

COLLECTION COUNTERPOINT

SONG, STORY, SPEECH ORAL TRADITIONS OF PUGET SOUND'S FIRST PEOPLE

August 5, 2004–December 11, 2005

The songs, stories, oratory and works of art presented in *Song, Story, Speech: Oral Traditions of Puget Sound's First People* are aspects of encyclopedic cultural knowledge that comprise the ancestral teachings known in the Puget Salish language as *huchooosedá*. The simple but powerful concept that intellect (*hec*) resides in the heart and not the mind provides a glimpse into the emotive power of words, songs and objects to preserve and transmit ancient beliefs.

Song, Story, Speech was one of the museum's featured exhibitions for families, teachers and school children last year. Native advisors and educators assisted the museum in reaching new audiences participating in a free family day, a teacher workshop and a very special Day of Honoring, an all-day event that recognized the contributions of twenty-seven Salish artists, culture specialists, storytellers, linguists and anthropologists.

This exhibition was organized by the Seattle Art Museum. The Henry Luce Foundation provided the leadership grant for the exhibition. Additional support provided by The Leona M. Geyer Charitable Trust, the OneFamily Foundation, The Hugh and Jane Ferguson Foundation and Contributors to the Annual Fund.

COLLECTION INSIGHTS

MODERN IN AMERICA July 8, 2004–January 2, 2006

Modern in America told a story of art made in the last one hundred years, focusing on strengths in the Seattle Art Museum's collection of painting, sculpture and photography. The installation began with the formative efforts on the part of American artists to "be modern" in the first two decades of the twentieth century and traced currents that continue in art of the present day.

MODERN IN EUROPE November 5, 2004–April 17, 2005

The Seattle Art Museum was honored to present highlights of twentieth-century European painting from the collection of Gladys and Sam Rubinstein presented together with complementary paintings from SAM's collection. These remarkable works by artists from Chile, Czechoslovakia (now Czech Republic), France, Germany, Russia, Spain and Switzerland demonstrated the range of artistic innovation that flourished in Paris, Munich and Berlin from the mid-1920s to World War II.

The exhibitions Modern in Europe and Modern in America were organized by the Seattle Art Museum and generously supported by the Margery Friedlander Exhibition Endowment and Contributors to the Annual Fund.

DOCUMENTS NW TRANSFORMED BY FIRE SCULPTURE IN GLASS FROM THE COLLECTION OF BECKY & JACK BENAROYA November 5, 2004–June 12, 2005

Transformed by Fire presented a selection of more than two dozen contemporary works and a number of extraordinary art deco pieces from the early twentieth century. The exhibition surveyed some of the extraordinary ways sculptors use glass, a dramatic material with unique properties and abilities to gather in and then transmit, reflect or refract light.

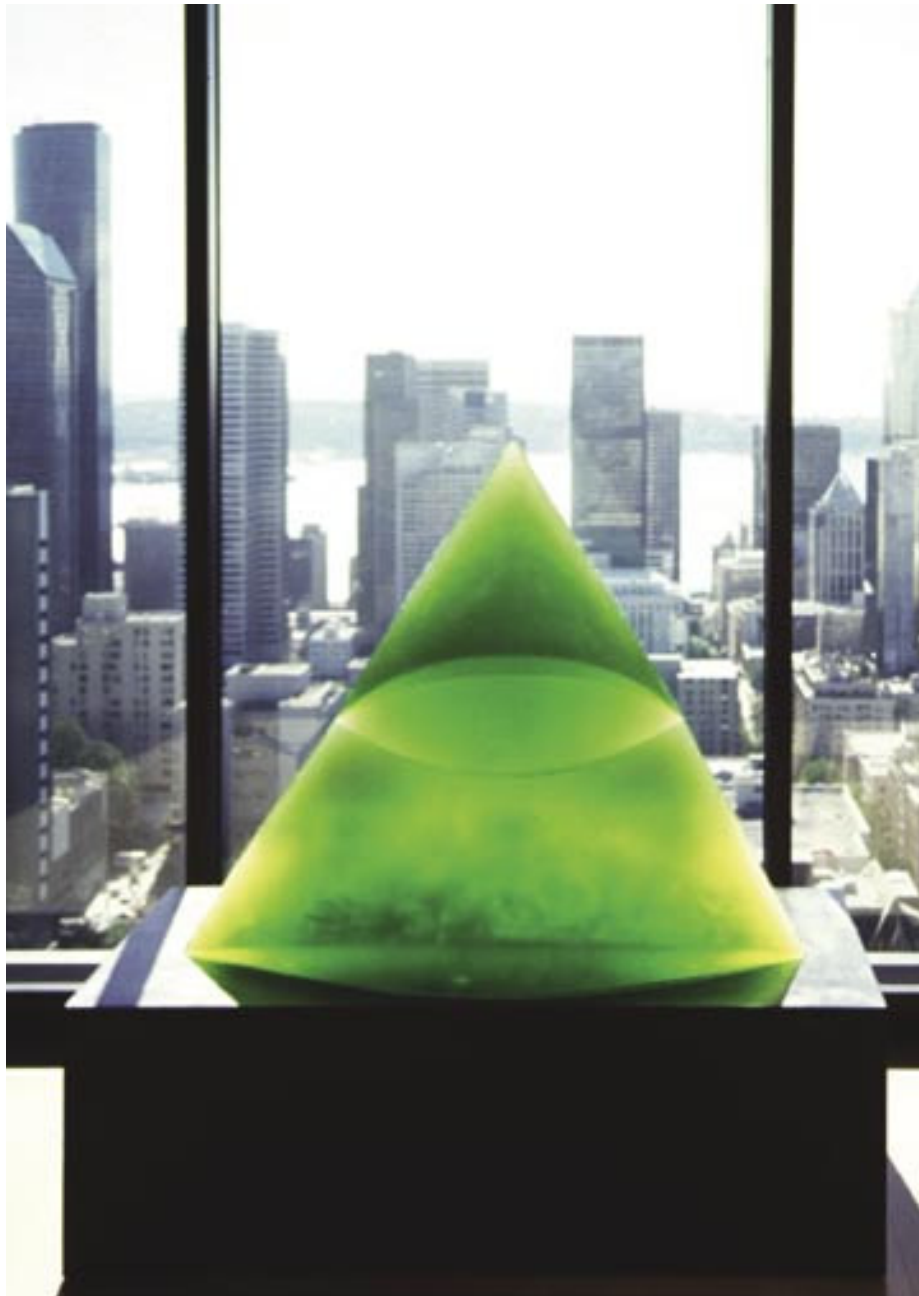
From the Collection of Becky and Jack Benaroya. The Documents Northwest exhibition series is made possible through the ongoing generous support of PONCHO (Patrons of Northwest Civic, Cultural, and Charitable Organizations).

THE AMERICAN LANDSCAPE'S "QUIETER SPIRIT" EARLY PAINTINGS BY FREDERIC EDWIN CHURCH June 25, 2005–January 4, 2006

The American Landscape's "Quieter Spirit" was the first in a planned series of exhibitions of American art from the SAM collection. Frederic Church's *A Country Home* (1854) was the centerpiece of this exhibition which brought together key paintings from a formative five-year period between 1848 and 1853. One of the museum's most important American paintings, *A Country Home* represents a crowning achievement in the artist's early career.

IN-FOCUS GALLERY TALKS

In-Focus gallery talks led by SAM docents were developed in response to visitor research that suggested that visitors would like more opportunities to interact with each other at the museum. The twenty-minute discussions are highly interactive and focus on one or two selected works, allowing the visitor to experience a work of art in depth. *Transformed by Fire* along with *The American Landscape's "Quieter Spirit": Early Paintings by Frederic Edwin Church* and *Africa in America* were featured exhibitions for In-Focus gallery talks. Visitors had the opportunity to learn not only from the docent leading the discussion but from each other, sharing their expertise and reactions to the works. After the discussions, visitors spent more time in the galleries exploring further works on their own, and using the docent as a resource to answer additional questions.



BUILDING AUDIENCES THROUGH EXHIBITIONS

Special exhibitions from other institutions and those that include works of art from private collections make it possible for our visitors to see art not represented in SAM's collection. In our expanded downtown museum, we will have over ten thousand square feet of space devoted to special exhibitions. This will allow us to host large shows that were previously beyond our capacity, and will give us more space for educational programs and activities near the art, or complementary installations from our own collection. More space means a richer experience for our viewers.



Frederic Edwin Church, American, 1826–1900, *A Country Home*, 1854, oil on canvas, 32 x 51 in., Gift of Mrs. Paul C. Carmichael, 65.80

Stanislav Libenský, and Jaroslava Brychtová, Czech Republic, 1921–2001; Czech Republic, born 1924, *Green Eye of the Pyramid-III*, 1993–94, kiln cast lead glass, polished, 33 x 40 x 8 in., Collection of Becky and Jack Benaroya, Photo: Claire Garoutte ©2004



William Kentridge, South Africa, born 1955, still from *Shadow Procession*, 1999, video with music by Alfred Makgalele, Purchased with funds from the 1999 Maryatt Gala, William and Ruth True, Alexander and Rebecca Stewart, the General Acquisition Fund, and Christina and James Lockwood, 2002.51, © William Kentridge and Alfred Makgalele

COLLECTION INSIGHTS

WILLIAM KENTRIDGE SHADOW PROCESSION July 1–October 17, 2004

Internationally acclaimed South African film maker William Kentridge established his reputation for animated films, created entirely by hand with charcoal drawing. In *Shadow Procession* a tragic, though unnamed, exodus sends an endless stream of refugees across the screen in a frieze-like procession. Paper cutouts are the means for making a shadow theater. *Shadow Procession* was exhibited at Documenta X, 1997.

JOURNEYS IN LANDSCAPE MODERN ART FROM JAPAN November 26, 2004–December 4, 2005

Journeys in Landscape focused on Japanese nineteenth- and twentieth-century paintings called Nihonga, which illustrate how the modern artists turned their eyes to an actual landscape rather than an idealized one and depicted it with a realistic sense of space. Their artistic journeys, in common places and in foreign lands, were seen on screens and hanging scrolls exhibited in the gallery.

AFRICA IN AMERICA December 18, 2004–December 11, 2005

Seeing one's own reality through the eyes of artists is an inspiration for many museum visitors. For African American audiences, however, the absence of art by and about their experiences can be a source of disappointment in American museums. The results of a search through the museum's storage rooms revealed works of art rarely seen by the public. *Africa in America*, included twenty-five works, primarily paintings and prints.

Through an exciting partnership with the Northwest African American Museum, SAM hosted a private reception to celebrate the exhibition of works by artists of African descent from SAM's permanent collection, SAM's transformation efforts and the future opening of the Northwest African American Museum.

NINETEENTH-CENTURY FRANCE PAINTING AND SCULPTURE April 23, 2005–January 2, 2006

In this installation of paintings and sculpture, familiar masters of impressionism—Claude Monet, Berthe Morisot and Edgar Degas—were presented in the context of broader developments in nineteenth-century French art. Parallel currents in academic art, realist landscape painting and impressionism were revealed through eleven works from SAM's collection by artists that contributed to the rise of the modern avant-garde at the end of the nineteenth century.

HOW SAM'S COLLECTION WILL GROW: 75th ANNIVERSARY ACQUISITIONS INITIATIVE

Our collection is the heart and soul of the museum, the core of our identity. We like to say that we are a “collection of collections,” beginning with our premier holdings in Asian art, which was started by our founding director, Richard Fuller. In subsequent years generous donors have given us stunning art collections—most notably, Katherine White's collection of African art and John Hauberg's collection of Northwest Coast Native American art. More recently, the donors of the CAP Collection have given us a strong foundation in contemporary art.

We continue to look to enlightened leadership from collectors and donors as we face an exciting future. Within a generation, the downtown building will expand to twelve floors, adding approximately 300,000 square feet of space to the 130,000 square feet already occupied downtown. How will we fill the building? The answer is an ambitious acquisitions initiative to secure important gifts to the collection in commemoration of SAM's seventy-fifth anniversary in 2008. A preview of SAM's future will be available when we open the first phase of the downtown building in 2007—our first special exhibition will feature seventy-fifth-anniversary gifts and promised gifts to the collection.

For more information on the seventy-fifth-anniversary initiative, contact Chiyo Ishikawa, Deputy Director of Art, 206-654-3179.



Paul Flandrin, France,
1811–1902, *The Head of an African*,
ca. 1830, oil on canvas mounted on
wood panel, 8 x 6 3/4 in., European
Painting Fund, 2005.112