REIMAGINED
REINSTALLED
REOPENED

TODAY’S ASIAN ART MUSEUM IS INSPIRED

#IHeartAsianArt
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REVITALIZED SEATTLE ASIAN ART MUSEUM REOPENS TO THE PUBLIC WITH A TWO-DAY CELEBRATION, FEBRUARY 8 AND 9, 2020

Designed by LMN Architects, the renovated and expanded museum features new spaces for art, education, and conservation and a sweeping reinstallation of the Seattle Art Museum’s major Asian art collection.

SEATTLE, WA – The reimagined and reinstalled Seattle Asian Art Museum will reopen to the public with a weekend celebration on February 8 and 9, 2020, inaugurating a new era for one of the few museums in North America dedicated exclusively to Asian art. With an historic 1933 Art Deco building that has been enhanced by the Seattle-based firm LMN Architects, the museum now features a completely new thematic presentation of the Seattle Art Museum’s major collection of Asian art, in an unparalleled visitor-centered installation that makes connections across geography and embraces the complexity of its vast and profound subject. Other features include a large new gallery for special exhibitions, a dedicated education space to serve thousands of students a year, and an important conservation center for Asian paintings.

The museum will begin welcoming the public with a ribbon-cutting ceremony at 8 am on Saturday, February 8. In evidence of public excitement for the reopening, all 10,000 free tickets have been claimed for the weekend-long celebration. The museum’s regular hours will begin on February 12, including four new free days offered every month.

“We could not be more excited to open the doors of the museum and welcome everyone back,” said Amada Cruz, Illsley Ball Nordstrom Director and CEO of the Seattle Art Museum (SAM). “The new and refreshed galleries will display art from the collection that has never been on view before, and the resonant themes of the installation will provoke both delight and curiosity. The new connections to and views of Volunteer Park are stunning. We are grateful to the city of Seattle and the staff and supporters of SAM, as well as SAM’s retired director, Kimerly Rorschach, whose extraordinary dedication brought this project to fruition.”

“The long-awaited reopening of the museum will also see a deepening of an ongoing shift in our collecting,” continued Cruz. “SAM will continue a significant recent focus on acquisitions of historic, modern, and contemporary Asian art.”
Pacific Islander and Southeast Asian art. We are also hoping to acquire work by API artists living and working in the Seattle area.

Within the last year, ten works of art have been acquired or are promised from SAM patrons for the museum’s Asian art collection. One will be on view in the reopened museum; Reduction (2015), a porcelain statue of a seated figure by Takahiro Kondo, will debut later in February atop the restored original fountain in the Fuller Garden Court. Works acquired or promised within the last five years are on view in the inaugural installations, including Flower Ball by Takashi Murakami and Bewitched #2, Seoul by Jung Yeondoo.

A REIMAGINED COLLECTION AND VISION FOR ASIAN ART

The building project enables the Asian Art Museum to dedicate the galleries of its 1933 building to an expanded installation of the outstanding permanent collection of art from China, Korea, Japan, India, the Himalayas, Southeast Asia, and more. A 2,650-square-foot gallery in the new construction on the building’s east side provides expanded space for special exhibitions.

With the expanded and improved space has come the opportunity to bring to light new stories of the Asian art collection amid changing definitions of Asia in the 21st century. FOONG Ping, Foster Foundation Curator of Chinese Art; Xiaojin Wu, Curator of Japanese and Korean Art; and Darielle Mason, consulting curator of South Asian art, collaborated on a dramatic reimagining of the collection in the inaugural installation, Boundless: Stories of Asian Art.

“This was such a rare opportunity for us as curators,” says Foong. “We started from scratch, exploring new ways of envisioning Asia’s art forms in our galleries that wasn’t just according to present-day definitions of nations. The project also generated new research of our collection, which will have a deep impact on the museum.”

Add Wu, “It’s so exciting to see these works—whether well-known or unfamiliar to visitors—in a completely new light. Over the last three years, as we carefully put together the objects and themes, we always kept the visitor in mind, looking for ways to ignite questions and spark wonder.”

Organized thematically, Boundless presents stories across 13 galleries about spiritual traditions, the physical body, sacred sites and texts, festivals and celebrations, precious materials, the afterlife, the natural world, visual arts and literature, color and ceramics, and clothing and identity. The presentation makes use of the building’s structure—two wings divided by a central courtyard—with art related to material life located in the north galleries and spiritual life located in the south galleries.

SAM inaugurates the special exhibition galleries on the east side of the building with Be/longing: Contemporary Asian Art, featuring 12 artists from across Asia—including Azerbaijan, Iran, India, Thailand, China, Korea, and Japan—who have worked or are working outside Asia. Featuring works from SAM’s holdings and loans from private collections, the exhibition explores the artists’ experiences as
both insiders and outsiders and their simultaneously Asian and international perspectives.

The Fuller Garden Court, the museum’s central gathering space, features a light installation designed for the reopening by New York-based, Seattle-born artist Kenzan Tsutakawa-Chinn. Recalling traditional Japanese textile forms, Gather is a LED-light canopy that connects visually to the beloved sculpture Black Sun by Isamu Noguchi outside the museum’s Art Deco front entrance.

With the expansion, the museum is poised to open the Asian Paintings Conservation Center, the first of its kind in the western United States. Led by Nicholas Dorman, SAM’s Chief Conservator, the center is devoted to the conservation, mounting, and study of Asian paintings, serving SAM’s collection as well as institutional and private collections in the region. To underscore the importance of conservation for the understanding and appreciation of Asian art, visitors will be able to observe the center’s work through a viewing window and displays featuring conservation projects and processes. A $3.5 million challenge grant from The Andrew W. Mellon Foundation established and endowed the center.

**WHERE THE COMMUNITY LEARNS AND EXPLORES**

The renovated and expanded museum features an innovative community learning gallery, which brings art from the collection alongside art-making and reflection stations that invite community voices and creativity into the space. A new dedicated space for SAM’s extensive education and art-making activities will serve K-12 students throughout the region. A new meeting room is available to community partners of SAM via reservation.

The museum will feature interpretive technology integrated throughout the galleries and educational spaces. Interactive experiences, smartphone-enabled multimedia tours, and in-gallery video content all offer ways for visitors to learn about the art on view and the ideas the works embody.

The project furthers the work of SAM’s Education and Public Engagement department, which serves the community across the museum’s three locations, with public programs; programs for youth, teens, and families; and programs for schools and educators. At the Asian Art Museum, the Gardner Center for Asian Art and Ideas presents performances, films, and lectures with artists and scholars. Programs for youth and families include Free First Saturdays and the annual SAM Camp. SAM reaches more than 35,000 youth every year with tours and programs for K-12 students and the Creative Advantage program, a partnership with the Office of Arts & Culture to make quality arts education accessible to every student in the Seattle Public Schools. In addition, The Future Ancient, a series of free programs managed by the Office of Arts & Culture, will
be presented in and around the museum through the City of Seattle’s 1% for Art program. The Asian Art Museum also houses the McCaw Foundation Library.

A MODERN MUSEUM WITHIN AN HISTORIC ICON

The Asian Art Museum’s historic Art Deco building was SAM’s original home and has not been substantially restored or renovated since its construction in 1933. The renovation and expansion project has modernized and preserved the historic building, expanded exhibition and education space, and established a better connection to the surrounding Volunteer Park.

Highlights include:
- A new 1,247-square-foot glass-enclosed park lobby on the east side of the building, creating a visual connection to Volunteer Park
- Two new portals in the Fuller Garden Court opening onto the park lobby
- A new 2,650-square-foot gallery, education studio, conservation center, and community meeting room
- The restoration of Olmsted-designed pathways in the park near the museum
- Restoration of three original fountains (two exterior, one interior)
- Cleaning of the original sandstone façade
- Cleaning of the façade’s Art Deco metalwork and reglazing of the glass

“To work on a historic building like this is a real privilege and honor,” said Sam Miller, Partner-in-Charge at LMN Architects. “Working with SAM was a great fit, because our focus is also about creating great social experiences and connecting to community. We hope the addition adds significance to the original historic building, and we are very excited for everyone to visit the museum and experience the renovation and addition for themselves.”

Adds Wendy Pautz, Design Partner at LMN Architects, “Our design brings the Art Deco structure back to its origins, but enhanced with new surprises and the three-story addition. The new modern gallery and park lobby are built around the trees so that now, everyone in the park can get a sense of what is happening within, and the contemporary addition creates new opportunities for serendipitous social interactions inside the museum.”

HOURS AND TICKETS

Monday and Tuesday: closed
Wednesday: 10 am–5 pm
Thursday: 10 am–9 pm
Friday: 10 am–5 pm
Saturday: 9 am–5 pm
Sunday: 10 am–5 pm

Adults: $14.99
Seniors (65+): $12.99
Military (With ID): $12.99
Students (With ID): $9.99
Teens (15–18): $9.99
Children 14 & Under: Free
SAM Members: Free

Tickets include access to all exhibitions. Tickets purchased onsite are suggested admission. Free to all on the First Thursday, First Saturday, and Second Thursday of each month and free for seniors (65+) monthly on First Friday.


ABOUT SEATTLE ART MUSEUM
As the leading visual art institution in the Pacific Northwest, SAM draws on its global collections, powerful exhibitions, and dynamic programs to provide unique educational resources benefiting the Seattle region, the Pacific Northwest, and beyond. SAM was founded in 1933 with a focus on Asian art. By the late 1980s the museum had outgrown its original home, and in 1991 a new 155,000-square-foot downtown building, designed by Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and reopened as the Asian Art Museum in 1994 and will reopen on February 8, 2020 following an extensive renovation and expansion. SAM’s desire to further serve its community was realized in 2007 with the opening of two stunning new facilities: the nine-acre Olympic Sculpture Park (designed by Weiss/Manfredi Architects)—a “museum without walls,” free and open to all—and the Allied Works Architecture designed 118,000-square-foot expansion of its main, downtown location, including 232,000 square feet of additional space built for future expansion. The Olympic Sculpture Park and SAM’s downtown expansion celebrated their tenth anniversary in 2017.

From a strong foundation of Asian art to noteworthy collections of African and Oceanic art, Northwest Coast Native American art, European and American art, and modern and contemporary art, the strength of SAM’s collection of approximately 25,000 objects lies in its diversity of media, cultures, and time periods.
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<td><img src="image1.jpg" alt="Image 1" /></td>
<td>The preserved façade of the Asian Art Museum. Photo: © Tim Griffith</td>
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<tr>
<td><img src="image2.jpg" alt="Image 2" /></td>
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Aerial view of the Asian Art Museum in Volunteer Park, looking toward downtown Seattle. Photo: © Tim Griffith

Aerial view of the Asian Art Museum in Volunteer Park. Photo: © Tim Griffith

The expansion, designed by LMN Architects, on the east side of the Asian Art Museum. Photo: © Tim Griffith
The expansion on the east side of the Asian Art Museum (southeast view). Photo: © Tim Griffith

The expansion on the east side of the Asian Art Museum (north view). Photo: © Tim Griffith

The back façade of the Asian Art Museum. Photo: © Tim Griffith
The restored main entrance lobby of the Asian Art Museum. Photo: © Tim Griffith

The restored main entrance lobby of the Asian Art Museum (going into galleries). Photo: © Adam Hunter/LMN Architects
The renovated Fuller Garden Court in the Asian Art Museum (facing doors to Park Lobby). Photo: © Adam Hunter/LMN Architects

The renovated Fuller Garden Court in the Asian Art Museum (featuring Yellin gates). Photo: © Adam Hunter/LMN Architects

The renovated Fuller Garden Court in the Asian Art Museum (facing front entrance). Photo: © Adam Hunter/LMN Architects
The new Park Lobby in the Asian Art Museum (facing Fuller Garden Court). Photo: © Adam Hunter/LMN Architects

The new Park Lobby in the Asian Art Museum. Photo: © Adam Hunter/LMN Architects

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The new Park Lobby in the Asian Art Museum. Photo: © Adam Hunter/LMN Architects

Stairs from the new Park Lobby in the Asian Art Museum to the lower level. Photo: © Adam Hunter/LMN Architects

Interior view of the east side expansion of the Asian Art Museum. Photo: © Tim Griffith
Installation view of *Boundless: Stories of Asian Art* at the Asian Art Museum. Photo: Jueqian Fang

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Installation view of *Be/longing: Contemporary Asian Art* at the Asian Art Museum. Photo: © Adam Hunter/LMN Architects

Bewitched #2 Seoul, 2001, Jung Yeondoo, C-print, 62 5/8 x 51 9/16 in. Seattle Art Museum, Estate of Rosa Ayer, 2016.8.2. © Artist or Artist's Estate
Five Beautiful Women, 1804-18, Katsushika Hokusai, ink and color on silk, image: 34 x 13 1/2 in., overall: 71 x 18 1/4 in. Seattle Art Museum, Margaret E. Fuller Purchase Fund, 56.246.

Green Waves, ca. 1910, Tsuji Kako, ink and gold on silk, 67 7/8 x 109 1/2 in. Gift of Griffith and Patricia Way, in honor of the 75th Anniversary of the Seattle Art Museum, 2010.41.32. Photo: Eduardo Calderón
Hamza Outside The Fortress Of Armanus, 1567-82, Mir Sayyid ‘Ali, Persian, active 16th century, opaque watercolor, ink and gold on paper, 34 15/16 x 28 3/4 in. Seattle Art Museum, Gift of Dr. and Mrs. Richard E. Fuller, 68.160. Photo: Paul Macapia.

The Mi'raj (Muhammad's Night Journey), 16th century, Persian, opaque watercolor on paper, 9 3/16 x 5 3/8 in. Seattle Art Museum, Eugene Fuller Memorial Collection, 47.96. Photo: Elizabeth Mann.

Water-Moon Guanyin, 10th-late 13th century, Chinese, wood with lacquer, gesso, polychrome and gilding, 64 x 36 x 30 in. Seattle Art Museum, Eugene Fuller Memorial Collection, 35.17. Photo: Paul Macapia.

Tooba, 2002, Shirin Neshat, 35mm film on DVD and Betacam tapes, 12 minutes. Seattle Art Museum, Gift of Jeffery and Susan Brotman, Jane and David Davis, Barney A. Ebsworth, Jeff and Judy Greenstein, Lyn and Jerry Grinstein, Richard and Betty Hedreen, Janet Ketcham, Kerry and Linda Killinger Foundation, James and Christina Lockwood, Michael McCafferty, Christine and Assen Nicolov, Faye and Herman Sarkowsky, Jon and Marry Shirley, Rebecca and Alexander Stewart, Virginia and Bagley Wright, Charles and Barbara Wright, and Ann P. Wyckoff in honor of Lisa Corrin, 2005.141. Photo: Larry Barns. © Artist or Artist's Estate

SAM COLLECTION OVERVIEW

The Seattle Art Museum’s collection, like the museum itself, was originally defined by founder Richard E. Fuller, who served as director from 1933 to 1973. While Dr. Fuller held ambitions to develop a general museum collection, the initial strengths of the museum were in Asian art—mirroring Dr. Fuller’s personal collecting interests—and in modern art of the Pacific Northwest. In the decades to follow, the arrival of Katherine White’s renowned collection of African and Oceanic art, followed by a significant collection of Northwest Coast Native American art donated by John Hauberg, expanded SAM’s global scope.

In recent decades, an active and dedicated group of collectors significantly enriched the collection in the areas of European, American, Modern & Contemporary art, and Australian Aboriginal art. Today, the collection numbers approximately 25,000 works of art from around the world, from ca. 2500 BCE to the present.

Asian art will primarily be on display at the Asian Art Museum when it reopens, and all other collections are on view at SAM’s downtown locations. The Olympic Sculpture Park is the site for 21 sculptures owned by or on long-term loan to SAM.

THE ASIAN ART COLLECTION

Dr. Fuller’s early collecting activity in Asian art afforded SAM major strengths in this area ahead of many American museums. SAM’s 8,500 works of Asian art are richest in the cultures of Japan and China, but also include singular examples of Korean painting and ceramics, Indian stone and bronze sculptures, Vietnamese ceramics, and significant works from West and Central Asia (both Islamic and pre-Islamic).

The Asian collections are primarily showcased in the museum’s 1933 building located in Volunteer Park, the Asian Art Museum. However, two galleries in the downtown building have been dedicated to the display of Asian artworks since 1994. The search and eventual hiring of a South Asian Curator will be an important step in rounding out the museum’s curatorial breadth.

CHINESE ART

The Chinese art collection numbers nearly 3,500 objects in a wide variety of mediums including painting, sculpture, bronze, jade, textiles, lacquer, and ceramics. The collection of Chinese jades, dated from the Neolithic period to the end of the Qing dynasty, is exceptional. The vast collection of Chinese
ceramics is one of the world’s finest, ranging from utilitarian to imperial works, and spanning the Han through the Qing dynasties (3rd century BCE to 20th century) with important examples from each major period. Lacquers include rare examples from the late Warring States period (4th-3rd century BCE) through the Qing dynasty with an exceptionally strong group dating to the 14th century. In addition, SAM has the foundations of a fine collection of late Ming hardwood furniture and significant holdings of Qing-dynasty textiles, glass, cloisonné, ivory, molded gourds, and other media as well as over 400 snuff bottles and snuff-related accessories.

The Chinese sculptural tradition is represented by superlative gilt-bronze and stone Buddhist works from the Six Dynasties period, the Tang and Ming dynasties, as well as unique examples in wood from the Song and Yuan dynasties. In recent years, the collection has grown most significantly in calligraphy—including contemporary examples from the 19th and 20th centuries—and modern Chinese painting. In 2010, the museum received a grant from the Getty Institute to develop an online catalogue of the Chinese painting and calligraphy collection, which has led to curatorial research, a conservation survey, and selected conservation of this important collection.

**JAPANESE ART**

The Japanese collection is one of the finest outside of Japan and one of the top ten in the United States with significant examples of painting, sculpture, lacquerware, and folk textiles. Several of its 2,600 objects would be registered as Important Cultural Property or even National Treasure if they were still in Japan. Masterpieces include the *Haniwa Warrior, Deer Scroll* by Tawaraya Sōtatsu (1576-1643) with calligraphy by Honami Koetsu (1558-1637), and a section from the handscroll *Hell of Shrieking Sounds* from the *Jigoku zoshi* (early Kamakura period). Several screen paintings, such as the 17th-century *Crows* and *Four Accomplishments*, are also outstanding.

The Japanese textile collection is one of the strongest outside of Japan, thanks to a donation of almost 100 works from Bagley and Virginia Wright in 1989 and a subsequent gift of 550 textiles in 2001 from the Christensen Fund. Significant recent gifts include a group of 100 modern Japanese paintings (*nihonga*) from the collection of Griffith and Patricia Way and 60 *ukiyo-e* prints donated by Allan and Mary Kollar. Other notable recent acquisitions include a number of contemporary Japanese works such as Takashi Murakami’s *Flower Ball* and Tabaimo’s video installation *Crow*.

**KOREAN ART**

SAM’s Korean art collection includes fine examples of ceramic wares that represent the four major historical periods from 57 BCE to 1910 CE. SAM’s holdings of Korean celadon are significant. The collection also includes examples of Korean Buddhist painting, a highlight of which is the 17th-century hanging scroll *Preaching Buddha*, which was fully conserved in 2005 with the
help of the Korean National Research Institute of Cultural Heritage (NRICH). NRICH also recently funded the conservation of two important 19th-century Buddhist paintings from SAM’s collection, *Water-moon Avalokitesvara* and the *Amitabha Buddha and Twenty-nine Attendants*. Recent acquisitions include contemporary photograph diptych *Bewitched* by Jung Yeondoo and the monumental sculpture *Some/One* by Do Ho Suh.

**SOUTH ASIAN ART**

SAM’s lesser-known South Asian collection features a wide spectrum of objects. Thanks to Dr. Fuller’s interest in hardstones, SAM’s holdings include significant examples of decorative arts and weapons in jade and rock crystal along with manuscript paintings and calligraphy done for northern India’s Mughal rulers in the 16th-19th centuries. There is also a rich collection of stone sculptures and fragments from Hindu and Jain temples, such as the breathtaking eastern Indian carving *Kama, Hindu God of Love*.

Metal sculptures include a southern Indian Chola Dynasty bronze processional image of elephant-headed Ganesha, while the medium of ivory is represented by, among other treasures, a tiny Buddhist stupa-base covered in minute, exquisitely executed figures. Other Buddhist-patronized South Asian art includes schist carvings from the Gandhara region (Pakistan-Afghanistan), such as a monumental 2nd century Bodhisattva and a section of a limestone stupa railing from the key site of Amaravati in south-central India.

**SOUTHEAST ASIAN ART**

While smaller, the collections of works from Southeast Asia, especially Thailand, Cambodia, and Indonesia, include a wide range of types. Major stone sculptures such as the magnificent standing Mon-Dvaravati Buddha or a Khmer relief depicting two celestial beauties vie with excellent ceramics, especially from 13th-15th century Thailand, as well as 19th-20th century textile art from Indonesia. Objects from the Tibetan cultural region include a small group of world-class Shakya-lineage thangkas (hanging paintings) and masterfully crafted ritual objects.

**MIDDLE EASTERN ART**

SAM also has a small but fine collection of art from the Middle East, especially Iran and Central Asia. Its holdings from both the pre-Islamic and Islamic periods include art of many types and mediums: ceramics, metalwork, paintings, calligraphies, wood carvings, stucco work, glass, and textiles.
The Seattle Art Museum (SAM) received a $3.5 million challenge grant from The Andrew W. Mellon Foundation to establish and endow the Asian Paintings Conservation Center at the Seattle Asian Art Museum. The only museum studio of its kind in the western United States, the Center will be devoted to the conservation, mounting, and study of Asian paintings, serving SAM’s collection as well as institutional and private collections in the region. As part of the grant, SAM must raise $2.5 million in matching funds over four years to create an endowment supporting the Center’s operation.

The Asian Art Museum is one of only four museums dedicated to Asian art in the United States. As one of SAM’s strongest and most comprehensive collecting areas since its founding in 1933, the preservation of Asian art is a critical part of its mission. There are currently no institutional resources dedicated to the structural conservation of Asian paintings within museums in the western US, so the establishment of the Center will have a significant impact on SAM, the surrounding region, and the field of conservation.

SAM undertook the planning process in conversation with the Mellon Foundation, independent consultants, and museum colleagues—including staff at the Asian Art Museum of San Francisco, Portland Art Museum, and Los Angeles County Museum of Art. These, and other museums and private collections, will have access to the Center and its specialized services.

The Center will be a highlight of the Asian Art Museum renovation and expansion, a major project for the 1933-era building that addresses critical infrastructure issues and adds much-needed education and gallery space. A notable feature of the Center will be that visitors can observe the conservation facility through a viewing window, as well as displays featuring conservation projects and processes.

SAM and the Mellon Foundation have a long relationship; it was a permanent endowment in March 2000 that founded the museum’s conservation department and established the position of Chief Conservator. The Mellon Foundation also offered a grant in 2011 in support of developing institutional strength, resources, and networks for SAM’s Asian collections. With these funds, SAM was able to initiate a conversation with prospective partner institutions about the need for a regional conservation resource for Asian paintings, survey the condition of SAM’s Japanese paintings collection, and collaborate with Asian artists and curators to develop two popular exhibitions of contemporary art from Japan and Korea.
The Seattle Asian Art Museum is the original home of Seattle Art Museum (SAM). Set in the bucolic surroundings of the Olmsted-designed Volunteer Park in Capitol Hill, the Art Deco building was designed by Paris-trained architect Carl F. Gould of Bebb and Gould and opened its doors on June 29, 1933, presenting its founding collection of Asian art to the citizens of Seattle. That same year, museum founder Dr. Richard E. Fuller donated the building to the city. Following the opening of SAM in downtown Seattle in 1991, the original museum site was reopened in 1994 as SAM’s center for Asian art and cultural activities. After nearly three years of renovations, the Asian Art Museum will reopen on February 8, 2020.

The renovation and expansion project takes an early 20th-century building and brings it up to 21st-century standards by preserving the 1933 building and its Art Deco façade, improving the museum’s infrastructure, protecting the collection with climate control and seismic system upgrades, enhancing ADA accessibility, and improving the museum’s connection to Volunteer Park, including the restoration of two historic pathways in the park.

LOCATION
1400 E. Prospect Street, Seattle, Washington 98112

MUSEUM LEADERSHIP
Amada Cruz, Illsley Ball Nordstrom Director and CEO

PROJECT ARCHITECT
LMN Architects

PROJECT COST
$56 million

SQUARE FOOTAGE
Total square foot: 64,250 SFT

GALLERY STATS
Previous gallery space: 12,276 SFT
New gallery space: 16,173 SFT

MAJOR BUILDING MATERIALS
Sandstone, Precast, Lime Based Plaster, Curtainwall, Concrete and Structural Steel

PRINCIPAL RENOVATION FEATURES
Preservation of the museum’s historic Art Deco façade
Implementation of essential seismic structural upgrades
Replacement of the building’s mechanical and environmental systems, including the addition of air conditioning and humidity control

Introduction of a new art elevator and new receiving/loading dock

Improvement of ADA accessibility

**PRINCIPAL EXPANSION & PARK FEATURES**

A modest expansion on the east side of the building adding a 2,650-square-foot art gallery, as well as a community meeting room and relocated office space within the building

A new dedicated space for the museum’s extensive education activities serving K-12 students throughout the region

A new Asian art conservation studio in the existing building that can be viewed by visitors

Significant use of glass and windows in expansion, establishing a compelling visual link between museum and park

A glass-enclosed lobby looking into the park, accessible via two new openings in the building’s Fuller Garden Court lobby space

New landscaping on the east side of building to enhance the beauty of the east meadow of the park

**KEY DATES**

1933  Paris-trained architect Carl F. Gould of Bebb and Gould designs the Seattle Art Museum. The museum’s founder, Dr. Richard E. Fuller, donates the building to the city. In its first year, the museum hosts 346,287 visitors; the city’s entire population is around 365,000.

1947  The museum expands with an addition to the northeast corner of the building designed by architect J. Lister Holmes.

1954  SAM expands by adding a gallery to the north of the building, designed by architects John S. Detlie and John L. Rogers of Young, Richardson, Carleton, and Detlie.

1955  An extension to the eastern wall of the building is designed by Carl F. Gould, Jr. of Young, Richardson, Carleton, and Detlie.

1991  The Seattle Art Museum opens in downtown Seattle. The Volunteer Park building closes for renovations.

1994  SAM rededicates their original location in Volunteer Park as the Asian Art Museum.
### 2007
SAM opens the Olympic Sculpture Park designed by Weiss/Manfredi Architects on the downtown Seattle waterfront.

### 2016
SAM reveals plans for the renovation and expansion of their original building.

### 2017
Seattle Asian Art Museum closes to prepare for renovation and expansion project.

### 2017
SAM receives a $3.5 million grant from the Andrew W. Mellon Foundation to establish and endow the Asian Paintings Conservation Center at the Seattle Asian Art Museum. The only museum studio of its kind in the western United States, the Center will be devoted to the conservation, mounting, and study of Asian paintings.

### 2018
SAM breaks ground on the renovation and expansion of the Seattle Asian Art Museum’s historic building.

### February 2020
The newly renovated and expanded Seattle Asian Art Museum opens to the public.

## PROJECT TEAM

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<tr>
<td>LMN Architects</td>
<td>Yomi Adeyemi, Robert Ames, Aaron Argyle, Henry Butitta, Michael Day, Melissa Eby, Tiffani Erdmanczyk, Anya Fiechtl, Mette Greenshields, Joanne Koola, Mark Lo, Samuel Miller, Lori Naig, Lauren Patnoe, Wendy Pautz, Christopher Patterson, Francene Ray, Ayako Sakurai, Jeremy Schoendfeld, Kathy Stallings, Jennifer Tamblin, Megan Taylor, Pamela Trevithick, Paulina Wilkowska, John Woloszyn</td>
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<td>Civil Engineer</td>
<td>Coughlin Porter Lundeen</td>
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<td>General Contractor</td>
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<td>Landscape Architect</td>
<td>Walker Macy</td>
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<td>Lighting Design</td>
<td>Fisher Marantz Stone</td>
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<td>Mechanical Engineer</td>
<td>Rushing Company</td>
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<td>Electrical Engineer</td>
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<td>Envelope Consultant</td>
<td>RDH Building Science, Inc.</td>
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<td>Historic Preservation Consultant</td>
<td>BOLA Architecture and Planning</td>
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ABOUT THE SEATTLE ART MUSEUM

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From a strong foundation of Asian art to noteworthy collections of African and Oceanic art, Northwest Coast Native American art, European and American art, and modern and contemporary art, the strength of SAM’s collection of approximately 25,000 objects lies in its diversity of media, cultures, and time periods.

ABOUT LMN ARCHITECTS

Since its founding in 1979, LMN Architects has dedicated its practice to the health and vitality of communities of all scales. Internationally recognized for the planning and design of environments that elevate the social experience, the firm works across a diversity of project typologies, including higher education facilities, science and technology, civic and cultural projects, conference and convention centers, urban mixed-use and transportation.

LMN has successfully completed over 700 projects across North America, including the Voxman Music Building at the University of Iowa in Iowa City, Iowa; Tobin Center for the Performing Arts in San Antonio, Texas; Vancouver Convention Centre West in Vancouver, Canada; Sound Transit University of Washington Station in Seattle,
Washington; and the new Hyatt Regency in Downtown Seattle.

Based in Seattle, Washington, LMN Architects is led by partners John Chau, Sam Miller, Walt Niehoff, Wendy Pautz, Mark Reddington, George Shaw, Stephen Van Dyck, and Rafael Viñoly-Menendez. The firm employs 150 talented professionals practicing architecture, interior design, and urban design, and the quality of the work has been recognized with nearly 300 national and international design awards, including the prestigious 2016 National Architecture Firm Award from the American Institute of Architects (AIA).

For more information on the work of LMN Architects, please visit lmnarchitects.com.

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Architect’s Statement

Seattle Asian Art Museum
Seattle, Washington
2008-2020

Harmonizing with the 1933 Bebb and Gould designed Art Deco building, the renovation and expansion of the Seattle Asian Art Museum is concurrently composed to integrate into the Olmsted designed landscape of Volunteer Park. The design represents the seamless integration of the building’s spectacular site with the museum’s mission for the 21st century: to showcase Asian art in conjunction with contemporary educational and conservation spaces.

A set of steps lead to the Art Deco lobby entrance on the west side of the building. Once inside, the Entry Lobby connects to the Fuller Garden Court and unfolds into the new Park Lobby. All three spaces create a new circulation spine joining the building with the park, and the park with the building. The renovation and addition reaffirms the original character of the Fuller Garden Court as the central hub of the museum which not only provides access to the gallery spaces, but also establishes a sense of expectation that is reinforced by the two new portals that open to the Park Lobby. The new lobby is the vertical connector to the program spaces and is composed mostly of glass, giving the impression that the space is floating in the landscape.

The circulation interconnects each volume, ultimately connecting everything to the park and the original elements. The Entrance Level encompasses all lobbies, existing gallery spaces, and an all-new 2,648 sq. ft. gallery which adds significant additional space for the museum. The Ground Level and Basement Level have a similar building program composed of ancillary spaces, art storage, meeting spaces, and offices. The Ground Level also contains a library, conservation studio, 201-seat auditorium, and a community education space.

The renovation provided daylighting to the octagonal galleries using light boxes built into the ceiling that emulate natural daylight while providing the museum with a modern lighting system. This artificial lighting allows the museum to set the stage for new art, better preserve their collection, and provide newfound flexibility for future displays.

The building components and the interior spaces have been renovated and organized to maximize program space and functionality as well as take advantage of their own tectonic identity. In addition to the façade restoration work, major upgrades were completed to the walls, floors, and ceiling elements in the existing galleries to modernize the space to be structurally sound and meet code requirements.

The Seattle Asian Art Museum honors and preserves the architectural legacy of the historic building and integrity of the park while providing space for deeper explorations of the diverse, artistic, and cultural traditions of Asia. The new addition of a dedicated community education space provides visitors enjoyment and access to public programming and community events. The new expanded and renovated gallery space enables the museum to showcase more of its permanent collection and attract special exhibitions offering broader perspectives on Asia’s traditions and contemporary issues. Reflecting a complex organization of requirements, the museum integrates nature, architecture, history, and art in a poetic and intimate scale.
Amada Cruz joined SAM in September 2019. Prior to SAM, Cruz served as the Sybil Harrington Director and CEO of the Phoenix Art Museum (PAM) in Arizona.

During her tenure at PAM, Cruz set ambitious goals to increase diversity and create a culture of inclusion and accessibility. She oversaw a series of initiatives designed to improve financial stability, strengthen community engagement, and build national visibility. PAM attracted key national funders in support of the museum’s mission; introduced more Latinx and bilingual educational programming; and increased diversity across exhibitions and installations, presenting works by artists of color, LGBTQI+ artists, and women artists, including a retrospective for modern artist Agnes Pelton that will travel to the Whitney Museum of American Art in 2020.

Over her 30-year career, Cruz has held posts as the Executive Director at San Antonio-based Artpace, an artist residency program; Director of the Center for Curatorial Studies Museum at Bard College, where she co-organized the first US museum survey of Takashi Murakami’s work; and Acting Chief Curator and Manilow Curator of Exhibitions at the Museum of Contemporary Art in Chicago.

Cruz has also worked as a grantmaker and was the founding Program Director for United States Artists in Los Angeles, where she formed longstanding relationships with artists around the country and was responsible for all programming activities of a Ford and Rockefeller Foundations initiative. She also has been Executive Director of Artadia: The Fund for Art and Dialogue in New York City, which awarded grants to visual artists in San Francisco, Houston, and Chicago.

Born in Havana, Cuba, Cruz received a Bachelor’s degree in Art History and Political Science at New York University. She received the 2018 Virginia Cardenas Arts Advocacy Award by Xico, an Arizona cultural institution serving Latinx and Indigenous artists. In 2015, W Magazine named her one of the 11 most powerful female museum directors in America.
Ping Foong has been the Foster Foundation Curator of Chinese Art at the Seattle Art Museum since September 2015. A leading scholar of Chinese Art and a specialist in Chinese ink painting, Foong oversees the development, research, presentation, and care of SAM’s extensive collection of Chinese art, as well as organizing exhibitions of both historic and contemporary Chinese art. She teaches at the University of Washington as an Affiliated Associate Professor in the Department of Art History.

Before SAM, Foong was a Visiting Assistant Professor for the University of California, Berkeley's Department of Art History and prior to that, she was an Assistant Professor of Chinese Art at the University of Chicago where she taught graduate and undergraduate courses. Her book, *The Efficacious Landscape: On Authorities of Painting at the Northern Song Court*, was published by Harvard University in 2015.

Notable installations for the Asian Art Museum include *Journey to Dunhuang: Buddhist Art of the Silk Road Caves* (March 5–June 12, 2016), *Awakened Ones: Buddhas of Asia* (March 5, 2016–February 26, 2017), and *Terratopia: The Chinese Landscape in Painting and Film* (July 2, 2016–February 26, 2017). On view currently at the Seattle Art Museum is *Pure Amusements: Wealth, Leisure, and Culture in Late Imperial China*.

She was the Jane and Morgan Whitney Fellow at the Metropolitan Museum of Art’s Department of Asian Art, and was a lecturer at the Philadelphia Museum of Art. At the Museum of Fine Arts, Boston, she worked on exhibitions such as *Masterpieces of Song and Yuan Paintings from the Museum of Fine Arts, Boston* and curated exhibitions in the museum’s Chinese painting galleries.

Foong received her Ph.D. and M.A. in Chinese Art and Archaeology from Princeton University. She has received numerous grants, awards and fellowships including recent publication grants from the Earl and Brenda Shapiro Fund at the University of Chicago, and the Barr Ferree Fund from Princeton University’s Department of Art and Archaeology.
Xiaojin Wu
Curator of Japanese and Korean Art

Xiaojin Wu has been the Curator of Japanese and Korean Art at the Seattle Art Museum since August 2012. A specialist in Japanese painting, Wu oversees the development, research, presentation, and care of SAM’s extensive collection of Japanese and Korean art, as well as organizing exhibitions of both historic and contemporary Japanese and Korean art.

Wu studied Japanese language and culture in China, Japan, and Singapore, before moving to the United States and concentrating her studies on the history of Japanese art. Wu received her PhD in Japanese art history from Princeton University in 2011. She was a 2007 Smithsonian Fellow at the Freer and Sackler Galleries in Washington DC, and a Getty Fellow at the Asia Society Museum in New York from 2007 to 2008. In addition to her curatorial work, Wu lectures widely on the history of Japanese, Chinese, and Korean art and has published articles on Japanese painting.
