



Summer/Fall 2023 Exhibitions

Kelly Akashi's Largest Exhibition to Date, Rafael Soldi and Clarissa Tossin's First West Coast Solo Museum Shows, Reprising *Frye Salon* with Artist Interventions

The Frye Art Museum is pleased to announce its summer/fall 2023 exhibitions program, in which the museum's collections serve as a catalyst for engaging local and global contemporary artists exploring the issues of our time. ***A Living Legacy: Recent Acquisitions in Contemporary Art*** brings together eight works on display at the museum for the first time that expand genres traditionally associated with the Frye's Founding Collection such as landscape and portraiture; ***Kelly Akashi: Formations*** showcases the Los Angeles-based artist's alchemical approach to materials like glass, wax, and bronze; ***Clarissa Tossin: to take root among the stars*** features new and recent film, sculpture, and drawings that explore the intersections of climate change and global capitalism's frontier mythologies; ***Rafael Soldi: Soft Boy*** centers on a new immersive video installation, the Seattle-based artist's ambitious first foray into moving-image work; the ***Frye Salon*** reprises the popular floor-to-ceiling display of over one-hundred paintings from the Founding Collection, newly activated by the exhibition-within-an-exhibition ***Antonio M. Gómez: LINEAJES***, which interrupts the gilded arrangement of oil paintings with a visual and sonic display of the percussionist's work, live performances, and a specially commissioned mural appearing behind and beyond the paintings.



A Living Legacy: Recent Acquisitions in Contemporary Art

June 3–September 17, 2023

Since its opening in 1952, the Frye has maintained its dedication to the art and culture of the present through collecting and exhibiting contemporary art. This practice is guided by the example of museum founders Charles (1858-1940) and Emma Frye (1860-1934), who amassed a collection of paintings made within their own lifetimes, often by purchasing works directly from living artists. Over the past fifteen years, the museum has intentionally focused on broadening its holdings to include previously underrepresented identities, perspectives, and forms of expression. This ongoing work is an essential facet of the institution’s commitment to diversity, equity, and inclusion.

A Living Legacy marks the Frye’s seventieth anniversary, bringing together eight artworks—all acquired in 2022 and on view at the museum for the first time—by Amoako Boafo, Sky Hopinka, Gisela McDaniel, Bony Ramirez, Tschabalala Self, Ann Leda Shapiro, and Sadie Wechsler. Ranging from altered photographs to mixed-media assemblages, the works expand or complicate narratives around genres such as landscape and portraiture traditionally associated with the Frye’s Founding Collection of nineteenth- and twentieth-century European and American art. The exhibition reflects the museum’s engagement with both local and global artists and celebrates the collection as a unique, ever-evolving, and always imperfect chronicle of artistic production: a living legacy of the Fries’ visionary patronage.

ABOUT THE SERIES

Recent Acquisitions is a regular series highlighting works gifted to or purchased for the Frye Art Museum's collection.

A Living Legacy: Recent Acquisitions in Contemporary Art, is curated by Amanda Donnan, Chief Curator & Head of Exhibitions.

Generous support provided by the Frye Foundation and Frye Members.

FRYE
/ Foundation

Image: Amoako Boafo. *Three Slices*, 2021. Oil on canvas. 65 x 48 in. Frye Art Museum, Gift of The Kulick Family, 2022.013.02. Photo: Jueqian Fang



Kelly Akashi: Formations

June 17–September 10, 2023

Originally trained in analog photography, Kelly Akashi (born 1983, Los Angeles) is drawn to materials like glass, wax, and bronze for their alchemical potential to change states. The artist blows and sculpts these fluid materials into forms bearing the literal imprint of her body's breath and touch. She regularly makes unique life casts of her hands, subtly marking time as fingernails grow and lifelines deepen.

This pervasive interest in time is embedded in many of Akashi's processes and led her to studies in botany, paleontology, and biology—fields that locate the human body within deep geologic history. She gives form to this research through both old-world craft techniques such as glass working and stone carving and new imaging technologies like CT scans and EKGs. Weeds, shells, flowers, and rocks become poetic points of departure for exploring fundamental questions of existence: about being in the physical world and being in time.

Kelly Akashi: Formations is the largest exhibition of the artist's work to date. It spans nearly ten years of practice, from graduate school to recent research into the inherited impact of Japanese Americans' incarceration during World War II. There is no chronology to the exhibition's organization. Each artwork suggests an intimate encounter, and these encounters expand and reshape meaning as they accumulate. Together, Akashi's works reveal that we are tethered to the lifeforms around us and are ourselves aggregate beings, formed of ancestral experiences and histories.

The Frye is proud to partner in a multisite exploration of Akashi's work with the Henry Art Gallery, where the artist will present a new commission opening in fall 2023.

Kelly Akashi (born 1983, Los Angeles) lives and works in Los Angeles. She earned her MFA from the University of Southern California. Akashi also studied at the Staatliche Hochschule für Bildende Künste - Städelschule in Frankfurt am Main and received her BFA at Otis College of Art and Design. The artist has presented solo projects at the Aspen Art Museum (2020) and the SculptureCenter, New York (2017). Other notable group exhibitions include those at the Clark Art Institute, Williamstown, Massachusetts (2021); the Hammer Museum's biennial, Made in L.A. (2016); the Museum of Contemporary Art, Detroit (2017); and the Musée d'art contemporain de Lyon, France (2017). As the winner of the 2019 Carolyn Glasoe Bailey Foundation Art Prize, the artist conducted a residency at the foundation in Ojai, California. Akashi's work is included in the permanent collections of the Los Angeles County Museum of Art; the Hammer Museum, Los Angeles; the Brooklyn Museum; CC Foundation, Shanghai; M WOODS, Beijing; and Sifang Museum, Nanjing, China, among others.

EXHIBITION CATALOGUE

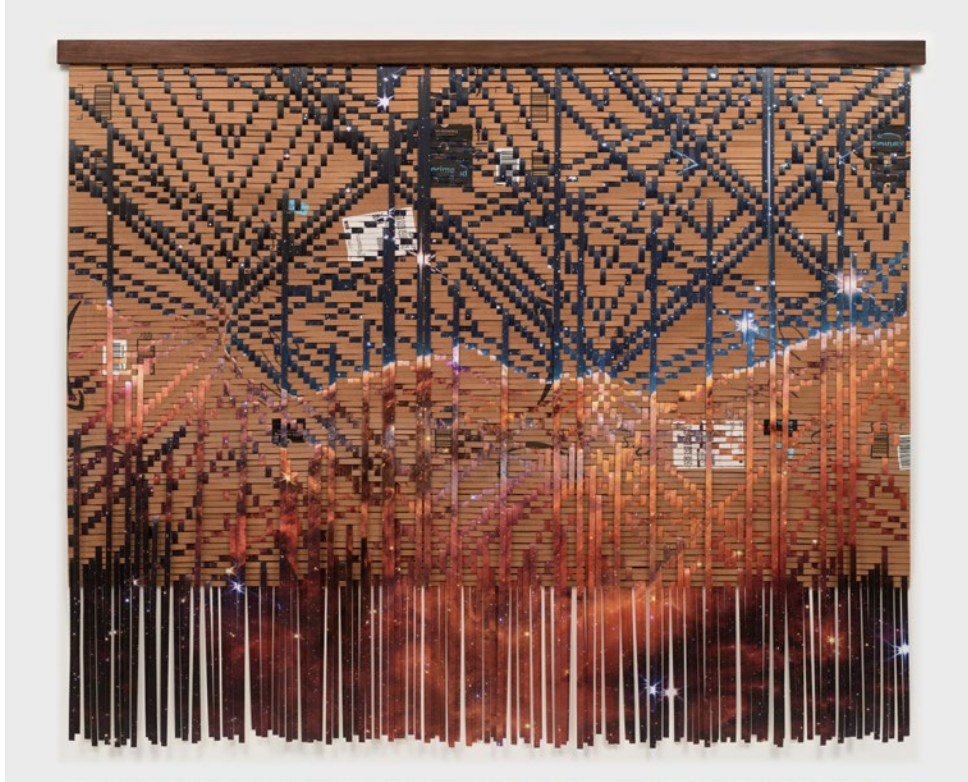
The exhibition catalogue—the first scholarly monograph on the artist—features essays by Lauren Schell Dickens, Ruba Katrib, Dr. Jenni Sorkin and a conversation between Akashi and painter Julien Nguyen. The book includes a special photography project by Akashi, created specifically for this publication.

Kelly Akashi: Formations is organized by the San José Museum of Art and curated by Lauren Schell Dickens, Chief Curator. The presentation at the Frye Art Museum is organized by Amanda Donnan, Chief Curator.

Generous support for the Frye's installation provided by the City of Seattle Office of Arts & Culture, the Frye Foundation, and Frye Members. Media sponsorship provided by *The Stranger*.



Image: Kelly Akashi, *Cultivator (Hanami)* (detail), 2021. Flame-worked borosilicate glass and lost-wax cast bronze. 9 x 10 x 4 in. Collection of Sonya Yu



Clarissa Tossin: to take root among the stars

October 7, 2023–January 7, 2024

Clarissa Tossin works across artistic mediums, including film, sculpture, and drawing, to explore the intersections of climate change and global capitalism’s frontier mythologies. Born in Porto Alegre, Brazil, and now based in Los Angeles, Tossin bridges Latin American and United States histories of economic and cultural exchange to interrogate persistent legacies of colonialism. The artist repurposes consumerist detritus—specifically Amazon delivery boxes—in her material investigations of the Amazon rainforest’s exploitation. In recent works, she envisions how the same ecologically disastrous cycles of human consumption on Earth will manifest in twenty-first-century space exploration. Spanning more than a decade of the artist’s career, this first museum solo presentation of Tossin’s work on the West Coast features several new commissions created for the exhibition.

The exhibition borrows its title from science-fiction writer Octavia Butler’s *Earthseed* novels, in which humans seek to survive amid ecological and cultural apocalypse. A seamless melding of synthetic and organic materials prevails throughout the exhibition. Across their wide-ranging forms, these works embody the tension between capitalist-driven environmental destruction and reciprocal caretaking approaches of Indigenous communities.

Tossin's new works explore mapping and naming as colonial technologies of discovery and conquest on Earth and beyond. In *Maritime Arrivals* (2023), Tossin uses the visual language of fifteenth-century nautical maps to draw sites from the moon on recycled Amazon delivery envelopes. She interlaces strips of Amazon delivery boxes with NASA satellite images of the Carina Nebula in *Cosmic Cliffs* (2023), using techniques inspired by Amazonian basket-making traditions. And with her monumental film *Mojo'q che b'ixan ri ixkanulab' / Antes de que los volcanes canten / Before the Volcanoes Sing* (2022), the artist examines Maya wind instruments' ability to give voice to Indigenous systems of knowledge and reanimate both colonial and cosmological spaces. Throughout the works on view, Tossin troubles capitalism's unwavering faith in progress and instead seeks networks of interconnectedness across time and geographies.

Clarissa Tossin (born 1973, Porto Alegre, Brazil) has presented solo exhibitions at Museum of Contemporary Art Denver (2022); Moody Center for the Arts at Rice University, Houston (2021); La Kunsthalle Mulhouse, France (2021); Harvard Radcliffe Institute for Advanced Study, Cambridge, MA (2019); and Blanton Museum of Art, Austin (2018). She is the recipient of a Graham Foundation Grant (2020); Foundation for Contemporary Arts Grant (2019); Fellows of Contemporary Art Grant (2019); Artadia Award (2018); and Juméx Foundation Research Grant (2018), among others. Tossin's work is included in US and Brazilian public collections, including the Los Angeles County Museum of Art; the Whitney Museum of American Art, New York; the Hammer Museum, Los Angeles; Harvard Art Museums, Cambridge, MA; Kadist Art Foundation, San Francisco; the Museum of Fine Arts, Houston; the Art Institute of Chicago; Casa Niemeyer, Universidade de Brasília; and the Instituto Inhotim Collection, Brumadinho, Brazil. She holds an MFA from the California Institute of the Arts in Valencia, CA, and a BFA from Fundação Armando Álvares Penteado in São Paulo.

EXHIBITION CATALOGUE

to take root among the stars is accompanied by the first monograph of Tossin's work, which features full-color illustrations and essays by Vic Brooks, Leslie Dick, and Georgia Erger. The book is available for purchase through the Frye Art Museum Store upon release in fall 2023. The volume is the third in the FAM/books series, established in 2021 and distributed by D.A.P.

Clarissa Tossin: to take root among the stars is organized by Georgia Erger, Associate Curator.

Generous support provided by the Frye Foundation and Frye Members. Media sponsorship provided by Encore Media Group.

FRYE
/ Foundation **encore**

Image: Clarissa Tossin. *Cosmic Cliffs*, 2023. Amazon.com delivery boxes, archival inkjet print on photo paper with lamination, walnut. 60 x 71 ½ x 1 in. Commissioned by the Frye Art Museum, courtesy of the artist, Galeria Luisa Strina, São Paulo, and Commonwealth and Council, Los Angeles. Photo: Brica Wilcox



Rafael Soldi: *Soft Boy*

October 7, 2023–January 7, 2024

Seattle-based artist Rafael Soldi uses photographic media to examine the intersection of individual identity with larger political and social themes such as immigration, memory, and loss. The artist's current work builds on his experience as a queer youth in Peru to focus on the construction of masculinity in Latin American society. *Soft Boy*, Soldi's first solo museum exhibition on the West Coast, brings together three recent projects that explore how gender expectations are encoded—and can be subverted—within language and childhood games.

The core of the exhibition is a new immersive video installation, *Soft Boy* (2023), Soldi's ambitious first foray into moving-image work. The nonlinear video follows a group of uniformed, school-aged adolescents as they perform a series of rituals drawn from the artist's memories of his days at an all-boys Catholic school. Schoolyard brawling, marching in military-style parades, arm wrestling, performative athleticism: the depicted actions index a type of masculinity largely governed by violence. Soldi's treatment, however, frames the boys' machismo as both threatening and absurd, barely concealing an urgent need for intimacy and connection.

The exhibition also includes selections from the artist’s print series *CARGAMONTÓN* (2022) and a new hand-written text installation, *mouth to mouth* (2023). “Cargamontón,” a pile-on form of hazing common in Latin American schools, hovers in Soldi’s recollection between bullying and homoerotic self-discovery. The artist translates pixelated found footage of the practice into a sequence of elegant large-scale etchings, which evoke obscure memory and an ambiguous mix of pain and pleasure. In *mouth to mouth*, Soldi again centers moments of fluidity and dissonance, presenting word plays and Spanish-English pairings that reveal the gendered power structures built into language and the slipperiness of meaning. For the artist, probing states of in-betweenness—especially as it occurs across tongues—provides nuanced insight into immigrant identity while also offering a rich metaphor for queer experience.

An artist and curator, **Rafael Soldi** (born 1987, Lima, Peru) holds a BFA in Photography and Curatorial Studies from the Maryland Institute College of Art, Baltimore. Soldi has exhibited internationally, including at the Patricia and Phillip Frost Art Museum, Miami; the Griffin Museum of Photography, Winchester, MA; ClampArt Gallery, New York; the Print Center, Philadelphia; Museo MATE, Lima, Peru; Filter Space, Chicago; and Burrard Arts Foundation, Vancouver, Canada, among others. His work is in the permanent collections of the Museum of Fine Arts, Houston; Tacoma Art Museum; the Frye Art Museum; King County Public Art Collection, Seattle; and the Pennsylvania Academy of Fine Arts, Philadelphia.

Rafael Soldi: Soft Boy is organized by Amanda Donnan, Chief Curator, with Alexis L. Silva, Curatorial Assistant.

Generous support provided by the Frye Foundation and Frye Members. Media sponsorship provided by *The Stranger*.



Image: Rafael Soldi. *Soft Boy* (production still), 2023. Digital video (color, sound). Courtesy of the artist



Frye Salon

November 11, 2023–October 27, 2024

Frye Salon features over one-hundred paintings from the Frye Art Museum's Founding Collection hung floor to ceiling—a display mode referred to as a salon-style hang. The installation approximates the dramatic viewing experience enjoyed by visitors to Charles and Emma Frye's Seattle home in the first decades of the twentieth century.

The Fries developed their passion for art at the World's Columbian Exposition, a world's fair held in Chicago in 1893. The experience greatly influenced the painterly subjects and artists the young couple collected for years to come. Over the next four decades, they purchased canvases by an international roster of artists from Europe and the United States. As children of German immigrants, the Fries focused particularly on works by German artists.

The couple displayed the collection in private living quarters and a purpose-built gallery attached to their home in First Hill. Major philanthropic supporters of music, the Fries also hosted concerts and charitable events in their gallery. Concurrent exhibition *LINEAJES* pays homage to this model of cross-disciplinary engagement, inviting local percussionist Antonio M. Gómez to activate the space with musical interventions and a mural painted on the walls behind the *Salon* works.

Frye Salon is organized by the Frye Art Museum. Generous support provided by the Estate of Willis M. Kleinenbroich, the Frye Foundation, and Frye Members.

FRYE
/Foundation

Image: Installation view of *Frye Salon*, Frye Art Museum, Seattle, May 21–August 30, 2015.
Photo: Mark Woods



Antonio M. Gómez: LINEAJES

November 11, 2023–March 10, 2024

The work of Tacoma-based percussionist, producer, and educator Antonio M. Gómez (born in Brownsville, Texas) pursues the interwoven histories of world music. Relating his practice to the experience of *mestizaje*—a mixed identity formed at the intersection of cultures—Gómez explores musical ties between the Americas, the Mediterranean, West Africa, and the Silk Road through his ensemble performances and teaching. *LINEAJES* interrupts the gilded display of oil paintings in the *Frye Salon* exhibition with a visual and sonic presentation of his work, foregrounding an intercultural artistic heritage long obscured by the Western canon.

The exhibition features a custom-built *tarima*—a traditional Mexican percussive platform that amplifies the sounds of dancers' feet—and a global array of instruments drawn from Gómez's extensive collection. Live performances by the artist's Trio Guadalevin and other invited ensembles supplement recorded soundscapes playing continuously within the exhibition space. Specially invited by Gómez, street artist Angelina "179" Villalobos creates a mural of vines twisting behind and beyond the paintings in *Frye Salon*, evoking the proliferation of the cultural lineages that crisscrossed the globe to give rise to modern art and music.

From the Middle Eastern ancestry of the modern guitar to the influence of the West African conga in the Americas, the history of music revealed in *LINEAJES* challenges simplified notions of Western Civilization and offers a beautifully complex narrative.

Antonio M. Gómez received the 2018 James W. Ray Distinguished Artist Award, funded by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. The award supports and advances the creative work of outstanding artists living and working in Washington State and is accompanied by a presentation at the Frye Art Museum.

Antonio M. Gómez: LINEAJES is organized by Amanda Donnan, Chief Curator, with Alexis L. Silva, Curatorial Assistant.

Lead support for this exhibition provided by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Additional generous support provided by the Frye Foundation and Frye Members.



Image: Tony Gómez with a Requena drum. Photo: Gabriela Davidson-Gómez

About the Frye Art Museum

Founded in 1952, the Frye is Seattle's only free art museum, bringing together art and new ideas within a stunning Olson Sundberg Kundig-designed building in historic First Hill. A founding collection of turn-of-the-century oil paintings is bolstered by a wide range of modern and contemporary art holdings, reflecting our region's evolving identity and a commitment to exploring the art of our time. Learn more at fryemuseum.org.

Press Contact

Ingrid Langston, Head of Communications & Content Strategy
press@fryemuseum.org

Please note that the included information is subject to change. Please confirm all dates, titles, and other details with the Frye Art Museum Communications Department prior to publication.