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## Advance Exhibition Schedule for Seattle Art Museum, Seattle Asian Art Museum and Olympic Sculpture Park 2007–09

*The following exhibition information is current as of July 2007.  
Information is subject to change; prior to publication, please confirm dates, titles  
and other pertinent information with the Seattle Art Museum Public Relations,  
Erika Lindsay, at (206) 654-3158 or [ErikaL@Seattleartmuseum.org](mailto:ErikaL@Seattleartmuseum.org).*

For detailed information about current and upcoming exhibitions, as well as recent museum news, visit the pressroom at: [www.seattleartmuseum.org](http://www.seattleartmuseum.org). The museum's web site also includes information on SAM's permanent collection, history, and events.

### **Upcoming Exhibitions at Seattle Art Museum, Downtown**

#### ***Japan Envisions the West:***

#### ***16<sup>th</sup>-19<sup>th</sup> Century Japanese Art from Kobe City Museum***

Oct. 11, 2007–Jan. 6, 2008

Organized by SAM in collaboration with Japan's Kobe City Museum, this exhibition explores how Japanese artists responded to and interpreted Western art and culture from the 16<sup>th</sup> to the 19<sup>th</sup> century. *Japan Envisions the West* features 142 masterpieces from Kobe City Museum including paintings, prints, maps, ceramics, lacquerware, metalware, glassware and textiles, along with 20 objects from the Seattle Art Museum's collection. This exhibition also commemorates the 50th anniversary of the sister-city relationship between Kobe and Seattle. *Curated by Yukiko Shirahara, the John A. McCone Foundation Curator of Asian Art. The exhibition was organized by Seattle Art Museum in collaboration with Kobe City Museum and made possible with generous support from The Atsuhiko and Ina Goodwin Tateuchi Foundation, The E. Rhodes and Leona B. Carpenter Foundation, PONCHO, National Endowment for the Arts, U.S. Bank and Worldbridge. Additional support provided by Nippon Express and contributors to the Annual Fund. Curated by Yukiko Shirahara, John A. McCone Foundation Curator of Asian Art. \*Special Exhibition prices are \$15 Adults, \$12 Seniors, \$9 Students.*

#### ***Gaylen Hansen, Three Decades of Painting***

Oct. 11, 2007 – Jan. 6, 2008

*Gaylen Hansen, Three Decades of Painting*, a retrospective exhibition of the work of Washington-based painter Gaylen Hansen (b. 1921), was organized by the Washington State University Museum of Art, Pullman, and features **over 30** examples of his paintings, drawn from public and private collections. Hansen first came to the attention of the art world during the heyday of neo-expressionism in the late 1970s, and has been much celebrated for his paintings of the eastern Washington landscape, his focus since 1957, when he settled in Palouse, Wash.. Populated by animals, insects, trout and a cowboy named Kernal Bentleg, Hansen's paintings are humorous and dreamlike. Born in Utah, Hansen lived in California, New York, and Texas, before moving to eastern Washington in 1957. His work has been exhibited in New York, Chicago, Los Angeles, Berlin, Singapore, Beijing and throughout the Northwest. Curated in Seattle by Michael Darling, the Jon and Mary Shirley Curator of Modern and Contemporary Art. *Gaylen Hansen: Three Decades of Paintings* has been organized and distributed by the Museum of Art/Washington State University, Pullman, WA. Major funding for this exhibition and programs was provided to the Museum of Art/WSU by the

Robert Lehman Foundation. Additional Funding is provided by the Elizabeth Firestone Graham Foundation and Nancy and Paul Winlesky. Support for the Seattle presentation is generously provided by PONCHO. \***Special Exhibition Prices are \$15 Adults, \$12 Seniors, \$9 Students.**

***The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece***

Jan. 26 – April 6, 2008

Three of celebrated Renaissance artist Lorenzo Ghiberti's panels from the doors of the Baptistery in Florence, known as the Gates of Paradise, will be on view at SAM Downtown. *The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece* is comprised of three original panels and four sculptures, two before restoration and two after. This exhibition marks the first time that the panels have ever traveled to the United States since their creation over 550 years ago. The exhibition will tour at the High Museum, Atlanta; the Art Institute of Chicago; the Metropolitan Museum, New York; and now the Seattle Art Museum. After the tour panels will return to Florence to be placed in a specially designed, hermetically sealed case in the Museo dell'Opera del Duomo—never to travel again. The panels have been praised by generations of artists and art historians for their compelling portrayal of scenes from the Old Testament. Created in the mid-15<sup>th</sup> century and installed in the eastern portal of the Florentine Baptistery, it is said that *The Gates of Paradise* earned their nickname from Michelangelo, who greatly admired Ghiberti's craftsmanship and artistic skill. Curated in Seattle by Chuyo Ishikawa, Deputy Directors for Art/Curator of European Painting and Sculpture. *The Gates of Paradise: Lorenzo Ghiberti's Renaissance Masterpiece*

is organized by the High Museum of Art, Atlanta, in collaboration with the Opera di Santa Maria del Fiore and the Opificio delle Pietre Dure, Florence. The Exhibition is supported by an indemnity from the Federal Council of the Arts and the Humanities and by an award from the National Endowment for the Arts, which believes that a great nation deserves great art.

***Roman Art from the Louvre***

Feb. 21–May 11, 2008

SAM is the only West Coast venue for *Roman Art from the Louvre*, an exhibition of masterworks from the famed collection of the Musée de Louvre in Paris, France. Showcasing approximately 180 prime examples of Roman art drawn from the Louvre's unsurpassed collection, the exhibition represents the largest number of pieces loaned by the Louvre for any single show. The exhibition brings to life ancient Roman society from the first century BCE to the fourth century CE. Visitors will meet emperors and members of the imperial court, elite and ordinary citizens, women and children, soldiers, gladiators, foreigners, and slaves. The masterworks include mosaics, frescoes, terracotta statuettes, monumental sculptures, marble reliefs and glass and vessels. Curated in Seattle by Margaret Laird, guest curator for the exhibition and assistant professor of Roman Art at the University of Washington. The exhibition is organized by the American Federation of Arts and the Musée du Louvre. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Major support for the Seattle presentation has been generously provided by the Charles Simonyi Fund for Arts and Sciences. \***Special Exhibition prices are \$20 Adults, \$17 Seniors, \$14 Students.**

***Inspiring Impressionism: The Impressionists and the Art of the Past***

June 19–Sept. 21, 2008

*Inspiring Impressionism: The Impressionists and the Art of the Past* features more than 100 works, including paintings, works on paper, photographs and sketchbooks, drawn from nearly 70 museums including the National Gallery in London, the Musée d'Orsay in Paris and the Museo Nacional del Prado in Spain. While defining the specific characteristics that, in its time, made Impressionism provocative and new—a focus on everyday subjects, spontaneity, luminosity, loose brushwork—*Inspiring Impressionism* launches an in-depth exploration of the links between the Impressionists and the major European art historical movements that preceded them. Beneath the Impressionists' commitment to capturing contemporary life, there lay a deep exploration of the art of the past as well as of their more recent early 19th century predecessors. The Impressionists learned from art-historical sources by making painstaking oil copies executed at

such museums as the Louvre. These copies as well as drawings and sketchbook studies by the Impressionists are shown with the Old Masters' works they copied. The exhibition then unfolds a series of subject groups—portraits, still-lives, landscapes, interiors and nudes—with specific comparisons drawn between Impressionist works and the art of the past, as well as broader connections related to issues of subject, composition and technique. These thematic groupings are punctuated with small dossier sections on three artists who drew most heavily on art historical sources: Edouard Manet, Edgar Degas and Paul Cézanne. Curated in Seattle by Chiyo Ishikawa Deputy Director of Art and Curator of European Painting and Sculpture. This exhibition was organized by the Denver Art Museum in collaboration with the High Museum of Art, Atlanta, and the Seattle Art Museum. Northern Trust is the National Tour Sponsor of Inspiring Impressionism. Additional support provided by the National Endowment for the Humanities. Local support is provided by the Sarkowsky Endowment.\***Special Exhibition prices are \$20 Adults, \$17 Seniors, \$14 Students.**

***S'Abadeb (The Gifts): Coast Salish Art and Artists***

Oct. 23, 2008–Jan. 11, 2009

*S'Abadeb (The Gifts): Coast Salish Art and Artists* is the first major exhibition ever to explore the unique artistry and culture of Coast Salish First Peoples of Washington State and British Columbia. Organized by SAM, the exhibition features more than 150 works of art from national and international collections that offer a glimpse into the daily and ceremonial lives of the 35 groups that make up the Coast Salish. The exhibition is also accompanied by a fully illustrated catalog. Within this visually stunning exhibition, prehistoric, historic and contemporary works are shown side-by-side to emphasize the cultural exchanges beginning in the late 18<sup>th</sup> century as well as the ongoing vitality of the art traditions today. Dynamic multimedia presentations will be featured in the galleries, taking visitors into the territories and lives of the Salish. Complementary programming includes artist presentations, school tours and a film festival. The exhibition and its components form a collaborative project with Salish representatives, humanities experts and museum staff. Curated by Barbara Brotherton, Native American Curator. *This exhibition is organized by the Seattle Art Museum. The Henry Luce Foundation provided the leadership grant for the exhibition. Additional support provided by Contributors to the Annual Fund.*

***Life, Liberty and the Pursuit of Happiness:  
American Art 1660-1893 from the Yale University Art Gallery***

Feb. 26–May 24, 2009

Drawn from the renowned collections of American art at the Yale University Art Gallery, *Life, Liberty and the Pursuit of Happiness* illuminates the American experience from the settlements of the 17<sup>th</sup> century through the World's Columbian Exposition in 1893. Featured are more than 230 works—paintings, prints, photographs and decorative arts—by artists ranging from Paul Revere to Thomas Eakins and Winslow Homer. The exhibition will explore the richness, variety and strength of American arts over 200 years. Established in 1832, the Yale gallery is the Western Hemisphere's oldest college art gallery. It has been central to collecting and fostering knowledge of American arts in all forms. At the center of the exhibition is an extensive group of early-American portraits and history paintings by John Trumbull, including the initial versions for his famous murals now in the U.S. Capitol Rotunda, including *The Signing of the Declaration of Independence*. By a provision of the artist's gift of these paintings to Yale in 1832, these works may never travel. However, due to an expansion of the Yale Art Gallery, a one-time exception is made so that the Trumbull paintings can be seen outside of their permanent home in New Haven, Conn. Curated in Seattle by Patricia Junker, Curator of American Art. Organized by the Yale University Art Gallery .

***The Indian Paintings of George de Forest Brush***

Feb. 26–May 24, 2009

Running concurrently with *Life, Liberty and the Pursuit of Happiness* will be a special exhibition of the work of an important but little known 19<sup>th</sup> century American painter. *The Indian Paintings of George de Forest Brush*, is co-organized by the National Gallery of Art and the Seattle Art

Museum. George de Forest Brush (1855-1941) is considered one of the great American “little masters” of the late 19<sup>th</sup> century. Brush began painting Indians out of his experience living among the Crow, Shoshone and Arapahoe in the West from 1881 to 1882. His paintings of Native Americans poignantly illustrate the common bonds among all humankind and our love of the natural world, while documenting a vanishing way of life. In collaboration with the National Gallery of Art, *The Indian Paintings of George de Forest Brush* explores about 20 rare paintings created between 1882 and 1890 that depict indigenous people of the American plains and ancient Mesoamericans. The paintings, culled from private and museum collections, have never been shown together before. *Co-organized by the National Gallery of Art and the Seattle Art Museum. Curated by Nancy Anderson, Curator of American and British Paintings at the National Gallery of Art and Patricia Junker, Curator of American Art at the Seattle Art Museum.*

## **Ongoing Exhibitions at Seattle Art Museum Downtown**

### ***The American Art Collection***

Ongoing

American art from the 18<sup>th</sup> and 19<sup>th</sup> centuries, including paintings by Albert Bierstadt and Frederic Church, Shaker furniture and American silver are on view in this new gallery.

### ***Highlights of the Textile Collection***

Ongoing

The new textiles gallery features cross-cultural and thematic presentations. The inaugural installation presents textiles that use patchwork techniques, including American quilts, colorful Korean *pojagi*, works by contemporary artists Marie Watt and Ross Palmer Beecher.

### ***Highlights of the Asian Collections***

Ongoing

The pan-Asian art gallery introduces common forms and artistic themes in Asian art, past and present. The gallery also links visitors to the Seattle Asian Art Museum in Volunteer Park.

### ***The Mesoamerican and Andean Art Gallery***

Ongoing

The gallery features highlights from the Mesoamerican and Andean art, with a focus on ceramic traditions and complex weaving styles.

### ***The Northwest Coast Native American Art Gallery***

Ongoing

The galleries feature historic, social and artistic contexts for the myriad art forms of the First Nations, with an added emphasis on the individual lives and artistic contributions of historic and contemporary artists.

### ***Highlights of the Australian Aboriginal and Oceanic Collection***

Ongoing

The gallery features works from the museum’s expanded collection of Australian Aboriginal and Oceanic Collection.

### ***The Modern and Contemporary Art Galleries***

Ongoing

The new galleries for Modern and Contemporary art feature art of the post World War II-era to the present day, and include a spectacular double-height gallery for the presentation of contemporary art.

### ***The African Art Galleries***

Ongoing

In the African art galleries, visitors can enter an African masquerade “performance” complete with music, masks, costumes and video projections. The African galleries also feature devotional art and altarpieces from across the continent and works by contemporary artists such as Yinka Shonibare, Magdalene Odundo and Marita Dingus.

### ***The European Art Galleries***

Ongoing

The European art galleries feature two stunning new installations: an intact 16<sup>th</sup>-century Italian wood-paneled room, which is a unique environment for presenting Italian ceramics; and a Porcelain Room modeled on examples from the 18<sup>th</sup> century, featuring SAM’s entire collection of 1,000 works of porcelain.

### **Highlights of the Ancient Mediterranean and Islamic Art Collection**

Ongoing

Ancient Mediterranean and Islamic art are displayed together for the first time in the expanded downtown museum. Highlighted are Roman portraits and Sumerian devotional art, some of which have never been exhibited at SAM.

### **Upcoming Exhibitions at Seattle Asian Art Museum Volunteer Park**

#### ***Ink in Motion: The Art of Sio Ieng Ng***

July 17–Dec. 2, 2007

The contemporary video art program at the Seattle Asian Art Museum continues with the presentation of Sio Ieng (Cindy) Ng’s installation *Ink in Motion: the Art of Sio Ieng Ng*. For centuries artists expressed their feelings and visions through their brushwork and inkplay. In the works by Cindy Ng, ink no longer remains the passive medium for the artist. The routine of washing brushes became an illuminating moment when she observed the beauty of ink draining into the sink. It was the desire to capture ink in motion that inspired her *No Limit* video series, in which ink is given a life of its own, unrestrained by the brush. Through its pulsating flow and mixing with water that alters its tonality, forms and patterns emerge from the formlessness of ink. Those forms are captured in the video along with photographs and works on paper and canvases. Curated by Josh Yiu, Foster Foundation Assistant Curator of Chinese Art

#### ***Shu: Reinventing Books in Contemporary Chinese Art***

Aug. 9–Dec. 2, 2007

*Shu: Reinventing Books in Contemporary Chinese Art* provides the first serious examination of the influence books have had in contemporary Chinese art. Since the 1980s experimental Chinese artists have undertaken many book-related projects. The high frequency and impressive creativity of such projects demonstrate the important roles that “books” have played as a source of artistic imagination and visual vocabulary in contemporary Chinese art. Featuring approximately 30 works by 20 artists, this exhibition demonstrates how contemporary Chinese artists have conducted artistic experiments to engage both China’s cultural heritage and contemporary concerns. The exhibition is curated by Professor Wu Hung for the China Institute, New York. In Seattle it is curated by Josh Yiu, Foster Foundation Assistant Curator of Chinese Art. This exhibition was organized by the China Institute Gallery. Support for this exhibition provided by the Washington State Arts Commission with federal funding from the National Endowment for the Arts and The W.L.S. Spencer Foundation. Endowment support provided by the Robert M. Arnold Endowment in Support of Chinese Art and the Mimi Gates Asian Art Endowment Fund.

### ***Pattern Richness in Modern Japanese Textiles***

February 15, 2007–ongoing

The Modern age (late-19th–early-20th century) was a dynamic period for Japanese textile design. Japanese traditional design was skillfully fused with Western motif and colors, yielded impressive and modern sense to wear. *Pattern Richness in Modern Japanese Textiles* focuses on Japanese textile-dyeing techniques such as using paper stencils (*katazome*) and tie-dyeing thread (*shibori*), which can bring out rich and elegant expressions on silk and cotton fabric. Approximately 12 Japanese modern kimono and 15 paper stencils selected from SAM's permanent collection will be on view in the Atsuhiko and Iana Goodwin Tateuchi Gallery at Seattle Asian Art Museum. Curated by Yukiko Shirahara, John A. McCone Foundation Curator of Asian Art.

### ***Discovering Buddhist Art –Seeking the Sublime***

Jan. 14, 2006 – Ongoing

*Discovering Buddhist Art*, which opened in summer of 2003, introduced visitors to the varied traditions of Buddhism across the Asian subcontinent as demonstrated in SAM's permanent collection. This installation has been expanded to include Chinese Buddhist art providing a more comprehensive survey. Approximately 100 works explore Buddhist influence on art and culture in India, China, Thailand, Tibet, Korea and Japan. In addition, the exhibition will emphasize similarities between cultures and regional development of Buddhism in China and Japan. This exhibition promises to be more than an introduction and is designed to evoke new views and stimulate appreciation for the art of one of the world's most widespread religions. Curated by Yukiko Shirahara, The John A. McCone Foundation Associate Curator of Asian Art

## **Olympic Sculpture Park**

The Olympic Sculpture Park features approximately 22 sculptures from the Seattle Art Museum collection, including works commissioned specifically for the park and others that were purchased or donated for its opening in January 2007. Also included in the inaugural installation are photographs by Glenn Rudolph and a mural by Pedro Reyes in the park's Paccar Pavilion. Throughout the nine acre park, there are signature pieces to be found by Louise Bourgeois, Alexander Calder, Mark Dion, Mark Di Suvero, Ellsworth Kelly, Roy McMakin, Richard Serra, Anthony Caro, and Tony Smith among others.

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**SAM Downtown** located at 100 University St., is open Tuesday - Sunday, 10 a.m. to 5 p.m.; Thursday and Friday until 9 p.m. Suggested admission: \$13 for adults; \$10 for seniors (62 and over) and \$7 for students with valid ID. Admission is free for SAM members and children 12 and under accompanied by an adult. First Thursdays are free to all visitors; First Fridays are free to seniors. Surcharges may apply for special exhibitions. For general recorded information, call 654-3100. Box Office (206) 654-3121: Tuesday-Friday, 10:30 a.m.-4 p.m. Visit our Web site: [www.Seattleartmuseum.org](http://www.Seattleartmuseum.org).

The **Seattle Asian Art Museum (SAAM)** is located at 14<sup>th</sup> Avenue East and East Prospect Street in Volunteer Park. It is open Wednesday-Sunday 10 a.m.-5 p.m., Thursday until 9 p.m. Suggested admission: \$3; free to SAM members and children 12 and under. First Thursdays and First Saturdays of each month are free. First Fridays are free to seniors. Parking is free. The #10 Metro bus stops at Volunteer Park. Recorded information: (206) 654-3100. Box Office (206) 654-3121: Tuesday-Friday, 10:30 a.m.-4 p.m. A ticket to SAAM, plus \$4, admits you to SAM downtown if used within one week. Visit our Web site: [www.Seattleartmuseum.org](http://www.Seattleartmuseum.org).

**SAM's Olympic Sculpture Park** is located at 2901 Western Avenue. Admission is free. Recorded information: (206) 654-3100. Box Office (206) 654-3121.

The wide variety of programming provided by the museum is made possible through ongoing support from the following area agencies: Corporate Council for the Arts/ArtsFund™, PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations), Seattle Arts Commission; Washington State Arts Commission with assistance from the National Endowment for the Arts, and the King County Arts Commission. A grant from the Institute of Museum and Library Services, a federal agency, also provides operating support. Additional funding is provided by the Seattle Art Museum Supporters (SAMS) and contributors to the Annual Fund.