

FRYE
ART MUSEUM

OUR MISSION

The Frye Art Museum is a living legacy of visionary patronage and civic responsibility, committed to artistic inquiry and a rich visitor experience. A catalyst for our engagement with contemporary art and artists is the Founding Collection of Charles and Emma Frye, access to which shall always be free.



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LETTER FROM
THE DIRECTOR/CEO



Joseph Rosa, Director/CEO

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I arrived at the Frye Art Museum on October 1, 2016, coinciding with the opening of my predecessor Jo-Anne Birnie Danzker's swan-song exhibition, *To: Seattle | Subject: Personal*. The exhibition filled the Museum's galleries with works that exemplified the Frye under Jo-Anne's seven-year tenure as Director: highlighting diverse voices and local talent, an embrace of non-traditional mediums and collaborative approaches to creative production, and an intentional engagement with the aesthetics and principles of the Museum's Founding Collection. It was a fitting moment of transition: a chance to look back at the institution's recent past in order to better plan for its immediate future. I was energized to begin my new role in the midst of such a robust source of inspiration.

2016 had already seen an exceptional slate of exhibitions and programs—from the critical success of the *Young Blood* exhibition, celebrating a local connection to some of the most urgently relevant voices of contemporary production, to the timeless elegance of the Danish painter Vilhelm Hammershøi, whose early-twentieth-century masterpieces traveled to the Frye from his hometown of Copenhagen. Providing a platform for local and global artists who are responding to our world with critical acumen and emotional richness, and fostering meaningful dialogue for our community, is at the core of all of our efforts.

At the Frye, our engagement with the community often stretches well beyond the Museum's walls, reaching arts patrons and lifelong learners of all ages. The Museum's commitment to providing quality

educational initiatives for youth and students was strengthened by the renewal of the Partnership for Youth program for teens, as well as the continuation of the Frye's partnership with the local public elementary school, Bailey Gatzert. Our Creative Aging programs for adults living with dementia and their care partners, unique within museums of this region, were expanded and celebrated with a new publication highlighting their history and achievements. And enduring favorites that our loyal patrons cherish year after year—such as the Art History Lecture Series and Studio Art Classes—gave both new and returning audiences ample opportunities to open their minds to new skillsets and knowledge bases.

The extraordinary efforts of our Board of Trustees as well as the staff and volunteers on behalf of the Frye Art Museum paid immeasurable dividends to our community in 2016. I take great pride in presenting this Annual Report, which all too briefly outlines the activities and endeavors that comprised the year. As we round towards the Museum's sixty-fifth anniversary year in 2017, I am confident that Charles and Emma Frye would find their legacy not only thriving, but constantly evolving to better support the city and neighborhood that they called home.

Joseph Rosa
 Director/CEO

EXHIBITIONS

Ten exhibitions opened at the Frye Art Museum in 2016, all but one of which were organized by the Museum. The artists represented ranged from local practitioners presenting their first museum exhibition, to international figures of historical renown. From rediscovering aspects of the Museum's collections to affording visitors encounters with exemplary works from around the globe, the exhibitions on view reflected the Frye's commitment to provide relevant and enriching art-viewing experiences for all visitors.

Cris Bruch: Others Who Were Here

"Thoughtful, spare and evocative, Seattle artist Cris Bruch's *Others Who Were Here* transforms the Frye Art Museum into a hushed memory palace...In short, *Others Who Were Here* is an eerie and elegiac ghost town."

Michael Upchurch
The Seattle Times

January 30–March 27, 2016

Others Who Were Here featured a new body of work from distinguished Seattle artist Cris Bruch. Inspired by his investigation into his family's roots as dryland farmers in eastern Colorado during the first half of the twentieth century, *Others Who Were Here* addressed the durability of hope in the face of obsolescence and decay. The sculptures in this exhibition were informed by Bruch's observations of the Great Plains, and examined formal aesthetics and material properties with both personal and historical narratives.

Cris Bruch: Others Who Were Here was a Raynier Institute & Foundation exhibition organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition was funded by the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium, the Frye Foundation, and Frye Art Museum members and donors. Seasonal support was provided by Seattle Office of Arts & Culture and ArtsFund.

Installation view of *Cris Bruch:*
Others Who Were Here, 2016
Photo: Mark Woods

Installation view of *Cris Bruch:*
Others Who Were Here, 2016
Photo: Mark Woods



Agitation and Propaganda: The Soviet Political Poster 1918–1929

February 6–April 3, 2016

Agitation and Propaganda: The Soviet Political Poster 1918–1929 presented reproductions of early Soviet political posters issued in 1967 by the seminal independent literary publishing house Grove Press. Photographed by Caio Garruba at the Lenin State Library in Moscow, their publication in the United States offered Western audiences a rare window into the postrevolutionary visual culture of the Soviet Union.

Agitation and Propaganda: The Soviet Political Poster 1918–1929 was organized by the Frye Art Museum. The exhibition was funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support was provided by Seattle Office of Arts & Culture and ArtsFund.

Alexander Rodchenko. *Books (Please)!*
In All Branches of Knowledge, 1924
Poster reproduction, Frye Art Museum,
Gift of Pieter Zilinsky, 2015.0105.30
© Alexander Rodchenko / VAGA
Photo: Mark Woods

Installation view of *Agitation and Propaganda:
The Soviet Political Poster 1918–1929*, 2016
Photo: Mark Woods

"These posters also highlight the bombastic tone of America's current presidential elections...Comparisons with the past can cut through contemporary, persona-laden images to reveal the machinations of political marketing. Agitation and propaganda are always worth keeping an eye on."

Gayle Clemans
The Seattle Times



Fechin, Gaspard, and Repin: Russian Painting 1889–1926

February 6–April 3, 2016

Fechin, Gaspard, and Repin: Russian Painting 1889–1926 presented three influential artists from the Museum’s collection: Nicolai Fechin, Leon Gaspard, and Ilya Repin. The foremost proponent of restrained naturalism and social commentary, Repin’s psychologically charged portraits laid the ground for a uniquely Russian sensibility. The exhibition traced his influence on Russian art and succeeding generations of artists, including Fechin and Gaspard, who both emigrated from Russia to the United States in the 1920s following the tumult of the Russian Revolution.

Fechin, Gaspard, and Repin: Russian Painting 1889–1926 was organized by the Frye Art Museum. The exhibition was funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support was provided by Seattle Office of Arts & Culture and ArtsFund.

Nicolai Fechin. *Lady in Pink (Portrait of Natalia Podbelskaya)*, 1912
Oil on canvas. 45 ½ x 35 in.
Frye Art Museum, 1990.005

Installation view of *Fechin, Gaspard, and Repin:
Russian Painting, 1889–1926*, 2016
Photo: Mark Woods



Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum

April 16–June 19, 2016

The Frye Art Museum presented *Young Blood*, the first large-scale exhibition to explore the dynamic artistic equilibrium between brothers and influential contemporary artists, Noah Davis and Kahlil Joseph. Both Davis and Joseph grew up in Seattle; in recent years, they lived and worked in Los Angeles where they built careers as artists of international influence and importance. Celebrating the life and legacy of Davis (1983–2015), *Young Blood* placed his work in the context of an ongoing visual dialogue with his elder brother, Joseph.

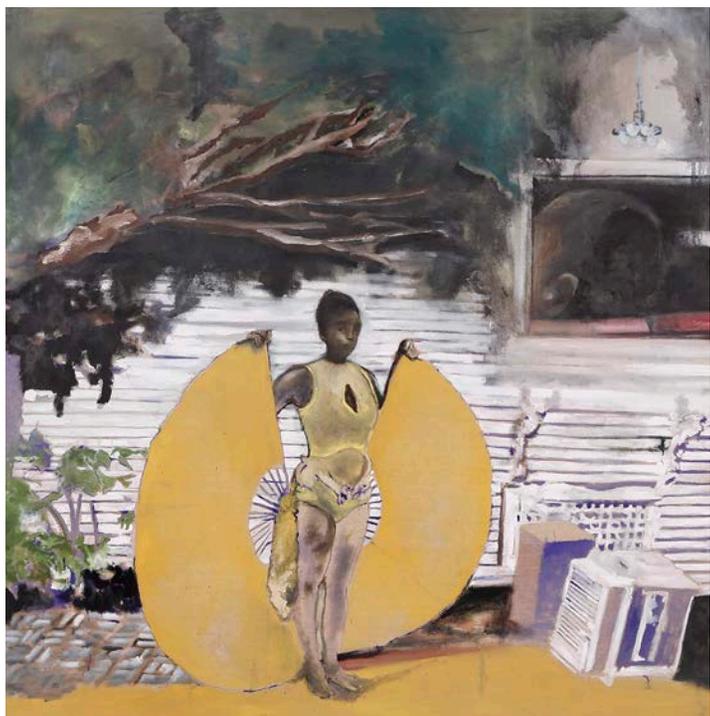
Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum was organized by the Frye Art Museum and curated by Maikoiyo Alley-Barnes. The exhibition was funded by the Frye Foundation with the generous support of Seattle Office of Arts & Culture, 4 Culture/King County Lodging Tax, Riddell Williams P.S., Westbank, Commonwealth Projects, Lianne Barnes and Stephen Zimmerman, Royal Alley-Barnes MAT, Cathy and Michael Casteel, Christopher and Alida Latham, Meriwether Advisors, and Frye Art Museum members and donors. Additional funding was provided by David and Kristi Buck, Tina Bullitt, Peter Goldman and Martha Kongsgaard, Perkins+Will, Dana Reid and Larry Hitchon, David and Catherine Skinner, and R.M. Watson Co. ArtsFund provided seasonal support. Media sponsorship was provided by *The Stranger*.

Noah Davis. *Isis*, 2009
Oil and acrylic on linen
48 x 48 in. Collection of Andrew Stearn
© The Estate of Noah Davis
Photo: Mark Woods

Installation view of *Young Blood:*
Noah Davis, Kahlil Joseph,
The Underground Museum, 2016
Photo: Mark Woods

"The exhibition of the two siblings' work is a rigorous yet tender examination of their individual practices. Not a retrospective, it is rather an intimate tribute...The strength of this show lies as much in its sense of fraternity as in the profound meditative experience that it induces."

Anne Couillaud
Artforum



Inye Wokoma: *This is Who We Are*

July 9–September 4, 2016

This Is Who We Are was the first museum exhibition of Seattle-based filmmaker and visual artist Inye Wokoma. Inspired by meditations on land and lineage, nature and ancestry, *This Is Who We Are* investigated the evolving relationship between place and identity through the lens of spirituality and indigenous traditions. The exhibition featured a performative, cinematic, multi-channel video that documented a ceremonial ritual performed by Wokoma in which the living and ancestral members of his family were introduced to living and ancestral members of the Duwamish.

Inye Wokoma: This Is Who We Are was organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition was funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support was provided by 4Culture, ArtsFund, and Seattle Office of Arts & Culture.

Inye Wokoma. Still from
This Is Who We Are, 2016
Two-channel video installation
Courtesy of the artist

Installation view of
This Is Who We Are, 2016
Photo: Mark Woods

"The cinematography is visceral and jewel-toned... The piece washes over the room, envelops you. Continuing to watch means continuing to gain details, grounding, some sense of, if not participation, then appreciation."

Jen Graves
The Stranger



Xu Bing: Dragonfly Eyes (Trailer)

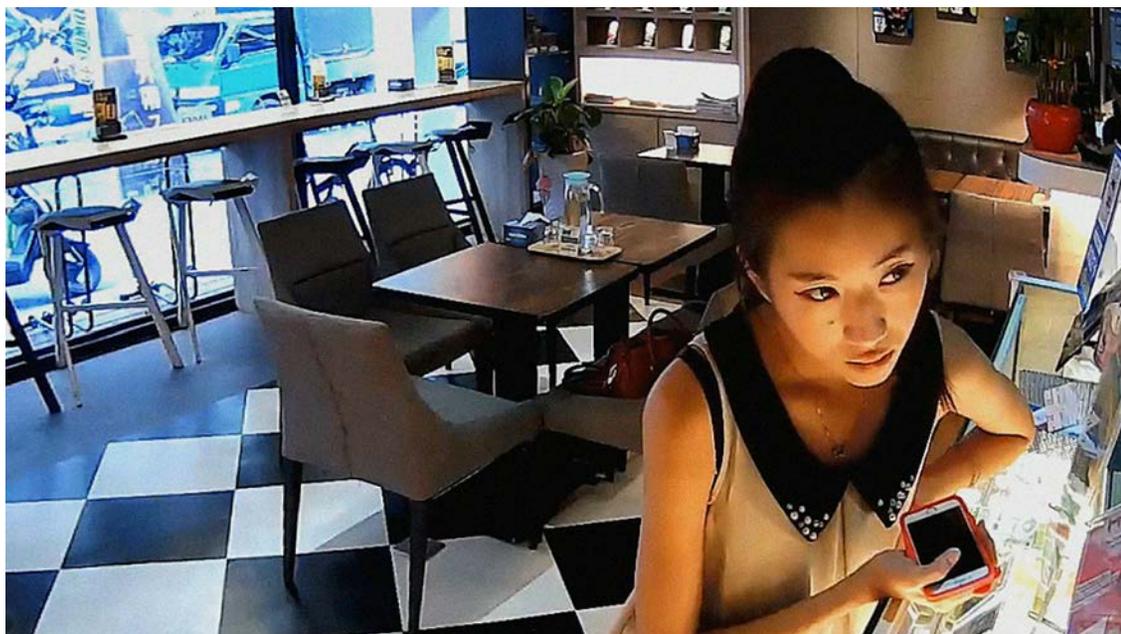
July 9–September 4, 2016

The Frye Art Museum presented the US premiere of renowned Chinese artist Xu Bing's *Dragonfly Eyes (Trailer)*, a work-in-progress that will culminate in his first full-length cinematic feature. The film eschews camera operators and on-screen actors, and instead employs publicly available video surveillance footage of everyday life. In *Dragonfly Eyes (Trailer)*, courtroom scenes, beauty parlor discussions, car crashes, gang fights, and even a lightning strike—all the drama of a Hollywood spectacular—are compressed into an enigmatic four-minute cinematic trailer.

Xu Bing: Dragonfly Eyes (Trailer) was organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition was funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support was provided by 4Culture, ArtsFund, and Seattle Office of Arts & Culture.

Xu Bing. *Still from Dragonfly Eyes (Trailer)*, 2015
Single-channel digital video
Courtesy of the artist

Installation view of Xu Bing:
Dragonfly Eyes (Trailer), 2016
Photo: Mark Woods



Chronicles of Solitude: Masterworks by Vilhelm Hammershøi from SMK—The National Gallery of Denmark

July 16–September 25, 2016

The masterworks of Vilhelm Hammershøi, one of Denmark's most distinguished Symbolist painters, were presented at the Frye Art Museum on the one hundredth anniversary of his death. Employing a strict palette of colors, Hammershøi depicted the interior of his apartment at Strandgade 30, Copenhagen and the streets of the Danish capital, as devoid of life.

Chronicles of Solitude: Masterworks by Vilhelm Hammershøi from SMK—The National Gallery of Denmark was organized by SMK—The National Gallery of Denmark and AF SMK—American Friends of Statens Museum for Kunst, and curated by Kasper Monrad, Chief Curator, SMK. The exhibition in Seattle was funded by the Frye Foundation with the generous support of Scan|Design Foundation, BNY Mellon, The Robert Lehman Foundation, and Frye Art Museum members and donors. Seasonal support was provided by ArtsFund. Programs support was provided by The Hugh and Jane Ferguson Foundation. News media sponsorship was provided by *The Seattle Times*. Broadcast media sponsorship was provided by Classical KING FM.

Vilhelm Hammershøi
Interior in Strandgade, Sunlight on the Floor, 1901
Oil on canvas
18 ¾ x 20 ½ in.
Statens Museum for Kunst, SMK—The National
Gallery of Denmark

Installation view of *Chronicles of Solitude:
Masterworks by Vilhelm Hammershøi from SMK—
The National Gallery of Denmark*, 2016
Photo: Mark Woods

"The several dozen works on view, ranging through the several decades of Hammershøi's career, demonstrate an unwavering commitment to the power of exclusion, elevating our sense of awareness by eliminating everything extraneous, and focusing on what remains with complete intensity."

Gary Faigin
The Seattle Times



To: Seattle

Subject: Personal

October 1, 2016–January 8, 2017

To: Seattle | Subject: Personal celebrated exceptional artistic practice in the first decades of the twenty-first century. The exhibition brought together a selection of works of contemporary art acquired by the Board of Trustees of the Frye Art Museum between 2009 and 2016, during the directorship of Jo-Anne Birnie Danzker. These included significant works commissioned by the Museum in conjunction with exhibitions of artists and artist collectives. The exhibition demonstrated that museums and collections are living entities in constant transformation, while at the same time presenting works that considered the social, political, and cultural forces that have shaped the present.

To: Seattle | Subject: Personal was organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition was funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support was provided by 4Culture, ArtsFund, and Seattle Office of Arts & Culture. Media sponsorship was provided by *The Stranger*.

Mark Calderon. *Untitled*, 2012. Black spine repair tape
30 x 20 x 12 in. Frye Art Museum, Purchased
with funds provided by Ann P. Wyckoff and
Theilene P. Scheumann, 2013.012
Photo: Mark Woods

Installation view of *To: Seattle | Subject: Personal*, 2016
Photo: Mark Woods

"While typical institutions search for art worth highlighting and hanging on their walls, the Frye has gone out and actually helped make new art a physical reality. *To: Seattle | Subject: Personal* isn't really a love letter to our city, it's the presentation of an overstuffed care package."

Seth Sommerfeld
Seattle Met



Those Without Voice

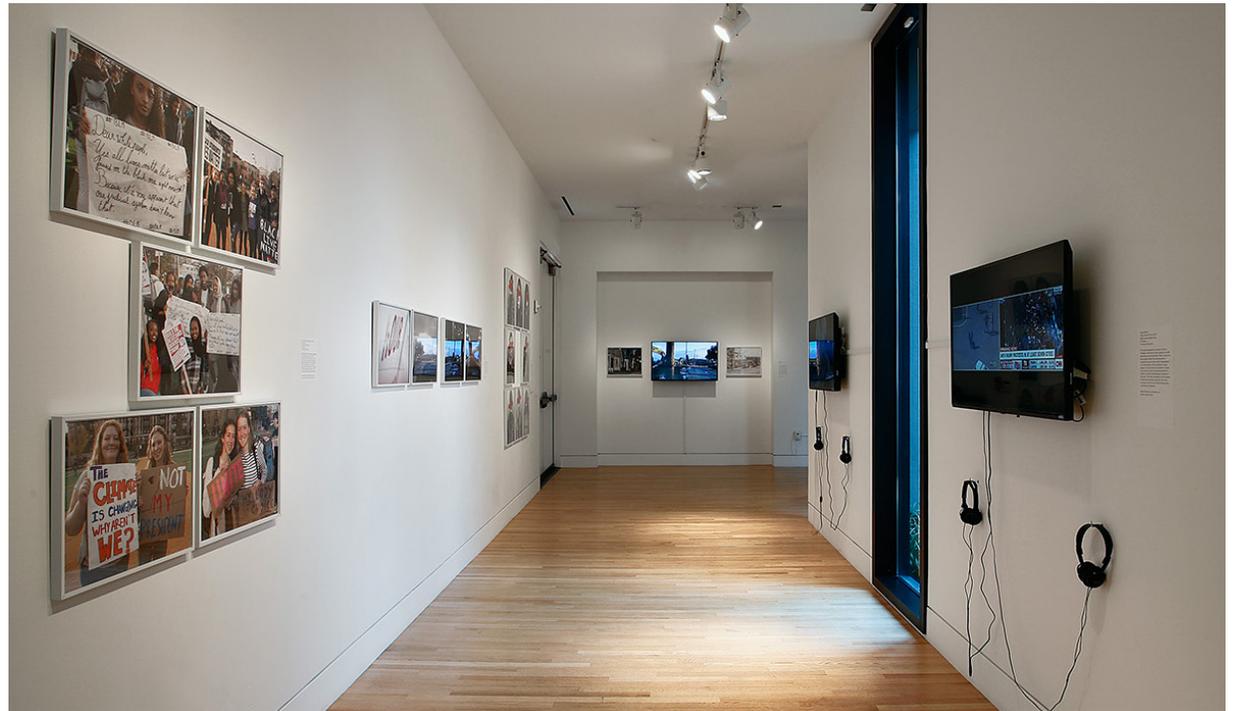
December 10, 2016–March 12, 2017

Those Without Voice—a Partnership for Youth Exhibition presented by the Associated Recreation Council RecTech Program at Yesler Community Center and the Frye Art Museum—was an exploration of sight and perspective. Created by youth and interpreted through photography and video, this exhibition was comprised of an array of images that reflected on what constitutes art, offered alternative visions of urban life, and acknowledged the blind eye that society turns towards injustice. In bringing a refined lens and complexity of thought to this unified theme, the student artists affirmed the diversity and strength of young people’s world view, while also asking the viewer to consider the dynamics of power associated with vision and perception.

Those Without Voice was a 2016 Frye Art Museum/Yesler Community Center: Partnership for Youth program funded by the Associated Recreation Council, Frye Foundation, Seattle Office of Arts & Culture, US Bank, Nordstrom, and Frye members and supporters.

Ryo Nguyen
Blinded: learning to speak white, 2016
Photo courtesy of the artist

Installation view of
Those Without Voice, 2016
Photo: Jonathan Vanderweit



Frye Salon

February 4–September 4, 2016

Frye Salon featured over one hundred forty paintings from the Frye Art Museum's Founding Collection, recreating the sumptuous viewing experience enjoyed by visitors to the art gallery in Charles and Emma Frye's Seattle home in the first decades of the twentieth century. Hung floor to ceiling, the paintings captured the atmosphere of the Fryes' salon-style exhibitions, which showcased the artists of the renowned Munich Secession and the “stars” of the preceding Artists' Association, the Munich Künstlergenossenschaft.

Frye Salon was organized by the Frye Art Museum. The exhibition was funded by the Frye Foundation with the generous support of Frye Art Museum members and donors. Seasonal support was provided by Seattle Office of Arts & Culture and ArtsFund.

Installation view of *Frye Salon*, 2015
Photo: Mark Woods



LENDERS TO EXHIBITIONS

The Frye Art Museum is a conscientious steward of all works in its care. In 2016, the Museum was honored to present loans from the following private collectors and public institutions.

Cris Bruch: Others Who Were Here

Cris Bruch

*Chronicles of Solitude: Masterworks by Vilhelm Hammershøi
from SMK—The National Gallery of Denmark*

Private Collection, Seattle
 Statens Museum for Kunst, SMK—The National Gallery
 of Denmark, Copenhagen
 Virginia and Bagley Wright Collection
 Ordrupgaard Collection, Copenhagen

Inye Wokoma: This Is Who We Are

Inye Wokoma

Xu Bing: Dragonfly Eyes (Trailer)

Xu Bing

*Young Blood: Noah Davis, Kahlil Joseph,
The Underground Museum*

Annie Camarda
 Lindsay Charlwood and Ryan McKenna
 Karon Davis
 The Estate of Noah Davis
 Aryn Drakelee-Williams and Jesse Williams
 The Franciosa-Pinto Family
 Carlos Garcia and James Harris
 Aileen Getty
 Lynn and Craig Jacobson
 Kahlil Joseph
 Rubell Family Collection, Miami
 Larry Sanitsky
 Andrew Stearn
 The Underground Museum, Los Angeles

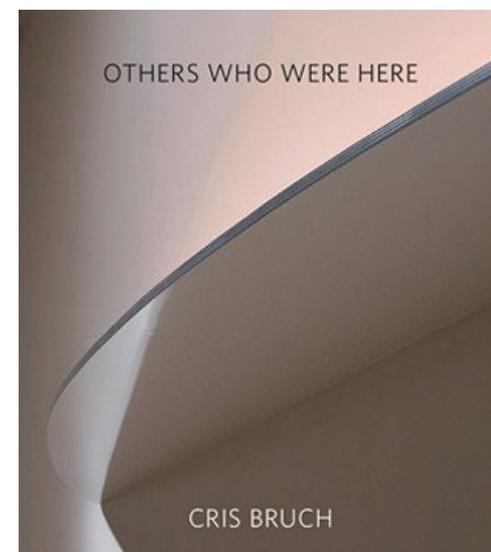
PUBLICATIONS

In 2016, the Museum published three catalogues in conjunction with selected exhibitions. All catalogues featured artists with strong ties to the Seattle region, enhancing the scholarly legacy of the local creative community.

Cris Bruch: Others Who Were Here

This beautifully photographed catalogue published in conjunction with the exhibition, *Cris Bruch: Others Who Were Here*, documents a new body of work by the award-winning Seattle artist Cris Bruch. It features an essay by Jo-Anne Birnie Danzker, director of the Frye Art Museum 2009–16, that provides historic information on the Great Plains, illuminating Bruch's exploration of his family's roots as dryland farmers in eastern Colorado during the first half of the twentieth century. The catalogue also contains rich, full-page reproductions of the installations and sculptural works in the exhibition that address the durability of hope in the face of obsolescence and decay.

This catalogue has been published on the occasion of the exhibition *Cris Bruch: Others Who Were Here* at the Frye Art Museum from January 30 to March 27, 2016.

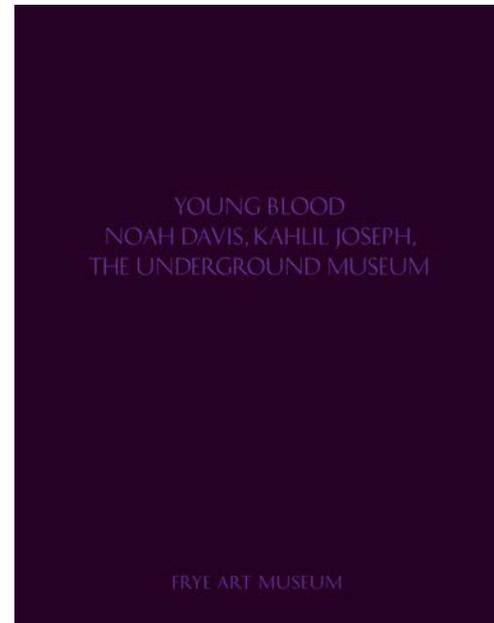


Cris Bruch: Others Who Were Here
By Jo-Anne Birnie Danzker
Seattle: Frye Art Museum, 2016
9 x 8 in., 48 pp.
ISBN: 978-0-9889495-6-0

Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum

This catalogue was published by the Frye Art Museum on the occasion of the exhibition *Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum*. Celebrating the life and legacy of painter, curator, and visionary artist Noah Davis (1983–2015), *Young Blood* places Davis' work in the context of an ongoing visual dialogue with his elder brother, artist and filmmaker Kahlil Joseph. The catalogue features essays by exhibition curator Maikoiyo Alley-Barnes; Helen Molesworth, chief curator at the Museum of Contemporary Art, Los Angeles; Henry Taylor, Davis' friend and fellow artist; and Jo-Anne Birnie Danzker. The catalogue contains rich reproductions of the paintings, installations, sculptural, and filmic works in the exhibition. *Young Blood* is a celebration of black culture, spirituality, and creative legacy.

This catalogue has been published in honor of Keven Davis and Noah Davis on the occasion of the exhibition *Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum* at the Frye Art Museum from April 16, 2016 to June 19, 2016.



Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum
Edited by Maikoiyo Alley-Barnes & Jo-Anne Birnie Danzker
Contributors: Maikoiyo Alley-Barnes, Jo-Anne Birnie Danzker
Helen Molesworth, Henry Taylor
Seattle: Frye Art Museum, 2016
11 x 14 in., 132 pp.
Color illustrations throughout
ISBN: 978-0-9889495-7-7

Genius / 21 Century / Seattle

This catalogue was published by the Frye Art Museum as an archive of the exhibition *Genius / 21 Century / Seattle* (September 26, 2015–January 10, 2016). An unprecedented, large-scale celebration of Seattle’s exceptional multidisciplinary and collaborative contemporary artistic milieu, the exhibition featured over sixty-five visual artists, filmmakers, writers, theater artists, composers, musicians, choreographers, dancers, and arts organizations. The catalogue documents the installation, sculptural, and filmic works featured in the exhibition, and contains dynamic photographs of the more than forty events that took place over the course of the exhibition. Essays by Jo-Anne Birnie Danzker and Erika Dalya Massaquoi, co-curators of the exhibition, reveal the multitude of perspectives shaping artistic practice in Seattle and the global community, while authors Courtney Sheehan and Jennifer Zeyl provide an in-depth view into the city’s film and theater communities.

This catalogue has been published on the occasion of the exhibition *Genius / 21 Century / Seattle* at the Frye Art Museum from September 26, 2015 to January 10, 2016.



Genius / 21 Century / Seattle
 Edited by Jo-Anne Birnie Danzker
 Contributors: Jo-Anne Birnie Danzker, Erika Dalya Massaquoi, Courtney Sheehan, and Jennifer Zeyl
 Seattle: Frye Art Museum, 2016
 9 ¾ x 12 ½ in., 300 pp.
 ISBN: 978-0-9889495-5-3

COLLECTIONS & STEWARDSHIP

ARTWORKS ON LOAN

The Frye was proud to contribute nine artworks from its collection to special exhibitions hosted at institutions both domestically and internationally in 2016, increasing the visibility of the Museum's collections and contributing to ongoing scholarship.



John Henry Twachtman
American, 1853-1902
Dunes Back of Coney Island, ca. 1880
Oil on canvas
13 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.
Frye Art Museum, 1956.010

*Coney Island: Visions of an American
Dreamland, 1861-2008*

Wadsworth Atheneum Museum of Art,
Hartford, Connecticut
January 31-May 31, 2015

San Diego Museum of Art, San Diego,
California
July 11-October 18, 2015

Brooklyn Museum, Brooklyn, New York
November 20-March 13, 2016

McNay Art Museum, San Antonio, Texas
May 11-September 11, 2016

ARTWORKS ON LOAN



David Ligare
American, b. 1945
Hercules at the Crossroads, 1993
Oil on linen
60 x 78 in.
Frye Art Museum, 1998.009

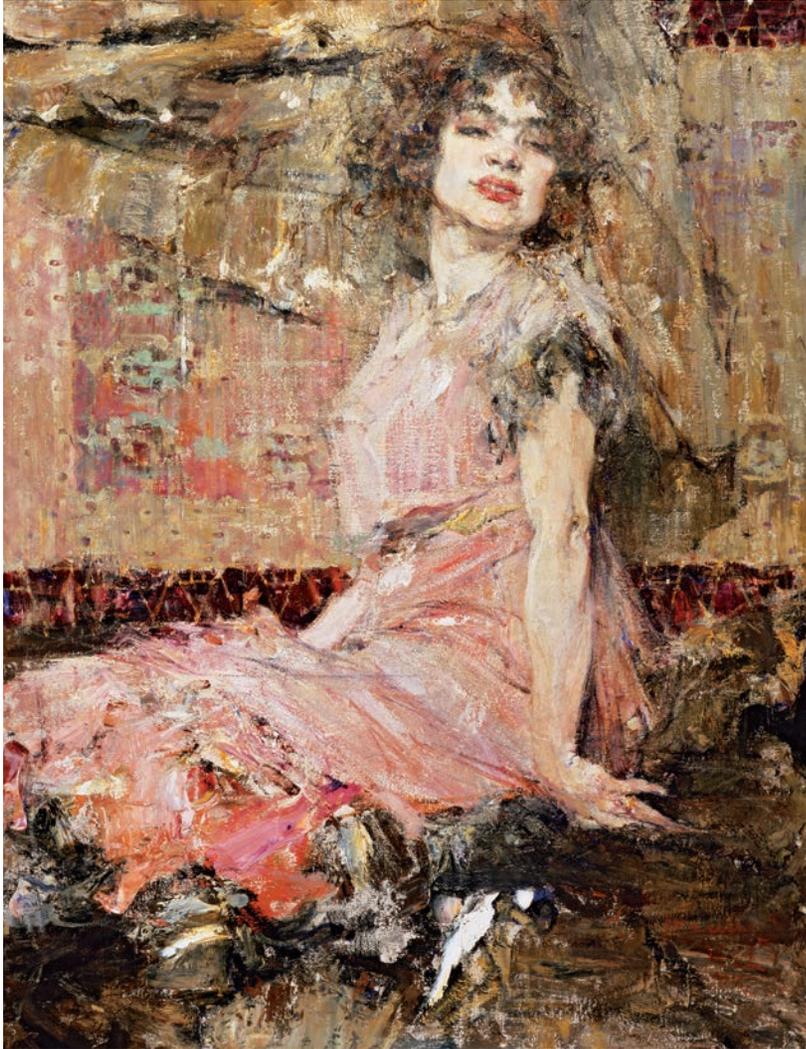
David Ligare: California Classicist

Crocker Art Museum, Sacramento,
California
June 7–September 20, 2015

Laguna Art Museum, Laguna Beach,
California
October 18, 2015–January 17, 2016

Georgia Museum of Art, Athens,
Georgia
February 13–May 18, 2016

Triton Museum of Art, Santa Clara,
California
June 11, 2016–August 14, 2016



Nicolai Ivanovich Fechin
American, born Kazan, Russia 1881;
died Santa Monica, California 1955
*Lady in Pink (Portrait of Natalia
Podbelskaya)*, 1912
Oil on canvas
51 ½ x 41 x 3 ¾ in.
Frye Art Museum, 1990.005

*Jewel City: Art from San Francisco's
Panama-Pacific*

International Exposition
DeYoung Museum, Fine Arts Museums
of San Francisco, California
October 17, 2015-January 10, 2016

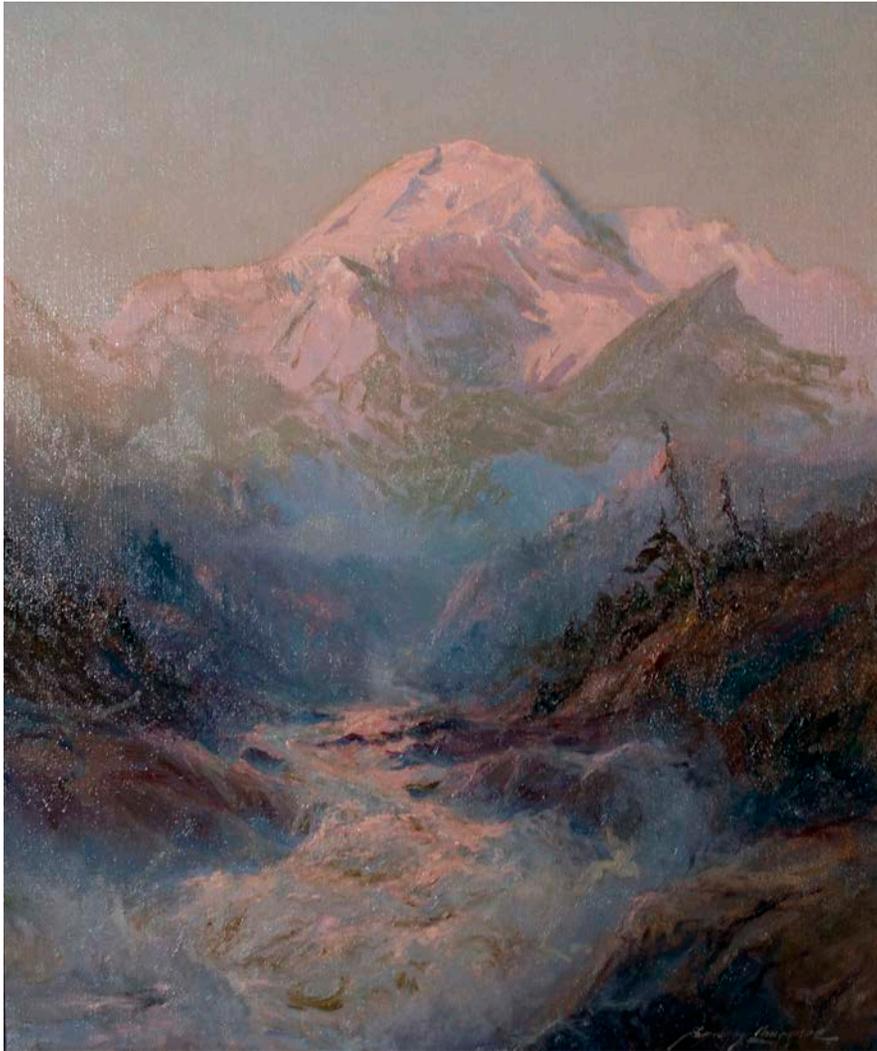
ARTWORKS ON LOAN



Ted (Theodore Roosevelt) Lambert
American, 1905-1960
Sunrise at Akiak, 1937
Oil on panel
10 x 15 1/8 in.
Frye Art Museum, 1980.008

Alaska: Voyage of Understanding

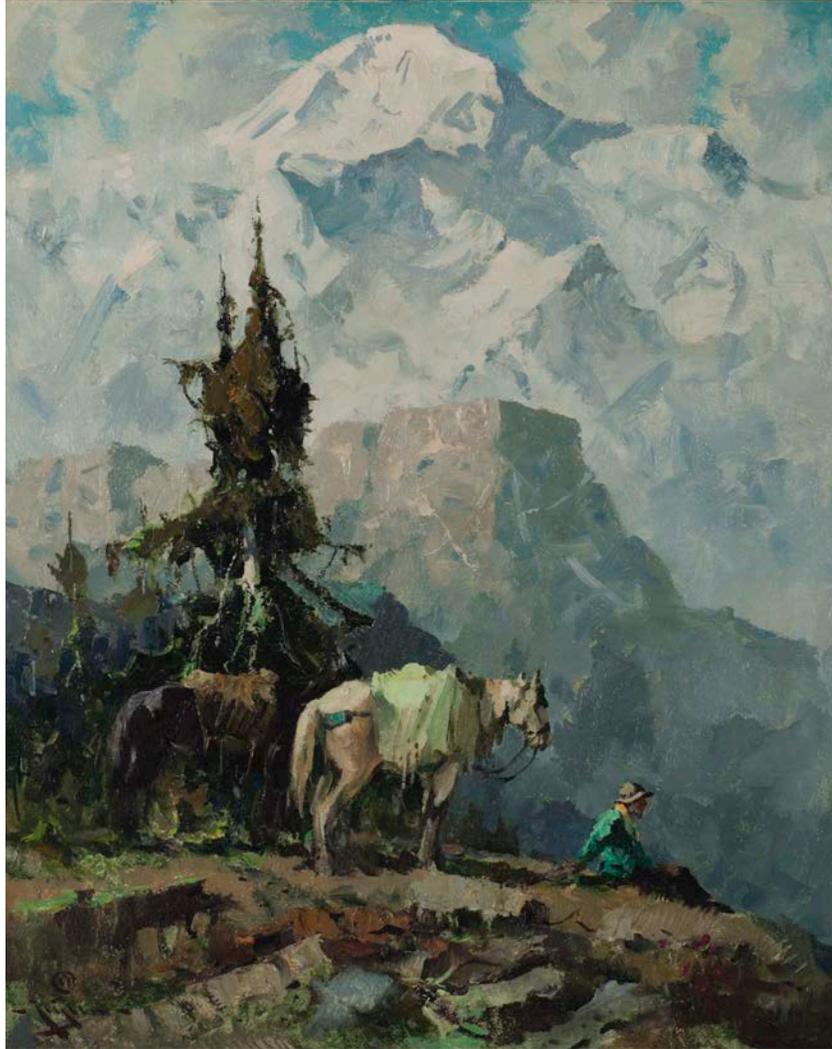
Herbert Hoover Presidential Library
and Museum
West Branch, Iowa
January 23-April 7, 2016



Sydney Laurence
American, 1865-1940
Mount McKinley, Alaska, n.d.
Oil on canvas
24 x 20 ¼ in.
Frye Art Museum,
Bequest of Gertrude Berman, 1995.005

Alaska: Voyage of Understanding

Herbert Hoover Presidential Library
and Museum
West Branch, Iowa
January 23-April 7, 2016



Eustace Paul Ziegler
American, 1881-1969
Untitled [Mt. McKinley], n.d.
Oil on board
22 x 18 in.
Frye Art Museum,
Gift of Doris DeHon Phillips, 2011.004

Alaska: Voyage of Understanding

Herbert Hoover Presidential Library
and Museum,
West Branch, Iowa
January 23-April 7, 2016



Ishmael Butler
American, born 1969
Ecdysis, 2015
Audio, 24 minutes, 51 seconds
Performers: Ishmael Butler (composer),
Thione Diop (percussionist), Darrius
Willrich (keys), Morgan Henderson
(bass, bass clarinet, flute)
Mixing: Erik Blood
Commissioned by the Frye Art Museum
and funded by the Frye Foundation and
the Hugh and Jane Ferguson Foundation.
Gift of the artist, 2016.004

Nep Sidhu: Shadows in the Major Seventh

Surrey Art Gallery, British Columbia,
Canada
April 9–June 12, 2016

Photo: Charles Peterson



Franz Xaver Winterhalter
German, 1805–1873
Susanna and the Elders, 1866
Oil on canvas
64 5/8 x 46 3/8 in.
Frye Art Museum, Founding Collection,
Gift of Charles and Emma Frye, 1952.199

*High Society: The Portraits of Franz X.
Winterhalter*

Museum of Fine Arts, Houston
April 17–August 14, 2016



William Merritt Chase
American, 1849-1916
Coast of Holland, 1884
Oil on canvas
58 7/8 x 80 in.
Frye Art Museum, 1979.023

William Merritt Chase: A Modern Master

The Phillips Collection,
Washington, D.C.
June 4-September 11, 2016

Museum of Fine Arts, Boston,
Massachusetts
October 9, 2016-January 16, 2017

Ca' Pesaro, Venice, Italy
February 11-May 28, 2017

Acquisitions

2016 Acquisitions

24

Total Acquisitions since 1952

1,360

The majority of works added to the collection in 2016 were newly commissioned by the Museum for various exhibitions. These works, comprising a wide range of mediums, demonstrate the Museum's evolving commitment to represent the myriad forms of contemporary creative practice. The Museum also received gifts that further contextualize the periods and styles emphasized in the Founding Collection.

ACQUISITIONS



Henry Raschen
American, born Germany, 1854-1937
[Untitled moonlit landscape with river and cabin], n.d.
Oil on canvas
26 1/8 x 20 1/8 in.
Gift of Heather Elizabeth Winnor Nalls,
2016.002
Photo: Mark Woods

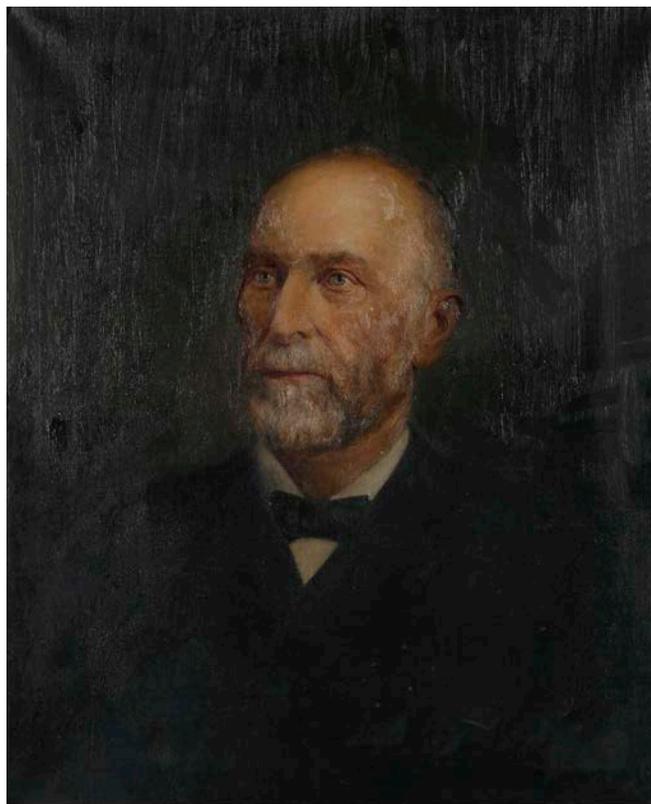


Carl Triebel
German, 1823-1885
Berchtesgaden en Bavaria, ca. 1880
Oil on canvas
36 x 48 in.
Gift of Dr. and Mrs. John L. Klauber
2016.001
Photo: Mark Woods

ACQUISITIONS



Henry Raschen
American, born Germany, 1854-1937
Louisa Rier Frye, Mother of Charles H. Frye, n.d
Oil on canvas
28 x 23 in.
Gift of Heather Elizabeth Winnor Nalls
2016.003S.01
Photo: Mark Woods



Henry Raschen
American, born Germany, 1854-1937
Hermann H. Frye, Father of Charles H. Frye, n.d.
Oil on canvas
28 x 22 3/4 in.
Gift of Heather Elizabeth Winnor Nalls
2016.003S.02
Photo: Mark Woods



Cris Bruch
American, born 1957
Emollients: Ingram's, Marinello's,
Purolo, Velvatone, 2016
Blown glass
Each: 8 x 6 in.
Gift of the artist, 2016.005.01-.04
Photo: Mark Woods

ACQUISITIONS



C. Davida Ingram
American, born 1976
Avatar: Fanon & Decca, 2015
Single-channel digital video with audio
19 minutes, 23 seconds
Commissioned by the Frye Art Museum
and funded by the Frye Foundation, Gift
of the artist, 2016.006

Sonnet Manifesto, in the Vein of Fellow *Stranger* (but also *Actual*) Genius Sherman Alexie

1. I was told I have 500 words. This sonnet/manifesto will be exactly that. 2. Art is the diametric of survival. *Remember that.* 3. In 2008, I received a *Stranger* "Genius" Award for theater. Exactly five years later, I retired. Even now, two years into my retirement, I hear things like: *Oh, sure, Paul. I'll believe it when I see it. Or ... That's hilarious. How can you retire from something that makes you no money? You know what? I'm retiring from poverty. LOL! Or ... I give it six months.* 4. When I get frustrated with the derision, I tell people my leaving theater is a lot like a divorce. Only a creep would doubt the sincerity of someone getting divorced. 5. I had great times with theater. But I am quite happy now. I'm trying new things. I wrote a memoir. I'm working on a novel, short stories, poetry. I write weird sonnet/manifestos in the vein of writers I admire. 6. Sherman Alexie won a Genius Award for literature the year I won for theater. He was super nice to me and my family. He charmed my sister, who said to him, "I know I'm just another crazy white person." And Sherman replied, "Crazy white people are the reason I have a career." I was a fan before that, but I've been a *super* fan ever since. 7. This is an Alexiean Sonnet. Alexie says (implicitly) that if I want to write a sonnet in his vein, I have to divide my thoughts into fourteen. I perversely doubled

down, restricting my words to 500. Art thrives in the constraints. 8. I doubt Sherman Alexie remembers me. I know in my heart it doesn't matter. He creates. I reap the benefits. *No one* gets to bask in their own beauty. 9. Art is the diametric of survival. *Do you remember?* Art shadow-traces survival around the circumference of the great empty everything, always keeping the same infinite distance. Art can't breathe within the hope of mattering. An artist must sacrifice *everything*, but *especially* mattering. 10. I once wrote a play with exactly 10,000 words of dialogue. I designed it to behave as a clock, ticking a single word with each performance. It has only ticked nineteen times. I'm not complaining. It doesn't matter. Like people, plays should only live for as long as they do. Mummy plays poison theater. 11. I retired from theater in 2013, exactly five years after the night I was given a Genius Award for theater, that same night I met Sherman Alexie and he charmed my sister. 12. I am no longer a playwright. But *having been one* is the only reason I'm part of this exhibit. 13. We build buildings. We spend money. We celebrate "geniuses." All of that matters terribly. 14. I don't want you to understand. Perfect understanding is as toxic to art as survival. I'm trying new things. I'm failing miserably at them. Be happy for me. It's all starting to matter again.

Paul Mullin

Paul Mullin

American, born 1967

Sonnet Manifesto, 2015

Text

Commissioned by the Frye Art Museum

and funded by the Frye Foundation

Gift of the artist, 2016.012

An Agnostic Manifesto

Write what you know, they say.
But I write because I *don't* know,
led by agnostic desire
to explore,
to see what there is,
or what might be,
or could be.

I play with ideas,
with paradox,
conundrum,
and wrestle with words
—pin them down—
—lose hold of them—
—delete them—
until the right ones appear.

I recognize them
and then, startled,
come to a dead halt
lest they shift again.
They may not seem so right
tomorrow, yet here they are,
in the world,
suddenly solid.

Lesley Hazleton

Lesley Hazleton

American, born England, 1945

An Agnostic Manifesto, 2015

Text

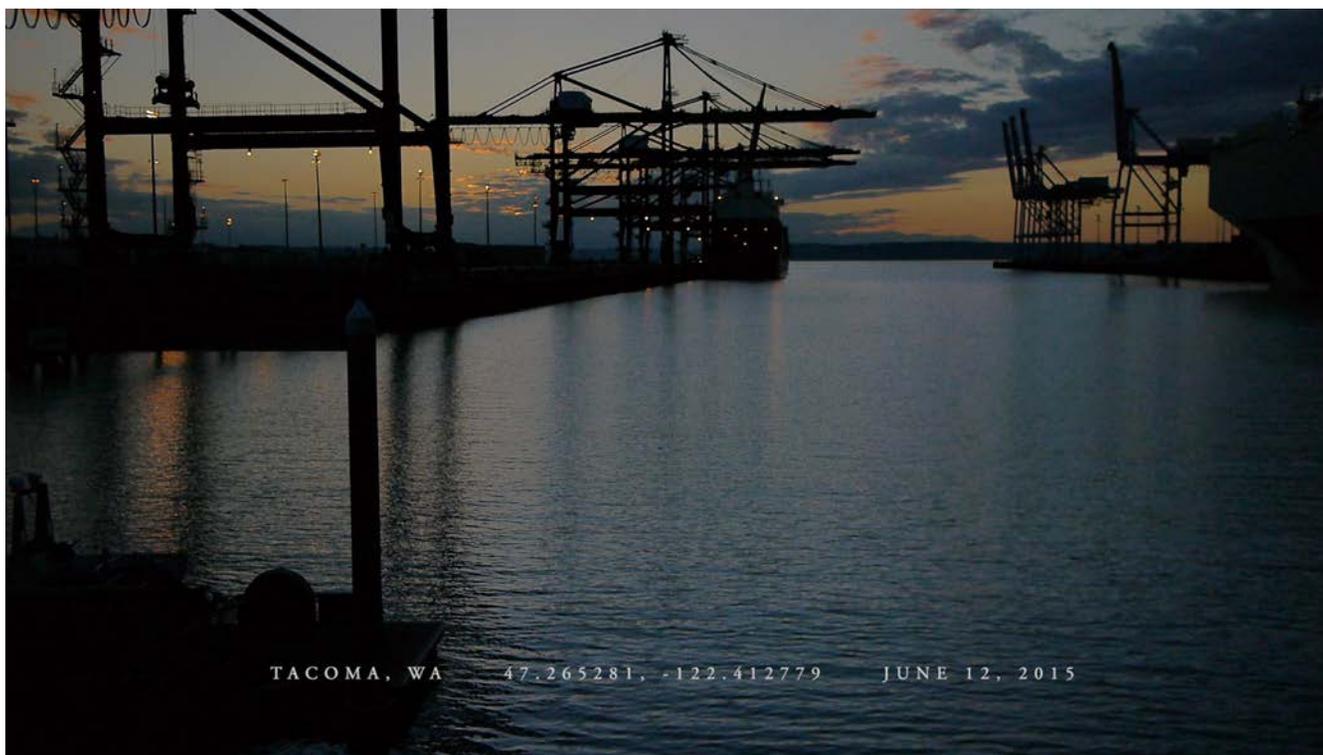
Commissioned by the Frye Art Museum
and funded by the Frye Foundation

Gift of the artist, 2016.011



Web Crowell and Stacey Levine
Eclipse Tower 1, 2015
Single-channel stop-motion animation
3 minutes, 43 seconds
Commissioned by the Frye Art Museum
and funded by the Frye Foundation,
Gift of the artists, 2016.009

ACQUISITIONS

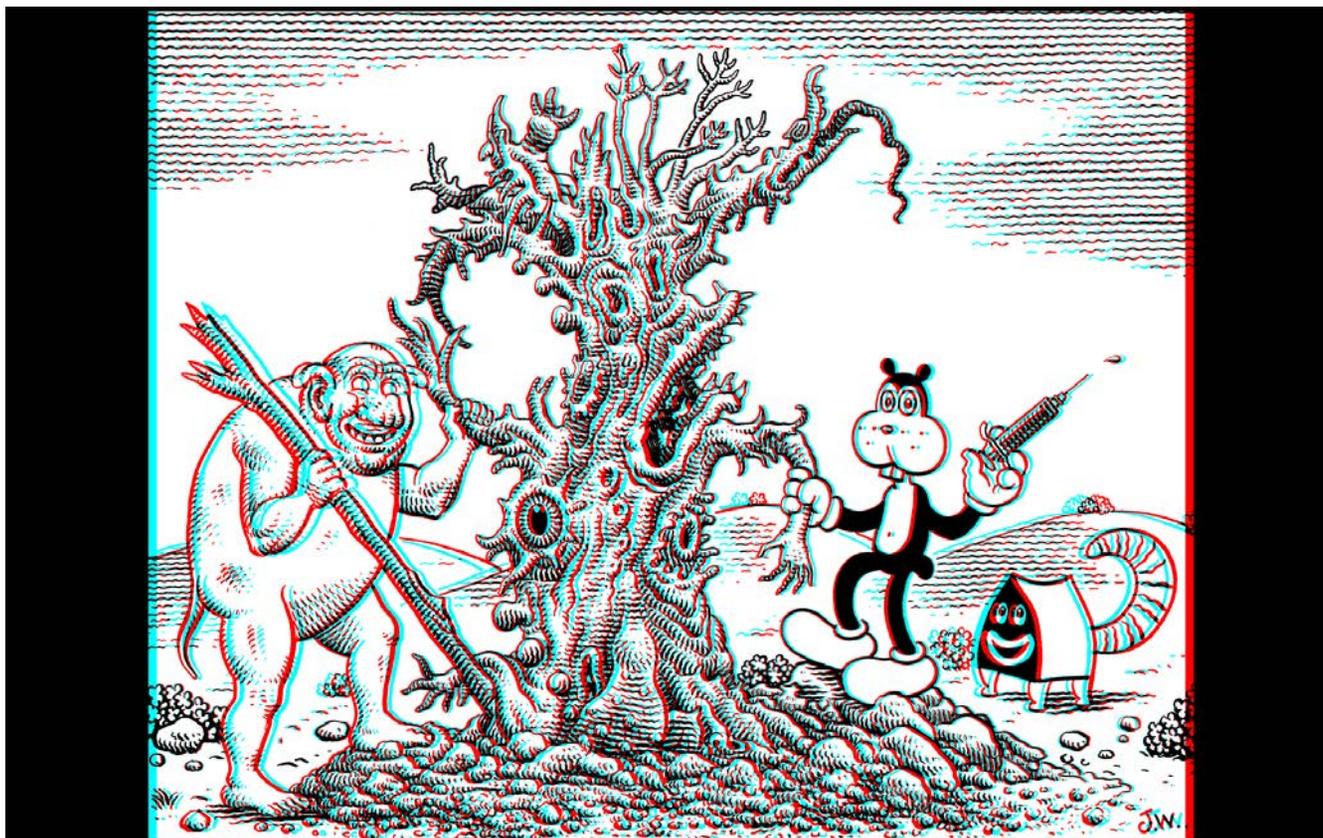


DK Pan
American, born South Korea, 1972
*Tsunami Capable Tide Stations >
West Coast*, 2015
Single-channel digital video with audio
38 minutes, 58 seconds
Commissioned by the Frye Art Museum
and funded by the Frye Foundation,
Gift of the artist, 2016.008



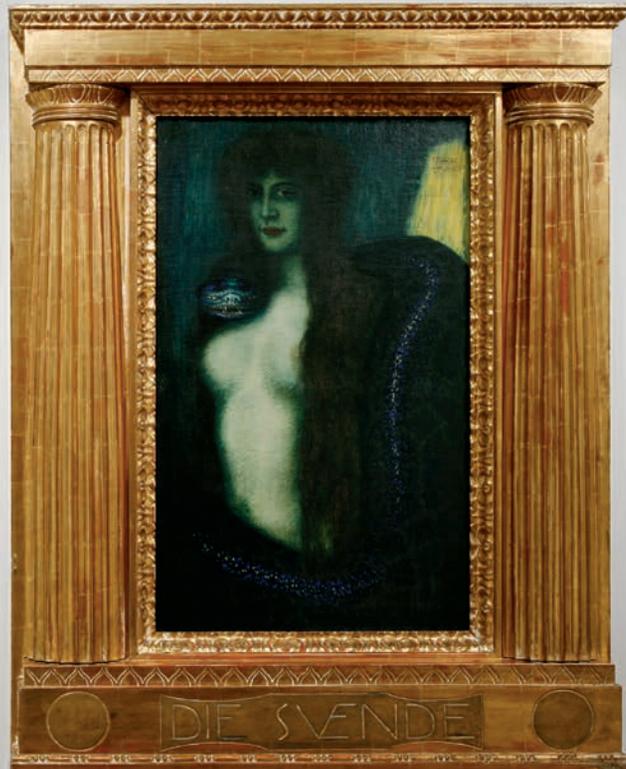
Industrial Revelation (Evan Flory-Barnes,
D'Vonnie Lewis, Ahamefule J. Oluo, Josh Rawlings)
Liberation and the Kingdom of Nri, 2015
2-disc CD of 22 recorded compositions
Gift of Industrial Revelation, 2016.007

ACQUISITIONS



Jim Woodring
American, born 1952
Frank in the 3rd Dimension, 2015
3-D digital video
Pen drawings: Jim Woodring
3-D conversions: Charles Barnard
Gift of the artist, 2016.014

أنا واحد من المغويين
طبقة رسم بعد الأخرى
الحراس ليسوا هناك
فقط نحن ومئات آخرون من الرجال
الذين يهويونك
مثل هذا الثعبان



Franz von Stuck
German, 1863-1928
Die Sünde (Sin), ca. 1908
Syntonos [tempera] on canvas
34 7/8 x 21 5/8 in.
Founding Collection, Gift of Charles and
Emma Frye, 1952.169

Maged Zaher
American, born Egypt, 1967
Occasional Poems, 2015
Text
Commissioned by the Frye Art Museum
and funded by the Frye Foundation
Gift of the artist, 2016.015
Photo: Mark Woods

Translation of Maged Zaher's poem

I am one of the seduced
One painting layer after the other
The guards are not there
Just us - and the hundred other men
Who are as into you
As this snake

ACQUISITIONS



Rodrigo Valenzuela
American, born Chile, 1982
Prole, 2015
Single-channel digital video with audio
8 minutes, 48 seconds
Commissioned by the Frye Art Museum
and funded by the Frye Foundation,
Gift of the artist, 2016.016



Anne Fenton
American, born 1982
Landscape with Chad, 2012
Photograph
30 x 40 in.
Gift of John and Shari Benhke, 2016.017
Photo: Mark Woods



Buster Simpson
American, born 1942
Woodman Triptych (Window Installation), 1974/2013
Archival inkjet print in artist-made frame with
hand-stained fillet, unique
Approx. 51 x 34 x 2 in.
Edition of 4
Gift of the artist, 2016.018A
Photo: Buster Simpson



Buster Simpson
American, born 1942
Woodman Triptych (Painted Silhouette), 1974/2013
Archival inkjet print in artist-made frame with
hand-stained fillet, unique
Approx. 51 x 34 x 2 in.
Edition of 4
Gift of the artist, 2016.018B
Photo: Buster Simpson



Buster Simpson
American, born 1942
Woodman Triptych (Street Action), 1974/2013
Archival inkjet print in artist-made frame with
hand-stained fillet, unique
approx. 51 x 34 x 2 in.
Edition of 4
Gift of the artist, 2016.018C
Photo: Chris Jonic



Cris Bruch
American, born 1957
Eidolon, 2015
Aluminum composite
½ x 207 x 17 in.
Partial gift of the artist and Greg Kucera
Gallery and partial purchase with funds
provided by the Randolph Philip
Koelsch Bequest, 2016.019
Photo: Mark Woods



Kahlil Joseph
American, born 1981
Alice™ (you don't have to think about it), 2016
Single-channel film work with audio
HD digital (unedited timeline with raw
audio track)
18 minutes, 41 seconds
Design and production:
Commonwealth Projects
Commissioned by the Frye Art Museum
Gift of the artist, 2016.020



Kahlil Joseph
American, born 1981
Dawn in Luxor, 2016
Two-channel film work with audio
Super 16mm film (digital transfer)
4 minutes, 1 second
Design and production:
Commonwealth Projects
Gift of the artist, 2016.021

ACQUISITIONS



Inye Wokoma
American, born 1969
*Our Blood Is In These Stones:
Ama-lbi Wokoma*, 2016
Digital print
27 x 19 in.
Edition 1 of 5
Commissioned by the Frye Art Museum
Gift of the artist, 2016.022.01

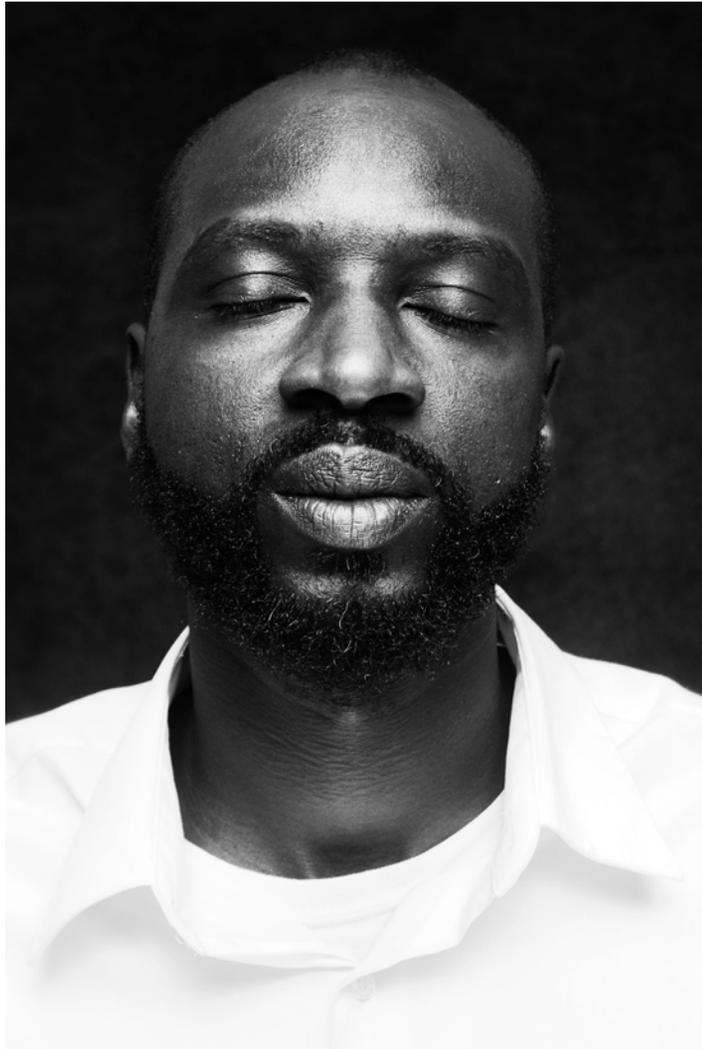


Inye Wokoma
American, born 1969
Our Blood Is In These Stones:
Daye Wokoma, 2016
Digital print
27 x 19 in.
Edition 1 of 5
Commissioned by the Frye Art Museum
Gift of the artist, 2016.022.02

ACQUISITIONS



Inye Wokoma
American, born 1969
*Our Blood Is In These Stones:
Versa Ruff*, 2016
Digital print
27 x 19 in.
Edition 1 of 5
Commissioned by the Frye Art Museum
Gift of the artist, 2016.022.03



Inye Wokoma
American, born 1969
Our Blood Is In These Stones:
Yirim Seck, 2016
Digital print
27 x 19 in.
Edition 1 of 5
Commissioned by the Frye Art Museum
Gift of the artist, 2016.022.04

ACQUISITIONS



Inye Wokoma
American, born 1969
This Is Who We Are, 2016
Two-channel video installation
Commissioned by the Frye Art Museum,
Gift of the artist, 2016.022.05



Salvator Rosa (attributed to)
Italian, 1615-1675
Shepherd in the Hills, mid-17th century
Oil on linen
29 ½ x 47 ¾ in.
Gift of the William Thomas Deibel Family
2016.023
Photo: Mark Woods



Sydney Laurence
American, 1865-1940
*Mt. McKinley from the Headwaters
of the Talkeetna River, Alaska, 1918*
Oil on canvas
29 ½ x 20 in.
Bequest of Olga M. McEwing, 2016.024
Photo: Mark Woods



Ishmael Butler
American, born 1969
Ecdysis, 2015
Audio, 24 minutes, 51 seconds
Performers: Ishmael Butler (composer),
Thione Diop (percussionist), Darrius
Willrich (keys), Morgan Henderson
(bass, bass clarinet, flute)
Mixing: Erik Blood
Commissioned by the Frye Art Museum
and funded by the Frye Foundation and
the Hugh and Jane Ferguson Foundation
Gift of the artist, 2016.004

Photo: Mark Woods, installation
view of *Ecdysis* and *Malcolm's Smile* in
SonicArchiTextile by Shabazz Palaces
with Nep Sidhu, 2015

ARTS ENGAGEMENT PROGRAMS



Photo: Olli Tumelius

Students & Youth

Total Student & Youth Programs

193

Total Student & Youth Participants

4,605

The Frye is proud to serve young audiences through unique programs including Small Frye: Storytelling + Art, an interactive program for preschool-aged children and their caregivers, and the Partnership for Youth initiative, offering teens after-school workshops in digital skills with professional teaching artists, culminating in an exhibition at the Museum. In addition to welcoming school groups from throughout the region into the Museum galleries, Museum staff also performed outreach to local schools through the Art in Your Classroom program and Bailey Gatzert Elementary School Partnership.



Photo: Jonathan Vanderweit

Creative Aging

Total Creative Aging Programs

118

Total Creative Aging Participants

1,181

2016 saw the expansion of the Museum's Creative Aging Programs. Seeking to provide opportunities to impact the community's health and wellbeing, the Frye has designed initiatives to engage adults in creative lifelong learning. This year, the Museum added a monthly Alzheimer's Café to the schedule of programs which also includes: here:now gallery tours and art-making classes for adults living with dementia and their care partners; Bridges home-based creative arts experiences for adults living with dementia; Meet Me at the Movies, a moderated film program; and an annual Creative Aging Conference that invites national participation.



Photo: Lou Daprie

Public Programs

Total Public Programs

695

Total Public Program Participants

16,671

In alignment with the Museum's mission to provide a rich visitor experience, a wide range of adult public programs was offered in 2016 including concerts, free gallery tours, studio art classes, and exhibition-related programming such as scholarly lectures, public panels, and artist talks.



Photo: Lou Daprile

Special Events

Total Special Events

50

Total Special Events Participants

4,791

The Frye Art Museum continued to serve as a popular venue for private events, providing an additional revenue source that supported Museum programming. Museum special events, including exhibition opening receptions, deepened community affinity and engagement for members and the public.



Photo: John Ulman

SUPPORT



Photo: John Ulman

CONTRIBUTORS

The following generous individuals, agencies, and organizations contributed vital funding and resources in 2016, supporting the Museum's mission and advancing the vision and legacy of Charles and Emma Frye.

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Photo: John Ulman

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In 2016, our thousands of members enjoyed exclusive events, discounts on classes and lectures, and other special benefits, while providing critical support to the Museum's mission and programming.

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Volunteers provide integral support to the Frye Art Museum, ensuring that it is a vibrant and welcoming place for all. Their 4,000+ hours of service in 2016 included everything from welcoming visitors, leading daily tours, and assisting with arts engagement programs, to serving as departmental assistants and interns.

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Gallery Guide

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The Frye Art Museum is committed to hiring and retaining qualified staff who are dedicated to the institution's history and future.

Their collective professionalism, expertise, and creativity contributed to the Museum's many successes in 2016.

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(until 10/19/16)

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(until 5/13/16)

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Communications Associate

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(until 3/3/16)

Katie Gower
Café Cashier & Barista
(until 6/26/16)

Laura Affolter
Café Cashier & Barista

MUSEUM STORE

Rachael Lang
Manager, Museum Store

Rose Dienhart
Museum Store Associate

Laura Downing
Museum Store Associate
(until 1/21/16)

Ivy Endress
Museum Store Associate

Natasha Felker
Museum Store Associate

Madeleine Pope
Museum Store Associate

SECURITY SERVICES

Erik Luc
Manager, Security Services

Mark Rogers
Security Supervisor

Charles Capp
Security Supervisor

Kayla Trail
Security Supervisor

Morgan Smalley
Security Supervisor

Heather Peppard
Security Supervisor

Thomas Krueger
Security Officer

Kye Stone
Security Officer

Scott Zhykia
Security Officer
(until 7/24/16)

Sonja Roach
Security Officer

Rebecca Raymond
Security Officer

Katelyn Peters
Security Officer

Sara Osebold
Security Officer

Tyna Ontko
Security Officer

Francia Krupa-Vahdani
Security Officer

Carlmeo Ibanez
Security Officer
(until 11/21/16)

Rachel Hsu
Security Officer
(until 6/7/16)

Jonathan Horn
Security Officer

Eric Duby
Security Officer

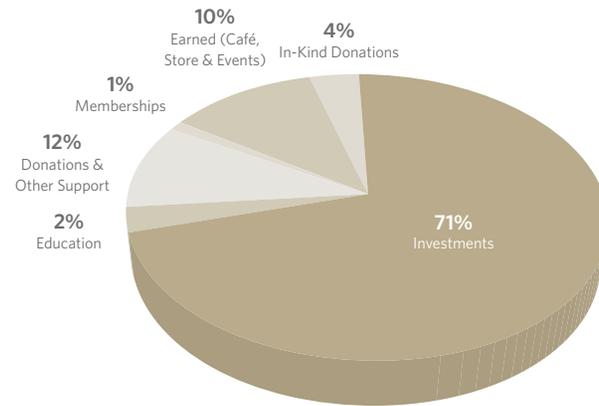




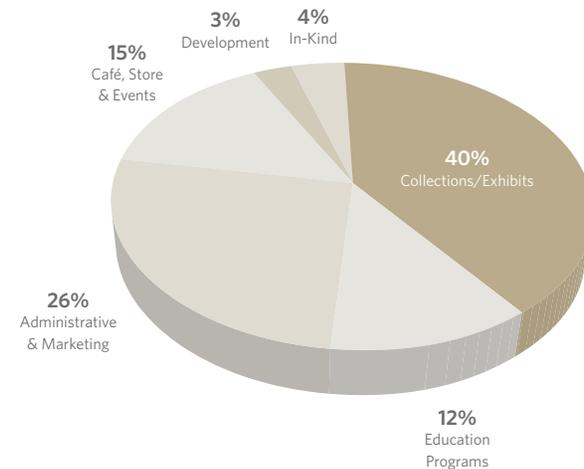
Photo: Mark Woods

FINANCIAL INFORMATION

REVENUES	dollars	percentage
Distributions from Investments	3,922,343	71%
Education	139,701	2%
Earned (Café, Store & Events)	537,360	10%
Memberships	79,118	1%
Donations & Other Support	647,461	12%
In-Kind Donations	205,554	4%
TOTAL INCOME	5,531,537	100%



OPERATING EXPENSES	dollars	percentage
Collections/Exhibits	2,299,148	40%
Education Programs	684,839	12%
Administrative & Marketing	1,495,984	26%
Café, Store & Events	845,917	15%
Development	177,195	3%
In-Kind	205,554	4%
TOTAL INCOME	5,708,637	100%



Financial statements for the Charles & Emma Frye Free Public Art Museum may be obtained from the Frye Art Museum upon request.

FRYE BY THE NUMBERS

See the story of 2016 as told through the facts and figures behind our exhibitions, programs and events, and educational initiatives. Data includes attendance figures as well as digital engagement with the Frye's online presence, including our website and social media channels.

Museum Attendance 94,504	Website Sessions 410,540	Pageviews 713,143	Website Unique Pageviews 592,920
Website Users 212,922	Total Twitter Followers 20,340	Total Instagram Followers 9,000	Total Facebook Followers 31,522
Lifelong Learners Total Participants 17,929	Lifelong Learners Programs 756	Total Youth & Student Program Participants 4,605	Total Youth & Student Programs 193
Art in the Classroom Participants 545	Art in the Classroom Programs 13	Pre-K-12 Students 2,094	Pre-K-12 Guided Tours and Self-Guided Tours 68

Preschool Program Participants 767	Preschool Programs 12	Participating School Districts 12	Educator Program Participants 418
Gallery Guide Training Workshop Participants 405	Gallery Guide Training Workshops 20	Partnership Program Participants 1,044	Partnership Programs 71
University Guided Tours and Self-Guided Tour Participants 988	University Guided Tours and Self-Guided Tours 65	Public Programs for Credit/Clock Hours with SPU 58	Number of types of for-credit programs 4
Lecture, Gallery Talk, Tour Participants 13,269	Lectures, Gallery Talks, Tours 519	Creative Aging Participants 1181	Creative Aging Programs 118

Studio Program Participants 1,074	Studio Programs 80	Film Program Participants 294	Film Programs 4
Music Program Participants 1181	Music Programs 23	Museum Store Participants 495	Museum Store Programs 11
Total Event Participants 4,791	Total Events 50	Exhibition Openings and Events Participants 2,736	Exhibition Openings and Museum Events 13
Community Partner Event Participants 882	Community Partner Events 19	Private Event Participants 1,173	Private Events 18

