

## **Fall 2025 Exhibitions**

### **Announcing solo presentations from Beau Dick, Priscilla Dobler Dzul, Jonathan Lasker, and Camille Trautman**

Seattle, WA  
April 17, 2025

For its fall 2025 exhibition season, the Frye Art Museum will showcase four diverse solo presentations. *Beau Dick: Insatiable Beings* presents a groundbreaking US survey of the late Kwakwaka'wakw Hereditary Chief and artist, exploring his political and spiritual works rooted in Indigenous Northwest Coast culture and activism. Priscilla Dobler Dzul's debut solo exhibition, *Water Carries the Stories of Our Stars*, bridges her home communities of Yucatán, Mexico, and Tacoma, Washington, using sculpture, textiles, and video to address the pressing issues of ecological destruction and cultural revitalization. *Frye Salon + Jonathan Lasker* stages a dynamic juxtaposition of the artist's energetic postmodern tableaux and the Frye's founding-era collection, inviting consideration of the transformative nature of painting across time. *Boren Banner Series: Camille Trautman* marks the first Seattle museum presentation from the Duwamish artist, whose work critiques colonial frameworks of landscape photography and explores ideas of gender and Indigenous erasure. "While conceptually varied, a strong aesthetic connection unites these shows," states Frye Executive Director Jamilee Lacy. "All speak to the impact of graphic forms beyond straightforward representation. This group of powerful storytellers will weave a collective narrative of exuberance and deep emotional impact across the full museum this fall."



---

## ***Beau Dick: Insatiable Beings***

October 25, 2025–January 18, 2026

The Frye Art Museum is proud to present *Beau Dick: Insatiable Beings*, the first US museum survey of works by the late Beau Dick, Kwakwaka'wakw Hereditary Chief and master carver. This landmark exhibition offers a rare opportunity to experience the depth and breadth of Dick's artistic contributions, showcasing his multifaceted approach to carving, storytelling, and activism.

Known as one of the most versatile wood-carvers working with formline aesthetics, Dick created an array of masks and sculptures devoted to Kwakwaka'wakw customs, Potlatch culture, and Hamat'sa ceremonies that ritually exorcize cannibalistic spirits. Through his artworks, Dick explored themes of community responsibility, spiritual forces, and the critique of exploitative capitalism.

The exhibition will feature a selection of Dick's masks and sculptures, carved from western red cedar and adorned with horsehair, bark, and other natural materials. They represent abstracted forms of supernatural characters, including cannibal birds, shape-shifters, and spirits of war and the forest. Created for ceremonial use, these artworks animate stories and bring spiritual entities to life.

For Dick, the act of creation was intrinsically tied to destruction. Many of his works were ceremonially burned, reflecting his desire to return them to the earth and disrupt capitalist cycles that conflicted with the values of the Potlatch—a gift economy focused on the redistribution of wealth as a tool for building solidarity. In 2012, Dick made headlines when he removed forty Atlakim (Forest Spirit) masks from his solo exhibition in a Vancouver gallery. He returned them to his community in Alert Bay, where they were danced for a final time before being burned. As the artist stated, "What we have to do is re-create them—and that keeps them alive." Dick engaged with the art market as a form of institutional critique. By creating works for commercial sale, he generated the material capital necessary to create

more artworks, thus linking the act of commodification to a larger critique of contemporary consumer culture.

Centering Dick's voice, this exhibition traces the evolution of his artistic practice, from his mastery of Kwakwaka'wakw carving style, informed by tradition and ceremonial function, to his innovative, contemporary approach to abstraction. This vast gathering of artworks celebrates the Hamat'sa stories and characters that the artist brought to life, giving his works a layered context and the kind of non-commercial display and interpretation he frequently endorsed over his decades-long career. The inclusion of fifteen Atlakim masks by the artist's longtime apprentices Alan Hunt and Cole Speck exemplifies Dick's devotion to teaching and sharing ancestral knowledge through mentorship of younger artists.

Despite his acclaim in Canada and internationally, *Beau Dick: Insatiable Beings* marks the first major exhibition of his work in the United States. By bringing together diverse voices from Dick's community, including his longtime gallerist LaTiesha Fazakas, the exhibition offers an intimate and rigorous retrospective that honors his unique legacy.

"My relationship with Beau has been one of deep reciprocity and learning, profoundly shaping how I see and navigate the world," shares Fazakas. "Beau's approach to life and art not only nurtured the Indigenous movement of today but also had a transformative impact on the contemporary art world. His work bridged cultural boundaries, challenged perceptions, and reshaped the dialogue around Indigenous art. As a catalyst for the growing awareness we see today, it is timely that we reflect on both his historical contributions and his enduring influence on future generations."



#### **ABOUT THE ARTIST**

Chief Beau Dick, known as Walas Gwa'yam (Big Whale) (1955–2017, born Alert Bay, British Columbia) was a Kwakwaka'wakw (Musgamakw Dzawada'enuxw First Nation) activist and leading figure in the Northwest Coast artistic community. A prolific carver, Dick studied under notable mentors such as his father, Benjamin Dick, and worked alongside renowned carvers Robert Davidson, Tony Hunt, and Bill Reid. Dick's activism extended beyond the art world; in 2013 and 2014, he performed copper-breaking ceremonies in support of the Idle No More movement, symbolizing his commitment to Indigenous rights and sovereignty. His public works include the transformation mask for the Canadian Pavilion at Expo 86 and the Ga'akstalas Totem Pole in Stanley Park, Vancouver.

His work has been shown in exhibitions around the world, including Canada House, London (1998); the 17th Biennale of Sydney (2010); documenta 14 in Athens, Greece, and Kassel, Germany (2017); and White Columns, New York (2019). He was the recipient of the 2012 VIVA Award and was artist-in-residence at the University of British Columbia's Department of Art History, Visual Art and Theory from 2013 to 2017.

*Beau Dick: Insatiable Beings* is organized by Georgia Erger, Curator, with curatorial advisory support by LaTiesha Fazakas.

Generous support provided by the Raynier Institute & Foundation and Frye Members. Media sponsorship provided by The Seattle Times and Cascade PBS.



**The Seattle Times** **CASCADE**  **PBS**

**Images:** Beau Dick. *Atlakim* (set of 3), 1990. Red cedar, acrylic, cedar bark. 19 x 12 in. Gochman Family Collection. Courtesy Fazakas Gallery, Vancouver, BC. Photo: Anthony Sam; Beau Dick. Courtesy Fazakas Gallery, Vancouver, BC





---

## ***Priscilla Dobler Dzul: Water Carries the Stories of Our Stars***

***Ja'e' ku bisik u k'ajláayil k Eek'***

***El agua lleva las historias de nuestras estrellas***

October 18, 2025–April 19, 2026

*Water Carries the Stories of Our Stars* marks interdisciplinary artist Priscilla Dobler Dzul's debut solo museum exhibition. Organized by the Frye Art Museum, this show features an entirely new body of work that integrates sculpture, textile, and video to explore urgent themes of cultural identity, environmental destruction, and interconnectedness across two regions: Yucatán, Mexico, and Tacoma, Washington.

"My debut solo museum show, and most ambitious project to date, brings together new works to bridge Tacoma and Yucatán through a multidisciplinary narrative rooted in the revitalization of cultural and ecological legacies," shares Dobler Dzul. "At its core, the work is about water—how it connects us across borders and sustains life—as I reflect on the consequences of its loss for my communities in the Pacific Northwest and Mexico."

Drawing from her Maya heritage, multicultural upbringing, and a years-long project of rigorous research, Dobler Dzul's work reflects her personal and artistic exploration of labor, land, and language. This exhibition unites traditional Maya craft and ways of knowing with contemporary creative practice, incorporating pre-Hispanic painting techniques, Xmanikte cross-stitch collaborations with Maya elders, and regional materials. Collectively, the work forges new pathways in artistic and cultural storytelling.

Some of the new body of work being developed for the exhibition is being created in residencies at facilities across the Pacific Northwest, with collaborative support from the Ceramic and Metal Arts Building of University of Washington School of Art's 3D4M (3-Dimensional Forum) Program and Tacoma's Museum of Glass.

Through the exhibition's multimedia presentation, Dobler Dzul illuminates Maya cosmology as ancestral and futurist understandings of the stars and natural world. The Maya were masterful astronomers who mapped the heavens with extraordinary precision, viewing celestial bodies as ancestral spirits and divine guides. As in Maya belief, for Dobler Dzul the sky and water are spiritually intertwined: portals between worlds, carriers of memory, and conduits for stories passed across generations.

A major focus of the exhibition is the ecological crises affecting both of her home regions, specifically the impacts of water contamination and loss caused by industrial pollution and tourism. Using clay, wood, rope, and natural pigments, she depicts hybrid animals, human figures, and lush plant life that speak to the cyclical rhythms of nature and the interwoven relationships that are threatened by contemporary society's general disregard for the natural world. Videos capture the artist performing in Washington wetlands and Yucatán cenotes, revealing the gradual destruction of wild spaces, the devastation to native species, and the artist's labor-intensive process.

The exhibition also addresses the power of Indigenous voices, highlighting the ways Maya communities actively disrupted, and continue to disrupt, the visual culture of post-revolutionary Mexico (which often normalized settler colonial narratives and marginalized Indigenous voices), asserting agency in shaping cultural landscapes. Dobler Dzul collaborates with Maya elders to integrate cultural practices across her work. Her inclusion of Yucatec Maya language and pictograms extends the space-time continuum for ritual and ancestral memory and storytelling.

Among the ceramic sculptures newly created for the exhibition are works that also function as whistles, like those used for ceremonies of war during the pre-Columbian era. Their call also conjures the sounds of nature mostly obscured by the present conditions of urban life. For Dobler Dzul, this represents the critical juncture at which we now stand: hand-in-hand with environmental devastation and species loss goes the disappearance of language and the audible record of these spaces and life-forms. As she urges, "We have to make whistles and go to battle. If we don't hear the birds or the winds, now we have to scream!"



### **ABOUT THE ARTIST**

Priscilla Dobler Dzul (born 1985, Mérida, Yucatán, Mexico) is an interdisciplinary artist and storyteller who reimagines Indigenous myths and revitalizes artisanal crafts. Working across textile, sculpture, painting, and video, she creates alternative narratives that challenge dominant perceptions of labor and power. Her practice bridges traditional and contemporary approaches, offering vivid, multilayered perspectives on identity, heritage, and transformation.

Dobler Dzul's work has been exhibited internationally at venues including ARCOMadrid ArtFair (Madrid); Material Art Fair (Mexico City); Decentered Gallery (Puebla, Mexico); and Nome Gallery (Berlin). Across the United States, her work has been displayed at MadArt, King Street Station, the Olympic Sculpture Park, the Northwest African American Museum, and the Consulate of Mexico (Seattle); AIR Gallery and NARS Foundation (Brooklyn); 601 Artspace and 125 Maiden Lane (New York); Project for Empty Space (Newark); Untitled Art Fair (Miami); and Orange County Center for Contemporary Art (Santa Ana, CA).

*Priscilla Dobler Dzul: Water Carries the Stories of Our Stars* is organized by Tamar Benzikry, Director and Curator of Learning and Engagement.

Generous support provided by the Raynier Institute & Foundation and Frye Members. Media sponsorship provided by KUOW.



**Images:** Priscilla Dobler Dzul. *Nuestros cielos una vez estuvieron llenos de estrellas / Our skies were once filled with stars* (detail), 2025. Jute fiber, cotton thread, western red cedar wood, natural pigments. 48 x 115 in. Courtesy of the artist. Photo: Mel Carter; Priscilla Dobler Dzul. *Vessels of Knowledge (doce)*, 2023. Clay and henequen thorns. Courtesy of the artist. Photo: AJ Lenzi





---

## ***Jonathan Lasker: Drawings and Studies***

October 25, 2025–September 27, 2026

## ***Frye Salon + Jonathan Lasker***

October 25, 2025–September 20, 2026

The Frye Art Museum announces *Jonathan Lasker: Drawings and Studies* and *Frye Salon + Jonathan Lasker*, related exhibitions that together create a focused presentation of one of contemporary painting's most distinctive voices. *Jonathan Lasker: Drawings and Studies* features a selection of the artist's drawings and oil studies on paper, while *Frye Salon + Jonathan Lasker* intermingles approximately one dozen of the artist's large canvases with the Frye's founding-era collection, casting both bodies of paintings in a new light. The latter exhibition is accompanied by a catalogue featuring a new interview with the artist by Frye Executive Director Jamilee Lacy.

Jonathan Lasker, an influential figure in postmodern abstraction, challenges the conventions of painting through his energetic, idiosyncratic works. What at first glance may seem like chaotic doodles or pure abstractions are in fact careful explorations of painting's fundamental properties—figure, ground, space, depth, color, and perspective. Lasker is



known for creating his own visual language, which includes biomorphic forms, thick black lines, layered scribbles, and combinations of flat and textured surfaces. He uses line, impasto, and a unique approach that blurs the lines between abstraction and figuration. These distinctive techniques invite questions about the nature of representation.

“From the beginning, I wanted my paintings to become as pictorial as possible,” Lasker explains. “I started painting at a time when the picture plane needed to be filled back in, after Minimalism, and after it was discredited by Conceptualism. Although my forms are not recognizable, they do act as things in real-world space and are ‘actors’ in a constructed space that is, at times, like a proscenium stage. So, if these paintings are abstract, it is not a pure abstraction.”

*Jonathan Lasker: Drawings and Studies* brings together a selection of Lasker’s works on paper created between 1986 and 2021, offering an intimate look at his evolving process. These preparatory pieces also serve as a prelude to *Frye Salon*, where a selection of Lasker’s large vibrant paintings appear within the floor-to-ceiling hang of the museum’s collection.

This pairing of contemporary works with the museum’s founding-era collection—primarily nineteenth-century European Romantic Realism and Munich Secessionist paintings—is an experimental approach that explores the continuous cycle of rebellion and reinvention that drives the evolution of painting as a medium. Their juxtaposition reveals shared formal concerns that transcend time and style. From the late-nineteenth century break with traditional realism seen in the Munich Secession, to Lasker’s rejection of Minimalism in the 1980s, artists have continually subverted established norms. Both Lasker and the Munich Secessionists, for example, rejected the constraints of academic verisimilitude and sought new ways to suggest narrative within a painting’s picture plane.

*Frye Salon + Jonathan Lasker* underscores how painting remains a dynamic force, constantly evolving and reimagining itself in response to the cultural and artistic challenges of each era. Lasker notes the rich potential for seeing his work anew in the context of *Frye Salon*: “the genre aspect of my works could come forward and the pictorial quality could become apparent, meaning that although their forms are abstract, they can also be construed as landscapes, still lifes, or portraits, which is why I started to do them initially—to get out of the dead end of Minimalism!”



#### **ABOUT THE ARTIST**

Jonathan Lasker (born 1948, Jersey City, New Jersey) is an American artist currently based in Munich, Germany. Lasker is an accomplished artist with a career spanning more than five decades. Trained at CalArts (California Institute of the Arts) in Valencia, California, during its heyday of conceptual and feminist art, Lasker studied painting. This was a contradiction to the de rigueur of the program, but his unorthodox and postmodern aesthetic demonstrates the visionary art school's resounding influence. Today, Lasker is featured in prominent public and private collections, including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Los Angeles County Museum of Art, Los Angeles; the National Gallery of Art, Washington, DC; and Musée National d'Art Moderne, Centre Pompidou, Paris; among many others. His work has been featured in monographs, as well as in numerous solo and group exhibitions in the United States and Europe.

*Jonathan Lasker: Drawings and Studies* is organized by Faith Brower, Director and Curator of Collections.

Generous support provided by Frye Members. Media sponsorship provided by Encore Media Group.

## **encore**

*Frye Salon + Jonathan Lasker* is organized by the Frye Art Museum.

Generous support provided by Frye Members.

**Images:** Jonathan Lasker. *Domestic Setting with Post-Partum Anxiety*, 1999. Oil on linen. 96 x 128 in. Courtesy the artist, Greene Naftali, Thaddaeus Ropac and Timothy Taylor; Portrait of Jonathan Lasker. Courtesy the artist, Greene Naftali, Thaddaeus Ropac and Timothy Taylor. Photo: Barbara Probst



---

## ***Boren Banner Series: Camille Trautman***

October 15, 2025–April 12, 2026

The Frye Art Museum is pleased to announce that the next iteration of the Boren Banner Series will feature the work of Camille Trautman, marking the Seattle-born artist's first solo museum exhibition in their hometown. Trautman is a transgender Duwamish artist whose work critiques colonial constructs of landscape photography while exploring themes of gender identity and Indigenous erasure. The presentation showcases Trautman's ongoing photographic series *Screens* and will feature a new video installation created for the exhibition.

"The Frye has been an important museum to me since I was a teenager," Trautman shares. "At that time, creating and exhibiting work seemed like a remote possibility to me, but [visiting] gave me the push and inspiration I needed. It is an honor to now have this exhibition here, where artists and photographers I respect and who have influenced my own work have also exhibited. I am glad my work is being exhibited in such a welcoming museum."

Trautman’s artistic development is deeply influenced by their participation in the Coast Salish Tribal Canoe Journeys, an annual trip that promotes cultural revival and knowledge sharing. This experience, along with their collaboration with Lummi youth podcasters to document contemporary Indigenous storytelling, has informed Trautman’s pursuit to represent the complexities of Indigenous identity. Trautman also uses photographs as a space to confront the colonial implications of early landscape photography, like the work of Edward L. Curtis (1868–1952). They explain, “I use landscape photography to explore and to draw attention to the imposition of the frame on the land as part of the colonial construction of landscape. Landscape photography was and is used as an imperial tool to pillage the cultural heritage of Indigenous peoples...[making] it possible to live happily amidst beautiful scenery on the site of a genocide.”

Trautman’s Boren Banner Series exhibition features five photographs and a video work from the artist’s *Screens* series, ghostlike images that blur the lines between landscape and portraiture. Rooted in the artist’s process of coming out as trans, the *Screens* series shows Trautman’s body in varied natural landscapes holding large LCD screens. The appliances serve as both a physical and metaphorical device to confront gender constructs and dysphoria, their surfaces reflecting parts of the landscape while concealing or shielding parts of the artist’s body. Several of the photographs in the exhibition were shot in Shoreline, Washington, near the artist’s childhood home, further connecting the work to Trautman’s personal history. An experimental video project—the newest work in the *Screens* series—adds sculptural and performative elements to the exhibition. Trautman summarizes the series’ conceptual goals as follows: “Through my images I am splitting perspectives apart—splitting my body apart—questioning the impossibility of fitting into the rigid frames projected upon me. I want to escape rigid categories of representation by drawing attention to the artifice of such frames.”



#### **ABOUT THE ARTIST**

Camille Trautman’s (born 1997) work has been shown internationally at venues such as the Nogales Museum of Art (Nogales, Sonora, Mexico) and nationally at The Loft Cinema (Tucson), Whatcom Museum (Bellingham, WA), and Vashon Center for the Arts (Vashon, WA). They have been awarded several grants and fellowships, including the Nia Tero PNW Fellowship, Artist Trust Grant for Artists in Progress, and the Seattle Office of Arts and Culture Public Art Boot Camp.



## **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: Camille Trautman* is organized by Alexis L. Silva, Curatorial Assistant.

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



**Images:** Camille Trautman. *Screens no 14*, 2024. Archival pigment print. 30 x 25 1/2 in. Courtesy of the artist; Camille Trautman. Photo: Courtesy of the artist.

---

## **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).

## **Press Contact**

Ingrid Langston, Director of Communications & Strategic Planning  
[press@fryemuseum.org](mailto:press@fryemuseum.org)