

PRESS RELEASE

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Press Contact

Rachel Eggers
Manager of Public Relations
rachele@seattleartmuseum.org
206.654.3151

ARTIST WENDY RED STAR WINS THE 2016 BETTY BOWEN AWARD

Two Special Recognition winners also selected

Artists will be honored at a ceremony and reception on Thursday, November 10; the event is free and open to the public

SEATTLE, WA - The Seattle Art Museum (SAM) and the Betty Bowen Committee, chaired by Gary Glant, announced today that Wendy Red Star is the winner of the 2016 Betty Bowen Award. The award comes with an unrestricted cash award of \$15,000. Founded in 1977 to continue the legacy of local arts advocate and supporter Betty Bowen, the annual award honors a Northwest artist for their original, exceptional, and compelling work. Red Star's work operates at the intersections of traditional Native American culture and colonialist histories and modes of representation; her work will be featured in an installation at the Seattle Art Museum beginning November 10.

In addition, Dawn Cerny was selected to receive the Special Recognition Award in the amount of \$2,500, and Mark Mitchell was awarded the Kayla Skinner Special Recognition Award in the amount of \$2,500. Five finalists, including Evan Baden and Sadie Wechsler, were chosen from a pool of 446 applicants from Washington, Oregon, and Idaho to compete for the \$20,000 in awards.

The award ceremony honoring Red Star, Cerny, and Mitchell will take place on Thursday, November 10 at 5:30 pm at the Seattle Art Museum. The ceremony and reception following the artists' remarks are free and open to the public.

The winner was selected in a two-part jury process. In the first round, the applicants are reviewed anonymously. Over the course of two days, five or six finalists are selected from the pool of applicants. The finalists are then invited to present their work to the committee in person during the second round.

2016 BETTY BOWEN AWARD WINNER

Wendy Red Star - Portland, OR



Raised on the Apsáalooke (Crow) reservation in Montana, Wendy Red Star works cross-generationally, looking in particular at matrilineal relationships within Crow culture and ceremony. She has critically examined historical

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1300 First Avenue
Seattle, WA 98101

206.625.8900

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portraits of Crow leaders by white photographers and taken apart stereotypical representations of Native American women in a variety of popular culture contexts. Her work centers on photography but sculpture, video, fiber arts, and performance are also important to her practice.

SPECIAL RECOGNITION AWARD

Dawn Cerny - Seattle, WA



Working in a wide array of mediums including printmaking, collage, and sculpture, Dawn Cerny is interested in the placement of objects as visual evidence of cultural and behavioral value systems, especially in the context of the home. In her recent work, Cerny is increasingly exploring strategies to present objects informally, relating an understanding of art as something lived within daily life.

KAYLA SKINNER SPECIAL RECOGNITION AWARD

Mark Mitchell - Seattle, WA



Mark Mitchell works in hand-sewn textiles to examine issues of ceremony, tribute, and mourning, often using the tropes of funeral traditions. In his recent body of work, *Burial*, Mitchell explored these ideas through a series of intricate burial garments. His current project, *Burial 2*, tackles issues of mass incarceration, prison reform, and the racial disparity of the prison system—imbuing mourning with an activist intention.

2016 BETTY BOWEN COMMITTEE

Gary Glant (Chair; SAM Trustee), Mark Calderon, Luis Croquer, Victoria Haven, Mike Hess, Sonal Khullar, Isaac Layman, Mark Levine, Catharina Manchanda (SAM's Jon & Mary Shirley Curator of Modern & Contemporary Art), Llewelyn Pritchard, Greg Robinson, Norie Sato, Bill True, Maggie Walker (SAM Trustee), Dan Webb, Merrill Wright

Honorary Members:

Jeffrey Bishop, Peggy Golberg

ABOUT THE BETTY BOWEN AWARD

Betty Bowen (1918-1977) was a Washington native and enthusiastic supporter of Northwest artists. Her friends established the annual Betty Bowen Award as

a celebration of her life and to honor and continue her efforts to provide financial support to the artists of the region. Since 1977, SAM has hosted the yearly grant application process by which the selection committee chooses one artist from the Northwest to receive an unrestricted cash award, eligible to visual artists living and working in Washington, Oregon, and Idaho.

Image credits: Wendy Red Star, *Apsáalooke Feminist 1*, 2016, digital print on silver rag, 34 x 40 in., Courtesy of the artist ©Wendy Red Star, Photo courtesy Wendy Red Star, Dawn Cerny, *Mantel Totem (no history all pharmaceuticals)*, 2015, etching, silkscreen, flocking, wood, aqua resin, and fiberglass, 21 x 18 x 17 in., Courtesy of the artist ©Dawn Cerny, Photo courtesy Dawn Cerny, Mark Mitchell, *The Choking Kind or White Wash*, 2015, silk, cotton, wool, leather and wood, 73 x 46 x 8 in., Courtesy of the artist ©Mark Mitchell, Photo courtesy Mark Mitchell

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 Robert Venturi, Scott Brown & Associates, opened to the public. The 1933 building was renovated and reopened as the Asian Art Museum. 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.

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 more than 25,000 objects lies in its diversity of media, cultures and time periods.