

Summer 2025 Exhibitions

**Announcing two major survey presentations from
Hugh Hayden and Jamie Wyeth**

**Conceptual photographer Tarrah Krajnak to debut
all-new work for Boren Banner Series**

Seattle, WA
January 28, 2025

For its summer 2025 exhibition program, the Frye Art Museum is pleased to present *Hugh Hayden: American Vernacular* and *Jamie Wyeth: Unsettled*, two solo exhibitions that invite a timely dialogue about American visual culture and the ways class, race, and the urban/rural divide can inform visions of—or access to—the American dream. Preceding these exhibitions will be a presentation of all-new work for the Boren Banner Series from internationally recognized conceptual photographer Tarrah Krajnak. Krajnak’s engagement with Western photography—inserting her body into the predominantly white canon of art history—also pushes into the issue of who gets to define culture. “What is promised to whom, and who gets to define ‘Americana’ are urgent questions that we hope will inspire critical reflection within these deeply engaging presentations,” states Frye Art Museum Executive Director Jamilee Lacy.



Hugh Hayden: American Vernacular

June 28–September 28, 2025

The Frye Art Museum is pleased to present *Hugh Hayden: American Vernacular*, the artist's first West Coast solo museum presentation. Hayden is a pathbreaking contemporary sculptor whose visceral artworks reveal the complex markers of identity and aspiration within American culture. His darkly humorous objects probe conversations about the ways in which we find belonging and a sense of self through education, sports, fashion, food, and beyond. Featuring intricately carved wood sculptures and multimedia installations that encompass the breadth of Hayden's ambitious artistic output from the past decade, this major survey was organized for the Frye Art Museum by guest curator Sarah Montross, Chief Curator, deCordova Sculpture Park and Museum, The Trustees; a previous iteration of the exhibition was presented in 2024 at the Laumeier Sculpture Park of Saint Louis, MO.

"It is enormously exciting to share Hugh Hayden's artwork with Seattle, particularly because his works are so transfixing to see in person," shares Montross. "Hayden explores the promises and pitfalls of the American dream through his sculptures that are both benignly familiar yet strange and even threatening. By manipulating and distorting designs from the home, school, and beyond, Hayden's sculptures also show us that what seems comfortable for some is inhospitable or unattainable for others."

Hayden is an innovative and diverse maker, pursuing meticulous craft-based methods such as wood carving, weaving, and casting in combination with ready-made forms, materials, and

twenty-first century fabrication modes. His keen awareness of lived space and fascination with the design of American life draw from his training as an architect at Cornell University (2003–7). Given Hayden’s background and focus on furniture and architecture, this exhibition centers on the word “vernacular.” In contrast to monumental or civic buildings, vernacular designs are part of daily, often domestic, lived environments. Hayden’s artworks draw on these and other associations of “vernacular,” as his artworks probe the quotidian spaces of American life and how these designs shape one’s identity and ability to thrive. Given the familiarity of his forms, anyone in America can form a connection to his sculptures, bringing their personal perspectives to create meaning. Interested in origins, his own and the African origins of America, Hayden’s works explore the country’s past, present, and future.

Hayden’s sculptures evoke the tensions, humor, and even sharp pain of daily existence, bridging the everyday and the surreal. The exhibition centers on core themes, including early childhood, domestic architecture, faith and religion, athletics, and culinary traditions. Altogether his works reveal the inherent tensions engrained in our society that are due to efforts and costs of growing up in the United States.

The exhibition is accompanied by the artist’s first monograph, *Hugh Hayden: American Vernacular*, published in 2023 by MIT Press and edited by Sarah Montross, featuring critical essays by Dr. Mark Anthony Neal, Carmen Maria Machado, and an interview between the artist and curator Horace Ballard, PhD.

ABOUT THE ARTIST

Hugh Hayden was born in 1981 in Dallas, TX, lives and works in New York, NY.

He holds an MFA from Columbia University and a Bachelor of Architecture from Cornell University. Recent and current solo exhibitions include *Hugh Hayden: Home Work*, at the Rose Art Museum; *Hugh Hayden: Homecoming* at the Nasher Sculpture Center, Dallas, TX; *Boogey Men* at the Institute of Contemporary Art Miami, Miami, FL, which traveled to the Blaffer Art Museum, Houston, TX; *Hugh Hayden: Creation Myths*, Princeton University Art Museum, Princeton, NJ; and *Hugh Hayden*, White Columns, New York, NY. Recent group exhibitions include *Forest of Dreams: Contemporary Tree Sculpture*, Frederik Meijer Gardens & Sculpture Park, Grand Rapids, MI (2023), and *NGV Triennial*, National Gallery of Victoria, Melbourne, Australia (2023).

Hayden holds positions on advisory councils at Columbia University School of the Arts, Johnson Museum of Art at Cornell University, and Cornell College of Architecture Art and Planning. His work is part of numerous public collections, including at the Metropolitan Museum of Art, New York, NY; Los Angeles County Museum of Art (LACMA), Los Angeles, CA; The Studio Museum in Harlem, New York, NY; Institute of Contemporary Art Miami, Miami, FL; deCordova Sculpture Park and Museum, Lincoln, MA; Rose Art Museum, Brandeis University, Waltham, MA; Princeton University Art Museum, Princeton, NJ; Smart Museum, Chicago, IL; and the Whitney Museum of Art, New York, NY.

Hugh Hayden: American Vernacular is organized by the Frye Art Museum and guest curated by Sarah Montross, Museum Director and Chief Curator, deCordova Sculpture Park and Museum, The Trustees. The exhibition is presented in partnership with the deCordova.

Lead individual support provided by Stuart and Lucy Williams.

Generous additional support provided by Frye Members. Media sponsorship provided by KEXP.



Image: Hugh Hayden. *Wheaties*, 2023. Wheat, rattan, basketball rim. 30 x 20 x 24 in. © Hugh Hayden. Courtesy of the artist and Lisson Gallery.



Jamie Wyeth: Unsettled

July 12–October 5, 2025

Organized by the Brandywine Museum of Art, *Jamie Wyeth: Unsettled* traces a persistent vein of intriguing, often disconcerting imagery over the career of the renowned artist. This major exhibition will feature nearly fifty works drawn from museum and private collections across the country that focus on the artist's arresting, visceral imagery, revealing fascinating insight into Wyeth and the art of visual storytelling. The Frye Art Museum is the only West Coast venue for this nationally touring exhibition.

“Jamie Wyeth is a renowned American painter who has created his own legacy and redefined what it means to be a Wyeth. This exhibition takes a fresh look at the artist's oeuvre and with remarkable nuance plumbs a rich vein of the uncanny throughout Wyeth's six-decade career,” said Thomas Padon, the James H. Duff Director of the Brandywine Museum of Art. “As the title suggests, *Unsettled* focuses on a single throughline in Wyeth's work—one in which ominous stillness, postapocalyptic skies, frightening shifts in scale, and strange vantage points seem to highlight the vulnerability of the human condition. With his startling compositions and a masterful use of media, color, and texture, Wyeth creates an immersive, synesthetic experience that both engages and upsets visual and emotional equilibrium.”

A celebrated figure in contemporary art and fiercely independent in the face of prevailing art world trends, Jamie Wyeth stands apart in a shadowy and strange world of his own creation.

While frequently countered and even hidden by the artist's fuller body of work—particularly his well-known coastal views, farmscapes, and portraits—a consistent thread of darker imagery has been a constant in the artist's work over the past sixty years. His work has evolved from the ultrarealistic visions and virtuoso brushwork of his youth into a mature expressionism in which intense color and dramatic paint-handling electrify his canvases. As this exhibition posits, in each of these stages of his career Wyeth is at home with uneasy subjects and a master of the unsettled mood.

"Across the decades, Wyeth has honed his attention onto unnerving phenomena, zeroed in on uncanny experiences, and delved into a world of unsettling imagery," said Amanda Burdan, Senior Curator at Brandywine and curator of the exhibition. "With consummate skill, marshaling a wide range of disconcerting elements—subjects, compositional approaches, and techniques—within his works, Wyeth has developed skillful, cinematic evocations that can induce anxiety in the viewer."

Unsettled includes a presentation of eccentric portraits that illustrate Wyeth's most powerful means of evoking disquieting moods, like the subject in *Bean Boots* (1985) or the figures left partially hidden, such as in *Record Player* (1964) and *Other Voices, Study #1* (1995). The exhibition also immerses viewers into natural and supernatural worlds, from works inspired by the artist's time spent in Maine—which frequently acknowledge the power of the sea and its fearsome ability to render humans helpless—to forest-based works from Pennsylvania that delve into the supernatural side of nature. The animal kingdom also offers opportunities for Wyeth to stretch his dark imagination, with portraits of frenzied birds, mesmerizing sheep, and decapitated deer in vivid paintings. The exhibition concludes with an exploration of haunted spaces, from eerie exteriors to works such as *Gull and Windsor* (1993) that breach thresholds to explore uncertain interiors.

Seattle museum-goers may be familiar with the Wyeth family name, including Jamie's father (Andrew Wyeth) and grandfather (NC Wyeth), from their inclusion in local exhibitions throughout the decades—in various group shows at the Frye Art Museum and most recently Seattle Art Museum's 2018 *Andrew Wyeth: In Retrospect*. "This new exhibition of Jamie Wyeth's work is a fascinating glimpse into prevalent themes seen throughout the artist's career. Wyeth connects with audiences through his work by setting scenes of rural life and mysterious portraits that create cinematic-like narratives that unfold in each painting," said Faith Brower, the Frye's Director & Curator of Collections. "We are excited that four of Jamie's works from the Frye's own collection are featured in this special exhibition. The interpretation of the compositions as unnerving and disconcerting provides a nuanced understanding of these works that recognizes Wyeth's evocative approach to storytelling in painting." The Frye's permanent collection includes twenty-four works by Wyeth family members: NC Wyeth, Andrew Wyeth, Jamie Wyeth, and Victoria Browning Wyeth.

Jamie Wyeth: Unsettled is accompanied by a fully illustrated catalogue copublished by Rizzoli Electa and Brandywine. This major publication features a lead essay by Burdan, as well as contributions from other authors who explore the creation of similarly unsettling moods in different media, including essays by John Rusk on filmmaking, Rena Butler on choreography, Michael Kiley on sound artistry, and Jennifer Margaret Barker on classical composition.

ABOUT THE ARTIST

The son of the renowned American painter Andrew Wyeth (1917–2009) and the grandson of the famed Newell Convers (NC) Wyeth (1882–1945), James (Jamie) Browning Wyeth (born 1946, Wilmington, Delaware), is a third-generation artist. Jamie largely learned to paint from his family and never received formal academic training. A prolific artist and an accomplished watercolorist who incorporates storytelling, symbolism, and complexity in his contemporary realist works, he is regarded for his depictions of rural life in Pennsylvania and Maine. The subject of many previous solo shows and group exhibitions, Jamie Wyeth had his first retrospective at the Joslyn Art Museum in 1975–76. In 1976, Wyeth gained further attention when he and Andy Warhol created portraits of one another, one of which is included in the *Unsettled* exhibition. The following decades included countless exhibitions, including the first comprehensive retrospective and accompanying catalogue organized by the MFA Boston in 2014. Jamie Wyeth's artwork is in many prestigious collections, including the Museum of Modern Art, New York; MFA Boston; National Gallery of Art, Washington; National Portrait Gallery, Washington; Whitney Museum of American Art, New York.

ABOUT THE BRANDYWINE MUSEUM OF ART

The Brandywine Museum of Art features an outstanding collection of American art housed in a nineteenth-century mill building with a dramatic steel and glass addition overlooking the banks of the Brandywine River. The museum is located on Route 1 in Chadds Ford, PA. Guided tours of the Andrew Wyeth Studio, NC Wyeth House & Studio, and the Kuerner Farm—all National Historic Landmarks—are available seasonally. For more information, visit brandywine.org/museum. The museum is one of the two programs of the Brandywine Conservancy & Museum of Art.

Jamie Wyeth: Unsettled is organized by Brandywine River Museum of Art and curated by Amanda Burdan, Senior Curator. The Frye Art Museum's presentation is under the direction of Faith Brower, Director and Curator of Collections.

Generous support for the Frye's installation provided by Frye Members. Media sponsorship provided by Cascade PBS.



Image: Jamie Wyeth. *Bean Boots*, 1985. Oil on panel. 37 x 50 in. Farnsworth Art Museum, Rockland, Maine, Gift of the Cawley Family, 2001.29.1. © Jamie Wyeth / Artists Rights Society (ARS), NY



Boren Banner Series: Tarrah Krajnak

April 16–October 5, 2025

For the Spring/Summer 2025 Boren Banner Series, the Frye is pleased to present an all-new body of work from Tarrah Krajnak, the artist's first solo presentation in Seattle. Krajnak works across photography, performance, and poetry. She physically interacts with archives using reenactment and restaging to navigate intellectual and material histories ranging from the sociopolitical conditions at the time and place of her birth in Lima, Peru, in 1979, to the legacy of modernist canons within the history of photography. Krajnak's work is rooted in conceptual photography, and she is interested in the capacity of the medium as a poetic tool for collective imagining, and for making visible submerged or forgotten histories.

For her Boren Banner Series presentation, Krajnak will create work that emerges from other series in her oeuvre, including *Master Rituals* (2018–present) and *RePose* (2022–present). With *Master Rituals*, Krajnak critically responds to—and inserts her own body into—the Western photographic canon. She variously alters, obscures, and re-creates original images by Ansel Adams (1902–1984) and Edward Weston (1886–1958) in durational performances. *RePose* comprises nearly sixty self-portraits created during live performances in the artist's studio. Krajnak photographed herself mimicking women's poses sourced from fashion magazines, pornography, art history catalogues, and anthropological catalogues.

“An internationally recognized artist and dedicated educator, Tarrah has meaningfully contributed to the Pacific Northwest's dynamic photography community,” states curator

Georgia Erger. “In her previous ambitious multiyear series like *Mask & Mirror*—created in a family cabin on Puget Sound—and *RePose*, Tarrah turns the camera on her own body, embracing the performative and poetic possibilities of photography. Her new work for the Frye will further this conceptually rigorous approach to image making.”

ABOUT THE ARTIST

Tarrah Krajnak (born 1979, Lima, Peru) lives and works between Eugene, Oregon, and Los Angeles. She recently joined the UCLA Department of Art faculty and is currently based in Los Angeles. Krajnak is a 2024 Guggenheim Fellow and was recently awarded the Jury Prize of the Louis Roederer Discovery Award at Les Rencontres d’Arles, a Dorothea Lange-Paul Taylor Prize from the Center for Documentary Studies, and the Hariban Grand Prize from Benrido, Kyoto, Japan. Krajnak has published three books including *El Jardín De Senderos Que Se Bifurcan* (DAIS 2021), *Master Rituals II: Weston's Nudes* (TBW 2022) and *RePose* (FW Books 2023). Her work was featured in recent issues of *Aperture*, *British Journal of Photography*, *The Eyes Journal*, and *European Photography*. Recently, her work was exhibited in *Corps á Corps* at Centre Pompidou, Paris; *Photography Now* at Victoria & Albert Museum, London; Aperture's traveling exhibition *You Belong Here: People, Place, & Purpose in Latinx Photography*; and in the solo exhibition *Shadowings* at the Huis Marseille Museum of Photography, Amsterdam. Krajnak’s work is included in such collections as the Museum of Modern Art, New York; Tate Modern, London; Victoria & Albert Museum, London; Centre Pompidou, Paris; the Pinault Collection, Paris; Museum Ludwig, Cologne; Museum of Contemporary Photography, Chicago; the Nelson-Atkins Museum of Art, Kansas City, MO; and the National Museum of Women in the Arts, Washington, D.C.

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: Tarrah Krajnak is organized by Georgia Erger, Curator.

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



Image: Tarrah Krajnak. *RePose* #3 (from *RePose*), 2022–4. Gelatin silver print. 7 1/2 x 7 1/2 in.; 10 x 8 in. sheet. © Tarrah Krajnak, courtesy Zander Galerie, Cologne.

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