








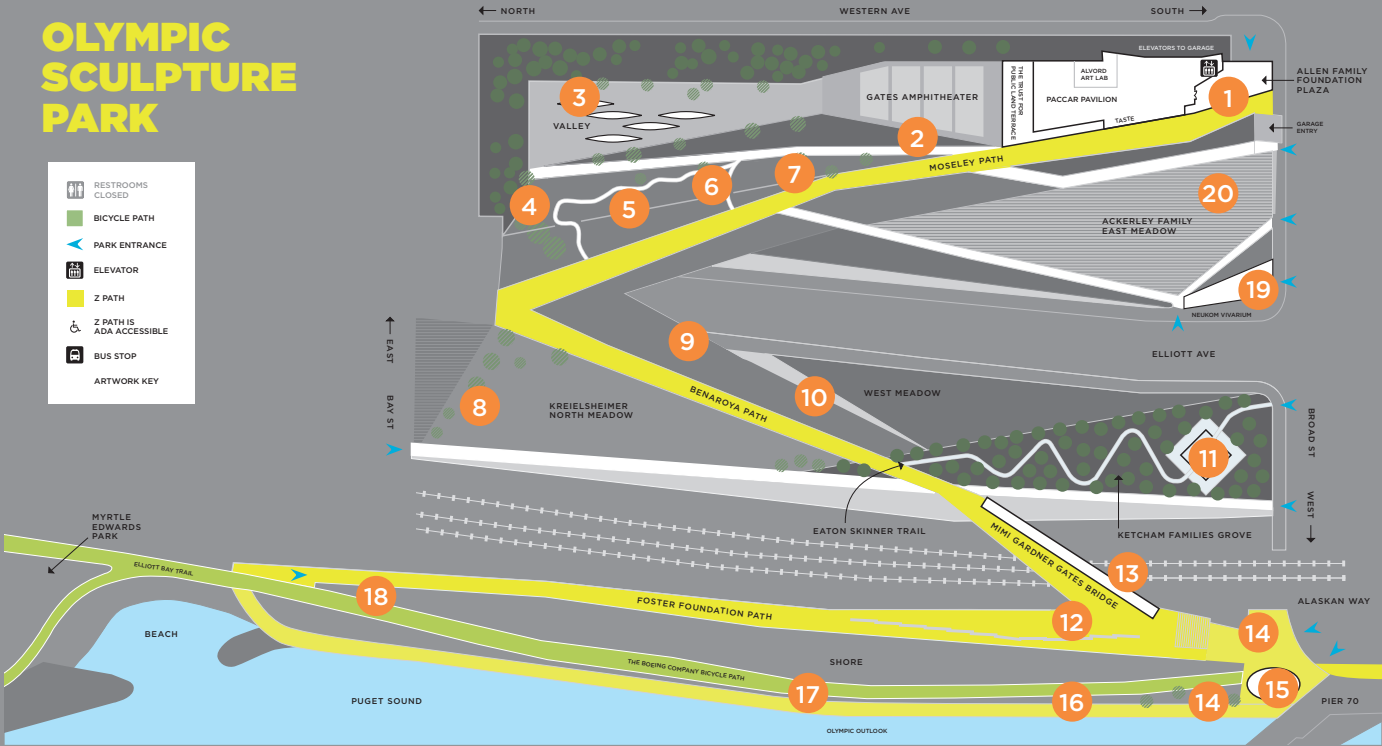
# OLYMPIC SCULPTURE PARK

# MAP & GUIDE



# OLYMPIC SCULPTURE PARK

-  RESTROOMS CLOSED
-  BICYCLE PATH
-  PARK ENTRANCE
-  ELEVATOR
-  Z PATH
-  Z PATH IS ADA ACCESSIBLE
-  BUS STOP
- ARTWORK KEY





1

**Ellsworth Kelly**  
***Curve XXIV, 1981***

Ellsworth Kelly arrives at his work through prolonged observations of nature and distilling his insights and sensations into simple lines, planes, and forms. Although its silhouette at first appears abstract, *Curve XXIV* suggests an autumn ginkgo leaf or a billowing sail.



2

**George Rickey**  
***Two Plane Vertical***

***Horizontal Variation III, 1973***

Rickey, one of the pioneers who brought motion to abstract sculpture, builds on the innovations of American peers Alexander Calder and David Smith. Mixing subtle lyricism with industrial materials, his *Two Plane Vertical Horizontal Variation III* is a mature example of the artist's kinetic sculpture.



3

**Richard Serra**  
***Wake*, 2004**

For Serra, space is a substance as tangible as sculpture. The towering, curved-steel forms were achieved with computer imaging and a machine that once made nuclear submarines. *Wake* is composed of five identical modules, each with paired S shapes —gently curving serpentine of convex and concave sections suggesting tidal waves or profiles of battleships.



4

**Louise Nevelson**  
***Sky Landscape I*,**  
**1976-83**

Here Nevelson translates her collage approach from wood, a material she favored, to metal, a material she incorporated later in her career. This work features two totemic elements extending to the sky and accented by curved metal. Though three-dimensional, *Sky Landscape I* reflects Nevelson's devotion to relief sculpture and to the drama available in a shallow field.



5

**Beverly Pepper**  
*Perre's Ventaglio III*,  
1967



6

**Beverly Pepper**  
*Persephone Unbound*,  
1999

One of the first sculptors of her generation to be captivated by industrial materials, Pepper achieved a cool objectivity in *Perre's Ventaglio III*, with its sleek, manufactured appearance. Light heightens the optical effect of the sculpture, its surface reflecting the surrounding environment. *Persephone Unbound*, which alludes to the mythic queen of the underworld who was bound to that subterranean world for one-third of each year, evokes a sense of timelessness and gravity, freedom and eternity.



7

**Ginny Ruffner**  
*Mary's Invitation:  
A Place to Regard Beauty*,  
2014

Commissioned by the Seattle Art Museum in memory of Mary Shirley, one of the most passionate supporters and key benefactors of the Seattle Art Museum's Olympic Sculpture Park, *Mary's Invitation* has a joyousness in design that reflects Mary's enthusiastic love of life and art. She was very fond of Ginny Ruffner and her work, and the artist responded to this commission with a tribute of her own—an invitation for visitors to linger and enjoy the sweeping views of the park, its stellar artworks, and the spectacular scenery of Puget Sound.

## THE KREIELSHEIMER NORTH MEADOW AND THE WEST MEADOW

This meadow landscape, with expanses of grasses and wildflowers, meets the sidewalks to achieve a “fenceless” park, providing flexible sites for sculpture.



8

**Mark di Suvero**  
*Bunyon's Chess,*  
1965

The crisscrossing steel beams of Di Suvero's *Bunyon's Chess*—broad brushstrokes drawn in space—formed a new vocabulary in sculpture when this piece was made. Created specifically for outdoor presentation in Seattle, the artwork makes wood a prominent element, a counterpoint to its structure of stainless steel.



9

**Alexander Calder**  
*The Eagle,* 1971

American sculptor Calder studied mechanical engineering before studying art. *The Eagle* reveals the artist's distinctive combination of pragmatism and poetry. Architectural in its construction and scale, it displays its curving wings, assertive stance, and pointy beak in a form that is weightless, colorful, and abstract.



10

**Roy McMakin**  
*Untitled,* 2004-7

*Untitled* is a playful group of three seating elements, creating a witty dialogue among unlikely surfaces on which to sit: an awkward concrete bench, a weather-resistant form based on a banker's box, and a generic lawn chair cast in bronze. These sculptural objects capture McMakin's sense of visual play and physical humor, in which things are not what they appear to be.



## THE HENRY AND WILLIAM KETCHAM FAMILIES GROVE

The Grove is a forest of native aspen that defines the park's transition from city to shore. Although most closely associated with the dry landscape east of the Cascade Mountains, native aspen are also found in dry coastal sites in the Puget Sound region. The Grove, with its understory of native currant and iris, dramatically reflects the changing seasons, in contrast to the continually green Valley.



11

**Tony Smith**  
*Stinger*,  
1967-68/1999

12

**Tony Smith**  
*Wandering Rocks*,  
1967-74

*Stinger* recalls an ancient structure, inviting the viewer to cross a threshold to its interior. Composed of cross sections of tetrahedral and octahedral shapes and resting on a point, it appears to hover above the ground. Originally called "One Gate," Smith ultimately titled *Stinger* after the cocktail—sweet but slyly intoxicating. In creating *Wandering Rocks*, Smith, who began his career as an architect, was inspired by molecular and crystalline forms and compelled by a belief in archetypal symbolism. The sculpture's five-part structure pays homage to the Ryōan-ji Zen garden in Kyoto, Japan.



13

**Teresita Fernández**  
*Seattle Cloud Cover*,  
2004-6

Fernández's glass bridge invites viewers to take cover and to look down to the railroad below through images of changing skies. In Fernández's saturated color photographs, sandwiched in glass, and in the relationship of the bridge to its setting, one recognizes how images of nature influence the way we perceive it.

## THE SHORE

At the Shore, plantings were designed to support habitat for salmon recovery as well as to enhance public access and generate interest in the Puget Sound's distinct shoreline ecosystem. The naturally developing tidal garden features kelp, algae, and other intertidal-zone plants that are revealed and concealed with the changing tides.



14

**Louise Bourgeois**  
*Eye Benches I, II,*  
and *III, 1996–97*



15

**Louise Bourgeois**  
*Father and Son,*  
2005

Bourgeois' enigmatic *Eye Benches* are both giant all-seeing eyes and comfortable outdoor seating. The three sets of two benches are distinguished from one another by variations in scale, form, and detailing. Louise Bourgeois created *Father and Son* specifically for the Olympic Sculpture Park. As the fountain's water rises and falls, father and son, each in turn, are engulfed in water and separated. It's an impossible and poignant situation, as the two face each other with arms outstretched, striving to overcome the divide.



16

**Jaume Plensa**  
*Echo, 2011*

One of the world's foremost sculptors, Plensa modeled *Echo* on the 9-year-old daughter of a restaurant owner near the artist's studio in Barcelona. The sculpture's title references Echo, the mountain nymph from Greek mythology, who offended the goddess Hera. To punish Echo, Hera deprived the nymph of speech, except for the ability to repeat the last words of another. In this monumental sculpture, over 46 feet tall, *Echo* listens with her eyes closed or in a state of meditation. She faces Puget Sound in the direction of Mount Olympus, visible from land and water.





17

**Mark di Suvero**  
*Schubert Sonata, 1992*

*Schubert Sonata*, with its ribbon of raw metal, is part of a series dedicated to composers. Delineated by organic and geometric forms and spinning upon its single point, this work is a reflection of Di Suvero's long-standing interest in the possibilities for motion in sculpture.



18

**Roy McMakin**  
*Love & Loss, 2005-6*

Commissioned specifically for the Olympic Sculpture Park, *Love & Loss* features benches that are functional and meaningful. A tree forms the v of "Love," which blossoms and loses its leaves seasonally, a reminder of nature's cycles, which mirror human experience.

## THE BARRY ACKERLEY FAMILY EAST MEADOW

Across Elliott Avenue from the North and West Meadows, the East Meadow is a sloping field of grass and wildflowers designed to create a regenerative landscape as a setting for sculpture.



19

**Mark Dion**  
*Neukom Vivarium,*  
2004–6

The *Neukom Vivarium* is a hybrid work of sculpture, architecture, environmental education, and horticulture. This 60-foot-long nurse log, with its ongoing cycles of decay and renewal, represents the complex processes of a natural ecosystem. 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. Mark Dion's *Neukom Vivarium* is only viewable through private appointments. We respectfully request two weeks' notice for all pre-arranged visits. For appointments please contact [vivarium@seattleartmuseum.org](mailto:vivarium@seattleartmuseum.org). Thank you for your patience and understanding.



20

**Roxy Paine**  
*Split,* 2003

Paine's stainless-steel sculpture evolved from analysis of a tree's structure through drawings, computer diagrams, and architectural renderings. The cantilevered branches are made of more than 20 different diameters of steel pipes, weighing a surprising 5,000 pounds. *Split* reflects and contrasts with its surroundings and asks: What is nature; what is art?

## PARK HOURS

Opens 30 minutes before sunrise.  
Closes 30 minutes after sunset.

## PACCAR PAVILION HOURS

Reopening May, 2022.

**To ensure a safe and enjoyable visit for everyone, please observe the following rules:**

- Please no touching or climbing on the sculptures, and no active sports.
- Walk bicycles, e-scooters, and e-bikes through the park.
- Please enjoy, but do not disturb, the plant life.
- Keep dogs on a six-foot leash and clean up after them.
- Use of alcohol, tobacco, and cannabis are prohibited.
- Approval required for commercial photos/videos and group gatherings.
- No trespassing, loitering, or camping.
- Please respect social distancing guidelines.

## ACCESSIBILITY

The park's Z path and waterfront pathways are wheelchair accessible. For a full listing of services for visitors with disabilities, please go to [visitsam.org](http://visitsam.org) or call 206.654.3123 (voice) or 206.654.3137 (TTY).

## BICYCLE RACKS AT THE PARK

Bicycle racks are located in the garage, near the *Father and Son* fountain on the Alaskan Way Plaza, and on Western Avenue on the corner of Broad Street.

**Interested in planning a Venue Experience at Olympic Sculpture Park?**

Learn more [visitsam.org/venueexperience](http://visitsam.org/venueexperience)



1. *Curve XXIV*, 1981, Ellsworth Kelly, American, b. 1923, 3/8 in. weathering steel, 76 x 228 x 3/8 in., Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, 2016.17.2, © Ellsworth Kelly, Photo: Paul Macapía; 2. Installation view of *The Western Mystery*, 2017, Spencer Finch, American, b. 1962, Seattle Art Museum site-specific installation, Photo: Mark Woods.

3. *Two Plane Vertical Horizontal Variation III*, 1973, George Rickey, American, 1907–2002, stainless steel, 97 x 68 x 68 in., Seattle Art Museum, Gift of Martin Z. Margulies, 2007.263, Art © Estate of George Rickey/Licensed by VAGA at Artists Rights Society (ARS), NY, Photo: Nathaniel Willson; 4. *Wake*, 2004, Richard Serra, American, b. 1938, 10 plates, five sets of locked toroid forms, weatherproof steel, each set, overall: 14 ft. 1 1/4 in. x 48 ft. 4 in. x 6 ft. 4 3/8 in., Seattle Art Museum, Purchased in part with funds from Susan and Jeffrey Brotman, Virginia and Bagley Wright, Ann Wyckoff and the Modern Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2004.94, © Richard Serra, Photo: Stephanie Fink; 5. *Sky Landscape I*, 1976–83, Louise Nevelson, American (born in Russia), 1899–1988, welded aluminum painted black, 10 ft. x 10 ft. x 6 ft. 2 in., Collection of Jon and Mary Shirley, 2021.4, © 2015 Estate of Louise Nevelson / Artists Rights Society (ARS), New York, Photo: Paul Macapía; 6. *Perre's Ventaglio III*, 1967, Beverly Pepper, American, b. 1924, stainless steel and enamel, 94 x 80 x 96 in., Seattle Art Museum, Gift of Jon and Mary Shirley, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.200, © Beverly Pepper, Photo: Paul Macapía; 7. *Persephone Unbound*, 1999, Beverly Pepper, American, b. 1924, cast bronze, 122 x 31 1/2 x 21 in., Seattle Art Museum, Gift of Jon and Mary Shirley, 2009.14, © Beverly Pepper, Photo: Paul Macapía; 8. *Mary's Invitation—A Place to Regard Beauty*, 2014, Ginny Ruffner, American, b. 1952, coated aluminum, approx 4 ft. h. x 10 in. w. x 3 ft. d. Seattle Art Museum, Gift in memory of Mary Shirley, from her friends, 2014.22, © Ginny Ruffner, Photo: Nathaniel Willson; 9. *Bunyon's Chess*, 1965, Mark di Suvero, American, b. 1933, stainless steel and wood, overall h.: 22 ft., Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, 2016.17.1, © Mark di Suvero, Photo: Paul Macapía; 10. *The Eagle*, 1971, Alexander Calder, American, 1898–1976, painted steel, 465 x 390 x 390 in., estimated weight 6 tons, Seattle Art Museum, Gift of Jon and Mary Shirley, in honor of the 75th Anniversary of the Seattle Art Museum, 2000.69, © 2015 Calder Foundation, New York / Artists Rights Society (ARS), New York, Photo: Paul Macapía; 11. *Untitled*, 2004–7, Roy McMakin, American, b. 1956, concrete, bronze, and steel with porcelain enamel, 5 x 5 x 3 ft. bench; with other elements dimensions variable, Seattle Art Museum, Gift of the artist and Michael Jacobs, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.32, © Roy McMakin, Photo: Susan A. Cole; 12. *Stinger*, 1967–68/1999, Tony Smith, American, 1912–1980, steel, painted black, 6 ft. 6 in. x 33 ft. 4 1/4 in. x 33 ft. 4 1/4 in., Seattle Art Museum, Gift of Jane Smith, 2004.117, © Tony Smith Estate, Photo: Paul Macapía; 13. *Wandering Rocks*, 1967–74, Tony Smith, American, 1912–1980, steel, painted black, Smohawk: 43 3/8 x 28 x 23 in.; Shaft: 63 3/8 x 28 x 45 1/2 in.; Crocus: 43 3/8 x 28 x 45 in.; Slide: 64 3/8 x 28 x 23 in.; Dud: 32 3/8 x 83 1/2 x 23 in., Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, 2016.17.4, © Tony Smith Estate, Photo: Nathaniel Willson; 14. *Seattle Cloud Cover*, 2004–6, Teresita Fernández, American, b. 1968, laminated glass with photographic design interlayer, approx. 9 ft. 6 in. x 200 ft. x 6 ft. 3 in., Seattle Art Museum, Olympic Sculpture Park Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.140, © Teresita Fernández, Photo: Paul Macapía; Boy drawing, photo by Catherine Anstett; 15. *Eye Benches I, II, & III*, 1996–1997, Louise Bourgeois, American (born in France), 1911–2010, black Zimbabwe granite, 48 x 76 15/16 x 46 1/2 in., Seattle Art Museum, Gift of the artist, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.113.1–2005.115.2, © Louise Bourgeois, Photo: Paul Macapía; 16. *Father and Son*, 2005, Louise Bourgeois, American (born in France), 1911–2010, stainless steel, aluminum, water and bronze bell, 36 ft. long x 26 ft. wide overall dimension of fountain basin, 77 in. h. father figure, 57 in. h. son figure, Seattle Art Museum, Gift of the Estate of Stu Smailes, 2006.141, © Louise Bourgeois, Photo: Paul Macapía; 17. *Echo*, 2011, Jaume Plensa, Spanish, born 1955, polyester resin, marble dust, steel framework, h. 45 ft. 11 in., footprint at base 10 ft. 8 in. x 7 ft. 1 in., Seattle Art Museum, Barney A. Ebsworth Collection, 2013.22, © Jaume Plensa, Photo: Benjamin Benschneider; 18. *Schubert Sonata*, 1992, Mark di Suvero, American, b. 1933, painted and unpainted steel, 22 ft. h.; diameter of top element: 10 ft.; base: 6 ft. h., Seattle Art Museum, Gift of Jon and Mary Shirley, The Virginia Wright Fund and Bagley Wright, 95.81, © Mark di Suvero, Photo: Paul Macapía; 19. *Love & Loss*, 2005–6, Roy McMakin, American, b. 1956, mixed-media installation with benches, tables, live tree, pathways and illuminated rotating element, 40 ft. x 24 ft., Seattle Art Museum, Olympic Sculpture Park Art Acquisition Fund and gift of Paul G. Allen Family Foundation, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.2, © Roy McMakin, Photo: Benjamin Benschneider; 20. *Neukom Vivarium*, design approved 2003–4, fabrication completed 2006, Mark Dion, American, b. 1961, mixed-media installation, greenhouse structure, overall l.: 80 ft., Seattle Art Museum, Gift of Sally and William Neukom, American Express Company, Seattle Garden Club, Mark Torrance Foundation and Committee of 33, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.1, © Mark Dion, Photo: Paul Macapía; 21. *Split*, 2003, Roxy Paine, American, b. 1966, polished stainless steel, overall h.: 50 ft., Gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, 2016.17.3, © Roxy Paine, Photo: Paul Macapía.