

PRESS RELEASE

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SEATTLE ART MUSEUM ANNOUNCES LINEUP OF 2024 EXHIBITIONS

Highlights include solo exhibitions of Jaune Quick-to-See Smith and Joyce Scott and a SAM-organized show of West Coast art

SEATTLE, WA - The Seattle Art Museum (SAM) announces the lineup of exhibitions opening in 2024. Two major exhibitions at the Seattle Art Museum both feature 50-year retrospectives for significant women artists. In the spring, SAM is the only West Coast stop for *Jaune Quick-to-See Smith: Memory Map*, which debuted at the Whitney Museum of American Art in 2023 to great acclaim. And in the fall, an exhibition co-organized by the Baltimore Museum of Art and the Seattle Art Museum presents the work of American artist Joyce Scott, including sculpture, prints, performance footage, and more.

The Seattle Art Museum's summer exhibition, *Poke in the Eye: Art of the West Coast Counterculture*, explores diverse movements of Seattle and Bay Area artists from the 1960s to the present. Other highlights include *Yirrkala: Art from Australia's Top End*, featuring works by Australian Aboriginal artists from the collection of Margaret Levi and Robert Kaplan; the solo show for Bethany Collins, the winner of the 2023 Gwendolyn Knight and Jacob Lawrence Prize; and the second exhibition centered on Alexander Calder following the 2023 debut of the Shirley Family Collection at SAM.

The Seattle Asian Art Museum opened on January 18 the SAM debut of Tacoma-based international artist Anida Yoeu Ali, which marks the institution's first solo show of a Cambodian American artist. In the fall, the museum features significant East Asian art from the collection of Frank Bayley.

"There will something for everyone at SAM in 2024," says José Carlos Diaz, Susan Brotman Deputy Director for Art. "We always strive to present a rich and varied exhibition schedule, but it's notable that this year will feature so many solo shows of women artists. It's also exciting to introduce new artists to SAM alongside exhibitions of collection works in reimagined presentations."

MAJOR HIGHLIGHTS *(in chronological order)*

Anida Yoeu Ali: Hybrid Skin, Mythical Presence

January 18-July 7, 2024

Seattle Asian Art Museum



This exhibition explores two celebrated performance-based artworks by the Tacoma-based international artist. The colorful garments of *The Buddhist Bug* and *The Red Chador* will be on view, along with video, photography, and other installation art documenting performances of the two works at site-specific locations around the world. Ali will also enact the works in two separate performances during the run of the

exhibition. Curated by José Carlos Diaz, Susan Brotman Deputy Director for Art, the exhibition marks both Ali's SAM debut and the first solo exhibition of a Cambodian American artist in the museum's 90-year history.

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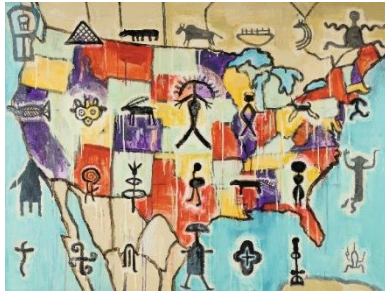
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Jaune Quick-To-See Smith: Memory Map

February 29–May 12, 2024
Seattle Art Museum



One of the most innovative and powerful artists of her generation, Jaune Quick-to-See Smith (b. 1940, citizen of the Confederated Salish and Kootenai Nation) has broken barriers and forged new paths for contemporary American art. This exhibition—the largest and most comprehensive showing of her work to date—brings together over five decades of Smith’s paintings, prints, drawings, and sculptures in an immersive journey through her singular blend of modern art strategies and Indigenous cultural practices. This exhibition was organized by the Whitney Museum of American Art, New York, and SAM is the only West Coast stop on its national tour. Theresa Papanikolas, Ann M. Barwick Curator of American Art, oversaw SAM’s presentation.

Poke in the Eye: Art of the West Coast Counterculture

June 21–September 2, 2024
Seattle Art Museum



Organized by the Seattle Art Museum, this exhibition celebrates an alternative and oft-overlooked story in art history: the aesthetic practices that emerged in the West Coast in the 1960s and '70s as counter to the New York-centric avant-garde. Reacting against the sleekness, formality, and coldness of Pop Art, minimalism, artists on the West Coast (particularly in Seattle and the Bay Area) began making work that was intentionally more off-beat. These artists used traditional craft techniques, centered figuration and narrative, used bold—and at times garish—color, and often employed an irreverent sense of humor. Curated by Carrie Dedon, Assistant Curator of Modern and Contemporary Art, *Poke in the Eye* draws primarily on SAM’s permanent collection to present an inclusive view of these overlapping countercultural art movements that continue to reverberate today.

Joyce J. Scott: Walk a Mile in My Dreams

October 17, 2024–January 20, 2025
Seattle Art Museum



Co-organized by the Baltimore Museum of Art (BMA) and the Seattle Art Museum, this 50-year career retrospective celebrates one of the most significant artists of our time. Best known for her virtuosic use of beads and glass, Joyce J. Scott has upended hierarchies of art and craft across a spectrum of media for over five decades. The exhibition features significant examples of the artist’s sculpture—both stand-alone and wearable pieces—alongside performance footage, garments, prints, and materials from Scott’s archive. The exhibition also features a newly commissioned installation by the artist. The exhibition is co-curated by Cecilia Wichmann, BMA Associate Curator of Contemporary Art at BMA, and Catharina Manchanda, Jon and Mary Shirley Curator of Modern and Contemporary Art at SAM.

ALSO OPENING IN 2024 (*in chronological order*)

Yirrkala: Art from Australia's Top End

May 10, 2024–ongoing

Seattle Art Museum



SAM's galleries for Australian Aboriginal art feature works from Yirrkala, a region located on the north coast of Australia. The exhibition is curated by Pamela McClusky, Oliver E. and Pamela F. Cobb Curator of African and Oceanic Art, and presents selections from the lauded collection of Margaret Levi and Robert Kaplan. On view are paintings and video works by artists from Yirrkala that invite you to meditate on environmental cycles and our

human connection to them. Living amid stinging tree (eucalyptus) forests, these artists use bark as canvases and local earth pigments as paint to bring sacred designs carrying ancient knowledge into view. In a recent innovation, artists transform discarded metal into canvases filled with glimmering fields of pattern.

Diego Cibelli: The Triumph of Nature over Man's Folly

Opens Spring 2024

Seattle Art Museum



SAM's ornate Porcelain Room features an evocative ceiling fresco, *The Triumph of Valor over Time* (ca. 1757) by the greatest Venetian artist of the eighteenth century, Giovanni Tiepolo. Contemporary artist Diego Cibelli presents a site-specific response to the famous painting with a freestanding porcelain sculpture set in the center of the room. Originally painted for the Porto family palace in Vicenza, Italy, Tiepolo's design is an allegory in which Victory crowns the golden-robed figure of Valor with a laurel wreath, as Time watches helplessly from the shadows below. In response, Cibelli creates a mountainous peak in which human figures tumble down the craggy slopes, their bodies, in various states of free-fall, experience transformation into

branches, leaves, and flowers—a return to nature. This project is guest curated by Christian Larsen, a cultural historian and independent curator.

Jacob Lawrence: American Storyteller

Opens June 28, 2024

Seattle Art Museum



One of the 20th century's most impactful American artists, Jacob Lawrence (1917–2000) is celebrated for his deftness as a visual storyteller. From serial elaborations of landmark events in American history to genre scenes that capture the value of community, he perfected the devices of narrative and figuration at a time when abstraction dominated. Curated by Theresa Papanikolas, Ann M. Barwick Curator of American Art, this focused exhibition brings together works by Lawrence from SAM's and local collections in a series of case studies that survey the essential themes—family, community, history, human rights—that inform the artist's works.

Celebrating the Frank Bayley Collection (wt)

Opens August 29, 2024
Seattle Asian Art Museum



Frank Bayley was a notable collector and generous donor of art, with an eclectic eye ranging notable Korean art, Japanese art, Chinese ceramics, and Western prints and drawings. During his lifetime, he gifted 86 works to SAM's collection, and a significant bequest upon his passing in 2022 welcomed over 280 additional artworks to the museum's holdings. This exhibition celebrates his legacy and features highlights

from the collection, particularly Korean ceramics—including celadon, blue-and-white, and Buncheong ware—and Korean paintings that transform SAM's holdings in this area. The exhibition is guest curated by Hyonjeong "HJ" Kim Han, Joseph de Heer Curator of Asian Art at the Denver Art Museum.

Gwendolyn Knight and Jacob Lawrence Prize Winner: Bethany Collins

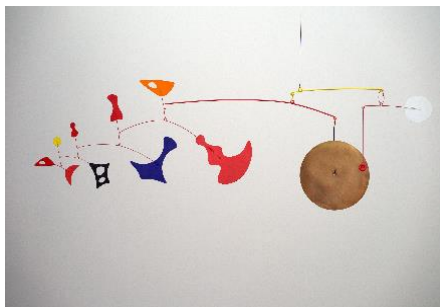
November 14, 2024–May 2025
Seattle Art Museum



Bethany Collins is the recipient of the 2023 *Gwendolyn Knight and Jacob Lawrence Prize*, awarded biannually by SAM since 2009 to an early career Black artist. The artist receives a \$10,000 award and a solo exhibition at SAM. Collins's conceptually driven work uses language as both subject and medium to explore the nuances and intersections of language, racial identity, and American history. The artist's work was previously featured at SAM in *Jacob Lawrence: The American Struggle* (2021).

The artist will present new work in this 2024 solo show, which is curated by Catharina Manchanda, Jon and Mary Shirley Curator of Modern and Contemporary Art. Sandra Jackson-Dumont, Director and CEO of Lucas Museum of Narrative Art, was the founding curator of the prize's exhibitions and led the nomination process for the 2023 prize.

Alexander Calder exhibition TBA
November 21, 2024–October 26, 2025
Seattle Art Museum



Following the 2023 debut of *Calder: In Motion, The Shirley Family Collection*, the Seattle Art Museum presents the second exhibition of its multi-year initiative celebrating the work of Alexander Calder. The exhibition is curated by Catharina Manchanda, Jon and Mary Shirley Curator of Modern and Contemporary Art. Selections from the Shirley Family Collection will be presented in conversation with work by a contemporary artist to be announced,

revealing Calder's ongoing legacy.

EXHIBITION ORGANIZATION AND SUPPORT

Anida Yoeu Ali: Hybrid Skin, Mythical Presence is organized by the Seattle Art Museum.

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CULTURE

Jaune Quick-to-See Smith: Memory Map is organized by the Whitney Museum of American Art, New York.

Generous support is provided by the Henry Luce Foundation and the Terra Foundation for American Art.



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The exhibition and national tour of *Joyce Scott: Walk a Mile in My Dreams* are made possible by substantial grants from the Ford Foundation, Henry Luce Foundation, Terra Foundation for American Art, and The Andy Warhol Foundation for the Visual Arts.

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Bethany Collins is a recipient of the Seattle Art Museum's Gwendolyn Knight | Jacob Lawrence Prize.

Funding for the prize and exhibition is provided by the Gwendolyn Knight and Jacob Lawrence Endowment and the Jacob and Gwendolyn Knight Lawrence Foundation.

Image credits: *Water Birth, The Red Chador: Genesis I*, Kaiona Beach, Oahu, USA, 2019, Anida Yoeu Ali, Cambodian American, b. 1974, archival inkjet print, Image courtesy of the artist, © Studio Revolt, photo: Masahiro Sugano. *Memory Map*, 2000, Jaune Quick-to-See Smith, oil, acrylic, and paper on canvas, 36 × 48 in., OZ Art NWA, Bentonville, Arkansas, © Jaune Quick-to-See Smith. *Red Hot Pot*, 1969, Patti Warashina, American, born 1940, ceramic with glaze, 11 x 19 1/4 x 19 in. (27.9 x 48.9 x 48.3 cm), Gift of Lucy and Herb Pruzan, 2023.23.3 © Patti Warashina. Photo: Scott Leen. *Aloft* (detail), 2016-17, Joyce J. Scott, American, b. 1948, blown glass, beads, and thread, 37 × 10 × 10 in., Collection of Ronald and Cynthia Thompson, © Joyce Scott courtesy Goya Contemporary, photo: Mitro Hood. *Mundukul at Baraltja* (detail), 2008, Gunybi Ganambarr, Australian Aboriginal, Ngaymil clan, Yanguabi, Northeast Arnhem Land, Northern Territory, b. 1973, natural pigments on eucalyptus bark, 68 1/8 x 29 15/16 in., Promised gift of Margaret Levi and Robert Kaplan. Courtesy of Diego Cibelli and HAADA, Photo: Francesco Squeglia. *The 1920's...The Migrants Arrive and Cast Their Ballots*, 1974, Jacob Lawrence, American, 1917-2000, ink on paper, 32 x 24 5/16 in. (81.28 x 61.76 cm), Gift of the Lorillard Co., N.Y., 75.70 © Jacob Lawrence. Photo: Scott Leen. Small flat celadon glazed inlaid bottle, 12th century, Korean, celadon glaze, 2 1/2 x diameter: 4 1/2 in. (6.4 x 11.4 cm), Bequest of Frank S. Bayley III, 2023.11.192. Photo: Scott Leen. *Dispersed Objects with Brass Gong*, 1948, Alexander Calder, 1898-1976, brass, sheet metal, wire, and paint, 19 x 66 in., Promised gift of Jon and Mary Shirley, Photo courtesy of Calder Foundation, New York / Art Resource, New York, © 2024 Calder Foundation, New York / Artists Rights Society (ARS), New York. *By and By the Roses Wither*, 2023, Bethany Collins, graphite and charcoal on Somerset paper in 3 parts, overall framed: 29 1/4 x 58 1/8 x 11/2 in., Courtesy Alexander Gray Associates, New York; PATRON Gallery, Chicago, © 2023 Bethany Collins.

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 rededicated as the Asian Art Museum in 1994, and it reopened 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.