

2012-13 EXHIBITION HIGHLIGHTS

SEATTLE ART MUSEUM, SEATTLE ASIAN ART MUSEUM, OLYMPIC SCULPTURE PARK

The following exhibition information is current as of April 1, 2012, and is subject to change. Prior to publication, please confirm dates, titles and other information with the Seattle Art Museum Public Relations office at pr@seattleartmuseum.org.

UPCOMING EXHIBITIONS

Encontro das Águas (Encounter of Waters) **Sandra Cinto**

April 14, 2012 – April 14, 2013
Olympic Sculpture Park, PACCARR Pavilion

São Paulo-based artist Sandra Cinto (b. 1968) will spend two weeks this April creating an installation for the Olympic Sculpture Park Pavilion entitled *Encontro das Águas* (Encounter of Waters). Opening April 14, Cinto has taken humble materials, including blue paint and silver paint pen, and transformed a drawn line, repeated at different angles, lengths, and patterns, into a monumental image of water that expresses renewal and respite. Drawing directly on the walls, with the help of two assistants (Alice de Faria Ricci and Jérôme Cornet) and a few local volunteers, Cinto utilized the architecture of the PACCARR Pavilion as her canvas to create an expansive image that hovers between dream and reality.



The ambitious site-specific installation will feature a mesmerizing view of an expansive waterscape: a tempestuous sea. This hand-drawn image will remain in the Pavilion until April 14, 2013. Although water imagery has been represented in Cinto's earlier work, the artist made two prior visits to Seattle to get a better sense of the location and the city. In turn, Cinto's waterscape seems apropos within the setting of Elliot Bay and Puget Sound.

A recurring form in the artist's work is the boat, an image she incorporates for its poetic associations with ideas of a journey. For her installation at OSP, Cinto has incorporated a wooden boat, purchased locally from the Center for Wooden Boats, Seattle, WA. In the interior of the boat's structure, she has placed a drawing of an abstracted raft, which is loosely based on Théodore Géricault's "The Raft of the Medusa" (1819), a painting that has appeared in different ways in Cinto's earlier works, such as *the difficult journey (after Géricault)* (2007). Cinto finds expressions of hope, survival and human endurance in this 19th century history painting in which Géricault conveyed in his dramatic re-envisioning of the events.

This exhibition is organized by the Seattle Art Museum. A lead grant is provided by The Paul G. Allen Family Foundation.

Curated by Marisa C. Sanchez, Associate Curator of Modern and Contemporary Art at SAM.

Ancestral Modern
Australian Aboriginal Art from the Kaplan & Levi Collection

May 31 – September 2, 2012

SAM Downtown, Fourth Floor, Simonyi Special Exhibition Galleries

In the first major United States presentation of Australian Aboriginal art works in a fine art setting, Seattle Art Museum presents *Ancestral Modern: Australian Aboriginal Art from the Kaplan & Levi Collection*. With more than 100 works created from 1970 - 2009, including paintings on canvas, ochres on bark and sculptures in wood, fiber and bronze, the exhibition presents the artistic renaissance of the world's oldest living culture.

Indigenous art has flourished in Australia since 1970 when a group of men in the central Australian Papunya settlement painted a mural on a government school building honoring the *Tjala*, or Honey Ant Ancestors. Never before had the *Tjala* been depicted in art for outsiders. This landmark painting was one of many that marked a change in Australian culture, as a wave of art production flourished across the continent. *Ancestral Modern* will immerse readers in this recent chapter of art history, featuring paintings that often look deceptively similar to abstract expressionist or minimalist art, but actually depict dreamings of a mountain devil lizard, emu, or a spiteful ancestor. Paintings and sculptures from Australia have expanded definitions of conventional ways of depicting landscapes, portraits, still lifes, narratives, and laws. This exhibition aims to induce the type of "intellectual vertigo" or sense of displacement from the usual routine of thinking that is seen as a unique contribution of Aboriginal artistry.



Over 100 artworks dated from 1970 to 2009 will form the core of the exhibition and catalogue. Paintings on canvas, ochres on bark, sculptures of wood, fiber and bronze, from major artists and art centers throughout the Australian Aboriginal movement, will be included. This selection will introduce several artists in depth, including Emily Kame



Ngwarreye, Rover Thomas, and John Mawurndjul, and pairings of most artists to give audiences visual comparisons. All selections are recent additions to the Seattle Art Museum, derived from a private collection that has been developed during the past 20 years.

This American debut is especially appropriate in Seattle. In 2007, the Seattle Art Museum became the first general art museum in the United States to feature a gallery devoted to Australian Aboriginal art. This exhibition and its accompanying publication will provide a deeper look at this new chapter of art history.

Curated by Pam McClusky, Curator of Art of Africa & Oceania at SAM. Wally Caruana and Stephen Gilchrist are special advisors on the project.

Elles: Women Artists from the Centre Pompidou, Paris

October 11, 2012 – January 13, 2013

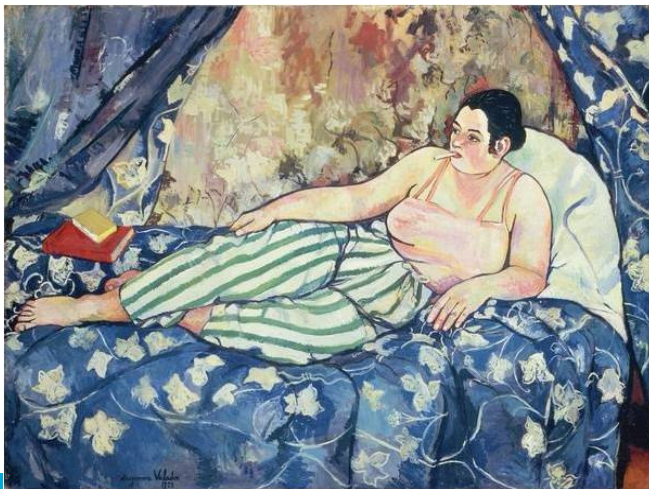
SAM Downtown, Fourth Floor, Simonyi Special Exhibition Galleries

Elles is an international survey of painting, sculpture, drawing, photography, video and installation by pioneering women artists. With humor, disdain, sensuality and ambiguity, their works encompass the major movements of modern art—from Cubism, Abstraction, Dada, Surrealism, Conceptual, Institutional Critique, Performance, and Installation, to more recent concerns of contemporary artists. What emerges from this daring survey is a history of modern and contemporary art that sometimes expands existing themes and, at other times, is fiercely experimental or confrontational.

This exhilarating survey departs from previous exhibitions devoted to art by women, notably *Wack! Art and Feminist Revolutions* (org. LAMoCA, 2007), in its far broader historical scope—an entire century of creativity in response to myriad limitations, whether overt or unspoken, imposed for reasons of gender. Originally, women artists responded within vocabulary and milieu of their male counterparts. As the century progresses, however, we witness a rejection of old hierarchies, a struggle for self-definition and establishment of new forms of expression.



Organized into thematic sections, *Elles* is installed chronologically and singles out important themes beginning with **The Avant-Garde**. Here, self-portraits, portraits and abstract compositions by painters Suzanne Valadon, Sonia Delaunay, Natalia Gontcharova, and Maria Blanchard underline a question of artistic pursuit as it relates to being a woman in a male dominated field at the beginning of the twentieth century. **Paris** focuses on photographers working in the City of Light between the 1920s and 1940s, a vibrant heyday of intellectual exchange and cross-pollination of ideas while the **Bauhaus** brings together the influential women artists active in the Bauhaus school, such as Lucia Moholy and Florence Henri. Women of Surrealism is dominated by five psychologically probing photomontages by Dora Maar (pictured above) which have been rarely shown together in the U.S. The experimentation revealed in this section continues in **Gender Studies**, which features images that delve into the complexities of gender formation and sexual identity, including the forward-thinking work of Claude Cahun.



The exhibition forcefully chronicles the seminal contributions of women artists to the daring experiment of **Abstraction**—presenting examples by Europeans Sophie Taeuber-Arp, Natalia Gontcharova, and Sonia Delaunay in the early part of the century, to American Abstract Expressionist painter Joan Mitchell in the post-World War II period. Today, we can especially value the psychologically charged turn toward the figurative and organic, embodied in the sculptures of Lee Bontecou, Louise Bourgeois, and Atsuko Tanaka. In the politically charged 1960s and 70s, women artists particularly took to task representations of the female body. **Feminism and Critics of Power** charts the aggressive challenge to conventional perceptions of the female body and acceptable female behavior—embodied in works like

Valie Export's *Tapp and Taskino* (1968) and Niki de Saint Phalle's *Crucifixion* (ca. 1965)—remains raw and startling today. In the 1970s, many women artists turned to video and performance because the media operated outside the constraining conventions of the traditional art world. Several of the now-iconic videos from this generation—emphasizing the political significance of the body and questioning taboos and stereotypes—are shown in the section **The Body**. Ana Mendiata, Tania Bruguera, Marlene Dumas, and Sigalit Landau are among the artists featured.

The final section, **Narrations**, brings together the confrontational, text-based works of Barbara Kruger alongside those of Annette Messager, Sophie Calle, Nan Goldin, Tracey Emin and Pipilotti Rist. The autobiographical or auto-fictional dimension is introduced through compositions that turn away from set genres and are often constructed through the combined action of language and images.

Elles is an exhibition that has already become a milestone in history of exhibitions and it will excite the casual viewer as much as the hardboiled expert. An unforgettable visual experience, which often contains provocative images of mature content that will challenge some audiences, is no less a part of the history of representations of the body portrayed by innovative women artists. *Elles* will expand visitors' assumptions about our collective cultural history and art of the past century. If you think you know the history of twentieth and twenty-first-century art, here is an opportunity to rediscover and reappraise.

Organized by the Center Pompidou. Local curator is Marisa C. Sánchez, Associate Curator of Modern & Contemporary Art.

Elles Seattle (working title)

October 11, 2012 – January 13, 2013

SAM Downtown

To amplify and enhance *Elles*, the Seattle Art Museum is re-installing its modern and contemporary galleries with a series of exhibitions highlighting the accomplishments of women artists that SAM feels will complement the discussion with an American/Northwest perspective. These exhibitions will begin with a gallery featuring major works by Georgia O'Keeffe from the 1920s and early 1930s and women photographers whose work shows something of a shared sensibility, including Imogen Cunningham. The following gallery will focus on women painters who were active in founding and advancing the American Abstract Artists group, from the late 1930s to the late 1940s. Included are Esphyr Slobodkina, Alice Trumbull Mason, Helen Torr, and others. Then the installation will flow into *Modern Masters*, an exhibition that features seminal paintings by Helen Frankenthaler, Lee Krasner, and Joan Mitchell.

Frankenthaler's method of staining the canvas resulted in lyrical and luminous compositions that were influential for other artists of her generation; Mitchell developed an increasingly bold abstract, gestural language, and Krasner's mature paintings reintroduce a suggestion of objects at a time when the theoretical positions on painting were firmly committed to the language of abstraction. Each of the artists created stunning visual vocabulary.

Next, *Killing Me Softly With This Song: Abstract Currents and Countercurrents* will advance the artistic conversation into subsequent decades, introducing works by seminal women artists such as Agnes Martin and Jo Baer, who embraced a minimal aesthetic and tested the viewer's perception with subtle changes of color and line. At the same time, a vibrant and at times ironic return to object culture and figuration emerged in works by Eva Hesse and Elizabeth Murray. Notable alternatives from abstraction are explored in the art of Lee Bontecou and Alice Aycock. A younger generation of artists—Ellen Gallagher and Ghada Amer for example—has used the aesthetics of minimalism and gestural abstraction to probe issues of race as well as representation.

Jenny Holzer is steeped in a discourse about power and power relationships—that of the individual as much as the power of politicians—that grew from her engagement with feminism. Her poster series, *Inflammatory Essays* of 1979-82, will feature texts on brightly colored backgrounds that draw on writings by intellectuals, politicians, and ideologues from the left and right, among them Trotsky, Hitler, Mao, Lenin, and Emma Goldstein. The inflammatory statements have the ring of manifestos and the subjects range from a celebration of domination, to fear, authority, self-expression, and self-

determination, sexuality, and political change. Often contradictory, the brief texts are not credited to an author and challenge readers to take a stance, to position themselves and their values against or in alignment with those in print.

Jenny Holzer's wallpaper of texts will lead into an installation by Adrian Piper: *Cornered*, a 1980s video that is barricaded into a corner of the room with the help of an over-turned table. A performance and conceptual artist, Adrian Piper has been engaged with issues of racial discrimination and representation, questioning the individual's comfort and discomfort vis-à-vis others in a series of performances and site-specific installations. In *Cornered*, she is calmly posing a series of questions and reflections on the subject of race that address and identify with a Caucasian viewer in order to break down boundaries and prompt us to examine and challenge our assumptions and views.

Victoria Haven: *Side A and B* (pictured right) will be a solo show of drawings and prints by the Seattle-based artist. In her latest work, the artist infuses a cool minimalist and conceptual sensibility with personal meaning and a sense of place. Her large-scale drawing of a J-card—the paper insert in cassette cases—lists songs by Sonic Youth and others that shows us not only a memento with personal significance for the artist but an object that captures an entire cultural moment. Like an object from a time capsule, it links the artist to the rituals of a pre-internet youth culture. As analog technologies such as records and cassettes have become largely obsolete, the artist is also drawing on the aesthetic qualities that were its byproducts. She mines and expands the logic of the record's (or cassette's) side A and B with subtle humor, listing the grandiose names of topographic features in the Northwest on side A and collects the ominous names of other places on side B.



Yayoi Kusama

Additionally, SAM will install works by Japanese artist Yayoi Kusama. Beginning in the 1950s, the largely self-taught Kusama created a startling visual universe that was fueled by hallucinations from which the artist has suffered since childhood. Kusama's minimal and repetitive patterns, a hallmark of her infinity net paintings in the 1960s, were aligned with some of the most pressing artistic issues of the day: they rhymed with the all-over treatment of the canvas prominent in Jackson Pollock's mature work, while her quasi-mechanistic approach to painting also spoke to minimal sensibilities.

As soon as Kusama turned to sculpture and began to cover household objects—like pots, pans, shoes, chairs, sofas and rowboats—with oddly-shaped protrusions as if some foreign organism had taken over, she also opened the door for a new and more psychologically charged conversation about the body and ideas of fragmentation. Her accumulations obliterate and utterly transform familiar objects. In the last few decades she has created a number of wondrous mirror installations that expand on this idea of obliteration in a new way. In Kusama's mirrored rooms (like the one pictured above), viewers will find their image multiplied into infinity, growing smaller and smaller as the projected space opens up like a labyrinth of tunnels. Our sense of boundaries and self, ordinarily confirmed by a single mirror image, is here scattered in all directions and replaced with a radically new experience and conception of space, both exciting and somewhat unsettling. This exhibition brings together a focused group of the celebrated artist's drawings, paintings, and sculptural works that demonstrate her unique contributions.

Elles Seattle is organized by Seattle Art Museum and curated by Catherina Manchanda, Jon and Mary Shirley Curator of Modern and Contemporary Art at Seattle Art Museum.

Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London

February 14 — May 19, 2013

SAM Downtown, Fourth Floor, Simonyi Special Exhibition Galleries



Edward Cecil Guinness (1847-1927), the 1st Earl of Iveagh and heir to the Guinness brewing fortune, was a leading collector of his time. Influenced by the Belle Époque and English aristocratic tastes he collected old master paintings when he shared the cultural stage and art market with other industry titans including J. Pierpont Morgan and Henry Clay Frick. His collection resides at the Kenwood House, a neoclassical villa in Hampstead Heath in London that he owned and which he bequeathed to the nation upon his death. Now for the first time, due to the villa's renovation, the collection will travel to the U.S. Forty-eight of the greatest works of the Iveagh Bequest will be exhibited along with about forty additional old master paintings drawn from private collections in Seattle.

Organized by the American Federation of Arts, this exhibition, which makes only three stops in the United States, includes works by renowned seventeenth-century Dutch and Flemish artists and some of the best eighteenth-century British painting anywhere. Visitors will experience one of Rembrandt's greatest self-portraits along with portraits by Frans Hals, Thomas Gainsborough, and Anthony van Dyck. One fascinating feature of the collection is the number of portraits of contemporary celebrities, often posed in the guise of goddesses, historical figures, or literary heroines. Additionally, the exhibition will display paintings of evocative Dutch seascapes, landscapes by Gainsborough and J.M.W. Turner, and a candlelight genre scene by Joseph Wright of Derby.

The Seattle paintings, all collected within the last twenty years, provide a surprising counterpart to the Lord Iveagh's collection of 17th- and 18th- century masters. They include works by Frans Hals, Francisco Zurbarán, and Peter Paul Rubens. Even for contemporary U.S. collectors, these European masters have a powerful draw that still inspires today. The Seattle paintings, together with the Kenwood House collection, provide a unique opportunity to view masterpieces by some of Europe's greatest artists.

The exhibition is organized by the American Federation of Arts and English Heritage. It is supported by an indemnity from the Federal Council on the Arts and the Humanities, with additional funding from the Samuel H. Kress Foundation. In-kind support is provided by Barbara and Richard S. Lane. *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London* comes to SAM after opening at the Museum of Fine Arts Houston (June 3—September 4, 2012) and stopping at the Milwaukee Art Museum (October 4, 2012—January 6, 2013).

The Seattle curator is Chiyo Ishikawa, Susan Brotman Deputy Director for Art and Curator of European Painting & Sculpture at SAM.

Future Beauty: Thirty Years of Japanese Fashion

June 27 — September 1, 2013

SAM Downtown, Fourth Floor, Simonyi Special Exhibition Galleries

Future Beauty: Thirty Years of Japanese Fashion presents a comprehensive overview of Japanese avant-garde fashion from the past thirty years with 130 costumes by 25 designers as well as accessories and documentary videos and photographs, all from the Kyoto Fashion Institute. Japanese fashion design launched itself on the world stage in the 1980s with the development of breath-taking aesthetics that subsequently influenced a younger generation of Western designers including Alexander McQueen and Dries van Norten. In the 1980s Japanese designers forcefully made their mark. Traditionally, Western women's fashion is concerned with seductively packaging and unveiling the body; symmetry of the silhouette is one of Western fashion's defining characteristics. But a legendary Spring/Summer show in Paris in 1983 was a stark departure from such familiar positions. Rei Kawakubo and Yohji Yamamoto were the designers who put forth a stark new aesthetic based on monochrome black and white colors and they presented asymmetric, and artfully perforated and ripped designs that were the antithesis of a fitted gown. This was the beginning of what is now three decades of innovative design and couture that has in turn influenced and reshaped the Western aesthetics of dress.

A number of themes will be presented. The first, **In Praise of Shadows**, explores the Japanese designers' interest in materials, textures and forms, and consciousness of light and shade. Most of the designs in this section are in black and white and revisit the moment when these minimal aesthetic proposals were first introduced to European audiences in the early 1980s. The costumes in this section include designs by Rei Kawakubo, Junya Watanabe, and Yohji Yamamoto.

The second section, entitled **Flatness**, explores the ingenious ways in which a folded, often geometric flat object becomes a three-dimensional and sculptural form. The economy of this origami approach to design is striking and the simple elegance of the clothes speaks to minimalist sensibilities. Issey Miyake and Rei Kawakubo created pioneering designs that are introduced in this section.

Tradition and Innovation includes garments that take into account the western tradition of sumptuous fabrics and colors, while continuing to play with structural forms. For some of the incredibly three dimensional structures, the designers collaborated with the textile industry to create entirely new high-tech fabrics. At the opposite end of the spectrum are examples that upend that tradition entirely, such as the Recycling Jacket by Kosuke Tsumura, or the dress made from recycled materials by mintdesigns. This emphasis on reuse and recycling addresses and critiques the fast-paced world of fashion so reliant on novelty and consumption.

Finally **Cool Japan** shows how designers in the 1990s stepped away from traditional models and found inspiration in the outrageous, youth-driven street fashion associated with Tokyo's Harajuku district. A multitude of styles and expressions were cultivated by young hipsters in this district. Perhaps some of the best known styles to emerge from street and popular culture include the Lolita look, manga-inspired dresses, and Japanese reinterpretations of gothic, punk, or hip hop styles in endless configurations.

The exhibition also includes monographic sections focusing on six individual designers, including **Issey Miyake, Rei Kawakubo, Junya Watanabe, Yohji Yamamoto, Jun Takahashi and Tao Kurihara.**

Curated by Akiko Fukai, director of the Kyoto Fashion Institute. The Seattle curator is Catherina Manchanda, Jon and Mary Shirley Curator of Modern and Contemporary Art at Seattle Art Museum.

ONGOING EXHIBITIONS

Colors of the Oasis

March 15 – August 5, 2012
Seattle Asian Art Museum

Exuberant clothes were a common sight in the Oasis cities of Central Asia. During the 19th century, patrons regularly wore rich colors and mysterious designs. Their consumption led to a flourishing use of ikat, a labor-intensive process requiring multiple stages and layers, and extensive experience to complete. Positioned as a trading center where goods and people flowed in from India, China, Iran and Russia, Central Asia fostered an aesthetic that made the most of overlapping influences.

Sixty-five robes will provide a vision of the Oasis cityscape, recreating a sense of walking into a crowd of cosmopolitan clients wearing robes of distinctive boldness. As an English visitor (William Eleroy Curtis) wrote in 1911: "Everybody wears a coat like a rainbow... No matter how humble or hungry a man may be, and even if he has but a single garment, it is made of the most brilliantly colored material he can find." Some robes feature sharp graphic designs of rigorous abstraction, while others favor delicate harmonies with flowing floral motifs. Scorpions and Arabic script, paisleys and European florals, jeweled tassels and cypress trees swirl together in a design pool that reflects Oasis life.

Organized by the Textile Museum, Washington DC.



Gauguin and Polynesia: An Elusive Paradise

February 9 – April 29, 2012
SAM Downtown, Fourth Floor, Simonyi Special Exhibition Galleries

Seattle Art Museum presents the only United States stop on the international tour of this exhibition, organized by the Art Centre Basel, and comprised of works on loan from museums and private collections around the world, never before presented together.

From early in his career, Paul Gauguin (1848-1903) yearned for the exotic in both his life and his work. While his Polynesian experience was a defining factor in both his art and his posthumous reputation, many exhibitions devoted to his work have treated the artist's direct relationship with Polynesian art as one small part of his larger enterprise. Through a balanced contextual analysis of Polynesian art alongside Gauguin's works, this exhibition shifts the emphasis and brings Polynesian arts and culture into the center of Gauguin studies. The show will display about fifty paintings, sculptures, and works on paper by Gauguin, and about sixty sculptures, jewelry, and functional objects from the South Pacific that exemplify indigenous cultures as well as the dynamic interactions of Pacific Island peoples with Europeans throughout the nineteenth century.



continued

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“I’m leaving so that I can be at peace and can rid myself of civilization’s influence. I want to create only simple art. To do that, I need to immerse myself in virgin nature, see only savages, live their life, with no other care than to portray, as would a child, the concepts in my brain using only primitive artistic materials, the only kind that are good and true.” (Paul Gauguin, interviewed before leaving for Tahiti February 23, 1891.)

The exhibition will reveal the relationship as much more complex and interesting than previously thought. Gauguin sought a paradise of gentle populations set in nature’s abundance, and introduced his own imperfect notions of Polynesian religion and culture into the works of art he sent back to Europe. The exhibition will balance examples of his interpretation of Tahitian

and Marquesan culture by recounting the Polynesian side of the story, presenting art forms that illustrate what he was seeing and providing reflection on what he was not able to comprehend.

Gauguin and Polynesia comes to SAM after opening at the Ny Carlsberg Glyptotek in Copenhagen (September 24,– December 31, 2011). Curated by Suzanne Greub, Art Centre Basel in collaboration with the Ny Carlsberg Glyptotek in Copenhagen and the Seattle Art Museum in Seattle, WA, USA. Curators in Seattle are Chiyo Ishikawa, Susan Brotman Deputy Director for Art and Curator of European Painting & Sculpture, and Pam McClusky, Curator of Art of Africa & Oceania at SAM.

SAM Next: Mika Tajima

July 16, 2011–June 17, 2012

SAM Downtown, Wright Galleries for Modern and Contemporary Art: Lyn and Jerry Grinstein Gallery



Innovative in her approach, Mika Tajima combines painting, sculpture, design, performance, video and sound to create immersive installations that integrate these disciplines, in turn expanding the parameters of our experiences with each medium. Her paintings are often hybrid objects that double as fine art object and stage prop. For her ambitious *SAM Next* exhibition, Tajima has envisioned a dynamic, architectural installation that explores the structure and language of painting as well as complicates the institutional history of displaying objects in a gallery. A video projection, a painting rack, double-sided paintings on wheels and freestanding lamps alongside wall-mounted paintings are brought together in an installation that will begin to burst at the seams.

A graduate of the New Genres MFA Program at New York’s Columbia University, Tajima’s interdisciplinary practice embraces a wide-range of influence, including critiques of modernism and its failures, the legacy of minimalism, as well as modernist architecture, including the modular structures of Herman Miller’s Action Office designs of the late 1960s. Often working collaboratively, the artist has worked on projects with Vito Acconci, Charles Atlas, Judith Butler, and the Brooklyn-based noise band, *New Humans*, of which she is a founding member. Tajima is the sixth artist selected for a solo exhibition in the *SAM Next* series, the Seattle Art Museum’s contemporary art exhibition program.

Curated by Marisa C. Sánchez, Assistant Curator of Modern & Contemporary Art

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**Theaster Gates:
The Listening Room**

December 9, 2011 – July 1, 2012

SAM Downtown, Knight and Lawrence Gallery



Chicago-based artist Theaster Gates is featured in this solo exhibition as the 2011-2012 Gwendolyn Knight and Jacob Lawrence Fellow. A visual artist and urban planner, Gates' work explores the ways history, place and performance intersect. His past site-specific installations have employed what he terms "critique through collaboration." For this installation, Gates' will transform the gallery at SAM with cultural ephemera. Coupled with objects and architectural elements that elicit stories

through every day practices, the backbone of the installation will be a collection of vinyl records that reflect cultural and social currents of the 60s, 70s and 80s.

Performances in which DJs will spin records from the installation and an archivist will record the interaction in the gallery will occur on the first Thursday and first Sunday of each month.

SAM's Gwendolyn Knight and Jacob Lawrence Fellowship is awarded bi-annually to an early career black artist (producing mature work for fewer than 10 years). The fellowship was created to provide inspiration for young artists and scholarship in the field of art history, especially as it pertains to the artistic and cultural life of black artists, both of which were important to Knight and Lawrence. Funding for the fellowship is provided by the Gwendolyn Knight and Jacob Lawrence Endowment.

Curated by Sandra Jackson-Dumont, Adjunct Curator, Modern and Contemporary Art /Kayla Skinner Deputy Director of Education and Public Programs at SAM.



Artful Reproductions

April 30, 2011 – ongoing
Seattle Asian Art Museum

Since ancient times, the Chinese have mastered division of labor, which enabled them to fabricate complex objects and in great quantity. This mode of production has led some scholars to characterize Chinese art as 'modular'. This installation features pairs and sets of similar objects that are a result of that productivity. More importantly, the matching works imbue balance and harmony that make the set more visually appealing and important than the sums of the parts.

Curated by Josh Yiu, SAM's Foster Foundation Associate Curator of Chinese Art at SAM.



GENERAL INFORMATION

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.

For general information about any of the museum's three sites, call (206) 654-3100. Box Office (206) 654-3121 (Tuesday-Friday, 10:30 am-4 pm). Visit our Web site: seattleartmuseum.org.

Seattle Art Museum Downtown (SAM)

1300 First Avenue, Downtown Seattle

HOURS: Wednesday–Sunday, 10 am–5 pm; Thursday and Friday until 9 pm. Closed Monday and Tuesday.

ADMISSION: (Through April 29, 2012) Suggested admission to the permanent collection is \$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. A ticket to SAM is valid for entry at the Seattle Asian Art Museum if used within one week.

(Starting May 2, 2012) Suggested admission to the permanent collection is \$17 for adults; \$14 for seniors (62 and over) and military (with ID); and \$11 for students (with ID) and youth 13-17. Admission is free for SAM members and children 12 and under accompanied by an adult. A ticket to SAM is valid for entry at the Seattle Asian Art Museum if used within one week.

Special exhibitions may incur an additional, mandatory charge. Visit seattleartmuseum.org for up-to-date information.

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FREE DAYS: First Thursdays are free for all visitors. First Fridays are free to seniors. Second Fridays, 5-9 pm, are free to teens (with ID).

Seattle Asian Art Museum (SAAM)

1400 East Prospect Street, Volunteer Park, Capitol Hill

HOURS: Wednesday–Sunday 10 am–5 pm, Thursday until 9 pm. Closed Monday and Tuesday.

ADMISSION: Suggested admission is \$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. Parking is free. A ticket to SAAM may be applied toward a ticket to SAM Downtown if used within one week.

FREE DAYS: First Thursdays are free for all visitors. First Fridays are free to seniors. First Saturdays are free for families. Second Thursdays, 5-9 pm, are free for all.

Olympic Sculpture Park

2901 Western Avenue, On the Waterfront

HOURS: Open daily 30 minutes prior to sunrise until 30 minutes after sunset, PACCAR Pavilion is open Tuesday–Sunday: 10 am–4 pm (from the day after Labor Day through April 30) and Tuesday–Sunday: 10 am–5 pm (from May 1 through Labor Day). Closed Monday.

ADMISSION: Free.

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.

IMAGE CAPTIONS:

Sandra Cinto installation

Tommy Mitchell, *Walu Rockhole Dreaming*, 2008, synthetic polymer paint on canvas, Ngaanyatjarra People, Warakurna, Southwestern Deserts, Western Australia, 40 x 60 in., photo: iocolor, Seattle.

Emily Kam Kngwarray, *Anooralya (Wild Yam Dreaming)*, 1995, synthetic polymer paint on canvas, Anmatyerr People, Utopia, Central Desert, Northern Territory, 59 13/16 x 48 1/16 in., gift of Margaret Levi and Robert Kaplan, 2000, photo: Paul Macapia.

Suzanne Valadon (born Marie-Clémentine Valadon), *La Chambre Bleue*, 1923, oil on canvas, Paris, France, 35.4 x 45.7 in.

Rembrandt van Rijn, *Portrait of the Artist*, c. 1665, oil on canvas, Kenwood House, English Heritage, Iveagh Bequest.

Colors of the Oasis Installation

Paul Gauguin, *Vahine no Tiare (Tahitian Woman with a Flower)*, 1891, oil on canvas, Ny Carlsberg Glyptotek, Copenhagen, donated by Helge Jacobsen

Lidded bowl (kotue), late 18th century-early 19th century, wood, Marquesas Islands, 7 5/8 x 13 1/2 in., Lent by The Metropolitan Museum of Art, Gift of Evelyn A. J. Hall, 1986

continued

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Theaster Gates at The Dorchester Project

Installation view from *Knight's Move*, Mika Tajima, Sculpture Center, Long Island City, NY, May 3–July 26, 2010, Courtesy of Mika Tajima.

Chinese, *Guardian*, Ming dynasty (1368-1644), 15th-16th century, gilded bronze and pearl, 29 x 19 ¾ x 12 5/8 in., Seattle Art Museum, Eugene Fuller Memorial Collection.