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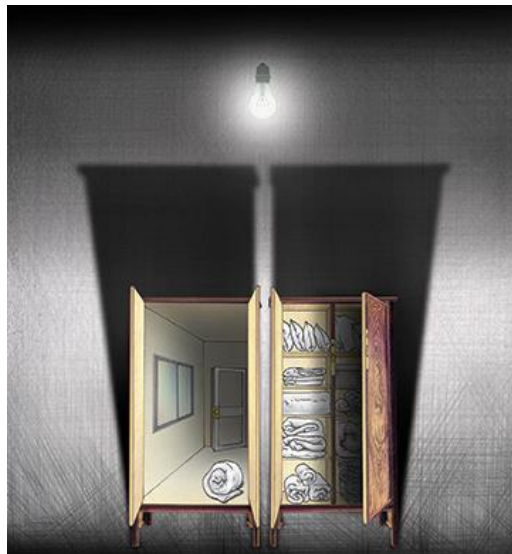
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TABAIMO: UTSUTSUSHI UTSUSHI OPENS AT ASIAN ART MUSEUM NOVEMBER 11

Acclaimed contemporary artist Tabaimo is featured artist and curator in final show at museum before closing for renovations



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SEATTLE, WA - SAM's Asian Art Museum presents *Tabaimo: Utsutsushi Utsushi* (November 11, 2016–February 26, 2017), featuring new and existing video installations from contemporary Japanese artist Tabaimo alongside historic works from SAM's Asian art collection chosen by the artist. Organized around the concept of *utsushi* (to copy or pay homage to works by masters), the exhibition showcases Tabaimo's work and is the first major exhibition curated by the artist.

"Tabaimo is a groundbreaking artist working today," says Kimerly Rorschach, SAM's Illsley Ball Nordstrom Director and CEO. "It's very exciting to not only present her thought-provoking work, but also to see it in conversation with the many treasures of the museum's Asian art collection. It's a fitting way to celebrate the museum's legacy in Seattle as we embark on a renovation and expansion project that will bring this jewel of a building into the 21st century and protect the collection for generations to come."

Tabaimo: Utsutsushi Utsushi takes over the Tateuchi Galleries in the museum's south wing. On view will be eight video installations by the artist, including four previously existing works and four created specifically for the exhibition. In Tabaimo's surreal, subversive, and darkly humorous video installations, thousands of her hand-drawn images are brought to life. Contrasting the past with the present, the works meld traditional imagery and elements with references to contemporary Japanese comics and animation.

The exhibition centers on the Japanese tradition of *utsushi*, which refers to copying or emulating a master artist's work as a way to understand their style and technique. *Utsutsushi* is a word created by Tabaimo that can mean to make an *utsushi* or the state of having been *utsushi'd*. In adjacent galleries to Tabaimo's *utsushi* will be paintings, prints, and furnishings from SAM's

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collection that inspired the artist, including beloved works such as Katsushika Hokusai's woodblock prints and the early 17th-century ink-and-gold *Crows* screens.

With *Two*, a new work created by Tabaimo for this exhibition, video is projected onto a translucent screen placed behind a set of 16th-century Chinese huanghuali wood cabinets. Tabaimo saw the cabinets as “twins” when she encountered them; the silhouette created by her video reveals a new set of illusory twins to the real “twin” cabinets.

“*Utsushi* could be described as a spirit that tries to bind things together,” says Tabaimo. “When people are able to form connections across time and space, they are able to do things they couldn’t on their own. That modern people like me are able to make *utsushi* is in large part because of institutions like the Seattle Art Museum that have protected artists’ work from the past down to the present. With this exhibition, I want to think about how my life is being impacted by my predecessors and by the time we live in.”

The exhibition marks the second featuring a guest curator made possible by a grant from the Andrew W. Mellon Foundation in Seattle. Offered in support of programs and initiatives in Asian art, the grant previously allowed SAM to present *Paradox of Place: Contemporary Korean Art* (October 31, 2015–March 13, 2016), the first exhibition of Korean contemporary art in Seattle in a decade.

ABOUT TABAIMO

Tabaimo was born in 1975 in Hyogo, Japan. She represented Japan at the 54th International Art Exhibition, La Biennale di Venezia, in 2011. She has had solo exhibitions at the San Jose Museum of Art, San Jose, CA (2016); the Museum of Contemporary Art, Australia, Sydney (2014); Parasol unit foundation for contemporary art, London (2010); Yokohama Museum of Art, Tokyo (traveled to the National Museum of Art, Osaka) (2009-10); Moderna Museet, Stockholm (2009); Fondation Cartier pour l’art contemporain, Paris (2006); Hara Museum of Contemporary Art, Tokyo (2006). International group exhibitions include: the Yokohama Triennale (2001); the Sao Paulo Biennale (2002); the 15th Biennale of Sydney, Australia (2006); and the 52nd International Art Exhibition, La Biennale di Venezia (2007). Tabaimo has collaborated with Ohad Naharin from Batsheva Dance Company, choreographer Maki Morishita, architect Yuko Nagayama, and artist Hiroshi Sugimoto.

Tabaimo’s work can be found in the collections of the National Museum of Art, Osaka; Hara Museum of Contemporary Art, Tokyo; the Israel Museum, Jerusalem; MUSAC, Spain; Fondation Cartier pour l’art contemporain, Paris; Moderna Museet, Stockholm; Museum of Contemporary Art, Los Angeles, CA; San Jose Museum of Art, CA; Asia Society Museum, New York, NY and the Museum of Modern Art, New York, NY.

RELATED PROGRAMS AND ASIAN ART MUSEUM EVENTS

November 11

Exploring Tabaimo and *Utsushi*

Asian Art Museum

Celebrate the opening and explore the first major exhibition curated by acclaimed Japanese artist Tabaimo with an overview by SAM’s Curator of Japanese and Korean Art, Xiaojin Wu, followed by a conversation with the artist.

January 26–February 5

Those Who Remain: Concerto for Installation and Improviser

Asian Art Museum

Experience this multidisciplinary project collaboration between composer and musician Wayne Horvitz and two Japan-based artists: video artist and VJ Yohei Saito, and dancer/choreographer Yukio Suzuki. Using recordings of his work performed by the Seattle Symphony in 2015, Horvitz will compose a new electronic score with video created by Yohei Saito. Yukio Suzuki will perform several short dance improvisations daily inside the installation. Supported by the Japan Foundation through the Performing Arts JAPAN program.

January 27**Concerto for Installation and Improviser: After Hours 1**

Asian Art Museum

The first of four performances with different musicians, presented within the installation *Those Who Remain: Concerto for Installation and Improviser* after hours, will bring together Wayne Horvitz (keyboards), Skerik (saxophone), Beth Fleenor (clarinet), and Yukio Suzuki (dance).

January 31**Concerto for Installation and Improviser: After Hours 2**

Asian Art Museum

The second of four performances, each with different musicians presented within the installation *Those Who Remain: Concerto for Installation and Improviser*.

February 3**Concerto for Installation and Improviser: After Hours 3**

Asian Art Museum

The third of four performances, each with different musicians presented within the installation *Those Who Remain: Concerto for Installation and Improviser*.

February 4**Concerto for Installation and Improviser: After Hours 4**

Asian Art Museum

The final of four performances, each with different musicians presented within the installation *Those Who Remain: Concerto for Installation and Improviser*.

February 4**Free First Saturday**

Asian Art Museum

Celebrate the Lunar New Year and the Year of the Rooster with live music, martial arts performances, dress up, story time, and family tours. Take part in drop-in art activities inspired by *Tabaimo: Utsutsushi Utsushi*.

EXHIBITION ORGANIZATION AND SUPPORT

The exhibition is organized by the Seattle Art Museum in collaboration with Tabaimo.

Major Sponsor

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Additional Support

The Japan Foundation

In-kind support for projection equipment is provided by
NEC Display Solutions of America, Inc.

Image credits: *Two*, 2016, Tabaimo, video installation, ©Tabaimo / Courtesy of Gallery Koyanagi and James Cohan Gallery. *Round-corner wood-hinged cabinet (gui)*, 16th century, Chinese, Huanghuali wood, 72 x 37 x 20 in., Seattle Art Museum, Sarah Ferris Memorial Collection and an anonymous donor, 89.20.1.

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