



2009-10 Exhibitions

Seattle Art Museum, Seattle Asian Art Museum, Olympic Sculpture Park

The following exhibition information is current as of April 23, 2009. Information is subject to change; prior to publication, please confirm dates, titles and other pertinent information with the Seattle Art Museum Public Relations.

EXHIBITIONS OPENING:

| | | |
|--|--------------|--------------|
| <i>Target Practice: Painting Under Attack 1949-78</i> | Jun 25, 2009 | SAM Downtown |
| <i>Andrew Wyeth: Remembrance</i> | Jun 25, 2009 | SAM Downtown |
| <i>Alexander Calder: A Balancing Act</i> | Oct 15, 2009 | SAM Downtown |
| <i>Michelangelo Public and Private: Drawings for the Sistine Chapel and other Treasures from the Casa Buonarroti</i> | Oct 15, 2009 | SAM Downtown |
| <i>SAM Next: Heide Hinrichs</i> | Nov 7, 2009 | SAM Downtown |
| <i>James Ensor and Georg Baselitz: Graphic Works</i> | Apr 10, 2010 | SAM Downtown |
| <i>Kurt</i> (working title) | May 13, 2010 | SAM Downtown |
| <i>Andy</i> (working title) | May 13, 2010 | SAM Downtown |

Special installations from the permanent collection:

| | | |
|---|--------------|--------------------------|
| <i>Live Long and Prosper: Auspicious Motifs in East Asian Art</i> | May 23, 2009 | Seattle Asian Art Museum |
| <i>Transforming Traditions: Japanese and Korean Art since 1800</i> | May 23, 2009 | Seattle Asian Art Museum |
| <i>Everything Under the Sun: Photographs by Imogen Cunningham</i> | Jul 11, 2009 | SAM Downtown |
| <i>Brocade of the Senses: Japanese Woodblock Prints from the Mary and Allan Kollar Collection</i> (working title) | Nov 19, 2009 | Seattle Asian Art Museum |
| <i>Freeing the Figure</i> | Dec 1, 2009 | SAM Downtown |

ONGOING EXHIBITIONS:

| | | |
|--|----------------------|------------------------|
| <i>Titus Kaphar: History in the Making</i> | Through Sept 6, 2009 | SAM Downtown |
| <i>SAM Next: Corin Hewitt</i> | Through Oct 18, 2009 | SAM Downtown |
| <i>Geoff McFetridge: in The Mind</i> | Through Aug 8, 2010 | Olympic Sculpture Park |

Special installations from the permanent collection:

| | | |
|---|----------------------|--------------------------|
| <i>A Quartet of Suits</i> | Through May 24, 2009 | SAM Downtown |
| <i>A Bead Quiz</i> | Through Aug 9, 2009 | SAM Downtown |
| <i>A Black-and-White World: the Art and Lessons of Chinese Rubbings</i> | Through Oct 17, 2009 | Seattle Asian Art Museum |
| <i>Chinese Art: A Seattle Perspective</i> | Ongoing | Seattle Asian Art Museum |

EXHIBITIONS OPENING – SEATTLE ART MUSEUM, DOWNTOWN

Target Practice: Painting Under Attack 1949-78

June 25–September 7, 2009

Simonyi Special Exhibition Galleries, Fourth Floor

Target Practice: Painting Under Attack 1949-1978 is an international, historical survey of the attacks that painting endured in the years following World War II. For the artists in the exhibition, painting had become a trap, and they devised numerous ways to escape the conventions and break the traditions that had been passed down to them over hundreds of years. This phenomenon occurred in all parts of the world, and the exhibition documents why artists felt compelled to shoot, rip, tear, burn, erase, nail, unzip and deconstruct painting in order to usher in a new way of thinking. This exhibition includes works by well-known artists like Jasper Johns, Roy Lichtenstein and Andy Warhol, and also introduces lesser-known peers who were making equally challenging work. Comprised of more than 70 objects including documentary photographs and video, *Target Practice* presents a compelling way to appreciate the breakthroughs made by a new generation of artists in the fertile years between 1949 and 1978. Curated by Michael Darling, Jon and Mary Shirley Curator of Modern and Contemporary Art. This exhibition is organized by the Seattle Art Museum. Generous support has been provided by Jon and Mary Shirley. A lead grant was awarded by the Paul G. Allen Family Foundation. Exhibition sponsors are the Seattle Mayor's Office of Arts & Cultural Affairs, The Seattle Foundation and the National Endowment for the Arts. Additional support is provided by contributors to the Annual Fund.

Andrew Wyeth: Remembrance

June 25–October 18, 2009

Third Floor Galleries

The people and places that the late Andrew Wyeth (1917-2009) brought to life in his paintings are full of deeply personal associations for him. They conjure his remembrances, he once said, of family, of childhood sensations, of a life lived wholly within the circumscribed worlds of rural Chadds Ford, Pennsylvania, and Cushing, Maine, the two places where Wyeth's life and art were centered. At the same time *Andrew Wyeth: Remembrance* is a tribute to the painter himself, a force in twentieth century art who died earlier this year. The exhibition focuses on seven paintings that span Wyeth's career and show his favorite subjects: his wife Betsy and the land around their farm in Chadds Ford; Karl Kuerner, his neighbor, who recalled for Wyeth his own father; and Kuerner's nurse, Helga Testorf, the subject of the famous suite of Helga pictures – watercolor and tempera portraits of Wyeth's favorite model made over an eighteen year period. Curated by Patricia Junker, Ann M. Barwick Curator of American Art. This exhibition is organized by the Seattle Art Museum. Additional support is provided by contributors to the Annual Fund.

Alexander Calder: A Balancing Act

October 15, 2009–April 11, 2010

Simonyi Special Exhibition Galleries, Fourth Floor

From miniature maquettes, works on paper and jewelry to monumental sculptures and one of the artist's largest mobiles, this exhibition offers viewers a sense of the range of Alexander Calder's work from 1927 through the mid 1970s. More than eighty works – many of which come from private collections that are rarely seen by the public – trace the development and amazing creativity of the American master sculptor, with particular depth in his most celebrated period from the late 1940s. *Alexander Calder: A Balancing Act* will be complemented by a related exhibition of photographs showing the artist at work, organized with the help of the Calder Foundation. Curated by Michael Darling, Jon and Mary Shirley Curator of Modern and Contemporary Art. This exhibition is organized by the Seattle Art Museum. Generous support provided by Jon and Mary Shirley. Sponsored by the Seattle Art Museum Supporters (SAMS). Additional support provided by contributors to the Annual Fund.

Michelangelo Public and Private: Drawings for the Sistine Chapel and other Treasures from the Casa Buonarroti

October 15, 2009–January 31, 2010

Simonyi Special Exhibition Galleries, Fourth Floor

Michelangelo Buonarroti achieved near mythic status in his own lifetime. He purposefully cultivated the reputation of an inspired genius, for whom completed masterpieces appeared in his mind and came to being through a single, near-divine effort. This was far from the truth, however, as the master worked meticulously and tirelessly behind the scenes to perfect his works through drawings, models and casts. *Michelangelo Public and Private* humanizes the great master, exposing the working process that led to masterpieces such as the Sistine Chapel ceiling frescoes. To cultivate the myth, Michelangelo burned most of his preparatory drawings. The largest collection of remaining drawings is housed at Florence's Casa Buonarroti, and twelve of these will come to Seattle for this exhibition. In addition to drawings and models that reveal Michelangelo's process, the

continued

PUBLIC RELATIONS OFFICE pr@seattleartmuseum.org

exhibition includes works by Michelangelo's contemporaries and generations of followers and admirers. Painted and sculpted portraits and commemorative medals celebrating his life demonstrate the "cult of Michelangelo" that had already begun during his lifetime. Engraved copies of passages from the Sistine Chapel ceiling reveal the original appearance of Michelangelo's grand opus and prove the demand that existed for images of his work. Bringing all of these together with intimate drawings by the master's own hand, *Michelangelo Public and Private* offers a rare glimpse at the artist's humanity and the longevity of his vision, confirming Michelangelo's status as an exceptional artistic genius. Curated by Pina Ragioneri, Director of the Casa Buonarroti; Gary Radke is the Curatorial Advisor for the Seattle Art Museum; local curator is Chiyo Ishikawa, Susan Brotman Deputy Director for Art and Curator of European Painting and Sculpture. This exhibition is organized by the Seattle Art Museum in collaboration with the Casa Buonarroti, Florence. Lead Foundation Sponsor is the Robert Lehman Foundation. Sponsored by the Seattle Art Museum Supporters (SAMS). Additional support provided by contributors to the Annual Fund.

Sam Next: Heide Hinrichs

November 7, 2009–June 13, 2010

Modern and Contemporary Galleries, Third Floor

SAM Next, the Seattle Art Museum's contemporary art exhibition program, continues in fall 2009 with works by German born, Seattle based artist Heide Hinrichs, who will transform the SAM Next gallery into an imaginary topography including sculptures and drawings. Interested in the way language shapes experiences and perceptions, Hinrichs subtly transforms a variety of handmade and every day found materials, reimagining them as fragments existing within a larger system of relationships and perspectives. Hinrichs, who was born in Oldenburg, Germany, in 1976, studied at the University of Kassel and at the Academy of Fine Arts Dresden. She has had solo exhibitions in Ghent, Belgium, and Frankfurt, Struppen and Dresden, Germany. Her work was recently included in *Manifesta 7*, a biennial of contemporary art in Italy. Hinrichs currently resides in Seattle, Washington. Curated by Marisa Sánchez, Assistant Curator of Modern and Contemporary Art. This exhibition is organized by the Seattle Art Museum with support provided by the Helen and Max Gurvich Exhibition Endowment.

James Ensor and Georg Baselitz: Graphic Works

April 10 – October 2010

Third Floor Galleries

European artists James Ensor and Georg Baselitz worked during very different time periods, come from very different places, and never knew each other. Their shared interests in the grotesque, political agitation, the suffering of war and the figure, however, bind them in an unexpected way. Bringing together more than 50 prints from private collections, the exhibition pits late 19th century Belgian artist James Ensor and contemporary German artist Georg Baselitz in an unlikely and provocative dialogue that provides a unique insight into the work of both artists. At the same time, the exhibition highlights the artists' great skills in etching and other printmaking techniques and demonstrates the strong relevance their work sustains in our present moment in history. Curated by Michael Darling, Jon and Mary Shirley Curator of Modern and Contemporary Art.

Kurt (working title)

May 13–September 12, 2010

Simonyi Special Exhibition Galleries, Fourth Floor

Grunge music is arguably Seattle's greatest cultural export of the past 20 years, and Kurt Cobain was that movement's central figure. The historical impact of Kurt Cobain cannot be denied or overestimated. During and after his brief career – which came to a premature end in 1994 – his life and work have reverberated across the globe. *Kurt* celebrates that influence – in particular the effect he had on the creative lives and thought processes of artists. Kurt Cobain symbolized the ideals, aspirations and disappointments of the 90s generation, and a diverse array of artists have incorporated his image into their work to comment on these issues. International in scope, the works on view in *Kurt* range from straightforward portraiture to pieces that show a more subtle assimilation of Cobain's ethos and idealism in a broad range of media. With works from the early 1990s to the present by artists such as Rodney Graham, Douglas Gordon and Elizabeth Peyton, among others, this exhibition will cause viewers to question why and how Kurt's visage and his gestures came to mean so much to a generation. Curated by Michael Darling, Jon and Mary Shirley Curator of Modern and Contemporary Art.

Andy (working title)

May 13–September 12, 2010

Simonyi Special Exhibition Galleries, Fourth Floor

Beauty and youth, fame and celebrity. Andy Warhol was consumed by such evanescent conditions. Through a series of works including photobooth strips, Polaroids, Screen Tests and Stitched Photographs, *Andy* delves into the artist's insatiable engagement with all things ephemeral. For instance, in Warhol's contemplative Screen Tests – approximately four and a half minute filmed portraits of Edie Sedgwick, Ann Buchanan, Nico, Lou Reed, Dennis Hopper and others – the artist captured a range of moods, often revealing a shifting nature in the sitter's personalities over the duration of being filmed. In a series of self portraits, Warhol exposes his fascination with his own image and his desire to probe as well as push the boundaries of identity. *Andy* is on view concurrently with the exhibition *Kurt* and resonates with many of the works on view, as well as with the exploration of fleeting celebrity, the effects it has on the celebrated, and the ways in which even a brief career can deeply move a generation. Curated by Marisa C. Sánchez, Assistant Curator of Modern & Contemporary Art.

SPECIAL INSTALLATIONS FROM THE PERMANENT COLLECTION:*Everything Under the Sun: Photographs by Imogen Cunningham*

July 11, 2009–August 29, 2010

Third Floor Galleries

Imogen Cunningham (1883–1976) is one of the most well-known photographers from the Northwest. Working at a time when women photographers were few, Cunningham dedicated her life to her art. Drawn entirely from the Seattle Art Museum's permanent collection, this exhibition of sixty photographs from 1915–1973 reveals Cunningham's inquisitive eye – from portraits of Frida Kahlo, Alfred Stieglitz, and other well-known artists of her time, to portraits of her husband on Mt. Rainier, considered some of the first known photographs to be published of a male nude taken by a female photographer (in 1916), and much more. Spanning the artist's career, the photographs on view demonstrate the breadth and range of Cunningham's artistic vision and showcase one of the strengths of SAM's photography collection. Curated by Marisa C. Sánchez, Assistant Curator of Modern & Contemporary Art.

Freeing the Figure

December 1, 2009 – October 3, 2010

Third Floor, Gwendolyn Knight & Jacob Lawrence Gallery

Freeing the Figure explores the purely formal attributes of Jacob Lawrence's influential work – rather than the social and historical themes for which he is so well known. Lawrence's free and non-anatomical approach to the human figure is shown in context with the work of his predecessors and peers who also used the figure as "fodder" for dynamic painterly compositions, revealing that the human figure has been a laboratory for artistic experimentation for decades. Lawrence's work is examined alongside pieces by international artists such as Max Beckmann, Jose Clemente Orozco and Kathe Kollwitz, national figures including Philip Guston and Robert Colescott, and Northwest colleagues such as Michael Spafford and Fay Jones. Curated by Michael Darling, Jon and Mary Shirley Curator of Modern and Contemporary Art

EXHIBITIONS OPENING – SEATTLE ASIAN ART MUSEUM, VOLUNTEER PARK*Brocade of the Senses: Japanese Woodblock Prints from the Mary and Allan Kollar Collection* (working title)

November 19, 2009–February 10, 2010

Seattle Asian Art Museum, Tateuchi Galleries

This exhibition includes prints from the most renowned *ukiyo-e* artists of the eighteenth and nineteenth centuries – including Harunobu, Utamaro, Eishi and Hiroshige, along with Hokusai's most renowned prints the *Great Wave off Kanagawa* and *Red Fuji*. Fifty Japanese woodblock prints demonstrate an evocative play between delicate ink lines and rich blocks of color in portraits of beautiful women and *kabuki* actors, jewel-like landscapes of famous places, and more. Drawn from the Mary and Allan Kollar Collection, a promised gift to the Seattle Art Museum on the occasion of its 75th Anniversary, this exhibition introduces the region to an impressive collection of prints, all taken from early impressions and in excellent condition. Curated by Catherine Roche, Seattle Asian Art Museum Curatorial Associate. This exhibition is organized by the Seattle Art Museum. Generous support has been provided by Mary and Allan Kollar.

SPECIAL INSTALLATIONS FROM THE PERMANENT COLLECTION:***Live Long and Prosper: Auspicious Motifs in East Asian Art***

May 23, 2009-Ongoing
Seattle Asian Art Museum

The motifs decorating East Asian art objects are often symbolic, carrying auspicious associations that invite good fortune into the lives of the viewer. *Live Long and Prosper: Auspicious Motifs in East Asian Art* will showcase works from the museum's Chinese, Japanese and Korean collections that are decorated with symbols representing wishes for longevity, wealth and happiness.

Transforming Traditions: Japanese and Korean Art since 1800

May 23, 2009-Ongoing
Seattle Asian Art Museum

Transforming Traditions: Japanese and Korean Art since 1800 will feature over forty works of modern and contemporary art that build on the rich traditions of the past to capture the sensibility of the present. Viewers will encounter scholarly ink paintings and elegant Japanese *nihonga* paintings side by side with innovative ceramic art and bold calligraphy that will challenge their notion of a restrained Asian aesthetic.

ONGOING EXHIBITIONS – SEATTLE ART MUSEUM, DOWNTOWN***Titus Kaphar: History in the Making***

Through September 6, 2009
SAM Third Floor Galleries

Contemporary artist Titus Kaphar makes oil-on-canvas copies of European and American portrait paintings from the 18th and 19th centuries and reconfigures them in strategic ways to create a dialogue about race, art and representation. His work is at once beautiful and halting as he dances between fictional narrative and history. A graduate of Yale University, Kaphar makes work that is a timely display of what he sees as an alternative history. He sees his work as "the first sentence in a longer paragraph that the viewer completes." Engaging history through 18th- to 20th-century European and American paintings by noted figures including Édouard Manet and William Blake, Kaphar places race and social issues front and center. This will be the first solo show in the Gwendolyn Knight & Jacob Lawrence Gallery. Curated by Sandra Jackson-Dumont, adjunct curator and Kayla Skinner Deputy Director of Education and Public Programs. This exhibition is organized by the Seattle Art Museum. Support provided by Constance and Norman Rice and contributors to the Annual Fund. Titus Kaphar is the inaugural recipient of the Seattle Art Museum's Gwendolyn Knight and Jacob Lawrence Fellowship. Funding for the fellowship is provided by the Gwendolyn Knight and Jacob Lawrence Endowment.

SAM Next: Corin Hewitt

Through October 18, 2009
Modern and Contemporary Galleries, Third Floor

Last spring, the Seattle Art Museum launched the contemporary art exhibition program *SAM Next*, which presents three exhibitions each year introducing audiences to emerging or underappreciated artists working in the Northwest, across the United States and internationally. In April 2009, New York-based artist Corin Hewitt installed *Weavings: Performance #2 (Portland, Oregon)*, 2007/2008, a dynamic body of seventy-five color photographs. An archive of vivid and complex still lifes the artist created, photographed and re-photographed in various stages during a three-week performance in Portland in September 2007, these works have never before been on view for the public. Incorporating a variety of materials, both organic and inorganic, and using the mediums of photography, sculpture and performance, Hewitt's work explores memory, decay, preservation and transformation. From October 2008-January 2009, Hewitt was featured in *Seed Stage*, a solo exhibition at the Whitney Museum of American Art in New York. Most recently, J&L Books published *Weavings: Performance #2 (Portland, Oregon)*, a limited edition artist book on this work. Curated by Marisa C. Sánchez, Assistant Curator of Modern & Contemporary Art. This exhibition is organized by the Seattle Art Museum with support provided by the Helen and Max Gurvich Exhibition Endowment.

SPECIAL INSTALLATIONS FROM THE PERMANENT COLLECTION:*A Quartet of Suits*

Through May 24, 2009
Fourth Floor

Two artists have invented suits that defy convention. In Chicago, Nick Cave transforms secondhand sweaters, socks and human hair into apparitions that he calls soundsuits. Posses wearing his soundsuits perform to underline the artist's belief that "the familiar must move toward the fantastic." In Johannesburg, Walter Oltmann weaves wire into suits that evoke two identities at the same time. Caterpillars and conquistadors both wear protective shells, but rarely have they been merged to create a suit to step into. Viewers of the four suits are encouraged to imagine who might wear them and what they might do. Curated by Pam McClusky, Curator, Art of Africa and Oceania.

A Bead Quiz

Through August 9, 2009
Textile Gallery, Third Floor

Beads travel vast distances, like miniature magnets able to pull parts of the world together. Searching through the museum's collection for beads creates a whirlwind tour of distant cultures - there's a hat for a storyteller from Tibet, a flag for a ceremony in Haiti, garments for a bride in South Africa and for a horse in Japan. There are beads made out of ostrich egg shells, bamboo, glass, human bone, gourds, metal, coral, plastic and paper. The gallery also features a collection of bead necklaces by an accomplished world traveler who has sought out hundreds of strands from remote locations. Just as beads traverse the world in unpredictable ways, this installation is not strictly geographic. Curated by Pam McClusky, Curator, Art of Africa and Oceania.

ONGOING EXHIBITIONS – SEATTLE ASIAN ART MUSEUM, VOLUNTEER PARK**SPECIAL INSTALLATIONS FROM THE PERMANENT COLLECTION:***A Black-and-White World: the Art and Lessons of Chinese Rubbings*

Through October 5, 2009
Foster Galleries

Conceived to preserve and replicate inscribed characters and images – often on ancient stone slabs – rubbings have been collectible items for over a thousand years. This installation features two groups of rubbings that were "pulled" from the carved walls of the Wu Family Shrines, which were built in AD 151 in Shandong province, and the stone slabs depicting the sixteen Luohans, created for a temple in Hangzhou in 1764. These two groups of images, carved some 1,600 years apart, present two vastly different worldviews: the Confucian order and the Buddhist law. Exemplars of model behavior vary from assassins to chaste widows to monks. Sometimes, art and truth are simply black and white. Curated by Josh Yiu, Foster Foundation Associate Curator of Chinese Art. This exhibition is generously supported by Katherine Agen Baillargeon Endowment Fund and the Bright China Foundation Endowment for Asian Art in Honor of Peter and Doris Drucker. Addition support is provided by the Seattle Art Museum Supporters (SAMS) and contributors to the Annual Fund.

Chinese Art: A Seattle Perspective

Ongoing
Foster Galleries

This retrospective of SAM's renowned collection of Chinese art, built by founding director Dr. Richard E. Fuller and his family from the early decades of the past century, contains representative works from each dynastic period. While SAM has long had a premier collection of Chinese jades, ceramics and sculptures, the museum in recent years has also strengthened other areas of the collection, notably painting, calligraphy, bronzes and, most recently, contemporary work. Featuring 173 artworks from the Neolithic period to the present, the exhibition is not only a survey of Chinese art, but also a chronicle of Seattle's shifting interests within Chinese art. Curated by Josh Yiu, Foster Foundation Associate Curator of Chinese Art. This exhibition is generously supported by Katherine Agen Baillargeon Endowment Fund and the Bright China Foundation Endowment for Asian Art in Honor of Peter and Doris Drucker. Addition support is provided by the Seattle Art Museum Supporters (SAMS) and contributors to the Annual Fund.

ONGOING EXHIBITIONS – OLYMPIC SCULPTURE PARK

Geoff McFetridge: in The Mind
Through August 8, 2010
PACCAR Pavilion

This installation is part of a series of annual commissions at the PACCAR Pavilion. Los Angeles-based McFetridge is primarily known in graphic design circles, but has also made sculpture, installations and works on paper. McFetridge's work often deals with the environment, art, perception and history. He brings his knack for crisp, clean, modern design, bright colors and witty slogans to bear on the Olympic Sculpture Park pavilion, turning the large wall and surrounding surfaces into a dynamic installation. Curated by Michael Darling, Jon and Mary Shirley Curator of Modern and Contemporary Art.

GENERAL INFORMATION

SAM DOWNTOWN located at 1300 First Ave., is open Tuesday–Sunday, 10 a.m.–5 p.m.; Thursday and Friday until 9 p.m. *Suggested admission:* \$15 for adults; \$12 for seniors (62 and over) and military (with ID); and \$9 for students (with ID) and youth 13-17. 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. For general recorded information, call (206) 654-3100. Box Office (206) 654-3121: Tuesday–Friday, 10:30 a.m.–4 p.m. A ticket to SAM may be applied toward a ticket to Seattle Asian Art Museum if used within one week. Visit our Web site: www.seattleartmuseum.org.

THE SEATTLE ASIAN ART MUSEUM (SAAM) is located at 14th 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. (SAAM is open from 10 a.m.-5 p.m. on Tuesdays from Memorial Day through Labor Day). *Suggested admission:* \$7 for adults; \$5 for seniors (62 and over), military (with ID), students (with ID) and youth 13-17; 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. Recorded information: (206) 654-3100. Box Office (206) 654-3121: Tuesday–Friday, 10:30 a.m.–4 p.m. A ticket to SAAM may be applied toward a ticket to SAM downtown if used within one week. Visit our Web site: www.seattleartmuseum.org.

SAM'S OLYMPIC SCULPTURE PARK is located at 2901 Western Ave. 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: ArtsFund, City of Seattle Office of Arts & Cultural Affairs, PONCHO (Patrons of Northwest Civic, Cultural and Charitable Organizations); 4Culture King County Lodging Tax; Washington State Arts Commission with assistance from the National Endowment for the Arts. Additional funding is provided by the Seattle Art Museum Supporters (SAMS) and contributors to the Annual Fund.

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