

Olympic Sculpture Park Artistic Program Fact Sheet

Olympic Sculpture Park: The Olympic Sculpture Park features works from the Seattle Art Museum collection, sculpture commissioned specifically for the park, loans and changing installations. The park is a dynamic space that develops artistically over time. The artistic program considers the park and its diverse precincts as “plinths” for defining sculpture broadly, from objects in space to those that focus on social interactions within a public realm. The artistic program also reflects a range of approaches to sculpture, past and present, and is designed to respond flexibly to evolving ideas about sculpture in the future. Each installation takes full advantage of the park’s distinctive design, created by New York-based Weiss/Manfredi Architecture/Landscape/Urbanism in close collaboration with the museum.

The park’s interpretation focuses on the featured artworks and on the history and ecology of the site. Together, the artistic and education programs create an exciting environment for the intersection of art, artists, landscape and people to engage visitors of all ages.

Art Works:

Louise Bourgeois (American, b. France, 1911)

Father and Son, 2004-05

Stainless steel, aluminum, fountain and bronze bell

Fountain Basin: 36’ x 26,’ Father: 77” H, Son: 57” H.

Gift of the Estate of Stu Smailes

Internationally acclaimed artist Louise Bourgeois created *Father and Son* especially for the Olympic Sculpture Park. Surrealism, a strong influence on Bourgeois’ early work and its psychological themes, informs this fountain, her first permanent project sited on the West Coast. As the fountain’s water rises and falls, first the father, then the son are engulfed in water and separated. Bourgeois’ representation of father and son portrays a vulnerable and poignant situation, as the two face each other with arms outstretched, striving to overcome a seemingly insurmountable divide.

Born in Paris in 1911, Bourgeois entered the Sorbonne in 1932 to study mathematics, but turned to art the next year, studying at the École des Beaux Arts as well as in artists’ studios in Montparnasse and Montmartre. She moved to New York in 1938 and continued studies at the Art Students League; the first one-person exhibition of her paintings took place at Bertha Schaefer Gallery, New York, in 1945, and she first exhibited her sculpture at Periodot Gallery in 1950. The Museum of Modern Art presented a retrospective exhibition of Bourgeois’ work in 1982. She represented the U.S. at the Venice Biennale in 1993; her work has been exhibited and collected by museums internationally.

Louise Bourgeois (American, b. France, 1911)
Eye Benches I, II, and III, 1996-97
Three sets of two benches in black Zimbabwe granite
Each approximately 48" x 77" x 46 1/2"
Gift of the artist

Louise Bourgeois' functional ***Eye Benches I, II, and III*** resemble giant observant eyes. The three sets of two benches, carved out of granite by Italian stonemasons, are distinguished from one another by variations in scale, form and detailing, and by the size of the attached seats. The enlargement and displacement of the eyes recall the perspectives of Surrealism, a source for these images. Visitors encounter the disembodied eyes, which seem to follow their every movement, and later discover that the enigmatic sculptural objects provide comfortable outdoor seating.

Alexander Calder (American, 1898-1976)
Eagle, 1971
Painted steel
38.75' x 32.5' x 32.5'
Gift of Jon and Mary Shirley

A third-generation American sculptor, Alexander Calder studied mechanical engineering before turning to art. In the 1920s and '30s while in Paris, he developed two distinctive genres of sculpture: mobiles, or sculptures that move, and stabiles, which are stationary. ***Eagle***, created when Calder was recognized as one of the world's greatest sculptors, reveals the artist's distinctive combination of pragmatism and poetry. Architectural in its construction and scale, ***Eagle*** displays its curving wings, assertive stance and pointy beak in a form that is weightless, colorful and abstract.

Alexander Calder was born in Lawton, Pa., and moved to New York in 1923 to attend the Art Students League. He traveled repeatedly to Paris, where he first exhibited his work in 1927. Calder retrospectives were presented at the Museum of Modern Art, in 1943, the Guggenheim Museum in 1964, and the Whitney Museum of American Art in 1976. Calder was awarded the Gold Medal for Sculpture by the American Academy of Arts and Letters and the National Institute of Arts and Letters in 1971, the year he created ***Eagle***.

Anthony Caro (British, b. 1924)
Riviera, 1971-74
Steel rusted and varnished
10' x 27' x 10'
Promised gift of Virginia and Bagley Wright

One of the greatest British sculptors of the 20th century, Sir Anthony Caro was among the first artists to explore the language of abstraction in large-scale sculpture. ***Riviera*** is choreographed with an extended series of irregular forms, and unfolds laterally, like a landscape. The rhythmic vertical and horizontal structure retains a strongly architectural character,

and because it is constructed of parts, *Riviera* appeals to the eye as an object meant to be experienced over time, rather than absorbed in a single look.

Caro was born in Surrey, England, and studied sculpture at the Royal Academy Schools in London. He was an assistant to the world-renowned British sculptor Henry Moore from 1951–53. Caro first came to public attention with his 1963 exhibition at the Whitechapel Gallery. His work has since been featured in major museum and gallery exhibitions at the Museum of Modern Art (1975); the Tate Gallery, London; the National Gallery, London; and the Venice Biennale (1999). He was knighted in 1987 and received the Order of Merit in 2000.

Mark Dion (American, b. 1961)

Neukom Vivarium, 2004-06

Mixed media

Greenhouse structure: 80' L overall

Gift of the Neukom Family, the Olympic Sculpture Park Art Acquisition Fund, American Express, Seattle Garden Club and Committee of 33

Neukom Vivarium is a hybrid work of sculpture, architecture, environmental education and horticulture that connects art and science. Sited at the corner of Elliott Avenue and Broad Street, it features a 60-foot-long “nurse log” in an 80-foot-long custom-designed greenhouse. Set on a slab under a greenhouse’s glass roof, the log has been removed from the forest ecosystem and now inhabits an art system. Its ongoing decay and renewal represent nature as a complex system of cycles and processes. Visitors observe life forms within the log using microscopes and magnifying glasses supplied in a cabinet designed by the artist. Illustrations of potential log inhabitants—bacteria, fungi, lichen, plants and insects—decorate blue and white tiles that function as a field guide, assisting visitors’ identification of “specimens.”

Neukom Vivarium is Mark Dion’s first permanent public art work in the U.S. Born in 1961 in New Bedford, Mass., Dion has exhibited his work at numerous distinguished museums including The Museo Nacional Centro de Arte Reina Sofia, Madrid; Kunsthalle Zurich; De Appel Foundation, Amsterdam; the Vancouver Art Gallery; The Tate Gallery, London; and the Museum of Modern Art, where he created a major new work in conjunction with MoMA’s reopening. In 2003 Dion received the prestigious Larry Aldrich Foundation Award for his impact on contemporary art. Dion was an artist-in-residence at Alexander Calder’s former studio in Azay-le-Rideau, France, in 2005.

Mark di Suvero (American, b. 1933)

Bunyon’s Chess, 1965

Stainless steel and wood

22’ H., footprint dimensions: 18’2” x 21’10” x 20’

Promised gift of Virginia and Bagley Wright

The criss-crossing steel, wood, and chain elements of Mark di Suvero’s *Bunyon’s Chess* operate like broad brushstrokes drawn in space, a

vocabulary that was radically new in sculpture at the time it was made. Di Suvero created the work, his first private commission, specifically for outdoor presentation in Seattle. Di Suvero's interest in sculpture's kinetic qualities—inspired by Alexander Calder—and his use of found objects have remained constants in his career. His numerous public and private commissions, often on a monumental scale, are sited worldwide.

Born in Shanghai, China, where his parents were Italian diplomats, Di Suvero moved to San Francisco with his family at the onset of World War II. He began painting at age 20, entering the University of California, Berkeley, to study sculpture and philosophy, and graduating in 1957. Di Suvero moved to New York in 1960. His first major museum exhibitions occurred in the mid-1970s, at the Whitney Museum of American Art and the San Francisco Museum of Modern Art. Di Suvero currently divides his time between large industrial studios in Petaluma, California; Chalon-sur-Saône, France; and a former brickyard on the edge of Long Island City, New York.

Mark di Suvero (American, b. 1933)

Schubert Sonata, 1992

Painted and unpainted steel

22' H., diameter of moving top element, 10' W.

Gift of Jon and Mary Shirley, The Virginia Wright Fund, Virginia and Bagley Wright

The raw metal surface of Mark di Suvero's *Schubert Sonata* possesses a heroic scale, and a distinctively urban and industrial flavor offset by the delicately balanced circular structure, which opens to the sky. This ribbon of metal delineated by organic and geometric forms stands poised on a single point, and spins—a reflection of the artist's longstanding interest in the possibilities for motion in sculpture. This work is part of a series dedicated to composers, and on its initial acquisition was on view at Benaroya Hall, home of the city's symphony orchestra, across the street from the downtown Seattle Art Museum.

Teresita Fernández (American, b. 1968)

Seattle Cloud Cover, 2004-06

Laminated glass with photographic design interlayer

Approx. 9' 6" x 200' x 6' 3"

Teresita Fernández's glass bridge *Seattle Cloud Cover* incorporates images of the changing sky discovered in nature and art. Fernández's first permanent public-sited work invites viewers to take cover or look to the railroad below, while experiencing the images of Seattle's changing skies, as seen through saturated color photographs sandwiched between glass. In the visual layering of nature and art—both within Fernández's imagery and in the relationship of the bridge to its setting—one recognizes how images of nature influence the way we see. Fully integrated into the park's construction, the bridge provides safe access over the railroad, and on sunny days, the park's path is brightened by colored light.

Fernández was born in Miami, Fla. She received a BFA from Florida International University in Miami in 1990 and an MFA in sculpture from Virginia Commonwealth University in Richmond, Va., in 1992. The Museum of Contemporary Art, Miami, presented Fernández's first solo exhibition in 1995. She has exhibited in one-person and group shows throughout the U.S. and internationally, including the New Museum of Contemporary Art, New York; the Corcoran Gallery, Washington, D.C.; the Institute of Contemporary Art, Philadelphia; SITE Santa Fe, N.M.; Castello di Rivoli, Torino, Italy; and the Witte de With Center for Contemporary Art in Rotterdam, The Netherlands. Fernández is the recipient of a 2005 MacArthur Foundation Fellowship, and was commissioned for special projects by the Museum of Modern Art in New York in 2000 and by the Public Art Fund in 2001. Her work is in the permanent collections of the St. Louis Art Museum; the Museum of Contemporary Art, Miami; the Miami Art Museum; the Walker Art Center in Minneapolis; and the Sammlung Goetz museum in Munich.

Ellsworth Kelly (American, b. 1923)

Curve XXIV, 1981

Weathering steel

6'4" x 19' x 1"

Promised gift of Virginia and Bagley Wright, © Ellsworth Kelly

Ellsworth Kelly arrives at his work through a prolonged experience of observing nature and the distilling of observations and sensations to simple lines, planes and forms. Although its silhouette appears entirely abstract, *Curve XXIV* suggests a rust-hued autumn ginkgo leaf, or a rolling pastoral hill. The narrowest of relief sculptures, it projects an expansive space; its surface coloration and texture echo painting—a reflection of the artist's fascination with the overlap of these art forms.

Kelly was born in Newburgh, N.Y., and pursued technical training in the arts at the Pratt Institute, Brooklyn, in 1941-42. In 1943 he was sent to Europe with the U.S. Army, where encounters with modern artists and architects profoundly affected his work. Following discharge from the military Kelly studied at the School of the Boston Museum of Fine Arts in 1946-47, and through the G.I. Bill he returned to Paris, where he lived for six years. Kelly's first retrospective exhibition was presented at the Museum of Modern Art in 1973.

Roy McMakin (American, b. 1956)

Love & Loss, 2005

Installation with benches, tables, live tree, pathways and illuminated rotating element

40' x 24'

An artist, furniture maker and architect, Roy McMakin blurs the boundaries between these disciplines and amplifies tensions between form, function and meaning. Full of visual and verbal puns, *Love & Loss*, commissioned specifically for the Olympic Sculpture Park, includes benches that are both functional and meaningful. The seating area spells out "Love & Loss." A

tree that forms the V of love blossoms seasonally, losing its leaves as a reminder of nature's cycle that mirrors human experience.

McMakin was born in Lander, Wy., and studied art at the Portland Museum of Art School in Oregon in 1975-77. He received his BA and MFA from the University of California, San Diego, in 1979 and 1982. McMakin launched his Domestic Furniture workshop in Los Angeles in 1986 and relocated it to Seattle in 1994. He has designed furnishings for the offices of the J. Paul Getty Museum and realized architectural projects in America and Europe. McMakin's work was the subject of a retrospective exhibition at the Museum of Contemporary Art, Los Angeles, and the Henry Art Gallery, Seattle, in 2004.

Roy McMakin (American, born 1956)

Bench, 2004

Cast concrete

5' x 5' x 3'

Gift of the artist and Michael Jacobs

Roy McMakin's furniture, sculpture and architecture undermine the hierarchical distinctions between these three genres. His cast concrete *Bench* is a sculptural and functional object, meant for outdoor display and use. It combines a sense of massing and density with intimate details that are the hallmark of McMakin's craftsmanship in all materials. Initially conceived for a project at the Koret Quad at the University of California, San Francisco, McMakin's outdoor seating also complements the artist's nearby sculpture *Love & Loss*.

Louise Nevelson (American, b. Russia, 1899–1988)

Sky Landscape I, 1976-1983

Aluminum, painted black

10' x 10' x 6'2"

On Loan from the Collection of Jon and Mary Shirley

Welded steel was a material favored by sculptors of Louise Nevelson's generation, but she became known for working in wood and only later incorporated Plexiglas, aluminum and Lucite into her repertoire. *Sky Landscape I* translates from wood to metal her approach to constructed sculpture. A collage of distinct parts, this work consists of two totemic elements that extend upward to the sky, accented by flourishes of curved metal. While occupying three dimensions, *Sky Landscape I* reflects Nevelson's devotion to relief sculpture and the creation of heightened drama within a narrow field of space.

Nevelson was born in Kiev, Russia, and at age five moved with her family to Rockland, Me., where her father ran a lumberyard. In 1920 she moved to New York, then married Charles Nevelson. While traveling in Europe in 1931, she briefly studied with Hans Hofmann. Nevelson's first one-person exhibition took place at the Nierendorf Gallery, New York, in 1941. Nevelson achieved critical attention for the box-like assemblages she first

presented publicly in 1957, and was included in the 1959 exhibition *Sixteen Americans at the Museum of Modern Art*.

Claes Oldenburg (American, b. Sweden, 1929), and **Coosje van Bruggen**, (American, b. Holland, 1942)

Typewriter Eraser, Scale X, model 1998, fabricated 1999

Stainless steel and resin painted with acrylic urethane

19'4" x 11'1/12" x 11'8/14"

On loan to the Olympic Sculpture Park from The Paul Allen Family Collection

Claes Oldenburg and Coosje van Bruggen fabricate large-scale outdoor sculptures inspired by popular commercial objects. Inflated to a colossal scale and imbued with decidedly figurative characteristics, these familiar items, such as the typewriter eraser, are unlikely public monuments: images recognized by many, but ambiguous as civic messages. The typewriter eraser was a commonly available office tool when the artists initially conceived the sculpture, but by the time it was made, the computer had eclipsed the typewriter's popularity, making such quaint erasers nearly obsolete.

Oldenburg was born in Stockholm, but spent most of his childhood in the U.S. He studied at Yale University and the Art Institute of Chicago, then moved to New York in 1956. His installations and performances of the early 1960s employed ephemeral materials to create familiar objects. After making fantastic proposals for civic monuments, in 1969 he fabricated the controversial large scale *Lipstick (Ascending) on Caterpillar Tracks*, installed on the Yale campus, followed in 1976 by *Clothespin* for downtown Philadelphia. Since 1976 he has worked in partnership with Van Bruggen, executing more than 40 large-scale projects internationally.

Van Bruggen was born in Groningen, the Netherlands, and received a Master's degree in art history from the University of Groningen. She worked in the curatorial department of the Stedelijk Museum in Amsterdam, and contributed to international publications and exhibitions. Van Bruggen first collaborated with Oldenburg in 1976. She has since moved to New York, where the two continue to work together on large-scale, site-specific sculptures.

Roxy Paine (American, b. 1966)

Split, 2003

Stainless steel

Overall height: 50'

Promised gift of Virginia and Bagley Wright

Roxy Paine's graceful, towering stainless-steel tree evolved from a detailed analysis of a tree's structure, a composition reconstructed through drawings, computer diagrams and architectural renderings. Comprising steel pipes of more than 20 different diameters, *Split*'s heavy industrial plates support some 5,000 pounds of cantilevered branches. Camouflaged in the natural

setting and light, the work reflects its surroundings and poses the question, “What is nature, what is art?”

Born in New York, Paine earned art degrees from the Pratt Institute, New York, and the College of Santa Fe. He received the 1997 Aldrich Museum of Art Trustees Award for an Emerging Artist. His work has been presented in solo exhibitions at the James Cohan Gallery, New York; Lunds Konsthall in Lund, Sweden; Galerie Thomas Schulte, Berlin; Ronald Feldman Fine Arts, New York; and Musée d’Art Américain, Giverny, France. He lives and works in New York.

Beverly Pepper (American, b. 1924)

Perre’s Ventaglio III, 1967

Stainless steel and enamel

7’10” x 6’8” x 8’

Gift of Jon and Mary Shirley

One of the first sculptors of her generation to be captivated by the possibilities of industrial materials and geometric forms, Beverly Pepper achieved a cool objectivity in *Perre’s Ventaglio III*, which reveals no trace of the artist’s hand or process, but possesses the sleek appearance of a manufactured object. Light heightens the optical effect of the sculpture, whose surface reflects the surrounding natural environment, a striking contrast with the opaque blue enamel on the interior of each cubic form.

Born in Brooklyn, N.Y., Pepper has exhibited internationally, including one-person shows at the Metropolitan Museum of Art; the Brooklyn Museum of Art; the Columbus Museum of Art in Ohio; The Albright Knox Art Gallery, Buffalo, N.Y.; and the San Francisco Museum of Modern Art. Since 1951 she has divided her time between homes and studios in New York and Todi, Italy.

Beverly Pepper (American, b. 1924)

Persephone Unbound, 1999

Cast bronze,

10’2” x 2’7” x 1’9”

On Loan from the Collection of Jon and Mary Shirley

For ancient civilizations a well-positioned stone created a connection to the cosmos and left vital evidence of a human presence. A similar sense of timelessness and gravity is evoked by Beverly Pepper’s monolithic *Persephone Unbound*. The mythological Persephone, queen of the underworld, was abducted by Hades. When a rescue effort failed, Hades fed her a pomegranate and she was bound to the underworld for a third of each year. *Persephone Unbound* suggests the ideal of freedom, while at the same time embodying the unchanging eternity to which Persephone was subjected.

Pedro Reyes (Mexican, b. 1972)

Capula XVI (obolo a), 2006; *Capula XVII (obolo b)*, 2006; *Evolving City Wall Mural*, 2006

Capula: each vinyl, 98" x 98" x 78", *Mural*: ink on paper, 179" x 657"
Gift of the Olympic Sculpture Park Art Acquisition Fund and the Modern Art Acquisition Fund

Pedro Reyes' interactive, sculptural *Capula* are part of an ongoing series that he has installed around the world. Woven by Mexican craftspeople, these vinyl sculptures translate local basketry techniques to an architectural scale. Seen against Reyes' *Mural*, their solid geometry becomes flattened and optical. In the mural, as in the space of the Paccar Pavilion itself, human beings interact with geometry and respond to changing visual systems. The mural incorporates graphic design, technical drawing and perspective diagrams to imagine a world of varied spaces, both two-dimensional and three-dimensional.

Reyes was born in 1972 in Mexico City, where he currently lives and works. His work has appeared at the Venice Biennale (2003), the Shanghai Biennial (2002), the Museum of Natural History (2003), the Palacio de Bellas Artes, Mexico (2001), PS1 MoMA and Kunstwerk Berlin (both 2002), and the Braunschweig Parcours Project in Germany (2004). In 2006, he will exhibit his work in solo exhibitions at the Aspen Art Museum, Colo.; the Carpenter Center Harvard University, Cambridge, Mass., and Yvon Lambert Gallery, New York.

Glenn Rudolph (American, b. 1951)

Heavy Metal, 1986; *Trainwatchers*, 2005; *BNSF*, 2005; *Boat*, 2006; *Passing Squall*, 2005; *Trolley*, 2005; *Cape*, 2004; *Salmon*, 2005; *North Camp*, 2005; *Barbeque*, 2005; *Barry the Trainman/Walkman*, 1986; *Ricky, July 5*, 2005; *Joey*, 2005; *Travelers*, 1986; *Ramona, Feeding the Feral Cats*, 1985

Gelatin silver prints, approx. 30" x 40" each, Edition: 1 and 2 of 7
Gift of PONCHO and the Mark Tobey Estate Fund

For 30 years Seattle-based photographer Glenn Rudolph has documented the Pacific Northwest, using the camera as a time machine to record evidence of historical and environmental transformation. He considers his work "non-fiction" photography, which explores how people react to changing situations. A graduate of the University of Washington's School of Art, Rudolph has exhibited his work nationally and in Northwest exhibitions since the late 1970s, including at the Seattle, Tacoma, Bellevue and Portland Art Museums.

Rudolph first photographed the Olympic Sculpture Park site in 1986, and was commissioned to record its evolution during the park's construction in 2005-06. This series of 15 photographs, part of the inaugural exhibition in the Paccar Pavilion, comprises new images and several selected from the body of work he shot 20 years ago. The pictures portray the human effects of development in downtown Seattle, and document anonymous individuals who live unnoticed in the park, at the edges of public activity.

Richard Serra (American, b. 1939)

Wake, 2004

Weatherproof steel

10 plates, 5 sets of 2. Each set, overall: 14' 1 1/4 x 48' 4" x 6' 4 3/8".

Purchased in part with funds from Susan and Jeffrey Brotman, Virginia and Bagley Wright, Ann Wyckoff and the Modern Art Acquisition Fund

For Richard Serra space is a substance as tangible as sculpture. He uses materials and scale to alter perception and to engage the body, encouraging consciousness of our relation to space. The towering, curved steel forms of *Wake* were achieved with computer imaging and machines that manufacture ship hulls, including a demilitarized machine that once made French nuclear submarines. It is composed of five identical modules, each with two S-shaped sections positioned in inverted relation to one another—gently curving serpentines of convex and concave parts that suggest tidal waves or profiles of battleships. The surface of acid-washed, weather-proof steel reinforces this industrial effect. *Wake*'s powerful silhouette belies a complex configuration of parts: the whole cannot be known at once, only experienced with physical movement and progressively over time.

Born in San Francisco, Serra studied at the University of California, Berkeley, and graduated from the University of California, Santa Barbara, in 1961 with a BA in English literature. He supported himself by working in steel mills. In 1964 he graduated from Yale University with a BFA and MFA, traveling to Paris and then, on a Fulbright Fellowship, to Florence, Italy. He divides his time between New York and Nova Scotia.

Tony Smith (American, 1912-1980)

Stinger, 1967-68/1999

Steel

6'6" x 33'4" x 33' 4 1/4"

Gift of Jane Smith

Initially trained as an architect, Tony Smith first experimented with sculpture when he was nearly 50. *Stinger*, one of his most monumental works, recalls an ancient structure such as a fortress, with three closed sides and one open side inviting the viewer to cross a threshold to its interior. Composed of cross-sections of tetrahedral and octahedral shapes, the sculpture combines a simple plan and complex elevation; resting on a single point, it appears to hover above the ground. Originally called *One Gate*, Smith titled *Stinger* after the popular cocktail that is deceptively sweet but slyly intoxicating.

An American architect, sculptor and painter, Smith was born in South Orange, N.J., and graduated from a Jesuit high school in New York. He dropped out of college to enter his father's manufacturing business, working as a toolmaker, draftsman and purchasing agent, while studying art part-time. At the New Bauhaus in Chicago, Smith studied architecture in 1937, then landed an apprenticeship with Frank Lloyd Wright; he opened his own architectural firm in 1940. In 1955 he returned to the East Coast to teach at Hunter College, Bennington College and later Princeton University. Increasingly he turned his attention to sculpture. In 1966 he exhibited at the

Museum of Modern Art, and since then his work has been presented and collected internationally.

Tony Smith (American, 1912-1980)

Wandering Rocks, 1967

Painted steel; Artist's Proof

Dimensions (five-unit sculpture): *Smohawk*: 43-3/8" x 28" x 23"; *Shaft*: 63-3/8" x 28" x 45-1/2"; *Crocus*: 43-3/8" x 28" x 45"; *Slide*: 64-3/8" x 28" x 23"; *Dud*: 32-3/8" x 83-1/2" x 23"

Promised gift of Virginia and Bagley Wright

Mathematical and geometrical structures inherent in molecules and crystals inspired the tetrahedral and octahedral shapes of ***Wandering Rocks***. Tony Smith, who began his career as an architect, was compelled by questions of structure, and by a belief in the mythical and archetypal symbolism of forms. ***Wandering Rocks*** finds its title in the wandering of Ulysses in James Joyce's book. The organization of its five parts pays homage to the Ryoanji Zen garden in Kyoto, Japan.

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Visit SAM's Web site for current information on the Olympic Sculpture Park at www.seattleartmuseum.org.