

SEATTLE ART MUSEUM PRESS KIT

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OLYMPIC
SCULPTURE
PARK

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ABOUT SAM

SAM Connects Art to Life

SAM is one museum with three locations: the Seattle Art Museum in downtown, the Asian Art Museum in Volunteer Park, and the Olympic Sculpture Park on the downtown waterfront.

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, but quickly grew to become the major general museum in the Pacific Northwest. By the late 1980s the museum had outgrown its original Art Deco building in Volunteer Park, and in 1991 a new 155,000-square-foot downtown building, designed by Venturi, Scott Brown and Associates, opened to the public. The original building was renovated and reopened as the Asian Art Museum in 1994. 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 118,000-square-foot expansion of its main downtown location, designed by Allied Works Architecture and planned to include an additional 232,000 square feet of space 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 approximately 25,000 objects lies in its diversity of media, cultures and time periods.

SEATTLE ART MUSEUM – FACT SHEET

Overview	In the heart of downtown Seattle, light-filled galleries invite you to wander through our collections, temporary installations, and special exhibitions from around the world. Our collections include Asian, African, American, Ancient Mediterranean, Islamic, European, Oceanic, Australian Aboriginal, modern and contemporary art, and decorative arts. Visitors especially enjoy our remarkable Native American galleries, the Porcelain Room, and our exceptional galleries devoted to Australian Aboriginal art, the first in the US.
Location	1300 First Avenue, Seattle, WA, 98109
Hours	Wednesday–Sunday, 10 am–5 pm; Thursday until 9 pm. Closed Monday and Tuesday, unless specified otherwise. Some exhibitions have additional hours. Check the SAM website for details.
Admission	Suggested admission to the permanent collection is \$19.95 for adults, \$17.95 for seniors (62 and over) and military (with ID), and \$12.95 for students (with ID) and teens 13-17. Admission is free for SAM members and children 12 and under accompanied by an adult. Active military personnel and up to five family members are offered free admission from Memorial Day to Labor Day. First Thursdays offer free admission to SAM collections & installations and half-price off special exhibitions for all; First Fridays offer free admission to SAM collections & installations and half-price off special exhibitions for seniors. A ticket to SAM is valid for entry at the Asian Art Museum if used within one week.
Design	The original downtown facility, designed by Robert Venturi of the Philadelphia firm Venturi, Scott Brown and Associates, opened in 1991. The museum’s striking 2007 expansion was designed by Brad Cloepfil of Portland-based Allied Works Architecture to seamlessly connect the new construction with the original downtown building. The expansion doubled the museum’s public and exhibition space, highlighting the art within and creating a center of creative expression and energy in downtown Seattle. Its elegant stainless steel façade responds to its urban surroundings, the light and the landscape of the Pacific Northwest, while spacious interiors provide an inviting environment to experience art. In 2013, an interactive art installation by contemporary artist Doug Aitken became a permanent fixture on the façade of the downtown building.
Program	The galleries are devoted to our collections, temporary installations, and special exhibitions. In 2007, SAM received an unprecedented series of gifts—nearly 1,000 works from more than 40 collections—from prominent museum patrons and collectors. Recent special exhibitions include: <i>Disguise: Masks & Global African Art</i> (2015), <i>Intimate Impressionism from the National Gallery of Art</i> (2016), <i>Kehinde Wiley: A New Republic</i> (2016), <i>Yves Saint Laurent: The Perfection of Style</i> (2016-2017), and <i>Yayoi Kusama: Infinity Mirrors</i> (2017).
Accessibility	SAM is committed to providing accessibility to all. A full list of accessibility services is available on our website under the Visit tab for each location.
Website	SAM’s website (www.seattleartmuseum.org) contains up-to-date information about museum exhibitions and programs.

ASIAN ART MUSEUM — FACT SHEET

Overview	The Asian Art Museum in Volunteer Park opened as the original museum facility in 1933. In 1994, after a new museum building opened in downtown Seattle, this facility reopened as the museum's center for Asian art and cultural activities, exhibiting Japanese, Chinese, Korean, South Asian, Southeast Asian, Himalayan, and Middle Eastern art, including contemporary Asian art. The museum's holdings rank in the top 10 outside of Asia, and its Japanese collection is one of the top five in the United States.
Location	1400 East Prospect Street, Volunteer Park, Seattle, WA 98112
Hours	Wednesday through Sunday, 10 am–5 pm; Thursday 10 am–9 pm. Closed Monday and Tuesday, unless specified otherwise.
Admission	\$5 general admission; free for SAM members. Free to all visitors on the First Thursday of each month and free for seniors on the First Friday of each month.
Design	The Art Deco building, first known as the Seattle Art Museum, was designed by Paris-trained Seattle architect Carl F. Gould, of the firm Bebb and Gould. The design created a sequence of small and large rooms that are ideal environments for the exploration of diverse aspects of Asian art. Minor expansions took place between 1947 and 1955 to allow more gallery, storage, and educational space. Additional minor renovations and refurbishments took place during 1991–94. Upcoming preservation work, major renovations, and a modest expansion—planned to open in 2019—will result in an exciting transformation of our presentation of Asian art. The renovation will improve the building's plumbing, electrical, and climate control systems, while adding much-needed gallery and education spaces. These upgrades will make the museum a more robust showcase for important Asian art exhibitions, and a versatile community and cultural resource through the collection, education programs, and events.
Program	The galleries are devoted to displaying Asian art. Selections from the museum's renowned collection of more than 8,500 objects from the 1st to the 21st centuries are on view. Recent special exhibitions include: <i>Paradox of Place: Contemporary Korean Art</i> (2015-2016), <i>Mood Indigo: Textiles From Around the World</i> (2016), and <i>Tabaimo: Utsutsushi Utsushi</i> (2017).
Accessibility	SAM is committed to providing accessibility to all. A full list of accessibility services is available on our website under the Visit tab for each location.
Website	SAM's website (www.seattleartmuseum.org) contains up-to-date information about museum exhibitions and programs.

OLYMPIC SCULPTURE PARK – FACT SHEET

Overview	The Olympic Sculpture Park, which opened in 2007, transformed downtown Seattle’s largest undeveloped waterfront property from a former industrial site into an open and vibrant green space for art. As the Seattle Art Museum’s third venue, this park gives Seattle residents and visitors the opportunity to experience a variety of sculpture in an outdoor setting, while enjoying the incredible views and beauty of the Olympic Mountains and Puget Sound. The Olympic Sculpture Park celebrates its 10th anniversary in 2017.
Location	2901 Western Avenue, Seattle, WA 98121 The nine-acre site is located in the Belltown neighborhood, bordering Broad Street to the south, Bay Street to the north, Western Avenue to the east and the Elliott Bay shoreline, where it connects to Myrtle Edwards Park, to the west.
Hours	The Olympic Sculpture Park is open daily 30 minutes prior to sunrise and closes 30 minutes after sunset. The PACCAR Pavilion is open from May to September, Tuesday through Sunday (closed Mondays) from 10 am–5 pm and from October to April, Tuesday through Sunday from 10 am–4 pm. The PACCAR Pavilion is open on Monday holidays, but closed on Thanksgiving, Christmas, and New Year’s Day.
Admission	Admission to the Olympic Sculpture Park is free. Paid parking is available in the PACCAR Pavilion garage.
Design	Marion Weiss and Michael Manfredi of Weiss/Manfredi created a competition-winning Z-shaped design that integrates architecture, landscape design, and urban infrastructure to unify three separate parcels of land and create topographically diverse settings for art. Rising over a four-lane road and railroad tracks, the park also features pedestrian pathways for safe access to the waterfront and adjoining Myrtle Edwards Park. The PACCAR Pavilion at the park’s main entrance houses a flexible exhibition and public event space, as well as underground parking. Designed as an extension of the 2,500-foot park path, the split-level pavilion features folded stainless steel and mirrored custom glass to capture reflections of the surrounding landscape. The adjoining plaza and Gates Amphitheater serve as a venue for films and performances. The Z-shaped path links the Barry Ackerley Family East Meadow and the Kreielsheimer North Meadow, filled with native grasses and wildflowers. The path also connects a series of garden precincts that represent archetypal Northwest landscapes: the Valley, a dense temperate evergreen forest of fir, cedar and ferns; the Henry and William Ketcham Families Grove, a transitional deciduous forest of quaking aspen; and the Shore, with low-lying pines, beach grasses and a pocket beach that includes a regenerative habitat for salmon recovery. Together these environments provide a multi-textured landscape for art and an awareness of Puget Sound’s unique ecology.
Awards	Harvard University Graduate School of Design’s Veronica Rudge Green Prize in Urban Design, 2007 American Institute of Architects New York Chapter Design Awards, 2007 Honor Award American Society of Landscape Architects, Professional Honor Award, General Design Category, 2007

- Program** The sculpture park's artistic program is designed to engage visitors through the element of surprise, presenting permanent and rotating works and commissions that are continually redefined by the changing seasons, time of day, and weather. The artistic program is flexible, evolving, and accessible. Artists currently represented at the park include: Louise Bourgeois, Alexander Calder, Mark di Suvero, Mark Dion, Teresita Fernández, Ellsworth Kelly, Roy McMakin, Louise Nevelson, Roxy Paine, Beverly Pepper, Jaume Plensa, George Rickey, Ginny Ruffner, Richard Serra, and Tony Smith. Recent special exhibitions include *Trimpin: You Are Hear* (2014), *Dan Webb: Break It Down* (2015), *Sam Vernon* (2015-2016), *Victoria Haven: Blue Sun* (2016-2017) and *Spencer Finch: The Western Mystery* (2017-2019).
- Accessibility** All public facilities are wheelchair-accessible and the main path is ADA-accessible. SAM is committed to providing accessibility to all. A full list of accessibility services is available on our website under the Visit tab for each location.
- Background** In 1999, the Seattle Art Museum, in partnership with the Trust for Public Land, raised funds to purchase the last and largest undeveloped urban waterfront parcel in downtown Seattle. This privately funded land purchase reflects the Seattle community's long-standing commitment to the environment and public art. Additional property was later purchased with grants from the federal government, King County and the City of Seattle, as well as private support.
- Website** SAM's website (www.seattleartmuseum.org) contains up-to-date information about museum exhibitions and programs.

SEATTLE ART MUSEUM BUILDING AND COLLECTION HISTORY

- 1906** The Seattle Fine Art Society, the parent institution of the Seattle Art Museum (SAM), is founded.
- 1929** The Fine Art Society is renamed the Art Institute of Seattle under the presidency of Carl F. Gould, an architecture professor at the University of Washington. The Institute continues searching for a permanent facility while staging exhibitions at various venues.
- 1931** The new president of the Art Institute of Seattle, Dr. Richard E. Fuller, and his mother, Mrs. Margaret E. MacTavish Fuller, offer the City of Seattle \$250,000 for a museum building. The city agrees to service and maintain the building if the Fullers and the museum accept responsibility for its construction, operation and collection. The Art Deco structure, designed by Carl F. Gould of Bebb and Gould, is to be located in Capitol Hill's Volunteer Park. Construction begins.
- 1933** The Seattle Art Museum (formerly the Art Institute of Seattle) opens its doors to the public on June 29, and attendance during the first day of operations surpasses 33,000. In its first year the museum hosts 346,287 visitors; the city's entire population is around 365,000. The art on display includes the Fullers' collection of Asian art, highlighted by Chinese jades and ceramics, complemented by examples of Japanese, Korean, and Indian art, as well as changing exhibitions of living Northwest artists. A gallery is regularly devoted to the display of color facsimiles of European art masterworks, standing in for original art.
- 1935** A major gift of prints, including etchings by Dürer, Rembrandt, and Whistler, is bequeathed to the museum by Seattle banker Manson F. Backus.
- 1936** SAM acquires a sculpture by Alexander Archipenko, who teaches at the University of Washington. *The Bride* becomes the first work of contemporary European art in the museum collection.
- 1937** The museum receives its first art donation from the Kress Foundation, Marco d'Oggiono's *Virgin and Child with Saint John the Baptist*, which becomes SAM's first European Old Master painting.
- 1938** The collection grows with the addition of notable Islamic and Persian artworks.
- 1941** With the US entry into World War II, the museum supports the war effort by screening civilian defense films and allowing the use of the museum for the American Red Cross, air raid wardens, and civilian defense instruction.
- 1942** Mrs. Emma Stimson, a close friend of the Fullers, serves as acting director of the museum while Dr. Fuller serves in the US Army.
- 1944** The museum's first large-scale traveling exhibition, *India: Its Achievements of the Past and Present*, occupies twelve of SAM's galleries for three months, initiating an ambitious changing exhibitions program.

- 1947** The museum expands with an addition to the northeast corner of the building designed by architect J. Lister Holmes, giving SAM a seminar room, additional art storage, and a darkroom.
- 1948** Dr. Sherman E. Lee, an Asian art scholar with important contacts in Japan, joins SAM as assistant director. LeRoy Backus, the son of Manson Backus, bequeaths a select group of paintings and drawings to the museum, the beginnings of a museum-worthy collection of European and American art.
- 1951** Mrs. Donald E. Frederick donates the most significant work of Japanese art in SAM's collection, the early 17th-century *Poem Scroll with Deer*, a portion of a scroll that is considered a National Treasure of Japan.
- 1952** SAM receives and installs 25 works of Italian painting and sculpture from the Kress Foundation through its Regional Galleries Program.
- 1953** SAM hosts the landmark *Official Japanese Exhibition of Painting and Sculpture*, receiving more than 73,000 visitors during the one-month run of the show. The exhibition brings SAM an elevated status as a venue for important international exhibitions. On November 20, SAM's founder and benefactor, Margaret E. MacTavish Fuller, passes away.
- 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. Norman and Amelia Davis fund the new gallery, which will house the Samuel H. Kress Collection. A second group of Kress works arrives at SAM, including several prime examples of Northern European painting.
- 1955** A major extension to the eastern wall of the building—designed by Carl F. Gould, Jr. of Young, Richardson, Carleton, and Detlie—gives the museum a new activities room and an additional gallery, named after architect Carl F. Gould.
- 1958** The museum celebrates its silver anniversary. *Sea Change*, a 1947 drip painting by Jackson Pollock, comes to SAM as a gift of Peggy Guggenheim.
- 1959** The museum holds two of its most ambitious and important retrospectives to date: *Mark Tobey Retrospective* and *Paintings and Drawings by Vincent van Gogh*. Van Gogh's nephew, V.W. van Gogh, attends the latter show, along with a record 126,110 visitors.
- 1962** SAM formally acquires 34 European paintings and sculptures from the Samuel H. Kress Collection. The Kress gift establishes the foundation of the European art collection at SAM.
- 1963** The Seattle World's Fair, held at Seattle Center, brings a heightened artistic awareness to Seattle and a greater appetite for modern art, paving the way for more diverse displays of art at SAM.
- 1964** SAM hosts an exhibition of Washington State artists in the former United Kingdom Pavilion from the World's Fair, making use of the venue on a trial basis.
- 1965** On June 6, the museum officially opens the Seattle Art Museum Pavilion at the Seattle Center as an active venue for modern art and other

changing exhibitions. The inaugural exhibition is *The Responsive Eye*, an Op Art exhibition assembled by William Seitz of the Museum of Modern Art and sponsored by SAM's Contemporary Art Council.

- 1969** The National Council on the Arts (later the NEA), the Seattle Foundation (which Dr. Fuller helped to found), the City of Seattle, and Dr. Fuller finance the acquisition and installation of Isamu Noguchi's *Black Sun* in front of the Seattle Art Museum in Volunteer Park. It is the NEA's first commission in Seattle.
- 1970** The museum celebrates Mark Tobey's 80th birthday by putting on a second retrospective of the artist's work. To commemorate the momentous occasion, the museum receives a number of Tobey works as gifts and publishes the catalogue *Tobey's 80: A Retrospective*.
- 1973** Dr. Fuller retires from the museum after serving forty years as director. He remains involved in both Director Emeritus and President Emeritus roles.
- 1974** Willis F. Woods is named director of SAM.
- 1976** Founder, benefactor, and long-time museum director Dr. Richard E. Fuller passes away on December 10.
- 1978** *Treasures of Tutankhamun*, shown at the Flag Pavilion at Seattle Center, forever alters the museum's profile, bringing increases to staff and new emphases on exhibitions and publications. The six-month show attracts nearly 1.3 million visitors. The exhibition's popularity and financial success fuel the plans and preparations for a permanent downtown facility. Willis Woods steps down as director.
- 1979** Arnold H. Jolles takes over as SAM director.
- 1981** Katherine C. White, a legendary collector of African art, leaves her expansive collection to SAM, and Boeing Company funds the acquisition through a substantial donation, its first philanthropic endeavor. With one of the largest holdings of African art in the United States, the museum instantly becomes a destination in this field. SAM begins to seriously collect and exhibit photography, adding another new facet to its collection profile.
- 1983** SAM celebrates its 50th anniversary.
- 1984** The museum acquires the Arcade Block in downtown Seattle, an area bordered by Union and University Streets, and First and Second Avenues. The south half of the block provides the site for the construction of a new downtown art museum, while the north half of the block provides the location for future expansion. Robert Venturi, of the Philadelphia firm Venturi, Scott Brown and Associates, is selected as the new museum's architect.
- 1986** Arnold Jolles steps down as director.
- 1987** Jay Gates joins SAM as its new director.
- 1989** Virginia and Bagley Wright donate an exceptional group of Japanese folk textiles, giving the museum one of the finest collections of textiles outside Japan.

- 1990** Jonathan Borofsky's 48-foot-tall *Hammering Man* is commissioned by the City of Seattle with the support of the Seattle Art Commission's 1% for Art program, the Virginia Wright Fund, and the Seattle-based group PONCHO—Patrons of Northwest Civic, Cultural, and Charitable Organizations. Though officially part of the City of Seattle's art collection, Borofsky's large-scale sculpture is positioned at the entryway to the new Seattle Art Museum and quickly becomes a symbol of the museum.
- 1991** The new building downtown, designed by Robert Venturi, opens its doors on December 5 and hosts over 10,000 visitors on the first day. John H. Hauberg donates his celebrated collection of Northwest Native art, forming the foundation of the museum's holdings in Native American art. The Volunteer Park building closes for renovations.
- 1993** Jay Gates steps down as director.
- 1994** The rededicated Asian Art Museum opens on August 13 with a day of festivities that includes tours, folk art workshops, and performances by local dance and music groups, bringing more than 6,000 visitors to the museum. The new space allotted for Asian art allows for many more of the approximately 6,000 Asian art objects to go on display. Mimi Gardner Gates joins SAM as its new director.
- 1997** SAM unveils the special exhibition *Leonardo Lives: The Codex Leicester and Leonardo da Vinci's Legacy of Art and Science*, featuring a rare manuscript of Leonardo da Vinci's scientific observations and sketches, lent to the museum by Bill and Melinda Gates. The exhibition draws a quarter of a million visitors.
- 1998** SAM acquires Sir Anthony van Dyck's *Portrait of Pomponne II de Bellièvre* with a contribution from an anonymous donor. It is the most significant addition to the European painting collection since the Kress Collection came to the museum in 1961.
- 1999** SAM purchases downtown Seattle's largest undeveloped waterfront property—the future home of the Olympic Sculpture Park.
- 2000** SAM acquires the first sculpture explicitly for the Olympic Sculpture Park: Alexander Calder's *Eagle*, a striking 39-foot stabile. This ambitious purchase is made possible by a donation from Jon and Mary Shirley.
- 2007** The Olympic Sculpture Park opens in January as downtown Seattle's largest green space, highlighted by stunning works of modern and contemporary art. The Seattle Art Museum downtown reopens in May, welcoming more than 32,000 people during a 35-hour marathon opening weekend. The expansion, designed by architect Brad Cloepfil of Portland-based Allied Works Architecture, nearly doubles the available exhibition space.
- 2008** SAM celebrates its 75th anniversary with an ambitious art acquisition initiative. The results: over 1,000 gifts (full, partial, or pledged) from more than seventy donors bring the collection to nearly 24,000 objects.
- 2009** After having overseen the inaugural year of the Asian Art Museum, the opening of the Olympic Sculpture Park, and the downtown museum expansion, accomplished director Mimi Gardner Gates retires. Derrick Cartwright takes over as SAM director.

- 2010** *Picasso: Masterpieces from the Musée National Picasso, Paris* breaks SAM's record for the most popular exhibition in the history of the downtown Seattle Art Museum, attracting more than 400,000 visitors and boosting membership to a new high of 48,000 during its showing in Seattle.
- 2011** Derrick Cartwright steps down as director.
- 2012** After an extensive international search, Kimerly Rorschach is chosen as the Seattle Art Museum's new director and CEO.
- 2013** SAM unveils Doug Aitken's *MIRROR*, an interactive art installation on the façade of the downtown building.
- 2014** SAM acquires 85 works from the Virginia and Bagley Wright Collection that together raise the profile of the museum's modern and contemporary art collection to an unprecedented level. *Echo*, a dramatic 46-foot-tall sculpture by Spanish artist Jaume Plensa that is donated by Barney A. Ebsworth, transforms the shoreline of the Olympic Sculpture Park.
- 2017** SAM celebrates the 10th anniversary of the Olympic Sculpture Park and the downtown expansion. The Asian Art Museum closes for necessary building renovations, with plans to reopen in 2019.