

SEATTLE ART MUSEUM PRESS KIT

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ASIAN
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OLYMPIC
SCULPTURE
PARK

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ABOUT SAM

SAM Connects Art to Life

SAM is one museum with three locations: the Seattle Art Museum in downtown, the Asian Art Museum in Volunteer Park, and the Olympic Sculpture Park on the downtown waterfront.

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.

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.

SEATTLE ART MUSEUM – FACT SHEET

Overview	In the heart of downtown Seattle, light-filled galleries invite you to wander through our collections, temporary installations, and special exhibitions from around the world. Our collections include Asian, African, Ancient American, Ancient Mediterranean, Islamic, European, Oceanic, Asian, American, modern and contemporary art, and decorative arts and design. Visitors especially enjoy our remarkable Native American galleries and our exceptional collection of Australian Aboriginal art.
Location	1300 First Avenue, Seattle, WA, 98109
Hours	Hours for the museum as well as SAM Shop and Gallery: Wednesday–Sunday, 10 am–5 pm; Thursday and Friday until 9 pm. Closed Monday and Tuesday, unless specified otherwise.
Admission	Suggested admission to the permanent collection is \$19.95 for adults, \$17.95 for seniors (62 and over) and military (with ID), and \$12.95 for students (with ID) and teens 13-17. Admission is free for SAM members and children 12 and under accompanied by an adult. Active military personnel and up to five family members are offered free admission from Memorial Day to Labor Day. First Thursdays offer free admission to SAM collections & installations and half-price off special exhibitions for all; First Fridays offer free admission to SAM collections & installations and half-price off special exhibitions for seniors. A ticket to SAM is valid for entry at the Asian Art Museum if used within one week.
Design	The original downtown facility was designed by Venturi, Scott Brown & Associates and opened in 1991. The museum’s striking expansion in 2007 was designed by Brad Cloepfil of Allied Works Architecture to seamlessly connect to the original building. It doubled the museum’s public and exhibition space, highlighting the art within and creating a center of creative expression and energy in downtown Seattle. Its elegant stainless steel façade responds to its urban surroundings, the light and the landscape of the Pacific Northwest, while spacious interiors provide an inviting environment for the experience of art.
Program	The galleries are devoted to our collections, temporary installations, and special exhibitions. In 2007, SAM received an unprecedented series of gifts—nearly 1,000 works from more than 40 collections—from prominent museum patrons and collectors. Recent special exhibitions include <i>Disguise: Masks & Global African Art</i> (June 18–September 7, 2015), <i>Intimate Impressionism from the National Gallery of Art</i> (October 1, 2015–January 10, 2016), <i>Kehinde Wiley: A New Republic</i> (February 11–May 8, 2016), and the upcoming <i>Yves Saint Laurent: The Perfection of Style</i> (October 11, 2016–January 8, 2017).
Accessibility	All public facilities are wheelchair accessible.
Website	SAM’s website (www.seattleartmuseum.org) contains up-to-date information about museum exhibitions and programs.

ASIAN ART MUSEUM — FACT SHEET

Overview	The Asian Art Museum in Volunteer Park opened as the original museum facility in 1933. In 1994, after a new museum building opened in downtown Seattle, this facility reopened as the museum's center for Asian art and cultural activities, exhibiting Japanese, Chinese, Korean, Indian, Himalayan, and Southeast Asian art. The museum's holdings rank in the top 10 outside of Asia, and its Japanese collection is one of the top five in the United States.
Location	1400 East Prospect Street, Volunteer Park, Seattle, WA 98112
Hours	Wednesday through Sunday, 10 am–5 pm; Thursday 10 am–9 pm. Closed Monday and Tuesday, unless specified otherwise.
Admission	\$5 general admission; free for SAM members. Free to all visitors on the First Thursday of each month and free for seniors on the First Friday of each month.
Design	The Art Deco building, first known as the Seattle Art Museum, was designed in 1933 by Charles Bebb and Paris-trained Seattle architect Carl Gould. Their design created a sequence of small and large rooms that are ideal environments for the exploration of discrete aspects of Asian art. Minor renovations and refurbishments took place during 1991–94. Upcoming preservation work, major renovations, and a modest expansion—planned for 2017—will improve the building's plumbing, electrical, and climate control systems, while adding much-needed gallery and education spaces. These upgrades will allow the museum to continue showing important Asian art exhibitions, while serving as a community and cultural resource through the collection, education programs, and events.
Program	The galleries are devoted to displaying Japanese, Chinese, Korean, Indian, Himalayan, Middle Eastern, and Southeast Asian art. Selections from the museum's renowned collection of more than 8,500 objects from the 1st to the 21st centuries are on view. Recent special exhibitions include <i>Many Arrows From Rama's Bow: Paintings of the Ramayana</i> (September 1–December 2, 2012), <i>Deco Japan: Shaping Art and Culture, 1920–1945</i> (May 10–October 19, 2014), <i>Paradox Of Place: Contemporary Korean Art</i> (October 31, 2015–March 13, 2016), and <i>Mood Indigo: Textiles From Around The World</i> (April 9–October 9, 2016).
Accessibility	All public facilities are wheelchair accessible.
Website	SAM's website (www.seattleartmuseum.org) contains up-to-date information about museum exhibitions and programs.

OLYMPIC SCULPTURE PARK – FACT SHEET

Overview	The Olympic Sculpture Park, which opened on January 20, 2007, transformed downtown Seattle’s largest undeveloped waterfront property from a former industrial site into an open and vibrant green space for art. As the Seattle Art Museum’s third venue, this park gives Seattle residents and visitors the opportunity to experience a variety of sculpture in an outdoor setting, while enjoying the incredible views and beauty of the Olympic Mountains and Puget Sound. The Olympic Sculpture Park celebrates its 10th anniversary in 2017.
Location	2901 Western Avenue, Seattle, WA 98121 The nine-acre site is located in the Belltown neighborhood, bordering Broad Street to the south, Bay Street to the north, Western Avenue to the east and the Elliott Bay shoreline, where it connects to Myrtle Edwards Park, to the west.
Hours	The Olympic Sculpture Park is open daily 30 minutes prior to sunrise and closes 30 minutes after sunset. The PACCAR Pavilion is open from May to September, Tuesday through Sunday (closed Mondays) from 10 am–5 pm and from October to April, Tuesday through Sunday from 10 am–4 pm. The PACCAR Pavilion is open on Monday holidays, but closed on Thanksgiving, Christmas, and New Year’s Day.
Admission	Admission to the Olympic Sculpture Park is free. Paid parking is available in the PACCAR Pavilion garage.
Design	Weiss/Manfredi’s competition-winning Z-shaped design integrates architecture, landscape design, and urban infrastructure to unify three separate parcels of land and create topographically diverse settings for art. Rising over a four-lane road and railroad tracks, the park also features pedestrian pathways for safe access to the waterfront and adjoining Myrtle Edwards Park. The PACCAR Pavilion at the park’s main entrance houses a flexible exhibition and public event space, as well as underground parking. Designed as an extension of the 2,500-foot park path, the split-level pavilion features folded stainless steel and mirrored custom glass to capture reflections of the surrounding landscape. The adjoining plaza and Gates Amphitheater serve as a venue for films and performances. The Z-shaped path links the Barry Ackerley Family East Meadow and the Kreielsheimer North Meadow, filled with native grasses and wildflowers, and a series of garden precincts that represent archetypal Northwest landscapes: the Valley, a dense temperate evergreen forest of fir, cedar and ferns; the Henry and William Ketcham Families Grove, a transitional deciduous forest of quaking aspen; and the Shore, with low-lying pines, beach grasses and a new pocket beach that includes a regenerative habitat for salmon recovery. Together these environments provide a multi-textured landscape for art and an awareness of Puget Sound’s unique ecology.
Awards	Harvard University Graduate School of Design’s Veronica Rudge Green Prize in Urban Design, 2007 American Institute of Architects New York Chapter Design Awards, 2007 Honor Award American Society of Landscape Architects, Professional Honor Award, General Design Category, 2007
Program	The park’s artistic program is designed to engage visitors through the element of surprise, presenting permanent and

rotating works and commissions that are continually redefined by the changing seasons, time of day and weather. The artistic program is flexible, evolving and accessible. Artists currently represented at the park include: Louise Bourgeois, Alexander Calder, Mark Dion, Mark di Suvero, Teresita Fernández, Ellsworth Kelly, Roy McMakin, Louise Nevelson, Roxy Paine, Beverly Pepper, Jaume Plensa, Richard Serra, and Tony Smith. Recent special exhibitions include *Trimpin: You Are Hear* (June 14–October 30, 2014), *Dan Webb: Break It Down* (June 25–September 5, 2015), *Sam Vernon* (March 28, 2015–March 6, 2016), and *Victoria Haven: Blue Sun* (April 2, 2016–March 5, 2017).

- Accessibility** All public facilities are wheelchair-accessible and the main path is ADA-accessible.
- Background** In 1999, the Seattle Art Museum, in partnership with the Trust for Public Land, raised funds to purchase the last and largest undeveloped urban waterfront parcel in downtown Seattle. This privately funded land purchase reflects the Seattle community’s long-standing commitment to the environment and public art. Additional property was later purchased with grants from the federal government, King County and the City of Seattle, as well as private support.
- Website** SAM’s website (www.seattleartmuseum.org) contains up-to-date information about museum exhibitions and programs.

SEATTLE ART MUSEUM BUILDING AND COLLECTION HISTORY

- 1908** The Seattle Fine Art Society, the parent institution of the Seattle Art Museum (SAM) was founded.
- 1928** The Fine Art Society was renamed the Art Institute of Seattle under the presidency of Carl F. Gould, who was an architecture professor at the University of Washington.
- 1931** The Art Institute became the Seattle Art Museum under the leadership of Dr. Richard E. Fuller. Dr. Fuller and his mother Mrs. Margaret E. MacTavish Fuller offered the City of Seattle \$250,000 for a museum building. The city agreed to service and maintain the building if the Fullers and the museum would be responsible for its construction, operation and collection. Carl F. Gould was retained as architect and construction began. The Fullers, in the end, spent \$325,000 to complete the Art Deco structure located in Capitol Hill's Volunteer Park.
- 1933** Seattle Art Museum opened its doors on June 23, 1933. There were 33,000 visitors on the first day of operation. In its first year the museum had 346,287 visitors, which was an astounding number since the city's entire population at that time was around 365,000.
- Asian art has always played an important part in SAM's collection, which originally consisted of mostly Chinese and Japanese art assembled by Dr. Fuller using his own funds.
- The staff was originally made up of seven employees working under Dr. Fuller's unsalaried direction. The painter Kenneth Callahan served as advisor for regional and modern art. As a result, contemporary northwest art with a particular emphasis on a small group of painters including Morris Graves, Mark Tobey, Guy Anderson and Callahan himself became the museum's second focus.
- 1935** A major gift of prints, including etchings by Durer, Rembrandt and Whistler, was bequeathed to the museum by the eminent Seattle banker Manson F. Backus.
- 1936** A sculpture by Alexander Archipenko, who taught at the University of Washington that summer, was purchased. It was the first piece of contemporary European art acquired by the museum.
- 1937** The first of many European paintings given by the Samuel H. Kress Foundation arrived, followed by many additional donations through the 1950's.
- 1938** The first pieces of art from India and Persia entered the collection.
- 1942** Mrs. Emma Stimson, a close friend of the Fullers, served as acting director of the museum while Dr. Fuller served in the U.S. Army. She established the Thomas D. Stimson Memorial Collection in honor of her husband, which included numerous works of art ranging from the paintings of living Northwest artists, to Peruvian ceramics, to the ancient art of Nepal, Korea and China.
- 1943** Dr. Sherman E. Lee became the assistant and then associate director of SAM. His contacts in Japan and with collectors brought the museum many of its most treasured works of Japanese art.

- 1944** The museum's first large scale travelling exhibition, *India: It's Achievements of the Past and of the Present* occupied twelve of SAM's galleries for three months. Ambitious changing exhibitions have been routinely held at the museum since then. These shows have reinforced the strengths of the museum's holdings, offered the public opportunities to see art of many cultures and stimulated collecting in new areas.
- 1947** A new extension was added to the northeast corner of the building, including a seminar room, additional art storage and a dark room.
- 1948** A select group of paintings and drawings left to the museum by Manson Backus' son Leroy formed, along with other recent contributions, a respectable collection of European and American art. At this point, facsimiles of European paintings were no longer needed for display.
- 1951** Mrs. Donald Frederickson donated the most significant work of Japanese art in SAM's collection. The early 17th century *Deer Scroll* is a portion of a scroll considered a National Treasure of Japan. The remainder of the scroll is in the collection of the Japanese Emperor.
- 1952** Orchestrated by Dr. Sherman E. Lee, the first major travelling exhibition of Japanese art, *Japanese Art Treasures*, opened at the museum. SAM was the first of four venues in the United States to host this magnificent exhibition. Total attendance in Seattle was over 73,000.
- 1954** A gallery was added to the back of the building, with funds provided by Norman and Amelia Davis, to house European paintings from the Kress Collection. Davis also donated a choice group of ancient Greek and Mediterranean works, for which he underwrote the cost of installation in a special lower floor gallery.
- 1955** A major extension to the back of the building gave the museum a new activities room and an additional gallery, which was named after Carl F. Gould.
- 1958** The museum celebrated its 25th anniversary by hosting the only West Coast showing of *Masterpieces of Korean Art*.
- Local gallery owner Zoe Dusanne was responsible for the addition of Jackson Pollack's *Sea Change* and four other gifts from Peggy Guggenheim to the museum's holdings. Dusanne helped to bring many important works into SAM's collection through the 1960s.
- 1962** An international exhibition of artistic masterpieces at Seattle's World Fair lent the community a heightened artistic awareness and a greater appetite for art, yet most of SAM's collection remained in storage.
- 1964** Two of the World Fair's Pavilion Buildings at the Seattle Center were combined to create a branch facility for the museum. Through 1987 the SAM Pavilion was an active site for modern art and other changing exhibitions. People in the community began to envision the possibility of a bigger and more centrally located permanent facility for the museum's collections and programs.
- 1973** Dr. Fuller, after serving forty years as director, retired from the museum.

- 1978** *The Egyptian Masterworks of Tutankhamen* forever altered the museum's definition and profile. The show attracted nearly 1,300,000 visitors. The exhibition's popularity and financial success fueled the plans and preparations for a downtown facility and made the city government aware of the need.
- Painter Mark Tobey, in recognition of SAM's long-term support of his art, bequeathed to the museum an important group of his own works along with his eclectic art collection ranging from Asian textiles to drawings by his contemporaries.
- 1979** Katherine C. White, a legendary collector of African art, transferred her comprehensive collection to SAM at the time of her death. With one of the largest holdings in the United States, the museum instantly became as well known for African art as it was for Asian art.
- 1981** SAM began to seriously collect and exhibit photography.
- 1983** Seattle Art Museum celebrated its 50th anniversary
- 1985** Northwest art collector Mary Arrington Small left a generous sum of money to the museum to be used for acquisitions. Her funds were divided among the different curatorial departments, resulting in the purchase of many of the SAM's most important pieces.
- 1986** Henry Moore's *Three Piece Sculpture: Vertebrae* was given to the museum following a public outcry when the property on which it was placed was sold. It was bought back with the help of the buildings original owners and donated to SAM with the understanding that it would be transferred to the museum's site within thirty years.
- 1989** Virginia and Bagley Wright donated to the museum their magnificent collection of Japanese folk textiles. This gave the museum one of the finest collections of textiles outside Japan.
- 1990** Jonathon Borofsky's giant *Hammering Man* was commissioned with the support of the Seattle Art Commission's 1% for Art program, the Virginia Wright Fund and PONCHO. The 48-foot-tall laborer is the guardian and greeter at the museum's First Avenue and University Street entrance.
- 1991** The Volunteer Park building was closed for extensive renovations and the new building, designed by award-winning architect Robert Venturi, opened its doors in the heart of downtown. Installation of the permanent collection galleries downtown and plans for the rededication of the Volunteer Park facility to Asian art allowed for many additions to the collection. Many new donors stepped forward to help fill the new space.
- 1994** The rededicated Seattle Asian Art Museum (SAAM) opened with a day of festivities including tours, folk art workshops, and performances by local dance and music groups. The new space allowed for the display of 15% of the 7000 Asian art objects in the collection. 78,000 visitors were expected to pass through the museum that first year.

Mimi Gardner Gates joined the Seattle Art Museum staff as the Illsley Ball Nordstrom Director.

- 1997** *Leonardo Lives: The Codex Leicester and Leonardo da Vinci's Legacy of Art and Science* opened. The Codex, a rare manuscript of Leonardo de Vinci's scientific observations and sketches, was lent to the museum by Bill and Melinda Gates. The exhibit was attended by 236,217 people and generated \$15.5 million in business activity for King County.
- 1998** Sir Anthony Van Dyke's *Portrait of Pomponne II de Bellievre* was purchased with a contribution from an anonymous donor. It is on view in SAM's fourth floor baroque gallery.
- 1999** SAM purchased Seattle's largest undeveloped waterfront property as the future home of the Olympic Sculpture Park. The acquisition of an additional property and the inclusion of an undeveloped street right-of-way owned by the City of Seattle will result in a new 8.5-acre downtown park projected to open in 2004.
- 2000** SAM purchased the first sculpture explicitly for Olympic Sculpture Park: Alexander Calder's *Eagle* (1971), a 39-foot stabile. Purchase made possible by a donation from Jon and Mary Shirley to the museum's acquisitions fund.
- Sheer Realities: Clothing and Power in the Nineteenth Century Philippines* became the first Filipino exhibition in museum history.
- 2001** John Singer Sargent's portrait of *Leon Délafosse* (ca. 1899) and Andy Warhol's quadruple portrait of Joseph Beuys (1980-83) entered the museum's collection in recognition of departing curator Trevor Fairbrother, Deputy Director of Art/ Jon and Mary Shirley Curator of Modern Art. Also, a collection of remarkable African and Japanese works of art was donated to the Seattle Art Museum by The Christensen Fund.
- The Seattle Asian Art Museum Activities Room is renovated and renamed the Alvord Board Room.
- Lisa Graziose Corrin, joins the Seattle Art Museum staff as Deputy Director for Art/ Jon and Mary Shirley Curator of Modern and Contemporary Art.
- 2002** Linda Farris donates The Contemporary Art Project (CAP) collection includes 17 recent works by artists who emerged on the international scene within the past 10 years to SAM. The museum purchases a magnificent suite of four eighteenth-century Flemish tapestries.
- 2007** The Olympic Sculpture Park opens in January as downtown Seattle's largest green space, featuring stunning works of modern and contemporary art.
- The Seattle Art Museum downtown location reopens in May, welcoming more than 32,000 people during its 35-hour marathon opening weekend. The expansion, designed by Portland-based Allied Works Architecture, gives the museum almost double the amount of space, and a partnership with Washington Mutual Bank allows for future growth.
- 2008** The Seattle Art Museum's 75th anniversary is celebrated with an ambitious art acquisition initiative. The results: over 1,000 gifts (full, partial, or pledged) from more than seventy donors, bringing the collection to nearly 25,000 objects.

- 2009** After 15 remarkable years, director Mimi Gardner Gates retires. Executive Director at the San Diego Museum of Art, Derrick R. Cartwright, is chosen as SAM's new Illsley Ball Nordstrom Director.
- 2010** *Picasso: Masterpieces from the Musée National Picasso, Paris* breaks SAM's record for the most popular exhibition in the history of the downtown Seattle Art Museum, attracting more than 400,000 visitors and boosting membership to an all-time high of 48,000 during its showing in Seattle from October 8, 2010 through January 17, 2011.
- 2012** After an extensive international search, Kimerly Rorschach is chosen as the Seattle Art Museum's new Illsley Ball Nordstrom Director and CEO. Prior to joining SAM, Ms. Rorschach served as the Mary Duke Biddle Trent and James H. Semans Director of the Nasher Museum of Art at Duke University.
- 2013** SAM unveils MIRROR, a new permanent art installation on the outside of the Seattle Art Museum by internationally acclaimed artist Doug Aitken.
- 2014** *Echo* (2011), a dramatic 46-foot-tall sculpture by Spanish artist Jaume Plensa, is installed on the shoreline of the Seattle Art Museum's Olympic Sculpture Park on March 31. Originally commissioned by the Madison Park Association in New York and installed at Madison Square Park, the sculpture was given to the Seattle Art Museum from the collection of Barney A. Ebsworth.
- 2016** The Seattle Art Museum presents *Yves Saint Laurent: The Perfection of Style* (October 11, 2016–January 8, 2016), showcasing highlights from the legendary designer's 44-year career. Drawn from the collection of the Fondation Pierre Bergé - Yves Saint Laurent, the exhibition features new acquisitions by the Foundation that have never been shown publicly before.
- 2017** The Olympic Sculpture Park celebrates its 10th anniversary.
- The Asian Art Museum closes for necessary renovations following the closure of the special exhibition, *Tabaimo: Utsutsushi Utsushi* (November 11, 2016–February 26, 2017).