

## Winter/Spring 2026 Exhibitions



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### ***Wallflowers***

February 7–May 18, 2026

The Frye Art Museum presents *Wallflowers*, a group exhibition that reconsiders one of art history's most enduring yet underestimated genres: the floral still life. Bringing together nineteenth- and twentieth-century paintings from the Frye's collection with newly commissioned wallpaper designs by contemporary artists, *Wallflowers* explores how artists across centuries have turned to floral imagery as fertile ground for experimentation and reinvention.

Although still lifes are among the least represented genres in the Frye's holdings (outnumbered by portraits and landscapes), they have long offered artists a rich site for technical challenge and symbolic play. From the loosened brushwork of modernist painters to the digital collages of contemporary makers, the genre has proven remarkably durable, capable of holding centuries' worth of ideas about beauty, impermanence, social class, and the shifting relationship between art and craft.

The exhibition unfolds like a cultivated landscape, with special-built trellised walls guiding visitors through moments of focused reflection and immersive pattern. Still lifes offer up a range of approaches, from the shimmering ephemerality of American Impressionists John Marshall Gamble and Soren Emil Carlsen, to the eclectic energy of Grigory Gluckmann and Nicolai Fechin's textured brushstrokes, to the flattened forms of mid-century modernists Jae Carmichael and Margie H. Griffin. These discrete junctures are countered by a diverse array of richly printed wallpaper designs, including Azadeh Gholizadeh's angular digital blossoms, Greg Ito's gridded garden of personal symbolism, and the vibrant bursts of Polly Apfelbaum's design that pays homage to the underrecognized British color theorist Mary Gartside. The exhibition culminates in a stunning presentation from Nick Cave, in which a work from the artist's ongoing *Grapt* series of wall hangings—crafted from vintage metal serving trays which explode into tangles of cut-tin flowers—is displayed alongside the mural-like *Wallwork*, developed with artist and designer Bob Faust.

The invited artists were not asked to respond directly to the Frye's historical works; rather, each extends a recurring motif from their own practice into a bespoke wallpaper design. Installed in conversation with paintings from the collection, these large-scale interventions transform the galleries into a shifting, rhythmic space that perhaps coalesces into a garden of its own.

*Wallflowers* situates these selected works within a broader story of industrialization, design, and modernism's ongoing flirtation with the decorative. The rise of mass printing and floral wallpaper—from the Arts and Crafts revolution to exuberant mid-century interiors—blurred the boundaries between fine art and domestic ornament. Today, contemporary artists continue that dialogue, redeploying the floral as both image and symbol: neither quaint nor static, full of cultural memory, and a site for subversive social critique.

In reexamining the floral still life and its decorative offshoots, *Wallflowers* asks: what does it mean to inherit a visual tradition? How do artists negotiate the space between homage and critique? Harnessing the unique resources of the Frye's collection, the exhibition celebrates these oscillations between past and present, contemplation and critique, and the ability of artists to invest familiar forms with fresh meaning.

## **FRYE COLLECTION ARTISTS FEATURED**

Sergei Bongart

American, born Ukraine, 1918–1985

Soren Emil Carlsen

American, born Denmark, 1853–1932

Jae Carmichael

American, 1925–2005

Leon Derbyshire

American, 1896–1981

Nicolai Ivanovich Fechin  
American, born Russia, 1881–1955

John Marshall Gamble  
American, 1863–1957

Del Gish  
Born 1936, Oklahoma City  
Lives and works in Medical Lake, WA

Grigory Gluckmann  
American, born Russia, 1898–1973

Margie H. Griffin  
American, 1934–2024

Alfred Henry Maurer  
American, 1868–1932

Richard Alan Schmid  
American, 1934–2021

#### **COMMISSIONED WALLPAPER ARTISTS**

Jite Agbro  
Born 1982, Seattle  
Lives and works in Seattle

Polly Apfelbaum  
Born 1955, Abington Township, Pennsylvania  
Lives and works in Elizaville, New York

Nick Cave  
Born 1959, Fulton, Missouri, lives and works in Chicago  
With Bob Faust  
Born 1967, Chicago; lives and works in Chicago

Elizabeth Corkery  
Born 1986, Sydney  
Lives and works in Sydney

Azadeh Gholizadeh  
Born 1982, Tehran  
Lives and works in Seattle

Patricia Iglesias Peco  
Born 1974, Buenos Aires  
Lives and works in Los Angeles

Greg Ito  
Born 1987, Los Angeles  
Lives and works in Los Angeles

Koak  
Born 1981, Lansing, Michigan  
Lives and works in San Francisco

Graham McDougal  
Born 1976, Edinburgh  
Lives and works in Sydney

Natani Notah  
Born 1992, San Bernardino, California  
Lives and works in Tulsa

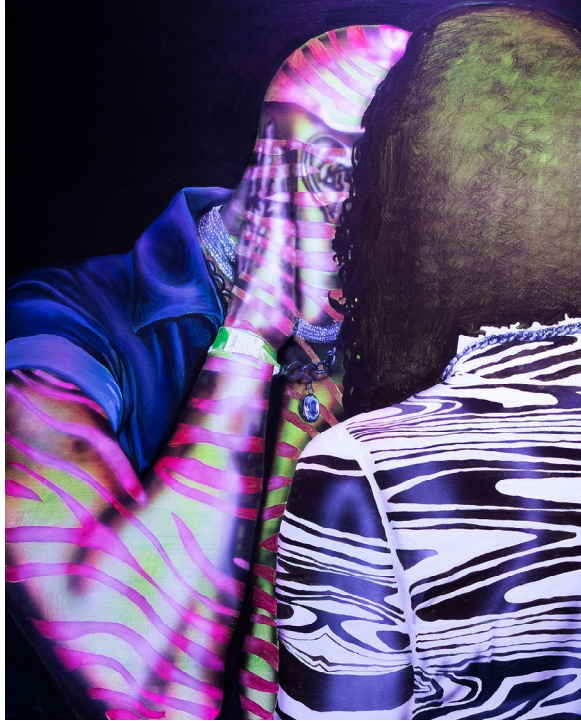
*Wallflowers* is organized by Jamilee Lacy, Executive Director, with contributing artist Elizabeth Corkery.

Generous support provided by Frye Members, ArtsFund and the Guendolen Carkeek Plestcheeff Fund for Decorative and Design Arts.

Seasonal support provided by 4Culture.



Images: John Marshall Gamble. *Chrysanthemums*, 1889. Oil on canvas. 28 x 40 in. Frye Art Museum, Gift of George N. Prince, 1999.018.03. Photo: Jueqian Fang; Jite Agbro. *Material Mobility*, 2025. Inkjet print on vinyl wallpaper. Dimensions variable. Courtesy of the artist



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## ***Boren Banner Series: Chloe King***

April 15–October 11, 2026

In spring 2026, the Frye will debut a new Boren Banner from artist Chloe King. Created for this project, the new work will continue the artist's recent explorations into the politics of the dance floor and the duality of Queer nightlife as both a sanctuary and site of excess. Positioning Queer nightlife as both a lifeline and a liability, King references the dilapidated and occasionally illegal environments of "the scene" and examines its function as a platform for radical joy, reinvention, and world building.

This is the artist's first museum presentation in Seattle and will be the first to showcase this new work.



### **ABOUT THE ARTIST**

Chloe King (b. 1999, Portland, OR; lives and works in Oakland, CA) works across photography, video, painting, and installation, creating works that question the act of legitimization, specifically how and which stories are recorded in history. Drawing from the histories of photography, film, and Black science fiction, they interrogate the construction of narratives and how cultural memory is shaped through images and storytelling. A graduate of Cornish College of the Arts, King has exhibited in Seattle and beyond, including group exhibitions at the Institute of Contemporary Art, San Francisco (2024), Wa Na Wari, Seattle (2022), Photographic Center Northwest, Seattle (2021), CVA School of Art Student & Emerging Artists Exhibition, Chautauqua, NY (2020).

### **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" prominently sited facing Boren Avenue—the Frye's most visible and accessible physical interface.

*Boren Banner Series: Chloe King* is organized by Alexis L. Silva, Curatorial Assistant.

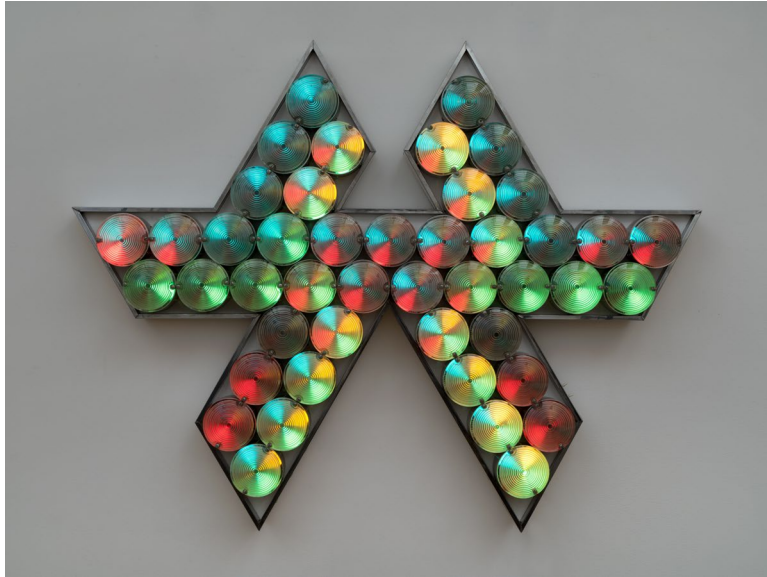
Generous support provided by Frye Members. Media sponsorship provided by the *International Examiner*.

Seasonal support provided by 4Culture.



Images: Chloe King. *Spill*, 2024. Acrylic and airbrush on canvas. 60 x 72 in. Courtesy of the artist. Photo: Chloe King  
Photo: John Furlong





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## **Tom Lloyd**

May 16–September 13, 2026

The Frye Art Museum is proud to bring to Seattle a landmark presentation of the work of Tom Lloyd, organized by the Studio Museum in Harlem as the inaugural exhibition in their newly renovated building. Artist, activist, and community organizer Tom Lloyd (1929–1996) was an early pioneer of using electric light as an artistic medium. Collaborating with an engineer at the Radio Corporation of America (RCA), Lloyd developed a highly experimental and technologically advanced art practice in the 1960s that challenged popular understandings of what role the work of Black artists should play. Drawing on new scholarship and conservation efforts, the exhibition will illuminate Lloyd’s lasting impact at the intersection of art, technology, and Black cultural history. Bringing together a selection of artworks from throughout Lloyd’s artistic evolution, the exhibition marks the first time these works will be shown together, including during the artist’s lifetime.

When the Studio Museum opened in 1968 in a rented loft on Fifth Avenue, its first solo exhibition was *Electronic Refractions II*, a presentation of Lloyd’s colorful, abstract sculptures with lights that flashed in electronically programmed patterns. Lloyd began making these works in 1965 with RCA engineer Alan Sussman, in a trailblazing cross-disciplinary collaboration that bridged the gap between the arts and sciences. This was one year before a group of artists and engineers founded the organization Experiments in Art and Technology (E.A.T.) to encourage partnerships between these fields. Inspired by everyday urban sights such as traffic signals and theater marquees, Lloyd fabricated his sculptures with common objects, including Christmas lights, plastic Buick light covers, and materials sourced from RCA. Employing a purposely limited vocabulary of colors, forms, and shapes, Lloyd advocated for a relationship between abstraction and

Blackness that was greatly debated at the time, and one that continues to animate conversations around artistic practices.

Born in Detroit, Lloyd relocated to New York City as an infant with his family. He entered the New York art world in the 1960s at the start of a radical shift in the status quo that saw Black artists organizing and demanding visibility and representation for artists of color. Although his work was collected and included in numerous exhibitions, by the end of the decade, Lloyd had already moved away from full-time art making to dedicate himself to activism and community leadership. He was a founding member of the Art Workers' Coalition, which formed in 1969 to advocate for artists' rights, and founded and led the Store Front Museum/Paul Robeson Theatre (1971–1986) in Queens.

Lloyd's decision to set aside his artistic practice in favor of supporting those of other artists of African descent may have contributed to his long-standing absence from scholarship related to these decades of artistic production in the United States. *Tom Lloyd* showcases extensive new research and intensive conservation work, presenting artworks and materials that illuminate Lloyd's efforts to transform the art world in New York and beyond.

Accompanying the exhibition is a catalogue of the same name, with new essays by Studio Museum Curator Connie H. Choi, conservator Reinhard Bek, historian Krista Thompson, Studio Museum Senior Curatorial Assistant Habiba Hopson, and artists Paul Stephen Benjamin, Nikita Gale, and Glenn Ligon. *Tom Lloyd* is the first catalogue on the path-breaking artist and features an exclusive selection of never-before-seen images that chronicle Lloyd's career, including photographs of the artist collaborating with engineer Alan Sussman, nonextant works, and archival installation photos.



#### **ABOUT THE ARTIST**

Tom Lloyd (b. 1929, New York–d. 1996, San Francisco) was an artist, educator, and community organizer whose work at the intersection of abstraction and technology expanded the possibilities of Black artistic expression. Lloyd attended college at the Pratt Institute (1949–1952) and completed coursework at the Brooklyn Museum Art School (1961). His work has been exhibited at numerous institutions, including the Brooklyn Museum, Contemporary Arts Museum Houston, ICA Boston, Minneapolis Institute of Arts, Museum of Modern Art, Tate Modern, and Walker Art Center. Lloyd's electronically



programmed light works are held in the collections of the Studio Museum in Harlem, Grey Art Museum at New York University, the Museum of Modern Art, Richard and Carole Cocks Art Museum at Miami University, Weatherspoon Art Museum at UNC Greensboro, and several private collections.

Alongside his artistic career, Lloyd was a dedicated teacher and a fierce advocate for community involvement in the arts. Lloyd held teaching positions at Sarah Lawrence College in Bronxville, New York, and at Cooper Union in New York City; served as Art Consultant for the Mental Health Services at the Lincoln Hospital in Bronx, New York; and developed art workshops for youth and adults throughout New York City. He was an active member of the Art Workers' Coalition, formed in 1969 to pressure museums to be more inclusive, and led several campaigns for the organization. In 1971, Lloyd reclaimed an abandoned warehouse in South Jamaica, Queens, New York, and established the Store Front Museum/Paul Robeson Theatre, Queen's first art museum.

*Tom Lloyd* is organized by the Studio Museum in Harlem. Major support for the exhibition provided by the Henry Luce Foundation. Additional support provided by the Holly Peterson Foundation and the Andy Warhol Foundation for the Visual Arts. The Frye Art Museum's presentation is organized by Tamar Benzikry, Director and Curator of Learning and Engagement.

Generous support provided by Frye Members.

Seasonal support provided by 4Culture.

STUDIO  
MUSEUM  
IN HARLEM

LUCE HENRY  
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Andy Warhol

The Andy Warhol Foundation for the Visual Arts



CULTURE

Images: Tom Lloyd. *Clavero*, 1968. Aluminum, light bulbs, plastic laminate. 34 x 43 x 5 in. Weatherspoon Art Museum, UNC Greensboro; gift of Howard Wise. Courtesy Studio Museum in Harlem. Photo: John Berens; Portrait of Tom Lloyd, 1968. Courtesy Studio Museum in Harlem Archives



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## **Lotus L. Kang**

June 6–September 27, 2026

The Frye Art Museum is pleased to present the largest museum show to date of Lotus L. Kang, featuring two major installations created for the exhibition together with a new body of works on paper. Developed in direct response to the museum’s distinctive architecture, Kang is conceiving two distinctly atmospheric installations. Together, these ambitious artworks will offer the material and conceptual proposition that our bodies—and our cultural, diasporic, familial identities—are in a perpetual state of becoming.

Lotus L. Kang works across photography and sculpture, creating site-responsive installations with sheets of industrial-sized film. Interested in the generative possibilities of misusing materials, she exposes the film to varying unpredictable natural and artificial light conditions in multiple locations. Kang refers to this process as “tanning,” likening the film to skin and situating the works’ meaning in relation to the permeability of the human body, memory, and diasporic identity. Striking bands of color emerge, often imperceptibly, on the surface of the continually sensitive film over time, forming abstract visual records of their movement (from her studio to the greenhouses where she tans the film to the galleries where they are exhibited, and beyond).

Kang’s artistic process is iterative—she recreates and revisits architectural forms, materials, discrete sculptures, and concepts in each new installation. For the Frye, Kang will create an immersive installation of film “skins.” Drawing inspiration from her

Korean heritage, Kang's structures often recall the floorplan of *hanok* (traditional Korean houses); she characterizes them as "ghostly architectures," suggesting ephemeral forms of cultural inheritance. Within and around the film skin structure are tatami mat floor sculptures holding aluminum and bronze casts of preserved foods and hanging sand-cast aluminum sculptures of kelp and lotus root. As a portable, domestic technology, tatami mats imply cyclical movement and adaptability; the vegetal forms are cast from organic matter and reference processes of preservation that bypass decay, offering a new trajectory of transformation and becoming.

The second work is a new iteration of *Azaleas*, an iterative kinetic sculpture inspired by a rotary film dryer: a rotating drum wrapped in celluloid film sits atop a tatami mat base and projects abstracted bands of light and color around a darkened gallery. (The film strips in the first two iterations depict rose bushes and purple orchids; Kang will create new floral film strips for *Azaleas III* at the Frye). The drum evokes the form of an enlarged ribcage and rotates to a unique score that incorporates the syllabic meter of the 1925 poem *Azaleas* by Korean modernist poet Kim So-wol. A rotary film dryer is traditionally employed in the process of creating a film (used to dry film before it is developed); for Kang, the transformative process of "becoming" is the central focus.

Across her work at large, a set of questions are continually interrogated: What is passed down and what is lost when bodies move across time and place? How might gaps in familial narratives (particularly in diasporic contexts) be recast as generative absences rather than deficiencies? Kang states: "I'm working with some form of inheritance, some of which is known through extremely limited stories. My family seems to have no memory of their history, but I think most of it is felt interiorly. The ritual is a kind of regurgitative private performance and a summoning of both inheritance and possession."



#### **ABOUT THE ARTIST**

Lotus L. Kang (b. 1985, Toronto) lives and works in New York. Kang has exhibited widely in the United States and abroad. Solo presentations include 52 Walker, New York (2025); Commonwealth and Council, Los Angeles (2024); Chisenhale Gallery, London and Contemporary Art Gallery, Vancouver (2023); Franz Kaka, Toronto (2023, 2020, 2017); Helena Anrather, New York (2021); Oakville Galleries, Ontario (2019); Interstate Projects, New York (2018); and Raster Gallery, Warsaw (2015), among others.

Kang has also been included in several significant group exhibitions. Her installation *In Cascades* (2023) was featured in *Even Better Than the Real Thing*, the 2024 iteration of the Whitney Biennial. Other group exhibitions include *Key Operators*, Kunstverein Munich (2024); *Memory Work*, Hessel Museum of Art, Annandale-on-Hudson, New York (2023); *2021 Triennial: Soft Water Hard Stone*, New Museum, New York (2021); *In Practice: Total Disbelief*, SculptureCenter, New York (2020); and *The Mouth Holds the Tongue*, The Power Plant Contemporary Art Gallery, Toronto (2015).

The artist is the recipient of notable awards, including the John Simon Guggenheim Memorial Foundation Fellowship (2024); Louis Comfort Tiffany Foundation Grant (2024); Nancy Graves Grant for Visual Artists (2024); Sobey Art Award, Longlist (2022, 2019); and Duke and Duchess of York Prize in Photography, Canada Council for the Arts (2012).

Work by Kang is held in prominent institutional collections worldwide, including the Art Gallery of Ontario, Toronto; Cc Foundation, Shanghai; KADIST Art Foundation; Tanoto Art Foundation, Singapore; Museum of Contemporary Art, Los Angeles; Fondazione Bonollo Arte Contemporanea, Thiene, Italy; Rivoli Due Fondazione per l'Arte Contemporanea, Milan; Wrocław Contemporary Museum, Wrocław, Poland; and Whitney Museum of American Art, New York.

She received a BFA from Concordia University, Montreal, in 2008, and an MFA from the Milton Avery School of the Arts at Bard College, New York, in 2015.

*Lotus L. Kang* is organized by Georgia Erger, Curator.

Generous support provided by Frye Members.

Seasonal support provided by 4Culture.



Images: Lotus L. Kang. *Molt* (Toronto-Chicago-Woodridge-New York-), 2022-25. Tanned and unfixed film (continually sensitive), cast aluminum kelp knots, spherical magnets, steel, aircraft cable, hardware. Dimensions variable. Courtesy of the artist and 52 Walker, New York. Photo: Kerry McFate; Photo: Rafael Martinez

## About the Frye Art Museum

Founded in 1952, the Frye is Seattle's free art museum, bringing together art and new ideas within a stunning Olson Sundberg Kundig-designed building in historic First Hill. The museum connects Seattle with the art and artists of our time. We collect, exhibit, program, and build community around a wide range of modern and contemporary art, with a special focus on amplifying the voices of living artists. Learn more at [fryemuseum.org](http://fryemuseum.org).

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