

# PRESS RELEASE

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## THE CARS ARE COMING DOWN! JAN 18 IS LAST CHANCE TO SEE THEM AT SEATTLE ART MUSEUM

Cai Guo-Qiang's *Inopportune: Stage One* to be de-installed from museum's Brotman Forum



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SEATTLE, WA - The [Seattle Art Museum](#) announced today that *Inopportune: Stage One*, the large-scale installation by renowned Chinese artist Cai Guo-Qiang that hangs in the Brotman Forum, will be coming down beginning January 19, 2016. The de-installation process closely follows the January 10 closing of the museum's current special exhibition, *Intimate Impressionism from the National Gallery of Art*. The process will be complete in time for the February 11 opening of the museum's next special exhibition, *Kehinde Wiley: A New Republic*.

Consisting of a series of life-size cars shot through with multichannel light tubes, the work has been in the light-filled Brotman Forum since 2007, welcoming guests to the museum and beckoning to passerby on First Avenue. The cars, as they are commonly nicknamed, were a gift of Robert M. Arnold in honor of SAM's 75<sup>th</sup> anniversary in 2008. *Inopportune: Stage One* was installed to align with the museum's May 2007 expansion that nearly doubled the amount of exhibition space available.

"We've loved having this thought-provoking installation at the museum—and in such a special spot, greeting our visitors and lighting up our events," says Kimerly Rorschach, SAM's Illsley Ball Nordstrom Director and CEO. "I hope that visitors come to SAM during the holiday season to see *Intimate Impressionism* and say goodbye to the cars."

Originally from China, Cai Guo-Qiang lives and works in New York. His vibrant, internationally renowned work—primarily in installation, performance, and land art—combines Eastern and Western symbols and narratives to critique and reflect on historical and social changes. Creating this context allows him to break down the barriers between cultures, emphasizing the realities of our global society.

De-installing the work will be a major undertaking. Some portions of the Brotman Forum—as well as the south entrance at First Avenue and University Street—will be closed during much of the process. However, the museum will be open on regularly scheduled days throughout the removal of the work. SAM



constantly refreshes what's on display at all three of its locations (Seattle Art Museum, Asian Art Museum, and Olympic Sculpture Park) through its special exhibitions, gallery reinstallations, and new acquisitions.



Taking down this work will give SAM the opportunity to refresh this large public gallery. A painting by Kehinde Wiley, *Saint George and the Dragon*, will be installed in the space during the *Kehinde Wiley: A New Republic* exhibition. A thrilling, large-scale piece from his equestrian series, the painting will enliven the space with its dynamism and beauty.

**Photo credits:** Eduardo Calderón, Tim Aguero. **Image credit:** *Saint George and the Dragon*, 2015, Kehinde Wiley, American, b. 1977, oil on canvas, 114 x 108 in. © Kehinde Wiley. Used by permission. Photo by Max Yawney.

#### 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.