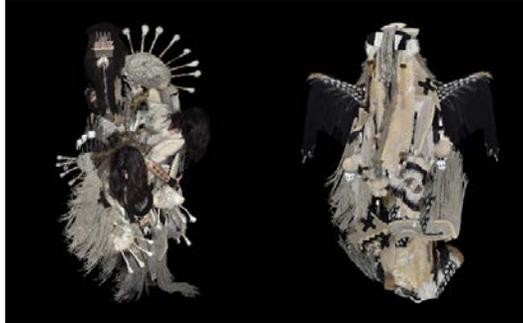


# Bockley Gallery



## Bockley Gallery Welcomes Diné Artist Eric-Paul Riege for his First Minnesota Exhibition

*(my god, YE'ii [1-2]) (jaatłoh4Ye'iitsoh [1-6]) (a loom between Me+U, dah 'iistł'q)*

Exhibition: May 21 through July 17, 2021

Gallery Hours: Tuesday through Saturday, noon to 5 pm

Bockley Gallery is pleased to welcome fiber artist Eric-Paul Riege for his first engagement with the gallery and his first exhibition in Minnesota. As the gallery reopens for regular hours for the first time since the coronavirus pandemic began, Riege will create a site-specific installation.

Born and based in Gallup, New Mexico, Riege uses weaving as both means and metaphor to tell hybrid tales that interlace stories from Diné spirituality with his own personal interpretations and cosmology. Soft and welcoming, his sculptural installations use natural and synthetic materials, from hand-dyed sheep's wool to his own hair, leather and cat fur to artificial cashmere and polyester.

Riege considers his artworks animate objects, and as such, he sees his art as dynamic and never fully finished. So, as the title of his Minneapolis debut suggests, the installation will create dialogue between three existing but reconfigured works. The first two reference the Diné (or Navajo) word for both god and a holy figure, "Ye'ii." *Jaatłoh4Ye'iitsoh*, which translates to "earring for the big god," consists of outsized jewelry made for the giant god-monsters of Diné spirituality. "These large, soft-sculpture earrings are totems of not only my memory but also the collective memory of artists, the collective memory of my past, present, and future self," he says, noting that it's through jewelry that gods and holy figures recognize and protect Diné people.

*a loom between Me+U, dah 'iistł'q* uses the Diné term for loom, which is sometimes translated to "from the ground up it grows"—a nod to the vertical orientation of Navajo looms: artists will begin at the bottom and weave toward the sky. As an outsider to Minnesota, he sees the gridlike structure of the 10-foot loom as both a "sacred border" and a doorway. "There's this border between myself and the place, but at the same time this border is one that's living, that's ever-growing, that you can see through," he says. "There's energy that lives through it."

The show will also include two new prints, created in partnership with the gallery, in which imagery from past works will be sewn on the front side of fabric, foam, and PVC pipe bases, or “skeletons,” creating three-dimensional objects.

Riege says his affinity for weaving arises from the ubiquity of the form in his community, culture, and family: his late great-grandmother, who died 15 years ago at age 104, was an accomplished Navajo weaver, and his great-great-grandfather on his father’s side was a German-American weaver. “I consider everything I do as a weaving,” he says, from a conversation, in which one speaker is warp and one weft, to his performances, in which he and a partner play complementary roles, to hanging soft textiles from the ceiling of a gallery for visitors to weave among and explore.

### **About Eric-Paul Riege**

Eric-Paul Riege (b. 1994) is a member of the Charcoal Streaked Division of the Red Running Into the Water clan. He holds a BFA in Art Studio and Ecology from the University of New Mexico at Albuquerque. His works were recently featured in the Heard Museum’s *Larger Than Memory: Contemporary Art From Indigenous North America* (2020), the ICA Miami solo project *Eric-Paul Riege: Hólq’—it xistz*, and SITE Santa Fe’s SITElines.2018 Biennial (2018), among others. Upcoming engagements include an installation and performance at the deCordova Sculpture Park and Museum in Massachusetts as part of Jeffrey Gibson’s *Because Once You Enter My House It Becomes Our House*, in June 2021, as well presentations at the Prospect.5 Triennial in New Orleans (October 2021–January 2022), and the 2022 Toronto Biennial of Art.

### **About Bockley Gallery**

Founded in 1984, Bockley Gallery represents artists from across Minnesota and North America, including Andrea Carlson, Jim Denomie, Pao Houa Her, Postcommodity, Cara Romero, and the estate of George Morrison. Its space since 2005, in Minneapolis’s Kenwood neighborhood, offers an intimate experience with art, while its outreach programs to local, national, and international museums and biennials expands the dialogue around what it believes to be the most relevant ideas in art today.

### **Media Inquiries**

For further information please contact Bockley Gallery.