

SEATTLE ART FAIR

Presented by 

Seattle Art Fair Concludes Fourth Year with High Engagement and Permanent Gifts to City

New Acquisitions by Frye Art Museum and Donation to Local Public School



Clockwise from top left: Heather Dewey Hagborg's *Probably Chelsea*; Mark Pauline's *Survival Research Laboratories*; Talion Gallery; Charlene Vickers and Maria Hupfield's *Jingles and Sounds for Speaking to Our Grandmothers*.

(Seattle, WA — August 6, 2017) — The **Seattle Art Fair**, presented by AIG, culminated in strong sales and high public engagement with the fair's Projects & Talks program. The fourth edition of the fair was the largest to date, with **106** exhibitors representing over **35** cities around the globe, including **Berlin, Dublin,**

Kyoto, London, Los Angeles, Miami, Milan, Montreal, New York, Paris, Seoul, Stockholm, Tokyo, and Vancouver. Sustaining the growth from previous years, the fair had over 22,500 attendees throughout the weekend.

"We are grateful to Seattle and the broader Pacific Northwest for its enthusiastic embrace of the fair, and were delighted to see so many significant out-of-town collectors attend this year. The public's extraordinary response to Nato Thompson's program, coupled with tremendous support from collectors and institutions, made for a successful fourth year," said **Seattle Art Fair Director Max Fishko**. "Art fairs are not only about commerce but the exchange of ideas. This past weekend, Seattle was a gracious host for both, and we are very much looking forward to next year."

[Images Available Here.](#)

Photos Courtesy of the Seattle Art Fair.

Please credit photographer if listed in photo caption.





Clockwise from top: Mark Pauline's Survival Research Laboratories. Photo by Sunny Martini; Jennifer Levonian's Xylophone. Photo by Christopher Nelson; C Davida Ingram's *Rootsystems and Ley Lines*. Photo by Christopher Nelson. Courtesy of Seattle Art Fair.

FAIR HIGHLIGHTS

LOCAL PERMANENT COLLECTION EXPANDED

Frye Art Museum's Director/CEO **Joseph Rosa** and curator **Amanda Donnan** selected a work by **Toyin Ojih Odutola** from Albuquerque's **Tamarind Institute** and **Ellen Lesperance** from Portland-based gallery **Adams and Ollman**. The acquisitions were made possible by a \$25,000 fund from the Seattle Art Fair in support of the museum's new Contemporary Council.

"We are proud to expand our collection to include two incredible artists, Ellen Lesperance and Toyin Ojih Odutola, and thank the Seattle Art Fair for supporting the growth of our institution," said **Frye Art Museum Director Joe Rosa**.



Left to right: Ellen Lesperance. *Du jaroj da seksa perforto kontrau virinaj Egiptaj manifestaciantoj, kaj jam ni portas trancilojn en la stratoj. Ili volas nin resti en niaj hejmoj, sed ni ...os! Neniam! Bandoj da krimuloj de brutuloj strio ni nuda. Ili venkis, palp kaj seksperfort ni. Aj, Egiptio! Devas ne esti libereco sen la libera la virinaro!* (2014), gouache and graphite on tea-stained paper. 40 x 29 1/2 inches. Courtesy of Adams and Ollman. **Toyin Ojih Odutola.** *Birmingham* (left, right), 2014. Two four-color lithographs with gold leaf. 24 x 16½ in. (each). Collaborating printers: Bill Lagattuta, Maria Erikson & Justin Andrews. Edition of 20. Tamarind Institute, Albuquerque

PUPPETS GO TO SCHOOL



Wayne White's *Here Come The Boren Sisters*. Photo by Christopher Nelson. Courtesy of Seattle Art Fair.

As part of the fair's Projects & Talks, artist and Pee-Wee's Playhouse set designer **Wayne White** created **14-foot puppets** of Seattle pioneer women Mary Ann and Louisa Boren. These extraordinary, larger-than-life sculptures have been donated by the artist and Joshua Liner Gallery to the **Montlake Elementary School** in Seattle, where they will be on view to students and visitors indefinitely.

DIVERSE PROGRAMMING ATTRACTS CROWDS



Heather Dewey Hagborg's *Probably Chelsea*. Photo by Sunny Martini. Courtesy of Seattle Art Fair.

Seattle Art Fair Artistic Director **Nato Thompson** presented a diverse program of Projects & Talks, including live robot demonstrations by **Mark Pauline's Survival Research Laboratories**, **Heather Dewey Hagborg's *Probably Chelsea***, an installation of thirty 3D portraits of Chelsea Manning that were algorithmically generated by an analysis of her DNA, and **Chris Burden's *Scale Model of the Solar System***. Anishinaabe artists **Charlene Vickers** and **Maria Hupfield's large-scale cardboard megaphones** presented a performance series to remind us that Seattle, the land of the Suquamish tribe, is a place whose future is rooted in its past. Local Seattle activist and artist **C. Davida Ingram** presented a multimedia project reimagining the 1999 World Trade Organization protests with indigenous and black people as central players in the "The Battle of Seattle" of past, present, and future.

FROM THE DEALERS

"Seattle continues to be a strong and relevant market for us and we are incredibly honored to have Ellen Lesperance's work enter the Frye Art Museum's collection through this new partnership with the fair. For

artists and galleries, this is vital support and leadership in the region.” — **Amy Adams, Adams and Ollman, Portland**

"As with every edition of the Seattle Art Fair, we cultivated new and existing relationships. The themes in our exhibition, space exploration and the unknown, resonated with the fair's audience— with both visitors and collectors alike. We're creating a publication to document the exhibition." — **Lidia Andich, Gagosian**

"More than a dozen people a day told us they had never seen anything like our presentation before. Our sales reflected that. We were happy to here and look forward to returning next year." — **Wahei Aoyama, YUFUKU Gallery, Tokyo**

"The Seattle Art Fair was excellent for us. We sold deeply into our presentation and to collections we're delighted to be working with. We will certainly return next year." —**Charlie James, Charlie James Gallery, Los Angeles**





Clockwise from top: Trevor Paglen's *Orbital Reflector*. Photo by Christopher Nelson; Nato Thompson, Catharina Manchanda, and Tayyib Smith. Photo by Christopher Nelson; 2018 Seattle Art Fair. Photo by Sunny Martini.

Courtesy of Seattle Art Fair.

ACCORDING TO THE PRESS

Over **100** national press outlets covered the fair and its exhibitor highlights, including [Cultured Magazine](#), [The Art Newspaper](#), [Architectural Digest](#), [artnet News](#), [Galerie Magazine](#), [ARTnews](#), and [GeekWire](#), as well as many Seattle outlets including [The Seattle Times](#), [Seattle Weekly](#), [The Stranger](#), [KING5](#), [City Arts Magazine](#), [The Seattle Met](#), and [Seattle Magazine](#).

“Seattle Art Fair, back for its fourth year, has become a major event, attracting tens of thousands of people from around the world and setting the Seattle arts scene ablaze with gossip, speculation and satellite events. ”

— **Brendan Kiley**, *The Seattle Times*

“Like this one, most of the fair’s special projects reflect Thompson’s interest in merging art and tech in a way that feels generative rather than gimmicky. ”

— **Eileen Kinsella**, *artnet News*

“The 2018 Seattle Art Fair, which opened Thursday and runs through Sunday at CenturyLink Field Event Center, tucks all kinds of technological and science-fictional nods into the artworks from more than 100 galleries in ten countries. And you don’t have to be a collector of contemporary or modern art to appreciate them, either.”

— **Frank Catalano**, *Geekwire*

ABOUT THE SEATTLE ART FAIR

The Seattle Art Fair, presented by AIG, is a one-of-a-kind destination for the best in modern and contemporary art and a showcase for the vibrant arts community of the Pacific Northwest. Based in Seattle, a city as renowned for its natural beauty as its cultural landscape, the fair brings together the region's strong collector base; local, national, and international galleries; area museums and institutions; and an array of innovative public programming. Founded in 2015 by Paul G. Allen, the Seattle Art Fair is produced by Vulcan Arts + Entertainment, and Art Market Productions.

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