

# A NORTHWEST SUMMER

MAY 4-OCTOBER 15, 2006

6 EXHIBITIONS \* 1 CELEBRATION

SAM SEATTLE  
ASIAN ART  
MUSEUM



# A NORTHWEST SUMMER

Public Opening Celebration  
Saturday, May 6, 10 a.m.–5 p.m.

The Northwest offers a great way of life and remarkable history that deserves to be appreciated in a big way. Our special exhibit, *A Northwest Summer*, will do just that. To kick off the tribute, we're hosting a fusion of art activities and entertainment that contribute to making this region special. Come join the celebration—enjoy an art activity, watch an Asian art demonstration, listen to live music and shop the eclectic, uniquely Northwest crafts of “I Heart Rummage.” For more information, check out [seattleartmuseum.org](http://seattleartmuseum.org).

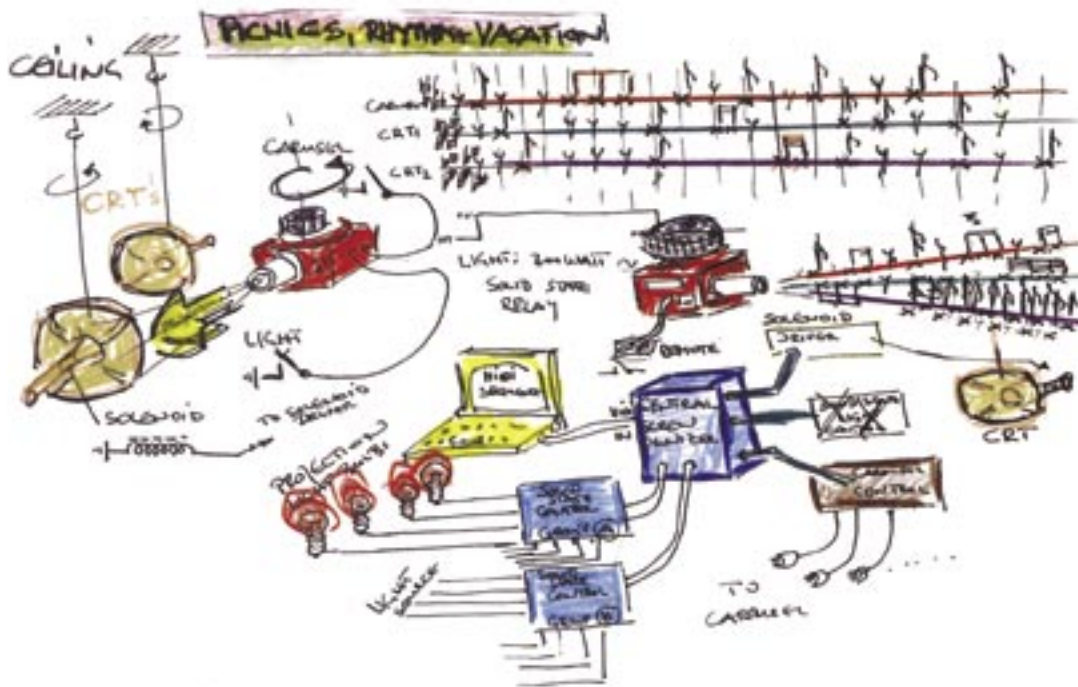
## Director's Welcome

As we look forward—to the opening of the Olympic Sculpture Park this fall and to the re-opening of the expanded downtown museum next spring—we have naturally looked back, reflecting on the amazing seventy-five years of growth that the Seattle Art Museum has experienced. Milestones of that history are noted in the timeline, putting the past in context for the celebrations in Volunteer Park this summer and the ambitious sculpture park and expansion projects that will shape our future.

When the original museum opened in Volunteer Park on June 23, 1933, it featured galleries devoted to the core collection of Asian art, followed by first-ever exhibitions of the work of contemporary Northwest artists, several whom were soon to become internationally known. It is fitting that this summer we celebrate the newly re-opened Seattle Asian Art Museum with a group of interconnected installations that recall the spirit of our illustrious collecting past and reaffirm our ongoing commitment to honoring the artists of our region. These memorable moments are worth sharing, and what's to come promises even more.



— Mimi Gardner Gates  
The Illsley Ball Nordstrom Director



above: Trimpin, U.S.A., born Germany 1951, drawing for *Picnics, Rhythms and Vacations* installation, 2006; cover: Trimpin, *The Orange Piano*, Lake Union, Seattle, 2003. Photo: Theo Bernardi. In this work, a hydrophone records underwater sound pollution, creating an audio signal, which becomes information played automatically by the piano.

## Trimpin: Picnics, Rhythms and Vacations

August 8–October 15, 2006

*Picnics, Rhythms and Vacations*, 2006, a new installation by musician, sculptor and composer Trimpin, will be presented at the Seattle Asian Art Museum. Trimpin transforms recycled objects and obsolete technologies into instruments and sculptures to explore the visual and conceptual dimensions of acoustic and automated sound. *Picnics, Rhythms and Vacations*, a percussive sound composition, is constructed from multiple slide projectors, color slides found in flea markets and suspended television screens. Visitors' movements through the gallery activate the projectors, throwing images on the gallery floors and glass surfaces, and triggering the sounds of the machines to create a rhythmic composition of pictures and light. This exhibition is part of “The Trimpin Project”—a two-year series of exhibitions celebrating twenty-five years of Trimpin's work. The participating institutions include Consolidated Works, The Frye Art Museum, The Henry Art Gallery, The Tacoma Art Museum, The Museum of Glass, The Suyama Space, Washington State University Museum, Pullman and The Vancouver Jazz Festival.

Trimpin has been awarded fellowships from the MacArthur Foundation, the John Simon Guggenheim Foundation, The Wallace Foundation and the National Endowment for the Arts. He has performed and exhibited internationally. Trimpin's permanent, site-specific commissions are installed at the Experience Music Project, the Washington State Convention and Trade Center, SeaTac Airport and Key Arena, Seattle, Museum Cosi, Columbus Ohio, Museum Technorama, Switzerland, and The Phaeno Science Center, Wolfsburg, Germany.

This exhibition is organized by the Seattle Art Museum and made possible with generous support from:

Exhibition Support

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1908

Seattle Fine Art Society, parent institution of SAM, is founded.

1928

Seattle Fine Art Society is renamed the Art Institute of Seattle under the presidency of architect Carl F. Gould.

1931

The Fine Art Society becomes the Seattle Art Museum under the leadership of Dr. Richard Fuller. Dr. Fuller and his mother, Margaret E. Fuller, offer the city \$250,000 to build a museum. Gould is retained as architect.

1933

On June 23 the new Seattle Art Museum, in Gould's magnificent Art Deco-style structure in Volunteer Park, opens its doors and welcomes 33,000 visitors on opening day.



Johsel Namkung, Korean, b. 1919, *Picture Lake, Mt. Baker, WA 07/19/79, 1979*, digital chromogenic laser print, 40 x 50 in., © Johsel Namkung

## Elegant Earth: Photographs by Johsel Namkung

May 4–August 6, 2006

It was in 1947 that Johsel Namkung (born 1919) and his wife settled in Seattle, after their eventful life in Korea, Japan and China during World War II. He had finished advanced studies as a singer of German Lieder while living in Tokyo, then studied ethnomusicology at the University of Washington and eventually found his most creative mode of expression with photography in 1956. As an apprentice with Chao-Chen Yang, a well-known Chinese photographer, he learned the techniques and theories of color photography.

Around that time, Namkung formed strong friendships with Asian artists active in Seattle, such as Paul Horiuchi and George Tsutakawa, who introduced him to Mark Tobey. The close friends held weekly artistic soirees where they talked about art, practiced Sumi ink painting or sketched each other, and enjoyed music ensembles. Namkung remembers that it was Mark Tobey who suggested that he pursue photography, comparing the profoundness of the medium as equal to that of painting.

Namkung releases the shutter only once when a scrupulously selected form or rhythm of nature is captured by his camera. Nature for this artist is not a spectacular view but the unnoticed and subtle beauty hidden in familiar landscapes. Not only his elegant and abstract composition but also the extraordinary perceptiveness of his photographs reveals this artist's philosophy, which appeals to the viewer on several levels of appreciation.

This exhibition is organized by the Seattle Art Museum and made possible with generous support from:

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### From 1933 through 1953

Seattle painter Kenneth Callahan serves as advisor for modern art and helps bring to the museum important works by his Northwest contemporaries, including Morris Graves, Mark Tobey, and Guy Anderson.

### 1937

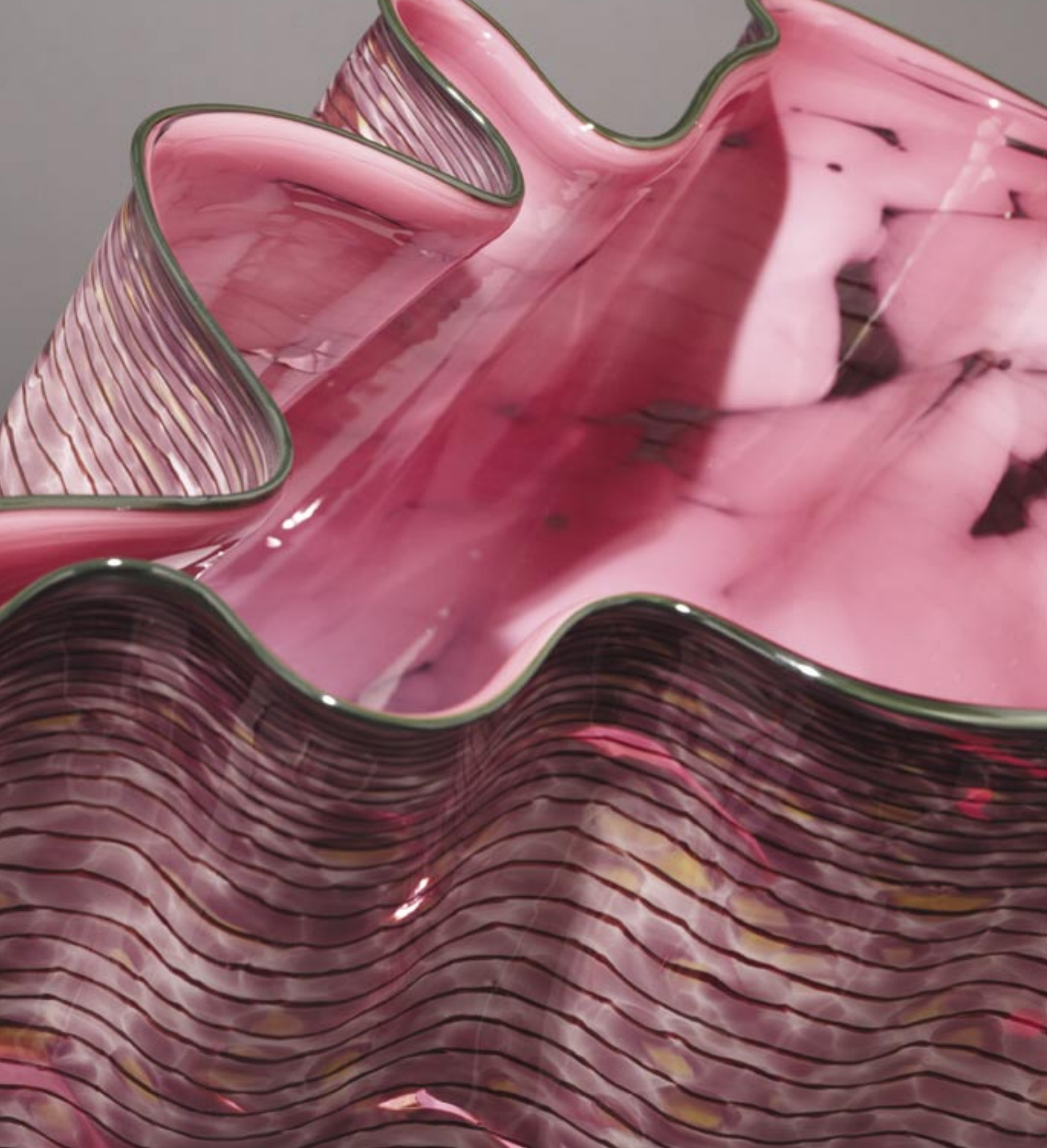
First gifts of historical European paintings from the Samuel H. Kress Foundation.

### 1940

Mark Tobey's painting *Modal Tide* is purchased from the Northwest Annual Exhibition of contemporary regional art for the museum's permanent collection, stirring controversy.

### 1941-43

War affects museum operations. "Thorne Miniature Rooms" from the Art Institute of Chicago raises funds for Allied War Relief. Fearing "potential danger from enemy bombs," staff moves 650 museum objects into "a mid-continent repository." The Study Gallery becomes headquarters for the East Central Zone for Air Raid Wardens. Free admission to the museum instituted for the duration of the war.



**1943**

With Dr. Fuller serving in the U.S. Army, Asian art scholar Sherman E. Lee arrives to serve as assistant director. In his productive four-year tenure, Lee is instrumental in bringing treasured works of Japanese art to SAM.

**1944**

The museum hosts first large-scale traveling exhibition, *India: Its Achievements of the Past and of the Present*, a three-month-long installation in twelve galleries.

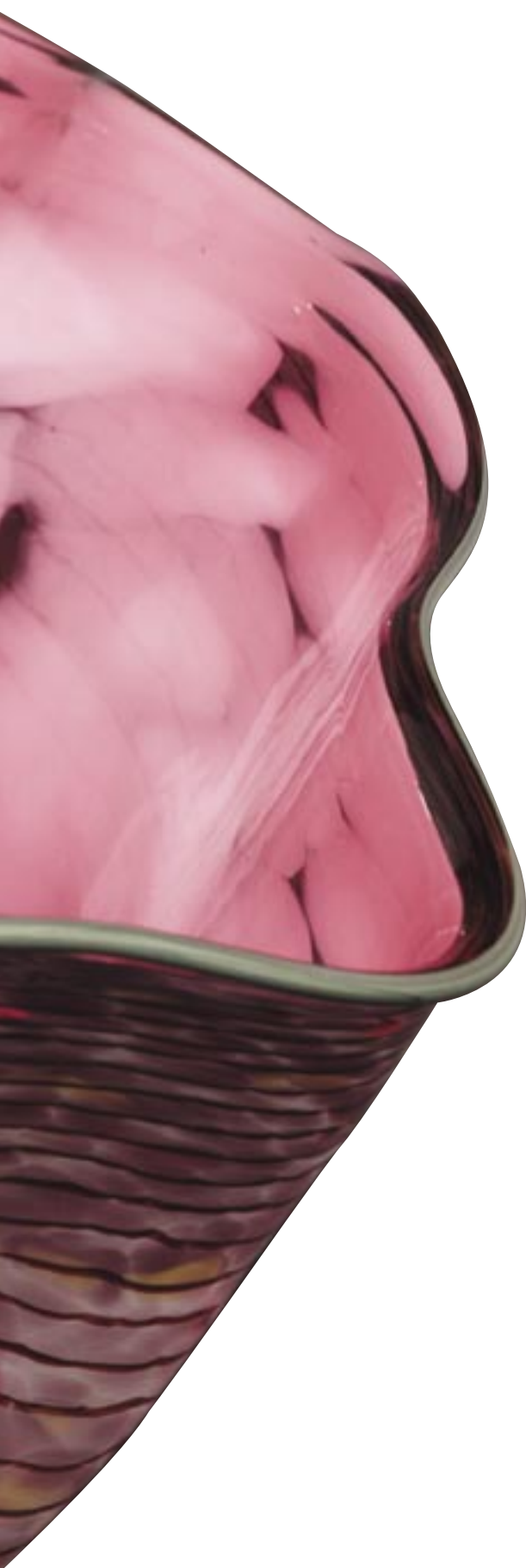
An “Arts and Skills Program” for physiotherapy of war veterans is offered at the museum under the American Red Cross.

**1947**

The museum building expands to include a seminar room, additional art storage space, and photography darkroom.

**1951**

Mrs. Donald Frederickson donates the early 17th-century Japanese *Deer Scroll*.



# A Transparent Legacy

## Studio Glass Gifted to SAM

### from the Collection of Jon and Mary Shirley

*A Transparent Legacy: Studio Glass Gifted to SAM from the Collection of Jon and Mary Shirley* celebrates the extraordinary donation of over one hundred glass works to the Seattle Art Museum. A selection of works from this truly collection-transforming gift will be presented at the Seattle Asian Art Museum, as part of *A Northwest Summer*, from May 4–October 14, 2006.

*A Transparent Legacy* features work by pioneering artists of the studio glass movement in America (Harvey Littleton, Dale Chihuly, Marvin Lipofsky), who established the first glass centers around the country, and surveys the innovative glass techniques they introduced to artists and students between the late 1970s through the 1990s. More than fifty artists working in blown, cast, flameworked, sandblasted, *zanfirico* and *pâte de verre* techniques will be highlighted. The Shirleys' collection includes a concentration of works by founding artists of the Pilchuck Glass School and artists closely associated with Pilchuck over the years (Dale Chihuly, Joey Kirkpatrick and Flora Mace, William Morris, Ginny Ruffner), and reflects the role of Pilchuck as a catalyst for dialogue among glass artists worldwide. Representing the work of international artists who visited Pilchuck and helped transform glassmaking in this country (Lino Tagliapietro, Gianni Tosso), and the work of Americans who traveled to study and work in Italy (Richard Marquis, Benjamin Moore), the collection also focuses on the significant glass works produced by artists from Czechoslovakia (Zoltan Bohus, Michael Pavlik) and Australia (Klaus Moje)

Jon and Mary Shirley made their first glass purchases before they settled in Seattle, initiated by Mary Shirley's first-hand knowledge of glass techniques and enthusiasm for the medium. Pilchuck became an important resource and a guiding force in the formation of their collection, including the decision to build a collection reflecting the history of studio glass through carefully selected representative objects:

*"When we started collecting glass, it was fascinating to see how contemporary artists were using such an old and mostly utilitarian medium to create new and interesting combinations of vessels and sculpture. The fluidity of a hot liquid being 'tamed' into what the artist had in mind was an exciting process. One of the pleasures we experienced was meeting the artists and having them explain techniques to us. We've made many friends in the glass field and feel very blessed that they are still in our life. The collectors we've met through Pilchuck and Pratt have brought us into contact with collectors throughout the world, made our lives richer and garnered us a better understanding of how the contemporary glass movement has changed the art world."*

— Jon and Mary Shirley

*A Transparent Legacy: Studio Glass Gifted to SAM from the Collection of Jon and Mary Shirley* marks the debut presentation of this collection at the Seattle Art Museum. The collection was donated to SAM in anticipation of the downtown museum expansion and its 75th anniversary in 2008. SAM's curatorial team has embarked on an ambitious campaign to enhance the museum's holdings in international art, and this collection of glass will be a featured permanent installation when the museum re-opens in 2007. Curated by Susan Rosenberg, Associate Curator of Modern and Contemporary Art.

This exhibition is organized by the Seattle Art Museum and made possible with generous support from:

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Dale Chihuly, U.S.A., b. 1941, *Macchia* (detail), 1986, blown glass, 17 1/2 x 26 x 25 in., Gift of Jon and Mary Shirley, 2005.209, © Dale Chihuly, Photo: Paul Macapia

#### 1953

In the summer, the museum is honored to host a prestigious exhibition of Japanese treasures sent to the U.S. by the Japanese government as a good will gesture.

#### 1954-55

Years of rapid expansion: a gallery is added to house the European paintings from the Kress Foundation; a major extension constructed at the back of the building gives the museum a new activities room and an additional gallery named for architect Gould.

Gifts from Martha and Henry Isaacson establish the museum's European porcelain holdings, which grow dramatically over the next decades.

#### 1958

The museum celebrates its 25th anniversary by hosting the only West Coast showing of *Masterpieces of Korean Art*. Peggy Guggenheim donates Jackson Pollock's *Sea Change*, 1947, a landmark in the formation of a modern art collection at SAM.

# Night Sounds

## Nocturnal Visions of Mark Tobey and Morris Graves

“He haunts the mind and the senses like night sounds in a great stillness,” was collector Duncan Phillips’ description of that riveting quality of Morris Graves’ deeply enigmatic pictures that seem to conjure up the cries and whispers of creatures in the night. But Phillips might just as well have been referring to the dense, energetic gestural paintings of Mark Tobey, Graves’ longtime friend in Seattle; for Tobey’s representations of light and night also seem to pulsate with night sounds—with snaps and sparks of brilliance.

The works in the exhibition *Night Sounds* offer a compelling glimpse into these Northwest School painters’ nocturnal visions. The fact that they were created in the war years is no coincidence. Night and light became for Tobey and Graves potent symbols of these times. For Tobey, darkness was the depth of field against which the energies of the modern city at night were revealed. In Graves’ nocturnal visions, however, light feels like a fleeting moment of relief from harsh reality. Despite his personal spiritual conversion to Buddhism in earlier years, the 1940s were psychologically dark years for Graves—defined by the months of detention while his status as conscientious objector to the U.S. military draft was being reviewed. Over time, his work became increasingly infused with Eastern symbolism and metaphorical depictions of the natural world, particularly birds, which were among Graves’ favorite subjects.

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Mark Tobey, 1956, Photo: Johsel Namkung © Johsel Namkung



Mark Tobey, U.S.A., 1890–1976, *White Night*, 1942, 22 1/4 x 14 in., Gift of Mrs. Berthe Poncy Jacobson, 62.78, © Seattle Art Museum



Morris Graves, U.S.A., 1910–2001, *Owl*, 1943, gouache on paper, 30 1/2 x 26 3/4 in., Eugene Fuller Memorial Collection, 46.222, © Estate of Morris Graves, Photo: Paul Macapia

### 1959

First gifts received from Bagley and Virginia Wright, significantly expanding the museum’s collection and exhibition programs to include a wide range of contemporary art.

### 1962

The Seattle World’s Fair raises the visibility of the museum and forecasts potential for future success. In 1964 two World’s Fair pavilions at Seattle Center are combined to create a satellite facility for temporary exhibitions, in use through 1987.

### 1964

Virginia Wright launches the Contemporary Arts Council at SAM; its first event, October 1, 1964 is a panel discussion between painter and sculptor Barnett Newman, sculptor Gabriel Kohn and critics Tom Hess and Harold Rosenberg. The Council continues to provide vital support for artistic programming at SAM to this day.

# Contemporary Art: Made in Seattle

May 4–July 23, 2006

*Contemporary Art: Made in Seattle* presents a selection of contemporary art made in the Northwest in the last decade, and in the 1970s–1980s, all drawn from the museum’s permanent collection. The exhibition highlights fifteen artists of singular personal vision, selected for the differences between their works rather than for their common aesthetic viewpoint or subject matter. Included are painting, sculpture, photography, ceramics, video and neon—reflecting the range and diversity characteristic of contemporary art-making in this region.

No longer linked by the commitment to a movement or shared style, artists hold in common equal access to and acceptance of both high culture and low culture sources, and a willingness to appropriate from a wide spectrum of art historical themes and techniques. Borrowing from Delft ceramics (Charles Krafft), Ukiyo-e prints (Roger Shimomura), cubism (Howard Kottler), taxidermy (Sherry Marcovitz) and Buddhism (Joseph Park, Mark Calderon), the artists in *Made in Seattle* invent familiar mediums and references anew. Modest and luxurious in materials, high-tech or hand made in technique, eastern and western in inspiration, much of the work presented in *Made in Seattle* does reveal an affinity for historic responses to the physical terrain and outlook of the Northwest, while speaking in the language of international contemporary art. Landscape is present in painted form, but also depicted in less traditional mediums (Jay Steensma, Claude Zervas). Artists represent themselves in their work in extended meditations on individual and family ritual (Tim Roda, Nicola Vruwink). Mixed metaphors, hybrid forms and unspoken stories animate *Made in Seattle*, a compelling consideration of whether local geography still has a hold on art made here, or whether the expression of the individual imagination—in ever more subjective and idiosyncratic terms—is an experience shared and global.



Roger Y. Shimomura, U.S.A., b. 1939, *Minidoka Series #2: Exodus*, 1978, acrylic on canvas, 60 x 72 in., Gift of Mr. and Mrs. Ofell H. Johnson, 79.5, © Roger Y. Shimomura

This exhibition is organized by the Seattle Art Museum and made possible with generous support from:

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## American Art Deco and the Seattle Art Museum

The concept for the first Seattle Art Museum in Volunteer Park, designed by the eminent Seattle architect Carl F. Gould, included modern sculpture as an integral part of both the exterior and interior decoration of the building. This exhibition features some of the first works of American sculpture to enter the museum’s collection, many of them undoubtedly acquired to complement their architectural setting.

The simplicity and linear vitality that characterize these works of the 1920s and 1930s perfectly conform to the streamlined, Machine Age forms of the building. These same qualities also echo lines and patterns found as well in Asian art, which Dr. Richard Fuller, the museum’s founding director, collected passionately. Important sculptures by many of the leading figures in what we now know as America’s Art Deco movement—including William Hunt Diederich and Boris Lovet-Lorski—are once more shown in their original museum setting: Seattle’s iconic Art Deco landmark. Some of the examples on view are by Seattle artists, possibly created at the request of Dr. Fuller to provide sculptures that would relate harmoniously with these striking architectural surroundings.

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Seattle Art Museum Exhibition Endowment  
in honor of Anne Gould Hauberg

Additional Support Provided By

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W. Hunt Diederich, U.S.A., born Szen-Grot, Hungary, 1884–1953, *Jockey*, 1924, bronze, 23 1/8 x 25 1/4 in., Eugene Fuller Memorial Collection, 33.619, Photo: Paul Macapia

### 1969

Isamu Noguchi’s *Black Sun* was the first of three Art in Public Places projects supported by the National Endowment for the Arts. Dr. Fuller’s Seattle commission contributed matching funds to donate the monumental granite sculpture to the city, and strategically sited it in front of the Volunteer Park building.

### 1971

Pilchuck Glass School is founded north of Seattle by artist Dale Chihuly and patrons Anne Gould Hauberg and John H. Hauberg, establishing the region as an international center for glass art. SAM’s modest acquisitions in contemporary glass will be transformed with the gift of the glass collection of Jon and Mary Shirley in 2005.

### 1973

After forty years, Dr. Fuller, SAM’s founding director and benefactor, retires.

### 1977

Inauguration of Betty Bowen Memorial Award to support artists of the Pacific Northwest.

# Public Programs to Celebrate A Northwest Summer

## Cool Thursday Nights at Volunteer Park

Join us at the Seattle Asian Art Museum in Volunteer Park on Thursday evenings for lectures, music, poetry and more, as we make the most of *A Northwest Summer*.

### Curators' Talks in the Galleries

#### A Northwest Summer Exhibition Opening Night

May 4, 7 p.m., Volunteer Park

Patricia Junker, Curator of American Art, leads a walk-through of two exhibitions, *American Art Deco and the Seattle Art Museum* and *Night Sounds: Nocturnal Visions of Mark Tobey and Morris Graves*. Yukiko Shirahara, John A. McCone Foundation Associate Curator of Asian Art gives an introduction to *Elegant Earth: Photography by Johsel Namkung*. Susan Rosenberg, Associate Curator of Modern and Contemporary Art, will give perspectives on: *Contemporary Art: Made in Seattle* and *A Transparent Legacy: Studio Glass Gifted to SAM from the Collection of Jon and Mary Shirley*.

### Artist Talk

#### Johsel Namkung, Photographer

May 18, 7 p.m.

Volunteer Park, Stimson Auditorium

Korean-American photographer Johsel Namkung, whose recent work is featured in the exhibition, *Elegant Earth*, reflects on his career, continuing technical innovation and his close relationship to Northwest painters Mark Tobey, Paul Horiuchi and George Tsutakawa.

RSVP at SAAM-RSVP@seattleartmuseum.org or 206.654.3226. This event is part of Asian/Pacific American Heritage Month.



Johsel Namkung. Photo: Tseno

### Meet the Artist

A three-part series of artist gallery talks focused on works included in *Contemporary Art: Made in Seattle*. Susan Rosenberg, Associate Curator of Modern and Contemporary Art, leads the conversation. Meet at 7 p.m. in the exhibition gallery at Volunteer Park.

June 1, Claude Zervas    July 6, Jeffrey Mitchell    August 3, Joseph Park

### Glass Artists Lecture: Joey Kirkpatrick and Flora Mace

June 22, 7 p.m., Volunteer Park, Stimson Auditorium

Joey Kirkpatrick and Flora Mace, featured in *A Transparent Legacy: Studio Glass Gifted to SAM from the Collection of Jon and Mary Shirley*, speak about their work and artistic collaboration of nearly thirty years.

## And Join Us for Special Programs on Other Days, Too!

### Roger Shimomura, An American Diary

Friday, May 19, 7 p.m., Volunteer Park, Stimson Auditorium

Artist Roger Shimomura discusses his work, which uses a pop style and references to Japanese traditions, reflecting on cultural misunderstanding. His series, *An American Diary*, is based on images from the diary his grandmother kept while she was detained in a U.S. internment camp during World War II.

### David Garrard Lowe on American Art Deco

Saturday, June 10, 2 p.m., Volunteer Park, Stimson Auditorium

The renowned architectural and social historian David Garrard Lowe will take us on an historically rich and visually spectacular journey through New York in the early decades of the 20th century to revisit Art Deco landmarks. A popular lecturer in the U.S. and abroad, Mr. Lowe offers a highly informed and entertaining look at the streamlined style that traveled from Paris in the 1920s and quickly became the favorite architectural look in the modern American city. Mr. Lowe will also sign copies of his recent book, *Art Deco New York*, a highly acclaimed history on the Art Deco movement in America.

This special lecture is sponsored by the SAM Council of American Art (CAA) and the Paintings and Decorative Arts Council (PDAC). Free to CAA and PDAC members. \$5 admission for all others; tickets available at the door. Seating is limited, so come early.

### Meet Master Glassblower

#### Lino Tagliapietra

Saturday, June 17, 2 p.m.

Volunteer Park, Stimson Auditorium

Featured in the exhibition *A Transparent Legacy: Studio Glass Gifted to SAM from the Collection of Jon and Mary Shirley*, artist Lino Tagliapietra was born in Murano, Italy, the center of Venetian glassmaking. As a master glassblower and glass designer, he has won numerous awards, and his work is featured in museums and private collections around the world.

This presentation is co-sponsored with SAM by William Traver Gallery, Seattle. Free with museum admission. Box Office: 206.654.3121.



Lino Tagliapietra, Italy, b. 1934. *Riverstone*, 1997, glass, 13 x 11 x 4 3/4 in., Gift of Jon and Mary Shirley, 2005.277. © Lino Tagliapietra, Inc., Photo: Paul Macapia

### 1978

*The Egyptian Masterworks of Tutankhamen* opens. Its extraordinary popular success—nearly 1.3 million visitors attended the show at Seattle Center—sparks the idea for a new SAM in downtown Seattle. Seattle painter Mark Tobey leaves his estate to SAM, including many of his own paintings and his eclectic art collection.

### 1981

Private philanthropy and corporate resources are in perfect sync as an unexpected gift of African art from collector Katherine C. White and the support of the Boeing Company mark the beginning of a renowned collection.

### 1983

SAM marks its 50th anniversary.

### 1986

SAM receives the donation of Henry Moore's colossal bronze *Three Piece Sculpture: Vertebrae*, installing it in the public plaza at 1001 Fourth Avenue, with the proviso that it will be sited at the museum at a future time.



## First Friday Lectures

### A Look at the Early History of SAM through Two Exhibitions

May 5, 10:30 a.m., Volunteer Park, Stimson Auditorium

From Art Deco sculpture to the paintings of Mark Tobey and Morris Graves, Patricia Junker, Curator of American Art, looks at two of the exhibitions that are featured in *A Northwest Summer*.

### Made in Seattle and A Transparent Legacy

Friday, June 2, 10:30 a.m., Volunteer Park, Stimson Auditorium

Susan Rosenberg, Associate Curator of Modern and Contemporary Art, focuses on works from SAM's permanent collection and recent acquisitions in two exhibitions: *Contemporary Art: Made in Seattle* and *A Transparent Legacy: Studio Glass Gifted to SAM from the Collection of Jon and Mary Shirley*.

## Special Tours

### Six Exhibitions, One Celebration

Saturday and Sunday, May 6–August 27, 2 p.m.

First Thursday, June 1, July 6, August 3, September 7, 1 p.m.

An opportunity to see highlights of six exhibitions in a one-hour tour.

### In Focus Gallery Talks

Saturday and Sunday, May 6–August 27, 3 p.m.

First Thursday, June 1, July 6, August 3, September 7, 2 p.m.

## K-12 Summer Group Tours

Be inspired by art! Bring your summer school class or summer camp group for a docent-led tour of highlights of all six exhibitions that comprise *A Northwest Summer*. Have lunch in Volunteer Park. See and discuss a wide range of historical and contemporary works of art in glass, painting, sculpture, photography and mixed media.

Tours are offered Wednesday and Friday mornings. For more information or to register, visit [seattleartmuseum.org/learn/teach/tours.asp](http://seattleartmuseum.org/learn/teach/tours.asp) or call 206.654.3123.

## Ann P. Wyckoff

### Teacher Resource Center Open House

#### Glass Artists in the Pacific Northwest

Saturday, May 13, 2–4 p.m., Volunteer Park

Explore the artwork of leading glass artists, including Dale Chihuly, Harvey Littleton, William Morris and Preston Singletary. Spend the afternoon at the TRC and be inspired to incorporate glass instruction into your classroom. Participate in a guided tour and an art activity, check out resources, get lesson ideas and enjoy refreshments.

Admission is free, but reservations are required. Call the reservation line at 206.654.3121 and leave your name, school and district name and phone number. One ticket per person.

Ongoing support for the Teacher Resource Center is provided by a National Endowment for the Humanities challenge grant and the generous contributions of matching donors, especially the Ann P. Wyckoff Education Foundation. Annual support provided by the Leona M. Geyer Trust and Contributors to the Annual Fund.

## Free First Saturdays

July 1, 11 a.m.–1:45 p.m., Volunteer Park, Fuller Garden Court

Get inspired by *Elegant Earth: Photographs by Johsel Namkung*, currently on view, and then create your own landscape art.

August 5, 11 a.m.–1:45 p.m., Volunteer Park, Fuller Garden Court

The Pacific Northwest is home to many artists who are regionally, nationally and internationally renowned. Be a part of this vital art scene. Join the celebration and make your own art, listen to music and hear stories from around the region.

September 2, 11 a.m.–1:45 p.m., Volunteer Park, Fuller Garden Court

Youth workshop with Trimpin, sound artist and sculptor.

First Free Saturdays are made possible by operation support from



Photo: Laura O'Quin

### 1990

Jonathan Borofsky's giant *Hammering Man* is commissioned in anticipation of the opening of the new SAM downtown.

### 1991

On December 5, the new downtown museum, designed by Robert Venturi and Denise Scott Brown, opens its doors.

The collections now include the first works of Northwest Coast Native Art, gifts in this same year from trustee John Hauberg.

### 1994

Following extensive renovations, the Volunteer Park building is rededicated as the Seattle Asian Art Museum (SAAM).

Mimi Gardner Gates is appointed SAM's Illsley Ball Nordstrom Director.

### 1997

In December SAM launches its website, [seattleartmuseum.org](http://seattleartmuseum.org).

# Seattle Art Museum Rental/Sales Gallery

## Referencing Nature

June 8–July 8, 2006

Opening Reception: Thursday, June 8, 5–7 p.m.

The artists in this show are engaged in a complex dialogue with the natural world. Their work is informed by ecological and socio-environmental issues, a passion for abstraction, the use of nature as metaphor and/or their interest in previous art about nature.

The featured artists are Bobbi Ambrosini, Michael Brophy, Lanny DeVuono, Victoria Haven, Fred Holcomb, Maya Kabat, David Kroll, Steven Miller and Jason Wood.

## Summer Introductions

August 3–September 2, 2006

Our second annual *Summer Introductions* show presents eight artists who are new to the Rental/Sales Gallery. This summer we are presenting Kinga Czerska, John Dempcy, Bryan Smith, Cheryl Gail Toh, Andrea Voinot and others.



Bobbi Ambrosini, *Untitled 6*, 2006, 42 x 30 in., monotype

## In Focus: Seattle Galleries at the Rental/Sales Gallery

This bimonthly series of rotating exhibits focuses attention on the Rental/Sales Gallery's gallery partners.

### Francine Seders Gallery

May 2–June 3, 2006

Artists exhibited are Juan Alonso, Marita Dingus, Kathryn Glowen, Gail Grinnell, Juliana Heyne, Robert C. Jones, Alan Lau, Spike Mafford, Elizabeth Sandvig and Michael Spafford.

### Linda Hodges Gallery

July 3–August 5, 2006

The artists include Jennifer Beedon-Snow, Margaretha Bootsma, Brenna Helm, Fred Lisaius, Daphne Minkoff, Lucinda Parker, Brad Rude, Karen Yurkovich and others.

## SAM rental/sales gallery

The Seattle Art Museum's Rental/Sales Gallery offers quality fine art for rental to SAM members, and for sale to members and the general public.

1220 Third Avenue (corner of 3rd and Union)

Seattle, WA. 98101

206.343.1101

RSG@seattleartmuseum.org

seattleartmuseum.org/artrentals



Andrea Voinot, *Coconut*, 2006, 36 x 36 in., oil on panel

### 1999

The start-up of the Olympic Sculpture Park (OSP): on July 28, SAM and the Trust for Public Land announce that they have raised the \$16.5 million to purchase 8.5 acres of undeveloped waterfront view property for a public sculpture park.

The beginning of the new SAM downtown: in October, SAM trustees adopt a master plan calling for expansion of the downtown facility by more than 300,000 square feet.

### 2002

In May, the design for OSP by landscape architects Marion Weiss and Michael Manfredi is unveiled.

Plans finalized with Washington Mutual Bank for a joint expansion of the downtown building; SAM trustees choose Allied Works Architecture to design the new addition.

### 2004

In September, the artistic program for OSP is announced, with gifts of key works of outdoor sculpture from Bagley and Virginia Wright and from Jon and Mary Shirley.



Rendering courtesy of Weiss/Manfredi Architects and Charles Anderson Landscape Architecture

## The Transformation of SAM

SAM is undertaking three extraordinary projects—making great art accessible to our entire community and forever changing the cultural landscape of our city.

### Olympic Sculpture Park

Grand Opening—Fall 2006

8.5 acres of extraordinary sculpture • Free for everyone • Beach access and mountain views • Dip your toes in Elliott Bay • Recline in the shade of a world-class sculpture • Ride your bike along the downtown waterfront • Sit on the grass and paint pictures with your child • Listen to live music and watch the sun set behind the mountains

### Seattle Art Museum

Downtown Expansion Grand Opening—Spring 2007

Breathtaking galleries • More space for great art • More of SAM's collection on display • More world-class exhibitions • Two floors of free public art viewing • Center for downtown activity • Take someone special to dinner and see your favorite painting • Go on a gallery tour led by an artist • Walk through the free art space on a rainy day • Sketch your favorite sculpture on your lunch break • Join friends in the evening for live jazz and conversation

### Seattle Asian Art Museum

75th Anniversary and Building Restorations—Summer 2008

Preserving a Seattle architectural landmark • Protecting the art Exhibiting internationally acclaimed works of art • Start a family tradition making art together at Free First Saturdays • Talk to artists while they demonstrate their skills and approach • Picnic with your kids under the trees • Look at the Space Needle through Noguchi's *Black Sun* sculpture • Discover Seattle's connections with Asian culture



Rendering courtesy of Allied Works Architecture



Photo: Paul Macapia

#### 2005

A public celebration on June 6 marks the groundbreaking for OSP.

#### 2006

As one of the last phases in the expansion project, SAM downtown closes in January for renovation of the Venturi building. Seattle Asian Art Museum at Volunteer Park becomes the focus of all museum activity. OSP will open with a celebration in the fall.

#### 2007

SAM, Downtown celebrates its grand opening in the spring.

#### 2008

The Seattle Asian Art Museum celebrates its 75th Anniversary.



## A Special Opportunity to Show Your Support and be a Part of Seattle History

Lining the Olympic Sculpture Park's waterfront walkway is the Olympic Outlook, an elegant, etched-steel railing. With breathtaking views of the Olympic Mountains, Puget Sound and the downtown cityscape, the Outlook will provide a signature viewpoint for Seattle's residents and visitors. Permanently etched along this 970-foot railing will be the names of the many generous donors to our campaign.

By pledging \$1,000 (just \$200 a year over five years) you can have an inscription etched on the Olympic Outlook for yourself, your family, or someone special you wish to honor: Grandparents • Parents • New Baby Graduate • Children • Spouse Partner • Relative • Teacher • Teammate Organizations • Friends Pets • Businesses

Become a part of the Olympic Outlook—  
Adding a name is easy!

1. Decide whose name(s) you would like to engrave.
2. Call the Olympic Outlook hotline at 206.654.3239 or visit [seattleartmuseum.org](http://seattleartmuseum.org) to sign up.
3. Make your \$1,000 pledge and leave a name to history!

Every gift is important. Great benefits start with gifts of \$55. Please contact our Giving Office at 206.654.3239 or visit [seattleartmuseum.org](http://seattleartmuseum.org).

**Reserve your space today! Space is limited.**

**SAM** SEATTLE ASIAN ART MUSEUM  
SEATTLE ART MUSEUM  
OLYMPIC SCULPTURE PARK



All renderings this page courtesy of Weiss/Manfredi Architects and Charles Anderson Landscape Architecture

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