



Fall 2024 Exhibitions

Announcing first Seattle museum solo presentations for Hayv Kahraman and Natalie Krick

Recent Acquisitions presentation spotlights regional contemporary artists

Seattle, WA
May 2, 2024

To anchor its fall exhibition season, the Frye Art Museum is pleased to present a survey of new works from globally acclaimed Los Angeles artist Hayv Kahraman. Additionally, Seattle photographer Natalie Krick will create a new suite of works for the museum's Boren Banner series based on deconstructions of Marilyn Monroe's final photo shoot. The exhibitions explore contemporary approaches to portraiture, placing the artists in dialogue with the genre's significant presence in the museum's collection. These presentations are complimented by a new iteration of the Frye's *Recent Acquisitions* series focused entirely on contemporary artists of the Pacific Northwest.



Hayv Kahraman: Look Me in the Eyes

October 5, 2024–February 2, 2025

Featuring all new work, *Hayv Kahraman: Look Me in the Eyes* explores the powerful visual and conceptual elements that are core tenets of Kahraman’s practice, while marking a momentous new phase of her career. Organized by the Institute of Contemporary Art San Francisco, the Frye’s presentation will feature additional works from the artist’s studio.

In her largest solo museum presentation to date, Kahraman (born 1981, Baghdad) balances autobiographical and collective experiences informed by her upbringing as an Iraqi/Kurdish refugee in Sweden. The new works created for the exhibition encompass an artist-designed wallpaper as well as large-scale sculptures and paintings that draw upon her longstanding motif of heavily browsed, lidded eyes; female figures that are near, but not quite, self-portraits; and botanical imagery. The exhibition also debuts the artist's first audio installation, centered on a 1997 cassette tape recording of her mother appealing the rejection of the family’s application for Swedish citizenship—a painful process that Kahraman equates to being asked to “perform your refugeeism.”

Kahraman deploys recurring visual motifs to continue her interrogation of the conditions of migration and immigration in the West, exposing the simultaneous surveillance and erasure of “othered” bodies. She renders many of her figures with eyes that are blank and white, thereby empowering them to evade government tracking through iris-recognition technology to which

migrants are often subjected. Elsewhere, eyes appear separated from bodies, meeting the viewer's gaze and implicating them in social and political power structures, such as in *Brick Palm No. 1 - No. 3* (2023), large-scale sculptures created for the exhibition. Individually painted and marbled bricks are stacked into columns that evoke date palm trees, a species native to Iraq dating back to ancient Mesopotamia that continues to be a culturally significant symbol of abundance and endurance. In recent years, the palms have been ravaged by war, pollution, and climate change, resulting in groves of dead trees.

Botanical imagery and materials figure throughout this new body of work as a subtle but powerful cipher for colonialism. While researching Swedish botanist Carl Linnaeus, Kahraman recognized the colonial hierarchies he embedded into early European understandings of plant species. The field of botany itself was propelled by the expansion of empire and grew by extracting and erasing Indigenous knowledge systems, ultimately renaming species according to nationalistic white European desires. "As a person who underwent a potent assimilation process in Sweden, I can't help but think of these uncanny parallels between migration politics and Carl Linnaeus's plant extractions," she explains. Kahraman refutes this western taxonomy in a new series of small watercolor and gouache paintings on flax fiber dedicated to plants native to Iraq including *Berbeen* (2024), *Botnij* (2024), and *Qazwan* (2024).

Kahraman visually unites these disparate elements through marbling, a centuries-old technique that forces her to relinquish artistic control. The Ebru method she uses dates to the sixteenth-century Ottoman Empire. The patterns that emerge render each work unique—a potent metaphor for resisting assimilation and its insistence on sameness. For Kahraman, the work declares: "You cannot erase me, you cannot possess me, and even if you try, you can never remake me in your vision."

Hayv Kahraman (born 1981) is a Kurdish-Iraqi painter whose work primarily deals with the body politics of migrant consciousness. Often blended with her personal history as a refugee to Europe and ultimately to the United States, she creates a unique visual language that reflects her nomadic background and challenges various notions of hegemonic control.

Kahraman's recent solo exhibitions include *Acts of Reparation*, CAM St. Louis; *Audible Inaudible*, Joslyn Museum of Art, Omaha; *Sound Wounds*, Asian Art Museum, San Francisco; *Gendering Memories of Iraq - a Collective Performance*, which has been staged at CAM St. Louis, Birmingham Museum of Art, Nelson-Atkins Museum of Art, and Duke University; *Reweaving Migrant Inscriptions*, Jack Shainman, New York; *Audible Inaudible*, The Third Line Gallery, Dubai; and *How Iraqi are you?*, Jack Shainman, New York. Recent group exhibitions include *No Man's Land: Women Artists from the Rubell Family Collection*, Miami; *UNREALISM: Presented by Larry Gagosian and Jeffrey Deitch*, Miami Design District; *June: A Painting Show*, Sadie Coles HQ, London. Kahraman was shortlisted for the 2011 Jameel Prize at the Victoria and Albert Museum and has received the Excellence in Cultural Creativity award from the Global Thinkers Forum.

Hayv Kahraman: Look Me in the Eyes is organized by the Institute of Contemporary Art San Francisco and curated by Christine Koppes, former Curator and Director of Curatorial Affairs. The presentation at the Frye Art Museum is organized by Georgia Erger, Associate Curator, with Alexis L. Silva, Curatorial Assistant.

Generous support for the Frye's installation provided by ArtsFund and Frye Members. Media sponsorship by *The Seattle Times*.



Images: Hayv Kahraman. *Love Me Love Me Not*, 2023. Oil and acrylic on linen. 80 x 100 in. Courtesy of the artist; Jack Shainman Gallery, New York; Pilar Corrias, London; The Third Line, Dubai; and Vielmetter Los Angeles. Photo: Courtesy Institute of Contemporary Art San Francisco. Glen Cheriton, Impart Photography; Hayv Kahraman. *Look me in the eyes no 1* (detail), 2023. Oil and acrylic on linen. 37 x 37 in. Courtesy of the artist, Jack Shainman Gallery, New York; Pilar Corrias, London; The Third Line, Dubai; and Vielmetter Los Angeles. Photo: Courtesy Institute of Contemporary Art San Francisco. Glen Cheriton, Impart Photography



Boren Banner Series: Natalie Krick

October 16, 2024–April 6, 2025

In her new suite of collages for the Boren Banner Series, Seattle artist Natalie Krick (b. 1986, Portland, Oregon) deconstructs pictures of Marilyn Monroe (1926–1962). Using contact sheets from commercial photographer Bert Stern’s *The Complete Last Sitting* (a book of 2,600 photos taken for *Vogue* magazine six weeks before the actress’s death), Krick separates the images from the book’s eroticized language. She then obscures them by masking, layering, and applying cut-out patterns—interventions that complicate the voyeuristic viewing the book imposes on its iconic subject.

The artist’s approach to these photographs is, in her words, “not an attempt to understand ‘Monroe’s truth’ but to focus attention on what the photograph does not show us, on what it hides and distorts.” Krick physically cut and pastes Stern’s images to craft new compositions that often position Monroe as the photographer. By giving agency to the actress, Krick undermines the dynamic of objectification and sexualization between Stern and Monroe. The artist’s reframing of history in this body of work reveals the power imbalances of photography and instigates a more critical perspective on the women it has long objectified.

Natalie Krick (born 1986, Portland, Oregon) holds a BFA from the School of Visual Arts and an MFA from Columbia College Chicago. In 2015 Krick was a recipient of an Individual

Photographer's Fellowship from the Aaron Siskind Foundation for her project *Natural Deceptions*. In 2017, *Natural Deceptions* was published by Skylark Editions, and Krick was awarded the Aperture Portfolio Prize. Recent exhibitions include those at SF Camerawork, The Museum of Contemporary Photography, Aperture Foundation, The Museum of Sex, and Blue Sky Gallery. Her photography has been highlighted in international publications including *BOMB*, *The New Yorker*, *Vogue Italia*, *PDN*, *Aperture*, and *Vrij Nederland*.

ABOUT THE BOREN BANNER SERIES

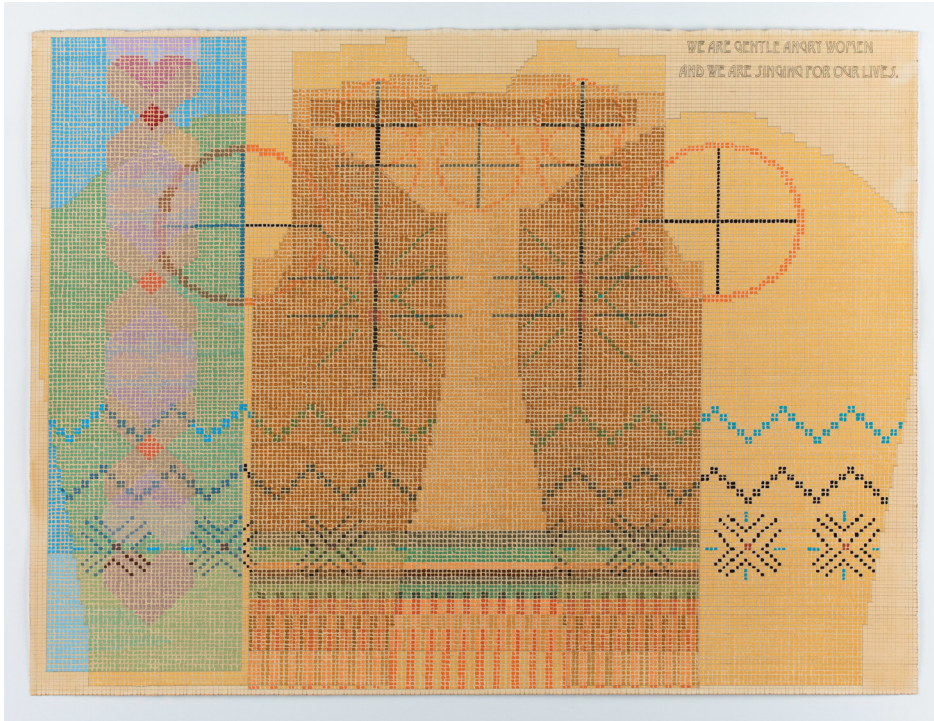
The Boren Banner Series reflects the museum's commitment to showcasing work by Pacific Northwest artists. This biannual series gives regional artists the opportunity to present a piece as a monumental, 16 x 20 ft. vinyl "banner" alongside an exhibition of related works inside the museum. The billboard-size artwork is prominently sited facing Boren Avenue, the Frye's most visible and accessible physical interface.

Boren Banner Series: Natalie Krick is organized by Alexis L. Silva, Curatorial Assistant.

Generous support provided by 4Culture and Frye Members. Media sponsorship provided by *The Stranger*.



Image: Natalie Krick. *The Illusionist*, 2024. Hand-cut, peeled, and collaged chromogenic prints from a found contact sheet of Marilyn Monroe. 30 x 24 in. Courtesy of the artist



Recent Acquisitions

September 28, 2024–June 1, 2025

Recent Acquisitions presents a selection of newly acquired artworks by contemporary artists with deep connections to the Pacific Northwest. Some artists were born here, others are transplants—all have meaningfully shaped our artistic community. Reflecting the artistic production in our region, the works defy genre conventions, often pushing the boundaries of their mediums. **Ellen Lesperance** (born 1971, lives and works in Portland, Oregon) meticulously translates knitting patterns into paintings, and **Gretchen Frances Bennett** (born 1960, lives and works in Seattle) evokes the grain of lo-fi digital imagery through precise color pencil marks. **Margie Livingston's** (born 1953, lives and works in Seattle) "paint object" employs acrylic paint as sculptural material, while **Natalie Ball's** (born 1980, lives and works in Chiloquin, Oregon) assemblages incorporate the scents of their organic materials. Other featured artists include **Marita Dingus**, **Wynne Greenwood**, **Liz Magor**, and **Molly Zuckerman-Hartung**, among others.

Many of the included artworks entered the museum's collection through its Local Ties initiative, launched in January 2024, and intended to underscore the museum's identity as an "artist's art museum" and its commitment to collecting work made by artists who live in or hold deep ties to the city of Seattle.

ABOUT THE SERIES

Recent Acquisitions is a regular series highlighting works gifted to or purchased for the Frye, reflecting the dynamic and ever-evolving nature of the museum's collection.

Recent Acquisitions is organized by Georgia Erger, Associate Curator.

Generous support provided by Frye Members.

Image: Ellen Lesperance. *We are the Gentle Angry Women and We Are Singing for Our Lives*, 2015. Gouache and graphite on tea-stained paper. 22 x 29 ½ in. Frye Art Museum, Gift of Cathy and Michael Casteel, 2024.006.02

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, Director of Communications & Strategic Planning
press@fryemuseum.org