

Fall 2026 Exhibitions

75th Anniversary Year to Open with Two Landmark Indigenous Art Presentations

New Boren Banner from Seattle Artist Blake Blanco

Seattle, WA
April 29, 2026

This fall, the Frye Art Museum features a museum-wide exhibition program that places Indigenous contemporary art at the center of today's cultural conversation. Anchored by *An Indigenous Present*—a field-defining exhibition featuring fifteen artists tracing deep formal and conceptual connections between twentieth-century Modernism and art of the present, and on view at the Frye as its only West Coast venue—the season pairs global scope with local grounding through *My Body Is A Basket*, a companion exhibition organized by the Frye, spotlighting Indigenous women artists of the Pacific Northwest. Together, these exhibitions create a unique opportunity to experience the breadth, ambition, and resonance of Indigenous art and underscore Seattle as a vital site for this work.

Notably, this exhibition season extends into 2027, inaugurating the museum's 75th anniversary year. "At this pivotal milestone in the Frye's history, we thought it was critical to not just look back but to make a statement about the museum's present and future," shares Executive Director Jamilee Lacy. "The Frye is a place where diverse artists and art histories are fully considered, held in dialogue across generations, and engaged by a broad range of audiences. While unprecedented in scale, the presentation builds on the Frye's long history of partnering with Indigenous artists and thinkers across both the exhibition and collections programs. These efforts demonstrate an ongoing, evolving engagement with Indigenous contemporary art—one grounded in relationships, artistic priorities, and shared curiosity, rather than a single institutional lens."



An Indigenous Present

November 7, 2026–February 14, 2027

The Frye Art Museum is proud to be the only West Coast venue for the national tour of *An Indigenous Present*, a thematic exhibition spanning 100 years of contemporary Indigenous art. The presentation includes significant works by fifteen artists who use strategies of abstraction to represent personal and collective narratives, describe specific and imagined places, and build upon cultural and aesthetic traditions. Co-organized by artist Jeffrey Gibson and independent curator Jenelle Porter, the art on view offers an expansive consideration of Indigenous art practices that highlights a continuum of elders and emerging makers. *An Indigenous Present* emerges from Gibson and Porter's 2023 landmark publication of the same name, which, through a collaborative process, brought together work by Native North American artists exploring diverse approaches to concept, form, and medium. Their engagement with artists during the making of the book inspired this exhibition—one that demonstrates the endless variability of abstraction and its capacity to hold multiple forms and histories. *An Indigenous Present* is organized by the Institute of Contemporary Art/Boston, where it was on view from October 9, 2025, through March 8, 2026, before traveling to the Frist Art Museum in Nashville (June 26—September 27, 2026).

“This exhibition is one take on the field of contemporary art and culture by Native and Indigenous makers. Some of these artists have been working for decades, and I follow in their path; others are at an earlier stage in their career, and I see new routes and possibilities in their respective practices. Together, they are amplifying the histories that have come before them and building a new context for present and future artists,” said Gibson.

Porter added: “Since curating Jeffrey’s first solo museum exhibition at the ICA Boston in 2013, he and I have continued to think together about ways to enlarge art histories. This exhibition is a proposal, one that explores the ways that these artists challenge the often arbitrary, historical categorizations of art by Indigenous makers.”

Throughout the exhibition, works by emerging artists are positioned in dialogue with those by more established makers. George Morrison and Mary Sully are featured as two important forebearers in the development of contemporary Indigenous art during the first half of the twentieth century. Kay WalkingStick and Dakota Mace explore seriality and repetition in bodies of work realized in the 1970s and 2020s, respectively. WalkingStick’s *Chief Joseph Series*—dedicated to the heroic Niimíipuu / Nez Perce chief—presents a grid of twenty-seven paintings that characterize the artist’s decades-long devotion to serial forms and storytelling. Mace’s *So’ II (Stars II)* is composed of forty unique chemigram prints that draw on Diné (Navajo) design histories and heritage. In another artistic dialogue, George Morrison and Teresa Baker evoke the land and light of their own ancestral homelands through an interplay of color and form. Morrison, who trained alongside Abstract Expressionist painters in New York in the 1950s, is known for vibrant compositions, especially those inspired by the horizon near his Lake Superior, MN, home. Baker composes with yarn, paint, willow, and hide on irregularly cut artificial turf to create large-scale abstractions that convey her memories of place, such as the Northern Plains of her youth, as well as legacies of color field painting and collage.

Reflecting on the opportunity to bring this exhibition to Seattle, Frye Art Museum Curator Georgia Erger remarks, “*An Indigenous Present* is art history in the making. This ambitious, deeply generous exhibition makes space for conversations between artists that propose expansive ways of knowing, seeing, and listening. Seattle audiences will be introduced to Indigenous artists from our region and across North America who are embracing the formal, conceptual, and political possibilities of abstraction.”

ARTIST LIST

Teresa Baker (Mandan/Hidatsa; born 1985 in Watford City, ND)

Raven Chacon (Diné; born 1977 in Fort Defiance, Navajo Nation)

Sky Hopinka (Ho-Chunk Nation; born 1984 in Bellingham, WA)

Sonya Kelliher-Combs (Iñupiaq/Athabaskan; born 1969 in Bethel, AK)

Gabrielle L’Hirondelle Hill (Cree and Métis; born 1979 in Comox, British Columbia)

George Longfish (Seneca and Tuscarora; born 1942 in Ohsweken, Ontario)

Dakota Mace (Diné; born 1991 in Albuquerque, NM)

Kimowan Metchewais (Cree; born 1963 in Oxbow, Saskatchewan; died 2011, St. Paul, Alberta)

Caroline Monnet (Anishinaabe [Algonquin] and French; born 1985 in Ottawa, Ontario)

George Morrison (Ojibwe; born 1919 in Chippewa City, MN; died 2000, Red Rock, MN)

Audie Murray (Cree and Métis; born 1993 in Saskatoon, Saskatchewan)

Jaune Quick-to-See Smith (citizen of the Confederated Salish and Kootenai Nation; born 1940 in St. Ignatius Mission, Flathead Reservation, MT; died 2025, Corrales, NM)

Mary Sully (Susan Mabel Deloria) (Yankton Dakota; born 1896 in Standing Rock Reservation, ND; died 1963, Omaha, NE)

Anna Tsouhlarakis (Navajo/Creek/Greek; born 1977 in Lawrence, KS)

Kay WalkingStick (Cherokee and Anglo; born 1935 in Syracuse, NY)

An Indigenous Present is organized by the Institute of Contemporary Art/Boston. The exhibition is curated by Jeffrey Gibson and Jenelle Porter, Guest Curators. The Frye Art Museum's presentation is organized by Georgia Erger, Curator, with Alexis L. Silva, Curatorial Assistant.

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The Seattle Times



Image: Teresa Baker, *Knife River*, 2024. Yarn, buckskin, artificial sinew, and willow on AstroTurf. 63 x 107 inches. © Teresa Baker. Institute of Contemporary Art/Boston. Acquired through the generosity of the Acquisitions Circle. Courtesy the artist and Broadway Gallery, New York. Photo: Ruben Diaz



My Body is a Basket

October 24, 2026–April 11, 2027

My Body is a Basket brings together works by Brenda Mallory (Cherokee, born 1955), Danielle Morsette (Suquamish, Shxwhá:y Village, born 1987), and Sara Siestreem (Hanis Coos, born 1976), three contemporary Indigenous women artists working in Washington and Oregon whose practices are rooted in innovation, materiality, and abstraction. Weaving—in unexpected materials and scales, and as a metaphor—connects their diverse approaches, whether in the tight weft of a wool blanket or stapled found fibers. Conceived by Frye Director and Curator of Collections Faith Brower and Guest Curator Asia Tail and presented alongside the nationally touring survey *An Indigenous Present*, the exhibition connects the broader conversation around Indigenous modern and contemporary art to the Pacific Northwest.

In addition to mixed-media paintings, sculptural works, and textiles by the participating artists, the exhibition will feature a large-format abstract weaving by Danielle Morsette, newly commissioned by the Frye for this exhibition. Although Morsette has recently received several notable commissions such as the 2025 Salish Sea Kit for the Seattle Sounders FC and the twenty-foot tapestry *Ancestral Reflection: The Spirit Within* (2024) for the Seattle Convention Center, this is the first art museum presentation of her two-dimensional weavings.

My Body is a Basket explores how the conceptual, and at times literal, connection of these Northwest artists' works to weaving and basketry practices manifests in abstraction. Often museums present Indigenous weavings and baskets as a cultural practice, emphasizing ancient and historical techniques, mentors, community, sovereignty, and environmental connections to the land. While these are important interpretations, few exhibitions have taken a wider lens to foreground the ways these practices inform contemporary art more broadly.

Co-curators Faith Brower and Asia Tail explain, "We're thrilled to present recent work by Mallory, Morsette, and Siestreem at the Frye for the first time. Each of these artists—representing a range of generational perspectives—reinterpret ancestral teachings through inventive artworks. These bold and abstract pieces speak to the enduring potency of the woven basket and show the strength of artists working in the region today."

Tail's original poetic texts will be incorporated into the exhibition, with an excerpt shared here:

...Our hands remember what we forgot. Patterns repeated, that same twist of fingers, until small things become something so large we can't see it all. Something that could go on forever. We've watched worlds end before, and started again, again...

ABOUT THE ARTISTS

Brenda Mallory's mixed-media sculptural works comprise a variety of materials including cloth, fibers, beeswax, and found objects. By creating multiple forms joined with crude hardware that imply tenuous connections or repairs, her work addresses ideas of interference and disruption in long-established systems of nature and human cultures. She is a recipient of the Hallie Ford Fellowship, the Eiteljorg Contemporary Native Art Fellowship, the Native Arts and Culture Foundation Fellowship in Visual Art, and the Ucross Native Fellowship. She has received grants from the Oregon Arts Commission, Ford Family Foundation, and the Regional Arts & Culture Council. Mallory lives in Portland, Oregon, but grew up in Oklahoma and is a citizen of the Cherokee Nation.

Danielle Morsette is a Suquamish tribal member with ancestral ties to the land where the Frye Art Museum now stands. Morsette is an expert weaver, who for nearly fifteen years has crafted wool textiles and wearable regalia, as well as works in other media. Through her practice, she explores and celebrates the legacy of her ancestors. She is the first wool weaver in her family in generations and hopes to grow representation for Coast Salish weavers in Seattle, sharing where she comes from and how this ancient art form is thriving today. Her work has been collected privately and publicly, including by the Seattle Convention Center, the Seattle Art Museum, Clearwater Casino, and the Burke Museum.

Sara Siestreem is a Hannis Coos multidisciplinary artist from the Umpqua River Valley on the South Coast of Oregon working in painting, photography, printmaking, weaving, and large-scale installation. Siestreem combines the ceremonial customs of her ancestors with contemporary artistic approaches and materials to engage the overlapping concerns of social and ecological justice, education, and Indigenous feminism. Siestreem was awarded the University of Oregon's 2022–23 CFAR Fellowship and the 2022 Forge Project Fellowship. Her artwork was recently included in the landmark 2023 book *An Indigenous Present*, conceived and edited by Jeffrey Gibson. Her work is in museum collections, including the Brooklyn Museum (Brooklyn, NY), Berkeley Art Museum and Pacific Film Archive (Berkeley,

CA), Gochman Family Foundation (Miami, FL), Forge Project (Mahicannituck Valley, NY), Missoula Art Museum (Missoula, MT), Museum of Fine Arts (Boston, MA), and the Portland Art Museum (Portland, OR). She lives and works in Portland, Oregon.

Asia Tail is an artist and community organizer based in Seattle. Tail received her Bachelor of Fine Arts degree from New York’s Cooper Union School of Art . Her studio practice includes painting, collage, beadwork, and other media. Tail is the executive director of yəhaʷ Indigenous Creatives Collective, an intertribal arts nonprofit rematriating 1.5 acres of land in South Seattle. She also works as a freelance consultant with cross-sector organizations to channel resources into Indigenous communities. She was the recipient of the first Vadon Foundation Native Artist Fellowship in 2019 and was named one of Seattle’s Most Influential People by Seattle Magazine the same year. In 2022, she was selected to serve on the City of Seattle’s inaugural Indigenous Advisory Council. In 2023, she participated in Harvard Business School’s Young American Leaders Program. She is a citizen of the Cherokee Nation of Oklahoma, born and raised on Coast Salish territories.

My Body is a Basket is organized by Faith Brower, Director and Curator of Collections, and Asia Tail, Independent Curator.

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Our work is supported, in part, by an award from 4Culture.



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Image: Brenda Mallory. *Adaptive Connections* (DƒAǝǝR S:1CBǝǝE), 2024. Waxed cloth, waxed felt, nuts and bolts. Dimensions variable. Courtesy of the artist. Photo: Mario Gallucci



Boren Banner Series: Blake Blanco

October 14, 2026–April 18, 2027

For the Fall 2026 Boren Banner presentation, Seattle artist Blake Blanco will create a new work that reinterprets classical mythology for the digital age. Working with contemporary tools, including the digital drawing and 3D creation software Blender and virtual reality, Blanco creates initial digital sketches that he then translates into paint on canvas. This will be his first solo museum presentation in Seattle.

For his Banner composition, Blanco takes inspiration from an engraving by Italian Renaissance artist Giorgio Ghisi, *Danae and the infant Perseus cast out to sea by Acrisius* (1543). The engraving illustrates the Classical Greek myth in which Acrisius, fearing a prophecy that his grandson would kill him, locks Danae and her son by Zeus in a chest or boat and casts them into the sea. Straying far from direct imitation, Blanco expressively abstracts the subjects of Ghisi's scene, staging them within a glade-like, futuristic setting where plants and animals resemble plastic organisms, rendered in simplified shapes and vivid synthetic colors. The work continues Blanco's exploration of human existence and evolution, specifically the idea that plastic—a human-made material—has become so integrated into our world that it now blends into nature itself.

"I think seeing Blake's surreal, futuristic figures at monumental scale on the Boren Banner this fall will surprise and delight passersby, tempting them into a deeper consideration

of these natural-plastic hybrid forms,” shares Curatorial Assistant Alexis L. Silva. “His engagement as a contemporary Seattle painter with well-known works by Modernist icons makes him such a good fit for the Frye, as Seattle’s modern and contemporary art museum. It’s always a joy to invite artists living and working in our own community to inhabit this very public platform.”

ABOUT THE ARTIST

Blake Blanco (b. 1989, Torrence, CA; lives and works in Seattle) embraces surrealist techniques and draws from artists such as Salvador Dali to create portals for self-reflection and discovery. He defines his work as Neo-Realism, often infusing everyday moments with abstract forms to explore religion, mythology, and the post-technological landscape. He uses an automatist approach, intuitively choosing color and placing marks to disrupt legibility and to signify a permanent state of transition. Often reinterpreting well-known artworks by Modernists such as Henri Matisse and Pablo Picasso, Blanco’s figures are bound firmly to the twenty-first century, often appearing to be digitally rendered or made of glossy plastic. Blanco’s work has been exhibited locally at venues such as Steve Gilbert Studio (Seattle), Davidson Gallery (Seattle), Soil Art Gallery (Seattle), The Factory: Museum of Museums (Seattle), and Bainbridge Island Museum of Art (Winslow, WA) and internationally at 19 Karen Contemporary Art Space (Mermaid Beach, Australia).

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: Blake Blanco is organized by Alexis L. Silva, Curatorial Assistant.

Generous support provided by Frye members.

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Image: Blake Blanco. Untitled, 2026. Digital rendering of oil on canvas. 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.

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