to healthy relationships—personally, communally and politically.



A Trapper, ca. 1910-15

Oil on canvas

Newell Convers Wyeth

American, 1882–1945

Gift of the Estate of Bruce Leven, 2018.5.6

Wyeth’s style is decidedly realist. Like so many of his contemporaries, his work reflects America’s collective imagination about America, the possibilities of expansion, and the role of common people in those adventures. His painting drew as much from personal adventures into the Western territories as they did from the rich oral storytelling traditions of his family. His ancestors appear to have participated in every major military conflict in the formation of the United States of America: the French-Indian War, the Revolutionary War, The War of 1812, and the Civil War. Attention to historical detail was a key feature in his familial storytelling tradition, quality that is imbued in every painting he made.

I think about his work in relation to that of his contemporaries, particularly Bierstadt’s *Puget Sound on the Pacific Coast*, hanging nearby. Wyeth’s discipline and restraint is on full display, as this deceptively simple painting is imbued with as much attention to detail and emotionality as the Bierstadt, but with a vastly different impact.



Northwest Salmon Fishermen, 1941

Tempera on pressed fiber board, in artist-made engaged frame

Rudolph Franz Zallinger

American, born Siberia, 1919–1995

Eugene Fuller Memorial Collection, 43.34

At first read, this painting evokes the labor, exhaustion, and peril of this region’s early fishing industry. However, Zallinger is reflecting on an entirely different phenomena: the *Seattle*

Times's 1940 Salmon Derby. Salmon Derbies invited laymen and professionals to compete for big prizes for the biggest fish caught. They were a part of a national marketing campaign promoting the Northwest as a vast outdoor playground.

Derbies became notorious for corruption, with non-fishermen passing off fish bought from local tribes as their own prize-winning catches. The scandals cast a pall on the derbies and heightened concerns about the stress recreational commerce was putting on salmon populations. Seeing the painting in this light immediately transforms it: the men on the beach are just as likely to lie prone due to drunkenness and revelry as to labor and exertion.

Ancestors + Descendants Faces of America

Who represents America in American art? The multitude of possible answers to this question can be traced through American portraits. In the prerevolutionary period, portraiture was the domain of a privileged merchant class interested in transmitting success and status in pictures that emphasized the trappings of wealth. It remained a luxury well into the 19th century, but with time and an increasingly democratic access to artists and materials, its parameters expanded—and continue to expand—to accommodate a variety of Americans.

How portraiture shapes American identity, who has access to it and who does not, how such access was and continues to be challenged, and what portraits have to tell us about artists and sitters alike are some of the questions that today frame how we look at American portraiture. The artworks in this gallery consider the complexities of portraiture and reveal the many ways American people are captured in America's art.



The Crane Ornament, 1889

Oil on panel

George de Forest Brush

American, 1854/1855–1941

Private collection, T2007.138.22

An egret—or “crane,” as the work’s title states—lies dramatically at the feet of an Indigenous Maya artist. Egret feathers were popular during this era as ornamentation for hats and clothing, to the point where the species became protected under the Migratory Bird Treaty Act of 1918. In contrast, Indigenous populations were subject to many federal acts that did not protect their sovereignty.

George de Forest Brush spent nearly a year with Native communities, yet this painting presents a romanticized view of Indigenous people at the end of the 19th century. The monument behind the artist does not resemble Maya architectural carvings (see an example in the adjacent gallery) but is in the style of Art Nouveau designs. The artist looks forlornly at the dead bird perhaps as a corollary to his own dying and “vanishing race,” a prevailing race theory at the time. Both bird and artist are viewed as dying species who cannot adapt to modern conditions to survive.



The Accident, 1939

Tempera on canvas

Kenneth Callahan

American, 1905–1986

Eugene Fuller Memorial Collection, 42.41

Following a tragedy in the workplace, two men appear stranded in a rocky landscape, a poignant evocation of the industries, such as logging and mining that dominated the lives of working-class families in the West during the Great Depression. Scenes of labor were common in the art of this time thanks to government-run relief programs for artists, which favored paintings and public murals that centered the lives of ordinary Americans. Callahan benefited from these programs, and many of his works focused on working-class laborers and the tasks they endured to maintain their livelihoods. *The Accident* shows the perseverance and strength of these workers, who helped build today's infrastructure, a pivotal moment in our national history.

Callahan made several trips to Mexico, learning from and working with artists such as Diego Rivera and José Clemente Orozco. Many of his works were influenced by these artists, whose work he deemed to be of higher human and social significance than the murals then being produced in the Pacific Northwest.



Dr. Silvester Gardiner (1708–1786), probably 1772

Oil on canvas

John Singleton Copley

American, 1738–1815

Gift of Ann and Tom Barwick, Barney A. Ebsworth, Maggie and Douglas Walker, Virginia and Bagley Wright, and Ann P. Wyckoff; and gift, by exchange, of Mr. and Mrs. Sidney Gerber; Mr. and Mrs. Louis Brechemin; Mrs. Reginald H. Parsons Memorial; Anne Parsons Frame, in memory of Lieutenant Colonel Jasper Ewing Brady, Jr., and Maud B. Parsons; Estate of Louise Raymond Owens;

Anonymous donors; and Eugene Fuller Memorial Collection; with additional funds from the American Art Support Fund and the American Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.125

Famous for his exacting likenesses of noted New Englanders prior to the Revolutionary War, Copley endeared himself to his sitters by painting them as they were. Here, he has captured his friend Dr. Silvester Gardiner, a physician with wealth in pharmaceuticals and real estate. Dr. Gardiner gazes at us with wry bemusement, his elegant suit of clothes, powdered physician's periwig, and fine furniture all clues to his significant affluence. In early America, portraiture was the domain of a privileged few, begging the question of the unsung individuals who likewise built America.



Planting the Flare, ca. 1945
Gouache on board
William Cumming
American, 1917–2010
Eugene Fuller Memorial Collection, 47.156

Working Man, 1942
Gouache on board
Mark Tobey
American, 1890–1976
Eugene Fuller Memorial Collection, 42.33

Can ordinary Americans also enjoy the privileges of portraiture? This is the question raised by William Cumming and Mark Tobey in their depictions of the loggers who drove the Puget Sound economy in the first half of the 20th century. Tobey has applied his signature white line—or “white writing,” as it has come to be known—to his subject’s wizened visage and rumpled clothing, while Cummings leans into the noble concentration with which his sitter approaches his task. Focused not on the lumber barons but on the anonymous laborers who fueled their success, these paintings monumentalize the everyman as an archetype of strength and perseverance.



William Smith Forbes, MD (Professor Forbes), 1905

Oil on canvas

Thomas Eakins

American, 1844–1916

Private collection, T2014.33.1

Thomas Eakins was known for his extreme realism and close attention to human anatomy. Here, he shows the physician and anatomy professor Dr. William S. Forbes speaking before a packed lecture hall. One hand rests on the Pennsylvania Anatomy Act of 1883, which he drafted to establish the use of cadavers in medical research. Nearby is a skull, a reminder of imminent death. In 1882, Forbes was embroiled in a scandal involving the desecration of an African American cemetery, which raised questions about racial dignity and the exploitative nature of the pursuit of knowledge. Whereas Kehinde Wiley, whose work hangs nearby, subverts traditional power dynamics in portraiture, Eakins elevates his sitter through scale, attention to attire, and surroundings.



Self-portrait, 1933

Oil on canvas

Morris Graves

American, 1910–2001

Gift of Florence Weinstein in memory of Max Weinstein, 85.268

The Northwest Modernist Graves painted this rare self-portrait during a gathering of Seattle artists who had come together to do their own and one another's portraits. Its quiet intensity, however, belies the communal nature of its creation. The urgency with which Graves approaches his own gaze—as well as the anxious, undulating line containing it—captures not only his physical likeness but also his profound psychological awareness. The thick and vigorous build-up of paint, applied to coarse burlap with a palette knife, divulges the emotive force that guided his hand.



Painting Number 49, Berlin, 1914-15

Oil on canvas

Marsden Hartley

American, 1877-1943

Gift of Barney A. Ebsworth, 2001.1067

Hartley advanced an abstract take on portraiture, manipulating and configuring forms and symbols to express his feelings about—rather than accurately depict—his subjects. Here, numbers, shapes, and colors add up to a disguised portrait of a young German military officer named Karl von Freyburg, whom Hartley had met in Berlin in 1913. Von Freyburg's death in battle the following year led the artist to create a series of symbolic portraits that evoke the color, pageantry, and movement of Berlin at the dawn of World War I. Meaningful symbols include the Iron Cross medal, the white plume of an officer's helmet, and three numeral eights, the sum of which equal the age of von Freyburg at the time of his death.



Portrait of Margaret Gove, 1915

Oil on canvas

Robert Henri

American, 1865-1929

Gift of Mrs. Peter M. Camfferman in memory of her sister Miss Helen Gove, 58.66

Portraits often trace the path of inspiration in American art. Henri was a leading portrait painter and highly influential teacher who educated a sweeping generation of American artists. He dashed off this casual sketch of his student, Margaret Gove, as she posed for his class at the Art Students League in New York City. Shortly after he painted it, Gove moved to Seattle with her husband, the painter Peter Camfferman. In Seattle, she regularly exhibited work under Henri's influence and just as regularly hosted visiting and local artists in her home on Whidbey Island. Her active involvement in the area's small but thriving artistic scene helped give rise to the first Northwest school of American modernism.



The Studio, 1977

Gouache on paper

Jacob Lawrence

American, 1917–2000

Partial gift of Gull Industries; John H. and Ann Hauberg; Links, Seattle; and gift by exchange from the Estate of Mark Tobey, 90.27

The gabled eaves, stairway access, and paneled walls identify this interior as Lawrence's Seattle studio, yet the view through the window of his Harlem neighborhood refers back to his youth in New York. Having spent the majority of his life and career in New York and documenting the lives and experiences of African Americans in his work, Lawrence remained tied to his home community while he spent his later years in Seattle. Lawrence's narratives, as seen in works like *The Studio*, highlight how the artistic achievements of communities of color shape and inform the world around us.



Sanford Gifford, 1861

Oil on canvas mounted on panel

Emanuel Leutze

American, born Germany, 1816–1868

Gift of Mary and Allan Kollar, 2020.30

Best known for his grandiose, even clichéd, magnum opus, *Washington Crossing the Delaware* (1851, Metropolitan Museum of Art), Emanuel Leutze started his career as a portraitist. Indeed, even as he achieved fame for his large-scale canvases celebrating moments in American history, he continued to create intimate studies of human character, like this revealing likeness of the painter Sanford Gifford, whose work also hangs in this gallery. Leutze has captured his friend in a moment of quiet reflection: brow furrowed and hair mussed, Gifford gazes downward as if deep in thought. More than a representation of the sitter's physical appearance, Leutze's portrait of Gifford conjures the inner life of the artist.



Tortilla Market, ca. 1930s

Oil on canvas

Alfredo Ramos Martínez

Mexican, 1871–1946

Eugene Fuller Memorial Collection, 40.56

Before there were “Los Tres Grandes”—the Mexican muralists Diego Rivera, José Clemente Orozco, and David Alfaró Siqueiros—there was Alfredo Ramos Martínez. Born in Monterrey and educated in Mexico City and Paris, Ramos Martínez went on to lead populist curriculum reforms at the prestigious and historic Escuela Nacional de Bellas Artes as its director. From there, he founded the Open Air Schools project, which brought art literally out of the academies and to the people through its program of painting out-of-doors. In this capacity, he educated a generation of Mexican artists, including Siqueiros, and, in works such as this scene of tortilla vendors, he filtered Mexican folk life through the Modernist lens of cubism and post-impressionism. His example had a profound impact not only on Mexican muralism but also on the work of many American modernists, including the Northwest artists Kenneth Callahan, Mark Tobey, Morris Graves, and William Cumming, whose work hangs in this gallery.



A Woman with Red Hair, 1922

Oil on canvas

William McGregor Paxton

American, 1869–1941

Gift of the Estate of Bruce Leven, 2018.5.1

Portraits speak volumes about societal trends, even if we do not know the sitter’s identity. The sitter in this portrait by Boston artist Paxton gazes out with the confidence of the 1920s “New Woman.” A feminist ideal that emerged in the late 19th century and reached well into the 20th, the “New

Woman” was an educated, autonomous advocate for radical change at a time when women were entering the workforce and achieving the right to vote. This newly won liberation extended even to women’s fashion. Gone were the constrictive corsets and stiff fabrics of the previous era, replaced by loose silhouettes and natural fibers as in the dress seen here.



Indian Warrior, modeled 1898; cast 1900–09

Bronze, sand cast, probably by John Williams or Jno. Williams, Inc., Foundry, New York

Alexander Phimister Proctor

American, born Canada, 1860–1950

Gift of the A. Phimister Proctor Museum with thanks to Phimister (Sandy) and Sally Church, 2015.24

In the fall of 1895, Phimister Proctor traveled to Glacier National Park and stayed at the Blackfeet reservation, where he sculpted a small model that later served as the inspiration for *Indian Warrior*. The next year, he received the prestigious Rinehart Scholarship to practice in Paris on a three-year contract. The scholarship committee commissioned *Indian Warrior* for the Rinehart Prix de Paris Collection. While studying in France, Proctor became skilled in the classicism of the Beaux-Arts style even as he maintained his tendency toward American naturalism. *Indian Warrior* is a careful likeness of Weasel Head, the Blackfeet man who served as his model. Proctor captured his appearance, but he added the war bonnet and spear of the archetypical Native American, obscuring the full scope of his sitter’s character. This simplified portrayal of Weasel Head ultimately contributed to American society’s broader romanticization of Native Americans.



Sleep, 1932

Lithograph

Diego Rivera

Mexican, 1886–1957

Eugene Fuller Memorial Collection, 44.619

Rivera, together with his fellow Mexican muralists José Clemente Orozco and David Alfaro Siqueiros, influenced artists working for the American Public Works of Art Project and the Works Progress

Administration during the years of the Great Depression—their works engaged themes of nationalism and sociopolitical issues.

This work offers an intimate glimpse at the lives of the working-class families in Mexico during times of great economic hardship. A family, huddled together in sleep, is surrounded by a sea of people also looking for respite. The stylistic and thematic parallels between *Sleep* and Callahan's *The Accident* (hanging nearby)—especially the stylized forms and dramatic positioning of the reclining subjects—point to the connection between this Mexican muralist and the North American artist he inspired.



Léon Delafosse, ca. 1895–98

Oil on canvas

John Singer Sargent

American, 1856–1925

Given in honor of Trevor Fairbrother by Mr. and Mrs. Prentice Bloedel by exchange, and by Robert M. Arnold, Tom and Ann Barwick, Frank Bayley, Jeffrey and Susan Brotman, Contemporary Art Council, Council of American Art, Jane and David R. Davis, Decorative Arts and Paintings Council, Robert B. Dootson, Mr. and Mrs. Barney A. Ebsworth, P. Raaze Garrison, Lyn and Gerald Grinstein, Helen and Max Gurvich, Marshall Hatch, John and Ann Hauberg, Richard and Betty Hedreen, Mary Ann and Henry James, Mrs. Janet W. Ketcham, Allan and Mary Kollar, Greg Kucera and Larry Yocom, Rufus and Pat Lumry, Byron R. Meyer, Ruth J. Nutt, Scotty Ray, Gladys and Sam Rubinstein, Mr. and Mrs. Allen Vance Salsbury, Herman and Faye Sarkowsky, Mr. and Mrs. Douglas Scheumann, Seattle Art Museum Supporters, Jon and Mary Shirley, Joan and Harry Stonecipher, Dean and Mary Thornton, William and Ruth True, Volunteers Association, Ms. Susan Winokur and Mr. Paul Leach, The Virginia Wright Fund, Charlie and Barbara Wright, Howard Wright and Kate Janeway, Merrill Wright, and Mrs. T. Evans Wyckoff, 2001.17

Léon Delafosse's powerful hand and affecting gaze take center stage in this portrait of the talented French pianist and composer. Given that Delafosse is formally posed, elegantly dressed, and rendered nearly life-size by one of the period's most important society painters, one would think that his likeness was done on commission. Yet, far from a public proclamation of status and sophistication, this work is an intimate picture of an artist by a fellow artist, inscribed "to M. Léon Delafosse in fond remembrance" as a token of friendship and admiration.



Gwendolyn Knight, 1934–35

Painted plaster

Augusta Savage

American, 1892–1962

Gift of Gwendolyn Knight Lawrence, 2006.86

Look closely at Jacob Lawrence’s self-portrait *The Studio* (hanging nearby), and you will see a miniature replica of this bust of his wife, the painter Gwendolyn Knight. Modeled in clay and cast in plaster by Harlem, New York, sculptor Augusta Savage, it is a rare surviving example of the work of this important Black artist and educator. Throughout her career, Savage pushed boundaries designed to exclude Black artists. A passionate advocate for those who came after her, she mentored a new generation, including Gwendolyn Knight and Jacob Lawrence.



Saint Woman, 2015

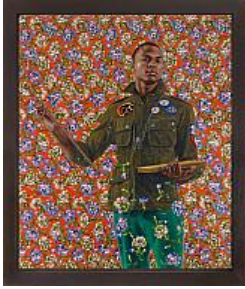
Oil on canvas

Amy Sherald

American, born 1973

Private collection, courtesy of Monique Meloche Gallery and Hauser & Wirth, T2018.25.10

Since 2008, Sherald has chosen to portray archetypes, thereby allowing the reality of a person to enter a realm of infinite possibility. Recently, she was commissioned to paint former First Lady Michelle Obama’s portrait. In it, she maintained her preference for translating a photograph into a subject with a transcendent quality. Painting only African American subjects, Sherald renders their skin in tones of gray—in contrast to the vividness of the figures’ backgrounds and clothing—as a way, in the artist’s words, “to exclude the idea of color as race.”



Anthony of Padua, 2013

Oil on canvas

Kehinde Wiley

American, born 1977

Gift of the Contemporary Collectors Forum, 2013.8

In this painting, Wiley reimagines Jean-Auguste-Dominique Ingres's stained glass window of Saint Anthony in the Chapelle Saint-Ferdinand (Paris, 1842–43) as an African American man, in keeping with his practice of inviting young people whom he encounters in public spaces into his Harlem studio to model in their own attire. Ingres's stained glass design shows Saint Anthony holding the infant Christ, a Bible, and a lily in a display of poverty and humility. Wiley pictures his sitter with a scepter and a book in a nod towards ideals of worldliness and empowerment. Reinforcing these notions of power are the patches on the man's military-grade jacket, one of which references the Black Panther Party, founded in 1966 under an ideology of Black nationalism and self-defense against police brutality. By including the attributes of this sitter's identity, Wiley is interrogating the conventions of portraiture that artists such as Thomas Eakins, whose work hangs nearby, comfortably partake in and questioning the silent rules of art history.



Talking Tintype, Swil Kanim, Violinist, Citizen of the Lummi Nation, from the series Critical Indigenous Photographic Exchange: DiDelaiV, 2017, printed 2019

Archival pigment print

Will Wilson

Diné, born 1969

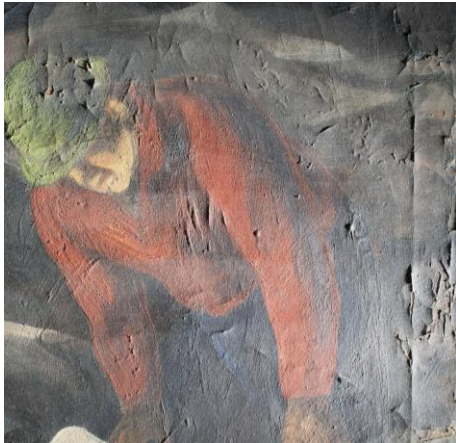
Ancient and Native American Art Acquisition Fund, 2019.26.1

Using the 19th-century tintype process, Diné photographer Will Wilson invites the sitter to share authority in the production of portrait images. With his Critical Indigenous Photographic Exchange (CIPX) project, Wilson captures reservation-based and urban Natives who have created inclusive communities in our cities. Wilson gifts his tintypes—some of which “come to life” using a special app—to his sitters and retains the digital copies for large-scale prints. Wilson staged CIPX in Seattle (DiDelaiV), documenting individuals as they see and refer to themselves. Here, legendary violinist and performance artist Richard Marshall (Swil Kanim) plays his own moving composition of “Ten Little Indians,” reminding us that this seemingly benign children's song is about the genocide of Native People.

Conservation of *The Accident*

In museums, conservators work to prepare artworks for display and to preserve them for the future.

The Accident by Kenneth Callahan joined SAM's collection in 1942, but several ongoing condition issues have kept it from being displayed for the last 60 years. One critical problem was that the paint was actively flaking off its surface; several large losses had interrupted the artist's original composition.



A raking light image—an image taken with strong light shone from one side—reveals the extent to which the paint was flaking before treatment.

To prepare this painting for appropriate public viewing, SAM's conservation team first stabilized the paint to prevent continued losses. A reversible liquid adhesive was fed into the cracks and the paint was gently re-adhered to the surface through carefully controlled warmth and moisture. Then, the areas that had already flaked away were inpainted—a conservation process where missing or damaged portions of an artwork are filled in—to match the surrounding original paint and present a complete image.



A work-in-progress photograph with the to-be-filled areas visible in white before inpainting.

We thank our Conservation Interns Caitlyn Fong and Rosa Sittig-Bell and our Curatorial Interns Kari Karsten and Moe'Neyah Holland for their contributions to the conservation of and scholarship on *The Accident* and other artworks in this gallery.

Ancestors + Descendants Memory-Keepers

This gallery explores the notion of legacies and lineages as expressed in ideas, designs, media, and intergenerational art-making. This grouping of art works is meant to commemorate ways in which artists express ideas of memory and cultural survival; reveal connections between ancestors and themselves, as descendants; and recontextualize works often labeled as craft and devalued by the art world hierarchy.

In some cases, the artworks embrace both customary legacies—for example, the weaving of mountain goat wool, cedar bark, and spruce roots—and inventive contemporary combinations of materials, thereby revealing hybrid creations. In other instances, historic events and realities forge a storied connection between generations, marking resilience and remembrance, as in the case of Black music-inspired works. Personal sojourns between east and west, and between homeland and new land, bring into focus the aesthetics of immigrant artists. The stories of the ancestors and descendants, as enacted in weaving, stitching, painting, and photography, perpetuate the strength and beauty of connections across time. In real and intangible ways, these artists explore the practice of memory-keeping, belonging, and resistance.

Sx̣ʷayəp (Dress), 1985

Cedar bark, raffia

Alice Williams

Upper Skagit, 1907–1996)

Gift of Vi Hilbert, 91.206.1

Imagine covering yourself with the soft, fragrant fibers of the cedar tree, called the “tree of life” by Northwest Native Peoples. Western red cedar provides generations of Coast Salish people with the perfect material for Native technologies, such as canoes, houses, clothing, food, and medicine. Techniques perfected over time and passed down to descendants, such as Alice Williams, comprise a body of knowledge that sustains and supports Native philosophies regarding intimate connections between place and people.

Colors of the Salish Sea: Contemporary Coast Salish Hybrid Tunic Dress and Necklace, 2021

Red cedar bark, wool, commercial dyes, beads, dentalium shell

Danielle Morsette

Stó:lō First Nation/Suquamish; Shxwhá:y Village, born 1987

Ancient and Native American Art Fund

Morsette honors the precious elders whose generational gift of wool weaving persisted in spite of brutal efforts to strip Coast Salish tribes of their cultural teachings. Morsette learned from weavers who relearned the skills, almost lost entirely, from their few remaining teachers. Gathering, preparing, and weaving mountain goat and sheep’s wool into ceremonial regalia, Morsette reaches back in time for inspiration while creating her own connection to this legacy with designs that reveal the vibrancy of contemporary Native culture.

Eastedulic’a? (Robe), early 20th century

Coast Salish artist

Mountain goat wool, milkweed fiber, dyes

Gift of John and Grace Putnam, 2006.19

Creamy white wool robes, often mixed with dog hair and vegetal fibers, were worn on ceremonial occasions, such as noble marriages, and also given as gifts to orators and special potlatch guests. The genius of combining a variety of natural materials for added strength and social prestige (wooly dogs were high status), speaks to the intuitive intelligence and quiet labor of nimble fingers that practiced their art forms to instill pride and survival for their time and into the future.

Syalt (basket), woven with 4 ancient weave types, and tumpline, 2022

Cedar root, cedar bark, cedar limbs, wool, beads, cloth

Ed Carriere

Suquamish, born 1932

Ancient and Native American Art Acquisition Fund

Master basket-maker Carriere, gathers cedar bark and roots from ancestral property that has been in his family since the 19th century. He spends hours preparing these materials for weaving, just as his ancestors did for millenia. His great-grandmother Julia Jacobs, who taught him how to weave, was one of the links in an unbroken tradition that he honors by re-creating weaving techniques that are more than 4,000 years old. He does this by working alongside archaeologists, who discover delicate basketry fragments in waterlogged sites that have, ironically, preserved them. Making baskets—a labor of love and an act of remembrance that is highly esteemed in his own community—has been historically undervalued as craft by settlers and academics. Carriere’s precise work challenges notions of artistic hierarchy and provides a nuanced view into the brilliance of transforming humble materials into works of memory and power.

Blocks, 2003

Quilted fabric

Annie May Young

American, 1928–2013

General Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.199

Designs that sing and soar...

One of twelve children of poor sharecroppers, Young was born in the rural south in a community called “African Alabama,” near Gees Bend, Alabama. Making quilts from worn, discarded clothing, she rejected the common vocabulary of precise, small-piece sewing in favor of large compositions set in a pulsating field, bold and seemingly off-kilter. The kinetic presentation of colors, shapes, and textures, including corduroy from Sears, Roebuck and Co., seems inspired by the call and response musical conversations of African music that was transported to the American south. In southern spirituals and church music, phrases initiated by the pastor are followed by reciprocal replies, all often focused on the subject of sin and redemption. Aspects of these musical exchanges were also adopted by blues artists, such as B.B. King, whose singing, playing, and calling to the audience provoke emotional experiences.

Talking Tintype: Storme Webber, Artist/Poet, Sugpiaq/Black/Choctaw, from the series Critical Indigenous Photographic Exchange: DiDelaliV, 2017, printed 2019

Archival pigment print and video

Will Wilson

Diné, born 1969

Ancient and Native American Art Acquisition Fund

This image of Storme Webber—two-spirit, Sugpiaq/Choctaw/Black interdisciplinary artist—was taken in Seattle during one of Wilson’s Critical Indigenous Photographic Exchange (CIPX) events. Photographing Indigenous people across the Nation, Wilson has created an archive by and for Native People that challenges the romantic photographs of Edward S. Curtis. Some of Wilson’s photographs are activated using an app that “brings the sitter to life.” In this case, Webber recites poetry: “The blues saved me....” This “talking tintype” reveals Webber’s deep connections to the blues music played in the saloons and diners of Skid Row (Pioneer Square), places that served as refuge and community for people of color, gays and lesbians, hustlers, and sex workers. Growing up in these alternative places with lesbians and mixed-race family matriarchs, Webber asks us to consider the connection of these personal and hidden histories and their connections to music, family, and public memory.

Seattle Jazz: Photographs by Eduardo Calderón

In 1988, jazz historian and author Paul de Barros asked Eduardo Calderón to take portraits of Seattle's jazz artists for his book, *Jackson Street After Hours: The Roots of Jazz in Seattle* (Sasquatch Books, 1993), the first comprehensive history of Seattle's vibrant but largely forgotten jazz scene between 1918 and 1980. Musicians from New Orleans and Chicago joined ranks with local bands, forging a supportive community where black and white musicians melded musical styles and nurtured their budding careers. Many garnered national reputations, such as Ray Charles (1930–2004), Quincy Jones (born 1933), and Ernestine Anderson (1928–2016), who came to Seattle from Texas as a teen and whose voice de Barros described by Jones as “honey at dusk.” She toured with some big-name bands but returned to Seattle as a leading light. Floyd Standifer (1929–2007) was a versatile artist, singing and playing trumpet and saxophone in the swing and bebop styles. Jones, a Seattle legend and national treasure, was fostered in his own artistry by many Seattle musicians. Today, he is one of the most heralded musicians, songwriters, composers, and producers of our time.

Calderón, an internationally known photographer living in Seattle, captured some of the living jazz legends using a 1950s Rolleiflex. To create his intimate images, Calderón photographed his sitters in their homes, with the musicians surrounded by instruments, objects, and memorabilia important to them. These striking portraits are part of the chronicle of Seattle's remarkable jazz history and the history of American music.

Ernestine Anderson, 1988
Black and white photograph
Eduardo Calderón
Peruvian, born 1948
Future acquisition

Floyd Standifer, 1988
Black and white photograph
Eduardo Calderón
Peruvian, born 1948
Future acquisition

Quincy Jones, 1989
Black and white photograph
Eduardo Calderón
Peruvian, born 1948
Future acquisition

Ray Charles, 1991
Black and white photograph
Eduardo Calderón
Peruvian, born 1948
Future acquisition

Four Self-Portraits, 1995
Oil on canvas
Alfredo Arreguín
Mexican, born 1935
Bill and Melinda Gates Foundation Art Acquisition Fund, 2022.13

Step inside the magical world of Alfredo Arreguín where space and time has collapsed into a hypnotic tapestry of colors and images. It is as if long-ago memories have entwined with the present time, like an epic dream remembered upon awakening. Celebrated for his exuberant, highly patterned compositions that include iconic images of the Virgin Mary, Frida Kahlo, Mexican revolutionaries, Aztec gods, jungle flora and fauna, and the geography of the Pacific Northwest (his

adopted home since 1956), the artist asks us find the story within, to unravel a mystery. Do you see the four pairs of eyes hidden among the bounty of color and form?

Codex Chicon Alvarez/Cuando El Oportunista Es Rey En El Barrio las Calles Estan Paviamentada Con Oro y Sanges (Codex Chicon Alvarez/When the Opportunist is King in the Neighborhood, the Streets Are Paved with Cold and Blood), 1992

Xerograph, photograph, and acrylic on paper

Cecilia Concepcion Alvarez

American, born 1950

Gift of PONCHO, 93.51

Of Mexican and Cuban descent, Alvarez has lived and worked in the Seattle region since 1975. Alvarez had some university training but considers herself largely self-taught. She came into her artistic career during the Chicano Movement when public, community-based art raised issues about widespread prejudice, the erasure of Latino cultural heritage, and justice for migrants. The artist's work follows this path, with the inclusion of feminist perspectives. The strident narrative seen here, in the form of an Aztec book (codex), is a kind of primer of the violence, greed, and death that has been visited upon Indigenous Peoples since Columbus. Above a floor of skulls, blinded men in suits deliver bags of money that fuel violence in the barrio. In the rear, mean wearing soldier's garb shoot women and children. The mother protector is on the wall behind the fleeing women.

December #2, 1959

Gouache and paper on canvas

Paul Horiuchi

American, born in Japan, 1906–1999

Northwest Annual Purchase Fund

Horiuchi and his brother emigrated from Japan to the U. S. in 1920, a few years after his parents began a new life in Wyoming. At fifteen, he was working for the Union Pacific railroad. At the outbreak of the World War II, all Japanese workers were fired. Paul, his wife, and their three sons made their way to Seattle, where he opened an antique shop—Tozai Art, which means “east west”—continued painting, and met Mark Tobey and other Northwest painters. Trips to his homeland in 1958–59 let loose a new and dramatic direction in his work, which moved beyond gestural, somber landscapes to bold experiments with minimal color and form, based upon an old Japanese collage technique call *shikishi*. His use of collage was further inspired by the layers of weathered and torn posters that hung on walls in Seattle's International District. This painting reveals the artist's deep connection to Wyoming's landscape: Horiuchi captures its monumental and sublime geography, created from millions of years of geological upheaval.

Jacob Lawrence: The Life of Toussaint L'Ouverture

"If these people, who were so much worse off than the people today, could conquer their slavery, we can certainly do the same thing."

—Jacob Lawrence

The fifteen silkscreen prints that comprise Lawrence's *The Life of Toussaint L'Ouverture* celebrate the Haitian revolutionary strategist and statesman (1743–1803) who liberated his country from colonial rule to establish the first independent Black republic. Rendered in the compressed space and layered forms of Lawrence's cubism-influenced modernism, the images register key moments from Toussaint's biography—his childhood in slavery, his fortitude as a leader, his victory and betrayal, and his enduring legacy—as an anthology of revolutionary valor designed to resonate with contemporary struggles.

The prints are based on the first of Lawrence's renowned narrative painting cycles, *The Life of Toussaint L'Ouverture*. Began in 1936, when he was not yet twenty years old, this series reflects the impact of his mentors, the artist-activists Augusta Savage (whose work is in the adjacent gallery) and Henry Bannard, as well as the extensive source material he had consulted at the Harlem branch of the New York Public Library. Armed with knowledge and alert to the need for change, he was ready to center individuals of African descent in the fight for liberty and justice in the Americas.

The Birth of Toussaint L'Ouverture, from "The Life of Toussaint L'Ouverture," 1986–87

Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils

Jacob Lawrence

American, 1917–2000

General Acquisition Fund, 2021.18.1

General Toussaint L'Ouverture, from the "The Life of Toussaint L'Ouverture," 1986

Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils

Jacob Lawrence

American, 1917–2000

General Acquisition Fund, 2021.18.2

The Capture, from "The Life of Toussaint L'Ouverture," 1987

Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils

Jacob Lawrence

American, 1917–2000

General Acquisition Fund, 2021.18.3

To Preserve Their Freedom, from "The Life of Toussaint L'Ouverture," 1988

Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils

Jacob Lawrence

American, 1917–2000

General Acquisition Fund, 2021.18.4

Toussaint at Ennery, from "The Life of Toussaint L'Ouverture," 1989

Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils

Jacob Lawrence

American, 1917–2000

General Acquisition Fund, 2021.18.5

The Coachman, from "The Life of Toussaint L'Ouverture," 1990

Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils

Jacob Lawrence

American, 1917–2000

General Acquisition Fund, 2021.18.6

Dondon, from "The Life of Toussaint L'Ouverture," 1992
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917-2000
General Acquisition Fund, 2021.18.7

Contemplation, from "The Life of Toussaint L'Ouverture," 1993
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917-2000
General Acquisition Fund, 2021.18.8

St. Marc, from "The Life of Toussaint L'Ouverture," 1994
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917-2000
General Acquisition Fund, 2021.18.9

Strategy, from "The Life of Toussaint L'Ouverture," 1994
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917 - 2000
General Acquisition Fund, 2021.18.10

The March, from "The Life of Toussaint L'Ouverture," 1995
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917-2000
General Acquisition Fund, 2021.18.11

Flotilla, from "The Life of Toussaint L'Ouverture," 1996
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917-2000
General Acquisition Fund, 2021.18.12

Deception, from "The Life of Toussaint L'Ouverture," 1997
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917-2000
General Acquisition Fund, 2021.18.13

The Burning, from "The Life of Toussaint L'Ouverture," 1997
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917-2000
General Acquisition Fund, 2021.18.14

The Opener, from "The Life of Toussaint L'Ouverture," 1997
Silkscreen on Bainbridge two-ply rag paper through hand-cut film stencils
Jacob Lawrence
American, 1917-2000
General Acquisition Fund, 2021.18.15