

# Bockley Gallery



***Through-line: Cara Romero, Eric-Paul Riege, Tyrrell Tapaha, Maggie Thompson, Nico Williams, Matthew Kirk, and Frank Big Bear***

Opening Reception, Thursday, August 17, 4-8pm

On view August 12–26

Cara Romero Photography

333 Montezuma Ave., #5, Santa Fe, NM

Bockley Gallery and Cara Romero are pleased to present *Through-line*, a group exhibition at Cara Romero Photography during Santa Fe Indian Market that brings together Indigenous artists from across Turtle Island.

Works by Eric-Paul Riege, Tyrrell Tapaha, Maggie Thompson, Nico Williams, Matthew Kirk, and Frank Big Bear tell stories through material or reference to textiles' encoded technologies.

The loom-inspired, fiber-based practices of both Riege and Tapaha uniquely conjure generational knowledge and symbolism with expressions of lived experience. Exhibiting drawing for the first time, Riege's *Pillow Drawing* series (2023) transforms sketches for future sculptures and regalia into intimately scaled soft-sculptures of their own. Tapaha's Diné-style tapestries in vegetal-dyed Navajo churro combine graphic pattern and symbolism into personalized stories of past, present and future.

The spider's web—an encompassing symbol of weaving that has complex meaning across cultures—is imaged as a luring, hypnotic space in Frank Big Bear's vibrant drawing, *Anishinabe Man Trapped in a Trickster's Web* (2023). The exhibition's other figurative work, an evocative photographic self-portrait by Maggie Thompson is a high-relief, structural tapestry woven with colored ribbon.

Nico Williams's work transforms a monochromatic plastic tarpaulin through hand-scored and machine-sewn surfaces into a star quilt, a textile known to gift economies that signals generosity and honor during life transitions. Matthew Kirk also reworks raw manufacturing materials; his featured work brings together bespoke floor tiles with bright, graphic, archetypal mark making to read as a gridded, patchwork quilt.

Woven into *Through-line* are new photographs by Cara Romero. From extroverted energies of play and

collaboration to introverted and quietly powerful portraits and landscapes, Romero's work encompasses a range of energies based on her intuitive engagement with lived experience.

## Artists

**Cara Romero (Chemehuevi Indian Tribe)** works in photography to create stories that draw from intertribal knowledge to expose Indigenous and non-Indigenous cultural memory, collective history, and futurity. Her recent group exhibitions include *Our Selves: Photographs by Women Photographers*, Museum of Modern Art, *Water Memories*, Metropolitan Museum of Art (2022), both New York City. Romero was raised between the rural Chemehuevi reservation in California's Mojave Desert and the urban sprawl of Houston. She is based in Santa Fe, where she works from her studio and public gallery, Cara Romero Photography.

**Frank Big Bear (White Earth Ojibwe)** draws from a broad constellation of inspirations—from family and dreams to art history and Anishinaabe culture—and is best known for his vibrant Prismacolor pencil drawings. Raised in and around the White Earth Reservation, Big Bear has primarily resided in Minneapolis, where he presently lives and works.

**Eric-Paul Riege (Diné)** is a weaver and fiber artist working in collage, durational performance, installation, woven sculpture, and wearable art to tell hybrid tales that interlace stories from Diné spirituality with his own interpretations and cosmology. Riege's recent solo exhibitions include *Hammer Projects: Eric Paul Riege* at the Hammer Museum in Los Angeles (2022–2023). Riege is a member of the Charcoal Streaked Division of the Red Running Into the Water clan. He was born and is based in Gallup, New Mexico.

**Maggie Thompson (Fond du Lac Ojibwe)** expands textile traditions in a skillful and intuitive practice to address personal and universal experiences of loss, grief, and love. Currently exhibiting at the Renwick Invitational at the Smithsonian American Art Museum, Thompson has recently exhibited at the Plains Art Museum and Minnesota Textile Center. She is based in Minneapolis.

The practice of **Tyrrell Tapaha (Diné)** draws on and contributes to their inheritance as a sixth generation weaver and fiber artist. In 2022, Tapaha received the prestigious Brandford/Elliot Award for Excellence in Fiber Art. Their work has recently been featured in *Hyperallergic* and *American Graft*, and collected by numerous public and private institutions. Tapaha lives in the Four Corners region.

**Matthew Kirk's** practice combines the materiality of his long held job as an art-handler with mark-making inspired by comics, abstraction, and Navajo visuality. A 2019 Eiteljorg Fellow, his work was recently featured in the *New York Times*. His recent solo exhibition *White Snake* (2023) was at Halsey McKay Gallery, NYC. Kirk was born in Arizona, raised in Wisconsin, and is based in Queens, New York.

**Nico Williams (Aamjiwnaang)** is a multidisciplinary artist whose work is centered around sculptural beadwork. Recipient of the prestigious 2021 Claudine and Stephen Bronfman Fellowship in Contemporary Art, he has exhibited at the New York Armory Show (2023), PHI Foundation (2023), the Musée d'art contemporain de Montréal (2021), and the group exhibition, *Indian Theater: Native Performance, Art, and Self-Determination* since 1969, at the Hessel Museum of Art (2023). He is based in Montréal.

## **About Bockley Gallery**

Founded in 1984, Bockley Gallery represents artists from across Minnesota and North America, including Andrea Carlson, Pao Houa Her, Postcommodity, Cara Romero, and the Jim Denomie Estate. 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**

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image: Maggie Thompson, *Loves Me, Loves Me Not*, 2023, feathers, pins, paper, concrete, vinyl, metallic thread, edition of 3, overall dimensions variable, each of 4 components approx. 9 x 5.5 x .5 inches