

SEATTLE ART MUSEUM SPECIAL EXHIBITIONS

The following exhibitions featured work on loan to SAM from local and international collections.



Christian Marclay *Video Quartet*, 2002, installation view, San Francisco Museum of Modern Art, 2002

BAJA TO VANCOUVER: THE WEST COAST AND CONTEMPORARY ART

October 9, 2003–January 4, 2004

FOUR INSTITUTIONS, FIVE CURATORS and thirty-three artists came together across twenty-four hundred miles to present this exhibition. Unlike regional biennials, *Baja to Vancouver* was a tightly focused survey of representational artworks that responded to and engaged with the West Coast's physical and social landscapes.

Baja to Vancouver opened with a half-day program of panel conversations between exhibition curators and artists in the show. Topics included community-based art projects and sustainable craftsmanship, mixed topographies of the West Coast, West Coast music and film culture and cultural and geographical border issues.

Additional program highlights included a monologue by Seattle comedian Bill Radke, who took a not-so-serious look at "How the West Is One"; an evening of short films entitled "West Coast Visions"; and a panel of prominent collectors discussing what is distinctly unique about collecting contemporary art on the West Coast.

Sustaining relationships with past community participants, with a special focus on targeting younger audiences, was our goal for this exhibition. Posters, passes and other exhibition materials were distributed to 440 local colleges and cultural arts organizations. An additional three hundred discounted tickets, bookmarks and brochures were sent to college students through the University of Washington's Office of Minority Affairs Mentor Program.

This exhibition was organized by the Seattle Art Museum; Museum of Contemporary Art, San Diego; Vancouver Art Gallery; and the CCAC Wattis Institute for Contemporary Arts. The exhibition tour is generously supported by the Peter Norton Family Foundation and the Department of Foreign Affairs and International Trade of Canada. Generous support in Seattle provided by PONCHO, The Seattle Times, Microsoft and Seattle Art Museum Supporters (SAMS). Major support provided by The Harris, Cultural Development Authority of King County and The Allen Foundation for the Arts. Endowment support provided by the Helen and Max Gurvich Exhibition Endowment and the Bette and David Sprague Exhibition Endowment. Additional support provided by Contributors to the Annual Fund.

CHRISTIAN MARCLAY

February 5–April 25, 2004

THE RELATIONSHIP OF SOUND, vision, music, art and performance was the focus of this exhibition, a retrospective of the innovative artist and musician Christian Marclay.

Because Marclay is both an artist and a musician whose instrument is the turntable, program highlights emphasized the musical aspects of his art. A Thursday After Hours program featured several young dueling turntablists followed by a multimedia presentation on the history and artistic technique of the turntable by Stephen Webber, Professor of Music Production and Engineering at the Berklee School of Music in Boston. Christian Marclay returned to Seattle for a closing sold-out performance of improvised duos and trios with nationally acclaimed local musicians Wayne Horvitz, Robin Holcomb, Bill Frisell and Eyvind Kang. One of Marclay's installations was also presented at Consolidated Works, a multi-disciplinary alternative space.

This exhibition allowed us to strengthen relationships built during *Baja to Vancouver* by again focusing on the college and teen audiences. As part of our effort to involve a younger audience, the museum mailed exhibition posters to three hundred local colleges and universities as well as local youth organizations and community centers. A total of 9,400 tickets were distributed to targeted diverse businesses, social service groups, professional associations, religious organizations, colleges and universities, youth organizations and cultural arts organizations.

This exhibition was organized by the UCLA Hammer Museum, Los Angeles, and is made possible by generous support from Eileen Harris-Norton and the Peter Norton Family Foundation. Additional support provided by the LLWW Foundation; Pro Helvetica, the Arts Council of Switzerland; LEF Foundation; and Art for Arts Sake. In Seattle, the exhibition is generously supported by ArtsFund, with major support provided by the Anne Gerber Exhibition Endowment and the Charles Simonyi Exhibition Endowment. Additional support provided by The Seattle Weekly and Contributors to the Annual Fund.



Van Gogh to Mondrian was the second most highly attended show in the museum's history. Photo: Paul Macapia



Fernand Léger, 1881–1955 *Soldiers Playing at Cards*, 1917, oil on canvas, 50 3/4 x 75 3/4 in., Collection Kröller-Müller Museum, Otterlo, the Netherlands, 101.351



Pablo Picasso (1881–1973) *Portrait of a Woman (The Madrillena)*, 1901, oil on panel, 20 1/2 x 13 in. KM 108.153 ©2004 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

VAN GOGH TO MONDRIAN: MODERN ART FROM THE KRÖLLER-MÜLLER MUSEUM, PRESENTING SPONSOR WASHINGTON MUTUAL

May 29–September 12, 2004

SEVENTY-FIVE MASTERPIECES of modern painting and sculpture from one of Holland's premier museums travelled to Seattle. This exhibition featured major works by Georges Seurat, Pablo Picasso, Ferdinand Léger, Piet Mondrian and Vincent van Gogh.

Van Gogh to Mondrian was the second most highly attended exhibition in SAM's history with 288,228 visitors streaming through the galleries.

A popular Monday evening lecture series, featuring three distinguished scholars addressing major artists and movements represented in the show, included curator George Shackelford from Boston's Museum of Fine Arts; Martha Ward, Associate Professor of Art History at the University of Chicago; and Nancy Troy, Professor of Art History at the University of Southern California. Film programming featured the 1956 classic,

Lust for Life, with Kirk Douglas and Anthony Quinn, and *The Mystery of Picasso*, featuring the artist himself.

The response to the docent-led public tours of the van Gogh exhibition was overwhelmingly positive, with attendance ranging from fifteen to one hundred visitors on any one tour. Two tours were offered daily, including Members Mondays.

Gogh All Night, a thirty-nine-hour marathon, celebrated the closing days of the exhibition, providing round the clock entertainment featuring French street music; beat-driven electronic music with a live stand-up bass, violin and accordion; and local DJs spinning into the wee hours of the morning. Lines wrapped around the museum with guests dressed in their pajamas receiving reduced ticket prices and a store discount after 9 p.m. SAM had nearly eighteen thousand visitors during the two-day event and sold over one thousand new memberships!

"We left the museum excited about everything we had just seen and learned about *Van Gogh to Mondrian*. Because of the docent's thoughtful presentation, we now have a better understanding of how these very special artists relate to our lives."

—Museum Visitor

This exhibition was organized by the High Museum of Art, Atlanta. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. In Seattle, the exhibition's presenting sponsor was Washington Mutual. Generous support provided by Microsoft Corporation; Office of Arts and Cultural Affairs, City of Seattle; The Seattle Times; and KING 5 Television, with major funding also provided by PONCHO, the Seattle Art Museum Supporters (SAMS) and the Herman and Faye Sarkowsky Endowment. Additional support provided by Preston, Gates & Ellis, LLP, and Contributors to the Annual Fund.

OUR VISION

Expanded gallery space will enable the museum to receive **MAJOR INTERNATIONAL EXHIBITIONS** of a larger scale than ever before, including significant exhibitions that emphasize **CULTURAL DIVERSITY** and make **CONNECTIONS** between art and the lives of museum visitors.

CONNECTING ART TO LIFE



Rea Tajiri, *History and Memory*, 1991, DVD, color and black and white, 32 minutes, Courtesy of Women Make Movies



Artist Carrie Mae Weems acknowledges the support of her family who were among the three hundred attendees at her lecture.



Patrons standing in front of *La Guadalupeana* during the *Only Skin Deep* exhibition. Photo Denise Bennett

ONLY SKIN DEEP: CHANGING VISIONS OF THE AMERICAN SELF

March 5–June 13, 2004

INFORMED BY OUR WORK with The Wallace Foundation–funded initiative Deepening the Dialogue, SAM is moving forward to engage a broader audience by 1) seeking opportunities to continue to diversify SAM, 2) broadening community involvement as we expand the museum and 3) increasing community participation.

Only Skin Deep, an exhibition that explores how photography has shaped the American understanding of national identity and race, provided a unique opportunity to deepen audience involvement and involve visitors in dialogues about art and race through programs such as our collaborative effort with the Urban Enterprise Center and the Forum on Race. Featured speaker Carrie Mae Weems, an artist whose work was included in the exhibition, drew over three hundred participants. After the keynote presentation, participants viewed the exhibition where, with guidance from facilitators and discussion materials, they were encouraged to engage in conversations with other participants. The goal of this program was the exchange of ideas through audience participation, and

an increase of individuals' awareness of other cultural perspectives regarding art and race.

Dialogue with the community began months before the exhibition opened when SAM held a focus group with members representing Seattle's diverse population. Participants took part in open discussion and provided invaluable feedback on the exhibition's title, themes, interpretive resources and strategies for marketing and community involvement. The meeting provided a forum where individuals had the opportunity to address issues relevant to their communities, such as the exclusive use of the term "American"; the need for emotional release, response and interaction; and the importance of incorporating multiple community voices in the exhibition.

In response to the feedback received from the community focus group, a visitor response area and small library of resource materials was developed so visitors could respond to and further explore the many questions posed throughout the exhibition. By the conclusion of the show, hundreds of handwritten cards, posted on a bulletin board at the end of the gallery for

all to read, reflected the impact the exhibition had on viewers' understanding of race and racism.

Public programs were developed to encourage dialogue, and highlights of these included facilitated discussions in the gallery and a screening of *After Silence: Civil Rights and the Japanese American Internment in WWII*. Following the screening, internment camp survivor Frank Kitamoto and Tom Ikeda of DENSHO, the Japanese American Legacy Project, led a discussion about the relevancy of this film in post-9/11 America. SAM also offered a professional development workshop for teachers focusing on how photographs can create racial stereotypes and restrict the definition of what it means to be an American.

This exhibition was organized by the International Center of Photography, and is a Millennium Project supported in part by the National Endowment for the Arts with major funding provided by Corbis, Altria Group, Inc., The Rockefeller Foundation, Ford Foundation, and with additional support from Samuel L. and Dominique Milbank and from the Third Millennium Foundation. In Seattle, the exhibition is generously supported by The Wallace Foundation and the Harry and Joan Stonecipher Exhibition Endowment. Additional support provided by The Washington State Arts Commission, the National Endowment for the Arts and Contributors to the Annual Fund. Deepening the Dialogue, an initiative funded by The Wallace Foundation, is a key component of this exhibition, strengthening SAM's programming and community partnerships.

"[Forum on Race is the] perfect event for cross-cultural dialogue."

—Forum on Race Participant