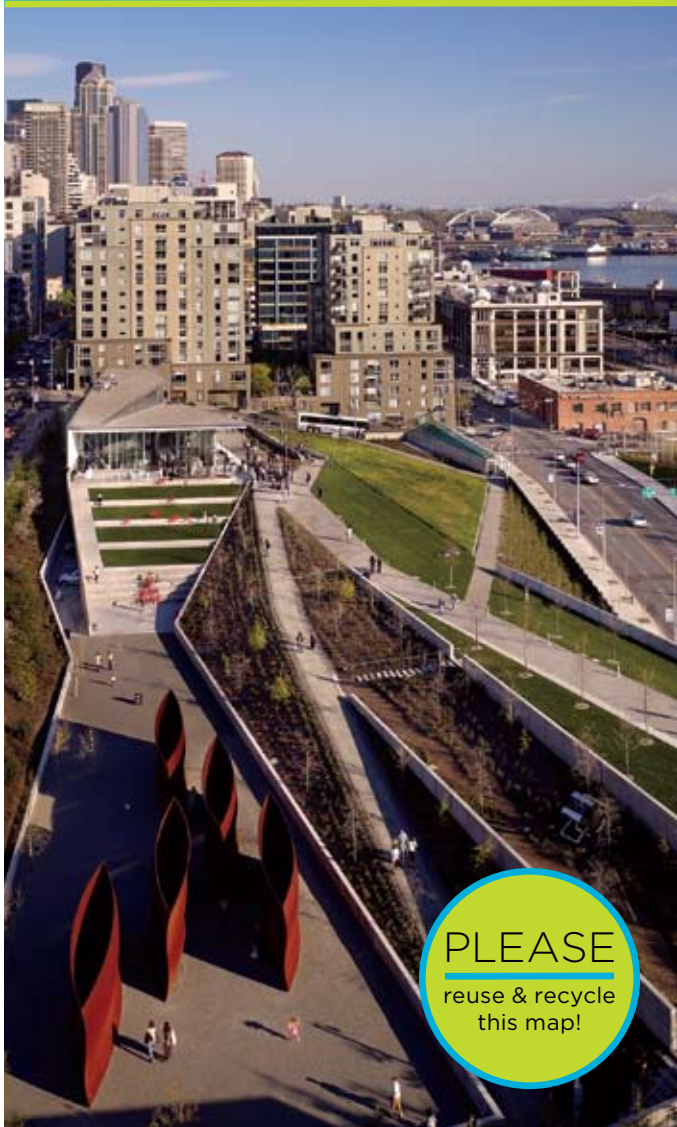


# SAM OLYMPIC SCULPTURE PARK

## MAP & GUIDE



### Park Hours

Opens 30 minutes before sunrise

Closes 30 minutes after sunset

### PACCAR Pavilion Hours

May 1-Labor Day Tue.-Sun. 10 am-5 pm

Day after Labor Day-April 30 Tue.-Sun. 10 am-4 pm

Closed Mondays, Thanksgiving, Christmas Eve, Christmas, New Years Eve, and New Years Day. Smoking is prohibited in the Pavilion, the Vivarium and within twenty-five feet of the building.

### TASTE Café Hours

May 1-Labor Day Tue.-Sun. 10 am-4 pm

Day after Labor Day-April 30 Tue.-Sun. 10 am-3 pm

Closed Mondays, Thanksgiving, Christmas Eve, Christmas, New Years Eve, and New Years Day.

### To ensure a safe and enjoyable visit for everyone, please observe the following rules:

- Touching harms the art. Please do not touch or climb on the sculptures.
- Enjoy the diversity of plant life and leave it for others to enjoy.
- Keep dogs on a six-foot leash and clean up after them. Other pets are prohibited.
- Walk bicycles, rollerblades and skateboards through the park. They may be ridden on the Alaskan Way Boulevard trail.
- To protect the artwork, active sports are not allowed.
- Alcoholic beverages are prohibited.
- Commercial photography/videography is prohibited.
- All applicable federal, state and local laws apply.

### Accessibility

The park's Z-path and waterfront pathways are wheel-chair accessible. For a full listing of hearing-impaired, visually impaired and disabled services, please visit [seattleartmuseum.org](http://seattleartmuseum.org) or contact TDD 206.344.5267.

### Bicycle Racks at the Park

Bicycle racks are located in the garage on the west side, across from the security booth, in the Alaskan Way Plaza, and on Western Avenue on the corner of Broad Street.

### A NEW GREEN SPACE FOR ART

After purchasing the land in 1999, SAM aimed to restore this former industrial site, while providing a unique setting for outdoor sculpture and public use. The park's innovative design achieves a wide range of environmental restoration goals, including brownfield redevelopment, creation of a salmon habitat, extensive use of native plantings, and the capture and use of on-site rainwater.

The Olympic Sculpture Park celebrates a site remarkable for its dual connections to the city and to the surrounding region. These connections are also reflected in a series of gardens that create several distinctive landscapes archetypal of those found in the Pacific Northwest.








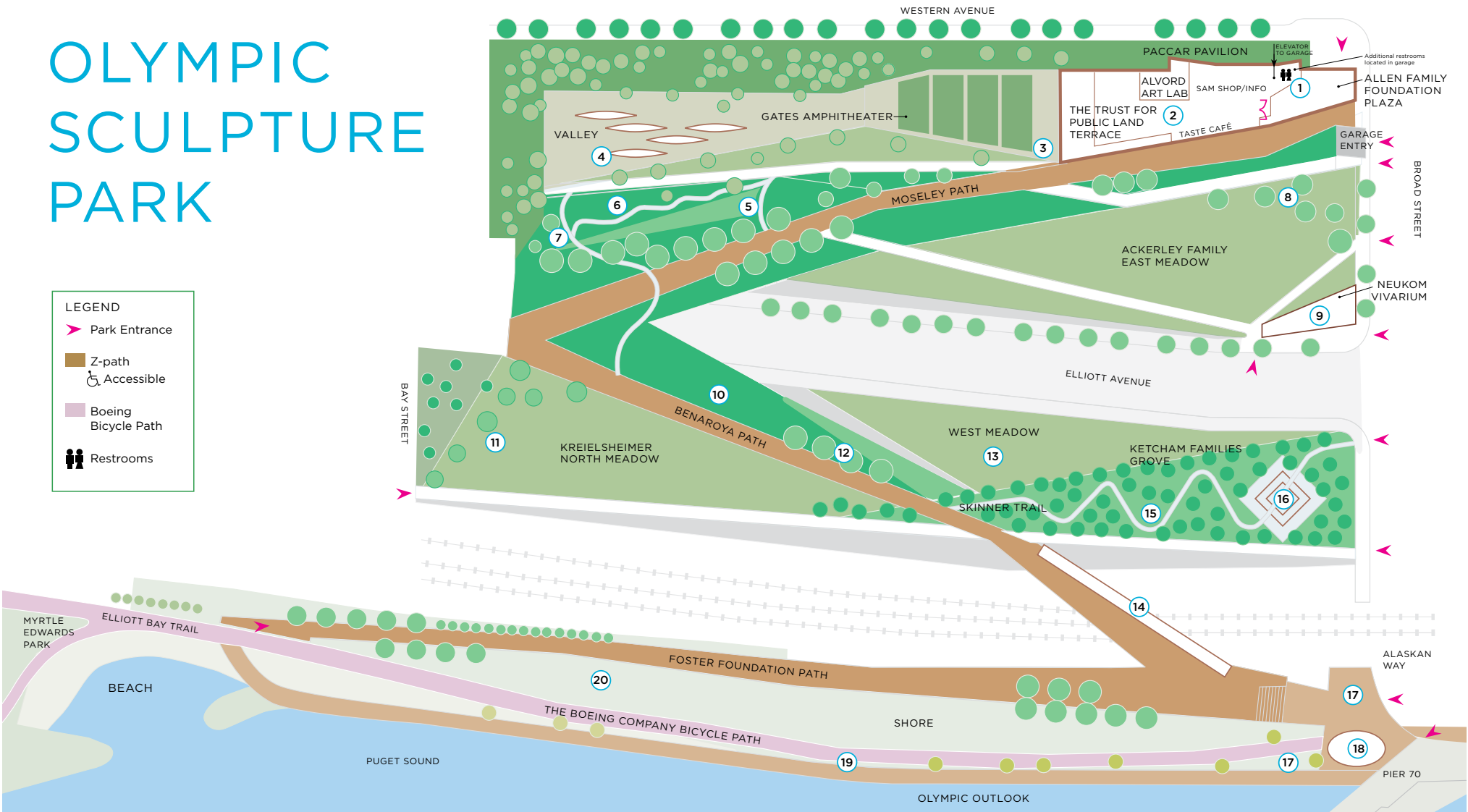
*Father and Son, 2004-2006, Louis Bourgeois. Photo: Ben Benschneider.*

The park's art program features major works by some of the most influential sculptors of our age, tracing a selective history of the past half century. An intergenerational and international approach to the selection of art has also brought the discourse on public sculpture up to the present day with numerous examples by some of today's most insightful artists. All the works in the park seem to take on new meaning and energy in this dynamic outdoor setting, resonating with their simultaneously urban, industrial and natural surroundings. The sculpture in the park will evolve over time, as new works are added and others are rotated out, adding to the vibrancy and relevance of the site.

# OLYMPIC SCULPTURE PARK

**LEGEND**

-  Park Entrance
-  Z-path
-  Accessible
-  Boeing Bicycle Path
-  Restrooms



1. *Curve XXIV*, 1981, Ellsworth Kelly, American, b. 1923, weathering steel, 76 x 228 x 3/8 in., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, T2004.105, © Ellsworth Kelly, Photo: Paul Macapia; 2. *In the Mind* (detail), 2008, Geoff McFetridge, Canadian, b. 1971, Multi-media installation, T2008.68.1, © Geoff McFetridge; 3. *Riviera*, 1971–1974, Anthony Caro, British, b. 1924, steel, rusted and varnished, 10 ft. 7 in. x 27 ft. x 10 ft., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, T2004.103, © Anthony Caro, Photo: Paul Macapia; 4. *Wake*, 2004, Richard Serra, American, b. 1939, ten plates, five sets of locked toroid forms, weatherproof steel, each set, overall: 14 ft. 1 1/4 in. x 48 ft. 4 in. x 6 ft. 4 3/8 in., Purchased in part with funds from Susan and Jeffrey Brotman, Virginia and Bagley Wright, Ann Wyckoff and the Modern Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2004.94, © Richard Serra, Photo: Paul Macapia; 5. *Persephone Unbound*, 1999, Beverly Pepper, American, b. 1924, cast bronze, 122 x 31 1/2 x 21 in., Jon and Mary Shirley, T2006.15, © Beverly Pepper, Photo: Paul Macapia; 6. *Perre's Ventaglio III*, 1967, Beverly Pepper, American, b. 1924, stainless steel and enamel, 94 x 80 x 96 in., Gift of Jon and Mary Shirley, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.200, © Beverly Pepper, Photo: Paul Macapia; 7. *Sky Landscape I*, 1976–1983, Louise Nevelson, American, 1899–1988, welded aluminum painted black, 10 ft. x 10 ft. x 6 ft. 2 in., Jon and Mary Shirley, T2006.16, © Louise Nevelson/Artists Rights Society (ARS), New York, Photo: Paul Macapia; 8. *Split*, 2003, Roxy Paine, American, b. 1966, polished stainless steel, overall h.: 50 ft., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the

Seattle Art Museum, T2004.106, © Roxy Paine, Photo: Paul Macapia; 9. *Neukom Vivarium*, design approved 2004, fabrication completed 2006, Mark Dion, American, b. 1961, mixed-media installation, green-house structure; 80 ft. 1 overall, Gift of Sally and William Neukom, American Express Company, Seattle Garden Club, Mark Torrance Foundation and Committee of 33, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.1, © Mark Dion, Photo: Paul Macapia; 10. *Eagle*, 1971, Alexander Calder, American, 1898–1976, painted steel, overall: 465 x 390 x 390 in., Gift of Jon and Mary Shirley, in honor of the 75th Anniversary of the Seattle Art Museum, 2000.69, © Estate of Alexander Calder/Artists Rights Society (ARS), New York; Photo: Paul Macapia; 11. *Bunyon's Chess*, 1965, Mark di Suvero, American, b. 1933, stainless steel and wood, overall h.: 22 ft., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, T2004.104, © Mark di Suvero, Photo: Paul Macapia; 12. *Untitled*, 2004–2007, Roy McMakin, American, b. 1956, concrete, bronze, and steel with porcelain enamel, 5 x 5 x 3 ft. bench; with other elements dimensions variable, Gift of the artist and Michael Jacobs, in honor of the 75th Anniversary of the Seattle Art Museum, 2006.32, © Roy McMakin, Photo: Paul Macapia; 13. *Typewriter Eraser, Scale X*, model 1998, fabricated 1999, Claes Oldenburg, American, b. 1929, Coosje van Bruggen, American, b. 1942, stainless steel and fiberglass painted with acrylic urethane, 19 ft. 4 in. x 11 ft. 11 1/2 in. x 11 ft. 8 1/4 in., The Paul Allen Family Collection, T2006.17, © Claes Oldenburg and Coosje van Bruggen, Photo: Paul Macapia; 14. *Seattle Cloud Cover*, 2004–2006, Teresita Fernández, American, b. 1968, laminated glass with photographic design interlayer, approx. 9 ft. 6 in. x 200 ft. x 6 ft. 3 in., Olympic Sculpture Park Art Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, T2004.102, © Teresita

Fernández; 15. *Wandering Rocks*, 1967–1974, Tony Smith, American, 1912–1980, steel, painted black, Smohawk: 43 3/8 x 28 x 23 in.; Shaft: 63 3/8 x 28 x 45 1/2 in.; Crocus: 43 3/8 x 28 x 45 in.; Slide: 64 3/8 x 28 x 23 in.; Dud: 32 3/8 x 83 1/2 x 23 in., Promised gift of the Virginia and Bagley Wright Collection, in honor of the 75th Anniversary of the Seattle Art Museum, T2005.16, © Tony Smith Estate/Artists Rights Society (ARS), New York, Photo: Paul Macapia; 16. *Stinger*, 1967–1968/1999, Tony Smith, American, 1912–1980, steel, painted black, 6 ft. 6 in. x 33 ft. 4 1/4 in. x 33 ft. 4 1/4 in., Gift of Jane Smith, 2004.117, © Tony Smith Estate, Photo: Paul Macapia; 17. *Eye Benches II*, 1996–1997, Louise Bourgeois, French-American, b. 1911, black Zimbabwe granite, 48 x 76 15/16 x 46 1/2 in., Gift of the artist, in honor of the 75th Anniversary of the Seattle Art Museum, 2005.114.1-2, 2005.114.1, © Louise Bourgeois, Photo: C.E. Mitchell; 18. *Father and Son*, 2004–2006, Louise Bourgeois, French-American, b. 1911, stainless steel, aluminum, water and bronze bell, fountain basin: 36 ft. x 36 ft.; Father h.: 77 in.; Son h.: 57 in., Gift of the Estate of Stu Smailes, T2004.107, © Louise Bourgeois; 19. *Schubert Sonata*, 1992, Mark di Suvero, American, b. 1933, painted and unpainted steel, overall h.: 22 ft., Gift of Jon and Mary Shirley, The Virginia Wright Fund and Bagley Wright, 95.81, © Mark di Suvero, Photo: Paul Macapia; 20. *Love & Loss*, 2005–2006, Roy McMakin, American, b. 1956, mixed-media installation with benches, tables, live tree, pathways and illuminated rotating element, 40 ft. x 24 ft., Olympic Sculpture Park Art Acquisition Fund and gift of Paul G. Allen Family Foundation, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.2, © Roy McMakin; T2005.140, © Roy McMakin.

## THE PACCAR PAVILION AND THE VALLEY

Adjacent to the PACCAR Pavilion and the Gates Amphitheater, the Valley is an evergreen forest most typical of the Northwest's lowland coastal regions, featuring tall conifers such as fir, cedar and hemlock, and flowering shrubs and trees associated with moist conditions. Living examples of ancient trees once native to Washington, such as the ginkgo and majestic *metasequoia* (dawn redwood), are also found here. Flowering perennials, groundcovers and ferns define the forest's edges and pathways.

### Ellsworth Kelly *Curve XXIV*, 1981

Ellsworth Kelly arrives at his work through a prolonged experience of observing nature and distilling his observations and sensations into simple lines, planes and forms. Although its silhouette at first appears entirely abstract, *Curve XXIV* suggests a rust-hued autumn ginkgo leaf or a billowing sail. The leanest of relief sculptures, it projects an expansive space and its surface coloration and texture echo painting—an overlap that has long been a concern of the artist.



### Temporary Installations

Check the PACCAR Pavilion for information.

### Anthony Caro *Riviera*, 1971–1974

One of the greatest British sculptors of the twentieth century, Anthony Caro was among the first artists to explore the language of abstraction in large-scale sculpture. *Riviera* is choreographed with an extended series of irregular forms, and unfolds laterally, like a landscape. The rhythmic vertical and horizontal structure retains a strongly architectural character, and because it is constructed of parts, *Riviera* appeals to the eye as an object meant to be read in time, rather than absorbed in a single look.



### Richard Serra *Wake*, 2004

For Richard Serra, space is a substance as tangible as sculpture. He uses materials and scale to alter perception and to engage the body. The towering, curved-steel forms of *Wake* were achieved with computer imaging and a demilitarized machine that once made French nuclear submarines. *Wake* is composed of five identical modules, each with two S-shaped sections positioned in inverted relation to one another—gently curving serpentine of convex and concave parts that suggest tidal waves or profiles of battleships. *Wake*'s powerful silhouette belies a complex configuration of parts; the whole cannot be known at once but can only be experienced with movement and over time.



### Beverly Pepper *Persephone Unbound*, 1999 and *Perre's Ventaglio III*, 1967

For ancient civilizations, a well-positioned stone created a connection to the cosmos and left vital evidence of a human presence. A similar sense of timelessness and gravity is evoked by Beverly Pepper's *Persephone Unbound*. Persephone, Queen of the Underworld, was abducted by Hades. When a rescue effort failed, she was bound to the underworld for one-third of each year. *Persephone Unbound* suggests the ideal of free-dom and at the same time embodies the unchanging eternity to which Persephone was subjected. One of the first sculptors of her generation to be captivated by the possibilities of industrial materials, Pepper achieved a cool objectivity in *Perre's Ventaglio III*, which possesses the sleek appearance of a manufactured object. Light heightens the optical effect of the sculpture, its surface reflecting the surrounding natural environment.



### Louise Nevelson *Sky Landscape I*, 1976–1983

Welded steel was a material favored by sculptors of Louise Nevelson's generation, but she became known for working in wood and only later incorporated other materials into her repertoire. *Sky Landscape I* translates her collage approach from wood to metal. Comprised of distinct parts, this work features two totemic elements that extend upward to the sky, accented by flourishes of curved metal. While standing in three dimensions, *Sky Landscape I* reflects Nevelson's devotion to relief sculpture and to the creation of heightened drama within a shallow field of space.



## THE BARRY ACKERLEY FAMILY EAST MEADOW AND THE KREIELSHEIMER NORTH MEADOW

On both sides of Elliott Avenue, meadow landscapes with expanses of grasses and wildflowers meet the bordering sidewalks to achieve the "fenceless" park that SAM conceived from the start. Both the Meadows and the Grove were intended to be regenerative landscapes that could provide flexible sites for sculpture and artists working in the landscape.

### Roxy Paine *Split*, 2003

Roxy Paine's towering stainless steel sculpture evolved from a detailed analysis of a tree's structure, a composition re-constructed through drawings, computer diagrams and architectural renderings. The cantilevered branches are comprised of more than twenty different diameters of steel pipes, weighing a surprising 5,000 pounds. Camouflaged in the natural setting and light, *Split* reflects its surroundings and poses the question, "What is nature; what is art?"



### Mark Dion *Neukom Vivarium*, 2003–2004

The *Neukom Vivarium* is a hybrid work of sculpture, architecture, environmental education and horticulture that connects art and science. It features a sixty-foot-long nurse log in an eighty-foot-long custom-designed greenhouse. The log has been removed from the forest ecosystem, yet its ongoing decay and renewal represents nature as a complex system of cycles and processes. Visitors observe life-forms within the log using microscopes and magnifying glasses supplied in a cabinet designed by the artist. Illustrations of potential log inhabitants—bacteria, fungi, lichen, plants and insects—decorate blue and white tiles that function as a field guide.



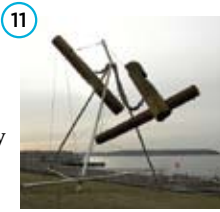
### Alexander Calder *Eagle*, 1971

A third-generation American sculptor, Alexander Calder studied mechanical engineering before studying art. While in Paris in the 1920s and 30s, Calder developed two distinctive genres of sculpture: mobiles, or sculptures that move, and stabiles, which are stationary. *Eagle*, created at a time when Calder was recognized as one of the world's greatest sculptors, reveals the artist's distinctive combination of pragmatism and poetry. Architectural in its construction and scale, *Eagle* displays its curving wings, assertive stance and pointy beak in a form that is weightless, colorful and abstract.



**Mark di Suvero**  
*Bunyon's Chess, 1965*

The crisscrossing steel beams of Mark di Suvero's *Bunyon's Chess* operate like broad brushstrokes drawn in space, a vocabulary that was radically new in sculpture at the time it was made. The artist's first private commission, *Bunyon's Chess* was created specifically for outdoor presentation in Seattle and makes wood a prominent element—a counter-point to its structure of stainless steel. Di Suvero's interest in sculpture's kinetic qualities (inspired by Alexander Calder), as well as the artist's use of found objects, have remained constants in his career.



**Roy McMakin**  
*Untitled, 2007*

*Untitled* is a playful group of three seating elements. Here, McMakin creates a witty dialogue between the juxtaposition of three unlikely surfaces on which to sit—an awkward concrete bench, a weather-resistant form based on a cardboard banker's box, and a generic lawn chair, which seems to disguise itself as plastic, but which has actually been cast in bronze. These sculptural objects are in keeping with McMakin's sense of visual play and physical humor, which presents objects that often are not what they appear to be.



**Claes Oldenburg and Coosje van Bruggen**  
*Typewriter Eraser, Scale X, 1998–1999*

Claes Oldenburg and Coosje van Bruggen create large-scale outdoor sculptures inspired by popular commercial objects. Inflated to a colossal scale and imbued with decidedly figurative characteristics, common items such as the typewriter eraser are made into unlikely public monuments. These images are recognized by many but are ambiguous as civic messages. Typewriter erasers were quaint office tools when the artists initially conceived of the sculpture, but by the time this example was constructed, the computer had made them obsolete.



**Teresita Fernández**  
*Seattle Cloud Cover 2004–2006*

Fully integrated into the park's construction, Teresita Fernández's glass bridge incorporates images discovered in nature of the changing sky. The artist's first permanent, publicly sited work invites viewers to take cover and to look down to the railroad below, while they simultaneously experience the images of changing skies as seen through the saturated color photographs sand-wiched in glass. In both Fernández's imagery and in the relationship of the bridge to its setting, one recognizes how images of nature influence the way we see nature.



**THE HENRY AND WILLIAM KETCHAM FAMILIES GROVE**

The Grove is a forest of native aspen that defines the park's transition from city to shore. Although most closely associated with the dry landscape east of the Cascade Mountains, native aspen are also found in dry coastal sites in the Puget Sound region. The Grove, with its understory of native currant and iris, dramatically reflects the changing seasons, in contrast to the continually green backdrop of the Valley.

**Tony Smith**  
*Wandering Rocks, 1967–1974 and Stinger, 1967–1968/1999*

Mathematical and geometrical structures inherent in molecules and crystals inspired the shapes of *Wandering Rocks*. Tony Smith, who began his career as an architect, was compelled by questions of structure and by a belief in the mythical and archetypal symbolism of forms. The organization of *Wandering Rocks'* five parts pays homage to the Ryoan-ji Zen garden in Kyoto, Japan. Tony Smith first experimented with sculpture when he was nearly fifty. *Stinger*, one of his most monumental works, recalls an ancient structure, inviting the viewer to cross a threshold to its interior. Composed of cross sections of tetrahedral and octahedral shapes and resting on a single point, it appears to hover above the ground. Originally called "One Gate," Smith titled *Stinger* after the popular cocktail that is sweet but slyly intoxicating.



**THE SHORE**

At the Shore and newly created beach, plantings were designed to support habitat for salmon recovery as well as to enhance public access and generate interest in the Puget Sound's unique shoreline ecosystem. The naturally developing tidal garden features kelp, algae and other intertidal-zone plants that are revealed and concealed with the changing tides.

**Louise Bourgeois**  
*Eye Benches I, II and III, 1996–1997 and Father and Son, 2004–2006*

Louise Bourgeois' functional *Eye Benches* are giant all-seeing eyes. The three sets of two benches are distinguished from one another by variations in scale, form and detailing. Visitors encounter the disembodied eyes, which seem to follow their every movement, only to discover that these enigmatic sculptural objects offer comfortable outdoor seating. Louise Bourgeois created *Father and Son* specifically for the Olympic Sculpture Park, and it is her first permanent project on the West Coast. As the fountain's water rises and falls, first the father then the son are engulfed in water and separated. Bourgeois' representation portrays an impossible and poignant situation as the two face each other with arms outstretched, striving to overcome a seemingly insurmountable divide.



**Mark di Suvero**  
*Schubert Sonata, 1992*

Mark di Suvero's *Schubert Sonata* possesses a heroic scale and a distinctively urban and industrial flavor, offset by the delicately balanced circular structure that opens to the sky. This ribbon of raw metal, delineated by organic and geometric forms, stands poised on a single point and spins—a reflection of the artist's long-standing interest in the possibilities for motion in sculpture. This work is part of a series dedicated to composers.



**Roy McMakin**  
*Love & Loss, 2005–2006*

An artist, furniture maker and architect, Roy McMakin's work blurs the boundaries between these disciplines and amplifies tensions between form, function and meaning. Full of visual and verbal puns, *Love & Loss*, commissioned specifically for the Olympic Sculpture Park, includes benches that are functional and meaningful. A tree forms the "v" of "Love," which will blossom seasonally and lose its leaves, a reminder of nature's cycling that mirrors human experience.

