Additionally, she maps multiple historical references onto her work, at times through the language of geometric abstraction, exposing influences in unexpected ways. For example, Tajima quotes early twentieth-century composer Erik Satie’s ambient music in *Furniture Art*, a series of spray-painted paintings titled after Satie’s compositions of the same name. Innovative in her approach, for *The Extras (Seattle)*, 2011, Tajima used a painting rack to archive what she calls “a show in a box,” including the artist’s *IV* (2008), a silk-screened print with a geometric pattern that references the 1970 film *Performance*, starring Mick Jagger. To this arrangement she added Josef Albers’ *Study for Homage to the Square: Accordant*, a silkscreened Flowers by Andy Warhol along with his portrait of Jagger that perfectly mirrors her own visual language, and a print by Anni Albers from SAM’s permanent collection—placing Tajima in a lineage of mentors, whose artistic sensibilities and cross-disciplinary approaches resonate with her own.

Tajima’s interest in the act and space of production recalls another work in SAM’s collection, Robert Morris’ *Box with the Sound of Its Own Making* (1961). A seminal, process-based work which, as John Cage said, “is not only a sculpture but a performance,” has influenced a generation of artists, including Tajima, who, in *After the Martini Shot*, opens the box and asks us to enter into it.

—Marisa C. Sánchez, Assistant Curator of Modern & Contemporary Art

This exhibition is organized by the Seattle Art Museum. SAM Next series sponsor is the Seattle Art Museum Supporters (SAMS).