

PRESS RELEASE

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FINALISTS SELECTED FOR THE 2017 BETTY BOWEN AWARD

Five Northwest artists being considered for award administered by SAM

SEATTLE, WA - The Seattle Art Museum (SAM) and the Betty Bowen Committee, chaired by Gary Glant, announced today the five artists selected as finalists for this year's Betty Bowen Award. The juried award honors a Northwest artist for their original, exceptional, and compelling work. The award was founded in 1977 to honor the legacy of Betty Bowen (1918-1977), who was an avid champion of artists in the Pacific Northwest. It was therefore established as a regional award, to celebrate her dedication to the arts of Washington, Oregon, and Idaho and to continue her support of artists in this region. Founded by Bowen's friends, the award is administered by SAM.

The Betty Bowen Committee—comprising Northwest curators, collectors, and former Betty Bowen Award winners—reviewed 517 applications from visual artists residing in Washington, Oregon, and Idaho. As in past years, artists of diverse backgrounds were encouraged to apply. One of this year's finalists will receive an unrestricted cash award in the amount of \$15,000 and will have their work displayed at the Seattle Art Museum beginning in April 2018. At the discretion of the Betty Bowen Committee, up to two Special Recognition Awards in the amount of \$2,500 may be granted.

The winner is selected in a two-part jury process. In the first round, the applicants are reviewed anonymously. Over the course of two days, five or six finalists are selected from the pool of applicants. The finalists are then invited to present their work to the committee in person in the second round.

The winner of the 39th Annual Betty Bowen Award will be announced in September. The award will be formally presented in a free and open to the public celebration at the Seattle Art Museum on November 9.

FINALISTS

Tannaz Farsi - Eugene, OR



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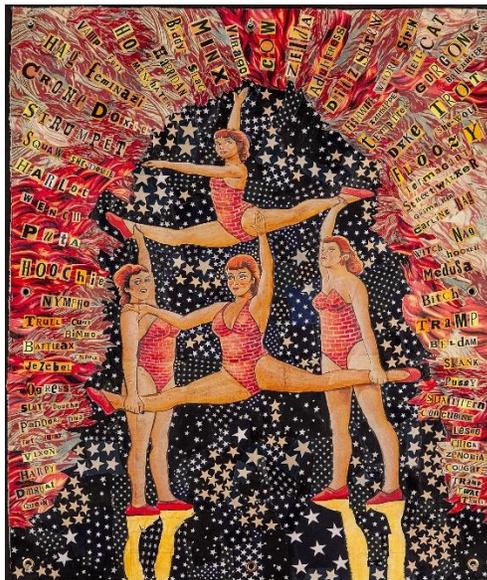
Tannaz Farsi's spatial and material practice poses questions around the politics of nationhood, diasporic identity, and colonialist legacies. She works in large-scale installations to create friction within familiar forms and explore the intersections of memory, history, identity, and geography. Her recent installation *Points of Departure* weaves together large-scale photographs, sculptures, text, plants, and light to create a network of relations that mine elements of Iranian visual culture.

Klara Glosova - Seattle, WA



Klara Glosova is a multidisciplinary artist working primarily in drawing and painting. In her series *Life on the Sidelines*, she depicts parents standing on the sidelines of athletic fields, exploring the various visual and thematic possibilities of expressing cosmic and universal truth through mundane imagery. Her most recent body of work within this series shifts focus away from the group towards the individual, getting ever closer to the subject and recasting her own perspective from remote observer to engaged participant.

Deborah Faye Lawrence - Seattle, WA



Deborah Faye Lawrence uses the medium of collage to analyze, categorize, and make meaning. She confronts and comments on social, emotional, historical, and current events through the process of cutting, manipulating, and composing found information. Her appropriation and re-contextualization of

found images and other materials, including maps and flags, points to a tradition of politically engaged collage, while satirically and incisively addressing contemporary concerns.

Jono Vaughan - Seattle, WA



Jono Vaughan's ongoing series *Project 42* is named for the short life expectancy of transgender individuals in the United States. The project, begun in 2012, aims to raise awareness of extreme violence against trans people by commemorating 42 murdered individuals. For each work in the series, the artist designs a garment that begins with an image of a murder location, which is then digitally manipulated to create an abstract textile print. The garment is then worn by a collaborator in performance, as a form of memorialization for the victim. Vaughan hopes this accessible approach will resonate with individuals who may otherwise object or turn away from the important issues communicated.

Ko Kirk Yamahira - Seattle, WA



Formally, Ko Kirk Yamahira's work traverses the boundaries between painting and sculpture, composition and decomposition. Interested in notions of self that

encompass diverse and contradictory elements, his compositions aim to visually articulate these themes in abstract terms.

2017 BETTY BOWEN COMMITTEE

Gary Glant, Mark Calderon, Amanda Donnan, Mike Hess, Sonal Khullar, Mark Levine, Catharina Manchanda, Llewelyn Pritchard, Greg Robinson, Norie Sato, Maggie Walker, Dan Webb

Honorary Member: Jeffrey Bishop

ABOUT THE BETTY BOWEN AWARD

Betty Bowen (1918–1977) was a Washington native and enthusiastic supporter of Northwest artists. Her friends established the annual Betty Bowen Award as a celebration of her life and to honor and continue her efforts to provide financial support to the artists of the region. Since 1977, SAM has hosted the yearly grant application process by which the selection committee chooses one artist from the Northwest to receive an unrestricted cash award, eligible to visual artists living and working in Washington, Oregon, and Idaho.

Image credits: Tannaz Farsi, *Points of Departure*, 2017, installation, Courtesy of the artist, ©Tannaz Farsi. Klara Glosova, *Oceanic Feeling*, from the series *Life on the Sidelines*, 2017, acrylic on canvas, 60" x 48" x 1.5", Courtesy of the artist, ©Klara Glosova. Deborah Lawrence, *Eighty Words*, 2014, paper and fabric collage, acrylic, varnish on canvas, 41.25 x 34.5 inches, Courtesy of the artist, ©Deborah Lawrence. Jono Vaughan, Documentation of *Project 42* performance by Anna Conner at the Henry Art Gallery, 2016, Commissioned by the Henry Art Gallery, Seattle, Washington, Photograph by Jonathan Vanderweit, Courtesy of the artist, ©Jono Vaughan. Ko Kirk Yamahira, Untitled, 2017, acrylic, pencil, unweaved, deconstructed on canvas, 67" x 45.5" x 0", Courtesy of the artist, ©Ko Kirk Yamahira.

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 Robert Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and reopened as the Asian Art Museum in 1994. 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 celebrate 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.