



### About the Henry Art Gallery

The Henry Art Gallery on the University of Washington campus engages audiences in the powerful experience of artistic invention and serves as a catalyst for the creation of new work that inspires and challenges. The Henry's exhibitions bring important works of art to Seattle from throughout the world and bring into public view works of art from the Northwest. These exhibitions and their related programs invite dialogue about contemporary culture, politics, aesthetics and the traditions of visual art and design of the last two centuries. The Henry's permanent collection of over 20,500 objects includes late 19th and 20th century paintings, the extensive Monsen Collection of Photography, and a textile and costume collection, along with a burgeoning collection of cutting-edge works in new media.

### Hours

The Henry Art Gallery is open 11 AM – 5 PM Tuesday, Wednesday, Friday, Saturday and Sunday and 11 AM – 8 PM on Thursdays; closed Mondays, Thanksgiving, Christmas & New Year's Day.

### Admission

\$10 general, \$6 seniors (62 and older); free to Henry Art Gallery members, UW students, faculty and staff with ID, high school and college students with ID; children 13 and under. Thursday 11 AM – 8 PM is pay-what-you-wish admission.

### Location, Transportation & Accessibility

The Henry Art Gallery is located on the western edge of the University of Washington campus at 15th Avenue NE and NE 41st Street and can be reached by over twenty bus routes. Parking is often available in the underground Central Parking garage at NE 41st Street. Wheelchair visitor parking is available in the underground Central Parking garage with elevator access to the public plaza at the Henry's main entrance. For additional disability parking information call 206.543.2281.

### Group Rates

Groups of 10 or more receive 25% savings on admission when visits are arranged a minimum of one week in advance. For more information please call 206.221.4980.

### Guided Tours

Guided Tours of the galleries are available to schools, organizations and private groups of ten or more. Offered Tuesday through Sunday, tours are led by trained Exhibition Guides and are customized for the needs of the group. Reservations must be made a minimum of four weeks prior to the projected tour date and a special combined tour and admission discount rate is available when payment is made with one check at the time of the tour. To arrange a tour, please call the Henry at 206.221.4980.

### Phone Numbers

Henry Art Gallery Information	206.543.2280
Lecture Tickets	206.543.2281
Website	www.henryart.org

### Current and Upcoming Henry Art Gallery Exhibitions

#### Josiah McElheny: *The Last Scattering Surface*

Until August 17, 2008

Josiah McElheny has grafted a distinguished art career out of two far-flung strands of contemporary art practice: conceptual art and the studio glass movement. Deploying the most sophisticated and virtuoso glass-working techniques, he makes installations and discrete sculptures that explore crucial moments in the development of modernity, its visual and theoretical undercurrents. Since his celebrated *An Historical Anecdote about Fashion*, commissioned by the Henry Art Gallery in 1999, McElheny's work has focused primarily on comparing art to the history of the 20th century. His interest in the history of modern science finds its fullest expression in *The Last Scattering Surface*.

When he was named a MacArthur Fellow the Foundation described his work as "objects of exceptional formal sophistication, exquisite craftsmanship, and conceptual rigor."



#### *The Violet Hour*

June 21 – October 12, 2008

The violet hour is dusk, a temporal bridge from the clarity of daylight to the obfuscation of night. Borrowing a phrase from T.S. Eliot's "The Waste Land" for its title, this exhibition presents art about a twilight time that may be our immediate future. Here, three artists – Matthew Day Jackson, Jen Liu, and David Maljkovic – contemplate a "prodigal generation" that will emerge from the socio-political strife and environmental degradation now accumulating on the global stage. Distressed by fallout from these events, this generation possesses a physical and emotional weariness, and a sense of cultural amnesia; their existential wanderings reflect the profound disconnect between many facets of contemporary life and the lessons of historical precedents

Image: Jen Liu. *The Brethren of the Stone: Comfortably Numb* (still). 2006. Single channel video. Courtesy of the artist and Lizbeth Oliveria Gallery.

### **Matthew Buckingham: Play the Story**

July 12 – September 24, 2008

In his films, photographs, and slide installations, Matthew Buckingham explores history and its narrative forms. Buckingham turns a critical eye towards the ways past events and characters come to be represented after being subjected to political and social influences, anecdotal conjecture, and the multiple, coincidental timelines of history. This exhibition will present three new film installations, each centered on a specific historical figure: Mary Wollstonecraft, an 18th-century woman of letters; Louis Le Prince, a Frenchman who invented a prototypical motion picture projector in the last decades of the 19th century; and Charlotte Wolff, an early 20th-century feminist activist exiled from Nazi Germany.

Image: Matthew Buckingham. *Everything I Need*. 2007. Video installation. Copyright the artist.



### **Liz Magor: The Mouth and other storage facilities**

September 13 – December 14, 2008

Throughout her distinguished career, Vancouver-based sculptor Liz Magor has explored the relationship of the real to the simulated in provocative ways. This exhibition will focus on a group of recent works that suggest a collision of domesticity with our wilder instincts. At the same time, these sculptures reflect upon the artistic traditions of still life painting, religious icons, and minimalism. The central group of works consists of white gypsum casts of two deer heads and a pygmy owl each placed on basic, IKEA-like shelves illuminated by sleek lighting elements. Eerily, the works evoke death masks and the trophies of imprudent hunters.

Magor's significant career has yet to be fully analyzed in the United States. As a result of this presentation, the Henry will offer the first in-depth view of this major Canadian artist for American audiences.



### **Richard Misrach: On the Beach**

October 11, 2008 – January 18 2009

With a sensitive eye attuned to color and a belief in the power of aesthetics to effect change, Misrach is a pioneer in color photography and one of the most important artists working today. Recently he has turned his camera to water, photographing beaches, the ocean, sunbathers, and swimmers from a godlike viewpoint high above. With no horizon line, the vast expanses of sand or water envelop the viewer with a strangely disorienting view. New digital technology has also made possible dramatically scaled prints, some as large as six by ten feet. Depicting people as small, often isolated figures in an immense scene, the photographs remind us of the fragility and relative unimportance of humanity in the face of seemingly infinite nature. Instead of the beauty Misrach found in the desert, these powerful pictures partake of the sublime, producing astonishment, awe, and perhaps even terror.

Image: Richard Misrach. *Title*. date. medium. Copyright the artist.

### **Adaptation: Video Installations by Ben-Ner, Herrera, Sullivan, and Sussman & The Rufus Corporation**

November 22, 2008 – February 8, 2009

While adaptation is a common practice in popular culture – familiar to moviegoers and booklovers who debate endlessly whether the film version is superior to the novel – it is less well known in contemporary art. This exhibition looks at the use of adaptation in the recent work of four leading artists, whose source materials range from classic painting and literature to film and even e-mail. In six major video installations by four leading artists Guy Ben-Ner, Arturo Herrera, Catherine Sullivan, and Eve Sussman & The Rufus Corporation, *Adaptation* addresses questions of fidelity and creativity, while generating new insight about adaptation's role in contemporary artistic practice.