

Bockley Gallery

Summer Gathering

Exhibition: June 27 to August 10, 2024

Public reception: 5 to 7 PM Thursday, June 27, 2024

Bockley Gallery is pleased to present *Summer Gathering*, our seasonal group exhibition of past and present works by gallery and guest artists. This year, we bring together paintings by **Grace Rosario Perkins** and **Leslie Barlow**, photography by **Pao Houa Her**, works on paper by **Morgan**, sculpture by **Stuart Nielsen** and **Eric-Paul Riege**, and mixed-media collage by **Matthew Kirk**.

The paintings of **Grace Rosario Perkins** conjure the autobiographical through intuition, family, ritual and magic. Her gestural, layered and maximal surfaces carry symbol-rich material, color, text and imagery, as seen and felt in two recent works, *Writing a Libretto 2gether* and *What Do You Know About Symbiotic Celestial Bodies?* (both 2023).

Leslie Barlow's large scale painting, *Hibaaq in her studio*, and the intimately scaled *Sanctuary* are from her most recent series *Tracing (admiration, conversation, and seeing)* (2024). Focusing on women of color in her community who identify as artists, Barlow affirms their path and presence as a gesture of celebration and healing.

In **Pao Houa Her's** black and white photograph, *untitled (man sitting)* (2020), an elder sits for a portrait with an opulent backdrop of fake flowers. Part of *The Imaginative Landscape* series, Her imagines her grandmother's ideal Laos, and in doing so, draws attention to complex colonial histories and Hmong resilience - also exemplified in her color photograph, *untitled (poppies)* (2018).

A selection of early-career works by **Morgan** are grounded in an expansive view of gestural drawing. Three multimedia works on paper - *Ideological Confrontation*, *Marginally Seductive*, and *Blurred Gestures* (all 1992) - focus on materiality and the commitment to experimentation that continues to drive the artist's practice today.

In **Stuart Nielsen's** sculptural diptych, two hands emerge from cast iron stems; their upward facing palms simultaneously display and offer colorful bronze forms, both organic and geometric. *just a dream I had in 1984* (1984) speaks to Nielsen's long standing practice of pairing subconscious and intuitive ways of knowing with research-based sciences, in which material, spatial, and perceptual investigations in color, form, and pattern acknowledge interior, spiritual realms.

Eric-Paul Riege honors and connects his lived experience with ancestral traditions in weaving and adornment, especially those passed down from his maternal family. His soft-sculptures play with high and low materiality and their meanings, as seen in his new work, *Hóló's Rattles, the Yázhi 1z [jaatlob4Ye'iitsoh] [5-6]* (2024), from his ongoing series of earring forms. Within the white medallion form, minimal black shapes gesture to faces of ye'ii, or spirit deities of the Navajo people.

If only yesterday (2023) by **Matthew Kirk** compositionally mixes a visual vocabulary of geometric and expressionist abstraction on a grid of materials known to construction and art handling industries. Kirk uses this modular process to approach the history of Navajo weaving through a personal and practical lens. Valuing material immediacy, he welcomes the interactivity viewers can have in experiencing individual elements and their collective whole.

Artist Biographies

Grace Rosario Perkins (Diné/Akimel O’odham) is a self-taught painter. Recent sites of engagement include MOCA Tucson, Company Gallery, Andrew Kreps, Cushion Works, ONE Archives, Oakland Museum, Cooper Union, and The San Francisco Art Institute. Her work is included in *New American Painting: West #168* (2024) and she has been nominated for a United States Arts Fellowship. Her painting is in the collection of SFMoMA among many others. Perkins was born in 1986 in Santa Fe, NM, and lives between Santa Fe and Brooklyn, NY.

Leslie Barlow uses painting to embrace and investigate the entangled and elaborate web that comprises the intersections of racial identity, community, love, and belonging. Her recent solo exhibitions include *Record of Home/Hearts*, Alice R. Rogers and Target Galleries, Saint John’s University, MN (2024) and *Within, Between, and Beyond*, Minneapolis Institute of Art, MN (2021). Barlow holds an MFA, Minneapolis College of Art and Design (2016) and BFA, University of Wisconsin-Stout (2011). She is the Postdoctoral Fellow in the Art Department, University of Minnesota. Born in 1989, Barlow is based in Minneapolis.

Pao Houa Her is a Hmong American artist. Her solo exhibitions include *And Other Illusions*, Camera Club at Baxter Street, NYC (2024) and *Paj quam ntuj / Flowers of the Sky*, Walker Art Center, Minneapolis, MN (2022–2023). She is the recipient of the John R. Solomon Guggenheim Fellowship (2023) and winner of the Aperture/Next Step Award, resulting in the publication of her first monograph (2023). Her is an assistant professor in Photography and Moving Images at the University of Minnesota. She holds an MFA in Photography from the Yale University School of Art (2012) and a BFA in Photography from the Minneapolis College of Art and Design (2009). Born in Laos in 1982, Her was raised in Minnesota and is based in Blaine.

Morgan’s five-decade practice in painting and drawing creates spaces for speculation and unscripted modes of being and knowing. Recent exhibitions include the solo, *Thought Notes*, Bockley Gallery (2023), and the two-person survey and publication, *A Tender Spirit, A Vital Form: Arlene Burke-Morgan and Clarence Morgan*, University of Minnesota’s Katherine E. Nash Gallery, Minneapolis (2023). Born in 1950 in Philadelphia, Morgan lived and taught in North Carolina (1978–1992) and in Minnesota (1992–2022). He currently lives and works in Chicago.

Stuart Nielsen works across media, including drawing, printmaking, painting, and sculpture. Following his exhibition in the 1975 Whitney Biennale, he pursued a career in large-scale, site-specific commissions for over twenty years, and since the early 2000s has focused on a studio practice. His work is collected by the Walker Art Center, the Minneapolis Institute of Art, and the Weisman Art Museum, among others. Born in 1947 in Chicago, he has lived in Minneapolis since the late 1960s when he earned his BFA from the University of Minnesota.

Eric-Paul Riege (Diné) is a weaver and fiber artist working in collage, durational performance, installation, and woven sculpture. Riege’s recent solo exhibitions include *Hammer Projects: Eric Paul Riege*, Hammer Museum in Los Angeles (2022–2023) and group presentations include *Ten Thousand Suns*, the 24th Biennale

of Sydney (2024). He holds a BFA, Art Studio and Ecology, University of New Mexico, Albuquerque. Riege is a member of the Charcoal Streaked Division of the Red Running Into the Water clan. He was born and is based in Na'nízhoozhí/Gallup, NM.

Matthew Kirk (Navajo) uses industrial materials and personal mark making inspired by comics, abstraction, and Navajo visuality. Recent solo exhibitions include with Fierman and Halsey McKay Gallery, and recent group exhibitions include at Dieu Donné, Brooklyn, and The 8th Floor, NYC. In 2019, Kirk was an Eiteljorg Fellow. He was born in Arizona in 1978, raised in Wisconsin, and lives and works in Queens, NY.

Bockley Gallery

Bockley Gallery is a contemporary art venue and curatorial practice based in Minneapolis, Minnesota. Founded in 1984, the gallery has worked with artists living and working in Mni Sota Makoce/Minnesota and the Great Lakes region, which led to its focus with Indigenous artists across Turtle Island/North America. While the gallery offers an intimate experience through a calendar of on-site programming, its collaboration with local, national and international partners in fairs, exhibitions and publishing expands the dialogue around what it celebrates as the most relevant ideas in art today.

Bockley Gallery artists' recent highlighted institutional solo exhibitions across Turtle Island include at MCA, Chicago, IL; Hammer Museum, LA; ICA, Miami, FL; Walker Art Center, MN; Minneapolis Institute of Art, MN; Hessel Museum of Art, NY; Museum of Contemporary Art Denver, CO; Remail Modern, Saskatoon; and more. Recent group presentations include Sydney Biennale, SITE Santa Fe; Toronto Biennale of Art, Whitney Biennale, and Prospect Triennial. Gallery artists are regularly honored through significant recognition including the Guggenheim Fellowship, Creative Capital Award, MacArthur Fellowship, Baloise Art Prize, Aperture Next Step Award, and many more.

Celebrating 40 years in 2024, Bockley Gallery recently launched a dynamic new website including an online publishing platform to center essays and voices of artists in conversation. The gallery regularly places works in numerous leading private and public collections such as the Walker Art Center; Whitney Museum of American Art, Metropolitan Museum of American Art, Museum of Modern Art, Kadist, Forge Project Collection, National Gallery of Art; Smithsonian National Museum of the American Indian, and the Singapore Art Museum.

For inquiries, contact:

information@bockleygallery.com

612.377.4669