

George Morrison
Jim Denomie
Dyani White Hawk

Bockley Gallery
Galleries 317 & Platform

The Armory Show
Sep 5–8, 2024
Javits Center

George Morrison Jim Denomie Dyani White Hawk

For The Armory Show 2024, Bockley Gallery brings together three celebrated artists in two distinct, ambitious presentations for Galleries and Platform. Overall, works by George Morrison (Grand Portage Ojibwe, 1919-2000), Jim Denomie (Lac Courte Oreille Ojibwe, 1955-2022), and Dyani White Hawk (Sičánǵu Lakota, b. 1976) speak to place, intergenerational relations and cross-cultural intersectionality in Native/American modern and contemporary art and its histories. Specifically, the Galleries booth celebrates the artists' respective practices, while the Platform presentation amplifies the spirit of homage by creating dialogue between the artists through a shared sculptural form.

Galleries (Booth 317)

Bockley Gallery's booth focuses on the respective practices of George Morrison, Jim Denomie, and Dyani White Hawk, with works dating 1984–2024. Morrison is celebrated for fusing phenomenology inspired by the north shore of Lake Superior and the fervent creativity of Abstract Expressionism. In a selection of intimate enigmatic paintings and bold drawings, the abstracted landscape is oriented by his signature and spirited horizon line. Jim Denomie created vivid works on the dreamworld, the erotic and spiritual, as well as incisive narrative-based history paintings on Native lived experiences in relation to politics. The works at The Armory Show center Denomie's gestural, impasto surfaces in portraits both wry and mysterious, and landscapes of the spirit world including from his iconic series *Four Days Four Nights*. Dyani White Hawk's practice across media acknowledges the complexity of intersectionality as it foregrounds and honors aesthetic and relational histories between Lakota art forms and what is called modern art. Her new large-scale painting speaks simultaneously to canonical geometric abstraction and Lakota visuality through *kapemni*, the triangular hourglass shape, a symbol for teaching the Lakota world views of earth-sky mirroring.

Platform

Platform is Armory's curated section dedicated to large-scale installations and site-specific works. Bockley Gallery was selected to present a trio of towering sculptures by George Morrison, Jim Denomie, and Dyani White Hawk. Honoring Morrison as a shared art historical ancestor and mentor, Denomie and White Hawk have been deeply influenced by his visual and conceptual languages, and how he navigated modernism as a Native artist in connection to their shared home of Minnesota and the wider Great Lakes region. Morrison's *Totemic Column* (1995-2024) is a stunning example of the wooden collaged rectangular prisms he created in editions throughout the second half of his career. The four sides of Denomie's *Untitled (Totem Painting)* (2016) are stacked with spirited, animal-human figures known to totemic carving, though rendered in his colorful painterly expressionism. Clad in her signature glass bugle beads on metallic underpainting, White Hawk's sculpture *Visiting* (2024) newly and boldly affirms her values of balance and beauty as medicinal. This celebratory, multigenerational presentation of cascading homage speaks powerfully to Platform curator Eugenie Tsai's conceptual framework exploring "the interplay of memory, material and spirit."

George Morrison (Grand Portage Ojibwe) was born in 1919, Chippewa City at the north shore of Lake Superior, Minnesota, and passed away in 2000 on Grand Portage Reservation. He studied at the Minneapolis School of Art (now Minneapolis College of Art and Design) (1938-1943), the Art Students League, New York (1943–1946), and various universities across France during his Fulbright Scholarship year (1952-1953). An educator at numerous East Coast and Midwest institutions, he returned to Minnesota in 1970 where he became a member of the American Indian Movement and was appointed to a dual position at the University of Minnesota, Minneapolis, as founding faculty in the first American Indian Studies program in the United States and as faculty in the Department of Art. Morrison retired in 1983 and lived and worked at Red Rock, his studio on the Grand Portage Reservation, until his passing. Morrison had over fifty solo exhibitions during his lifetime, from his first at Grand Central Moderns Gallery, NY (1948) to *George Morrison: Drawings*, Walker Art Center (1973) and *Standing in the Northern Lights: George Morrison, A Retrospective*, Minnesota Museum of American Art, St. Paul (1990; traveled nationally). Posthumous exhibitions include *Before and After the Horizon: Anishinaabe Artists of the Great Lakes*, National Museum of the American Indian (2013), and *Space Makers: Indigenous Expression and a New American Art*, Crystal Bridges Museum of American Art (2024). Morrison's work is found in prominent museum collections, including The Metropolitan Museum of Art, Minneapolis Institute of Art, National Gallery of Art, and Whitney Museum of American Art, among many others. In 2024, the George Morrison Catalogue Raisonné Project was established by the George Morrison Estate and Bockley Gallery, Minneapolis. www.georgemorrison.com

Jim Denomie (Lac Courte Oreille Ojibwe) was born in 1955, Hayward, Wisconsin, and passed away in 2022 in Shafer, Minnesota. In 2023, The Minneapolis Institute of Art presented his posthumous survey and catalog, *The Lyrical Artwork of Jim Denomie*. Other recent solo exhibitions include *Challenging the Narrative*, Michigan's Muskegon Museum of Art (2020–2021) and *Standing Rock Paintings*, Bockley Gallery (2019). Group exhibitions include *And if I devoted my life to one of its feathers?*, Kunsthalle Wien in Vienna (2021), *The Expressionist Figure: 100 Years of Modern and Contemporary Drawing*, Walker Art Center (2019–2020), and *Imagined Communities* at 21st Contemporary Art Biennial Sesc_Videobrasil in São Paulo (2019). Honored with a multitude of grants and awards, Denomie received the McKnight Foundation's Distinguished Artist Award (2019), a McKnight Artist Fellowship, and the Artist Initiative Grant through the Minnesota State Arts Board (2018), as well as a Joan Mitchell Foundation Painters and Sculptors Grant (2015). His work is in numerous collections, including those at the Denver Art Museum, Philbrook Museum of Art, and the Walker Art Center. The Jim Denomie Memorial Scholarship was established in 2022 as an annual prize given to a Native artist exemplifying its namesake's values of commitment to excellence, generosity of spirit, and engagement with community.

Dyani White Hawk (Sičánǵu Lakota) was born in 1976 in Milwaukee, Wisconsin, and is based between Shakopee and Minneapolis, Minnesota. She holds an MFA from the University of Wisconsin-Madison (2011) and BFA from the Institute of American Indian Arts in Santa Fe, New Mexico (2008). Featured in the 2022 Whitney Biennial followed by a permanent commission at the Whitney Museum of American Art, White Hawk's art has been the subject of numerous institutional solo shows, including at the Museum of Contemporary Art Denver (2022), the Halsey Institute of Contemporary Art (2022), and the Kemper Museum of Contemporary Art (2021). In 2025, the artist will be the subject of a survey exhibition, *Dyani White Hawk: Love Language*, co-organized by the Walker Art Center, Minneapolis and Remai Modern, Saskatoon. Her work is widely collected, including by Aktá Lakota Museum, Brooklyn Museum, Denver Art Museum, Guggenheim Museum, Museum of Contemporary Art Los Angeles, and the Smithsonian's National Museum of the American Indian. White Hawk is the recipient of generous recognitions and awards, most recently, the Guggenheim Fellowship and Creative Capital Grant (both 2024) and MacArthur Foundation Fellowship (2023).

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Bockley Gallery Platform

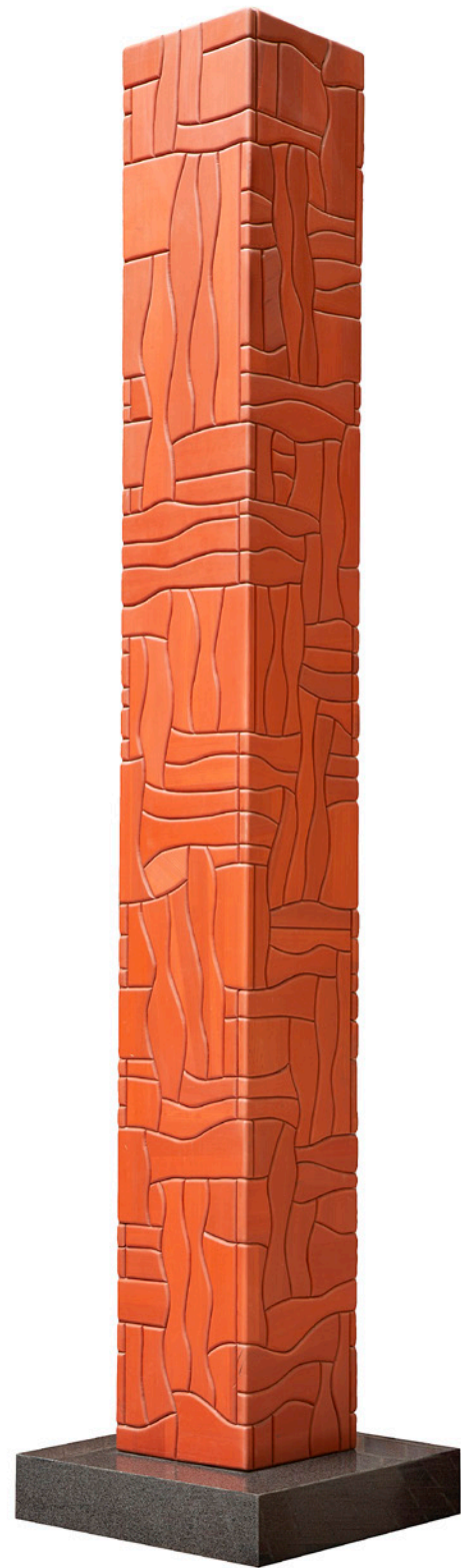
George Morrison
Totemic Column, 1995–2024

stained redwood, granite base

168 x 21 x 21 in / 426.7 x 53.3 x 53.3 cm (column)

5 x 32 x 32 in / 12.7 x 82.3 x 81.3 cm (base)

edition of 4





George Morrison
Totemic Column, 1995–2024 (detail)

stained redwood, granite base

168 x 21 x 21 in / 426.7 x 53.3 x 53.3 cm (column)

5 x 32 x 32 in / 12.7 x 82.3 x 81.3 cm (base)

edition of 4

Jim Denomie
Untitled (Totem Painting), 2016

oil on canvas, wood
144 x 16.5 x 16.5 in / 365.8 x 41.9 x 41.9 cm (column)
5 x 25 x 25 in / 12.7 x 63.5 x 63.5 cm (base)



Jim Denomie
Untitled (Totem Painting), 2016 (detail)
oil on canvas, wood
144 x 16.5 x 16.5 in / 365.8 x 41.9 x 41.9 cm (column)
5 x 25 x 25 in / 12.7 x 63.5 x 63.5 cm (base)



Dyani White Hawk
Visiting, 2024

acrylic, glass bugle beads, thread, and synthetic sinew
on aluminum panel, quartz base
120 x 15.5 x 15.5 in / 304.8 x 39.4 x 39.4 cm (column)
5 x 24 x 24 in / 12.7 x 61 x 61 cm (base)





Dyani White Hawk

Visiting, 2024 (in-progress detail)

acrylic, glass bugle beads, thread, and synthetic sinew
on aluminum panel, quartz base

120 x 15.5 x 15.5 in / 304.8 x 39.4 x 39.4 cm (column)

5 x 24 x 24 in / 12.7 x 61 x 61 cm (base)

Bockley Gallery

Galleries Booth 317



George Morrison

Forest Line. Solace. Red Rock Variation: Lake Superior Landscape, 1994

acrylic on canvas on board, artist-made frame

5 x 14 in / 12.7 x 35.6 cm (image)

7.5 x 16.5 x 1.5 in / 19.1 x 41.9 x 3.8 cm (framed)

signed, dated, titled verso



George Morrison

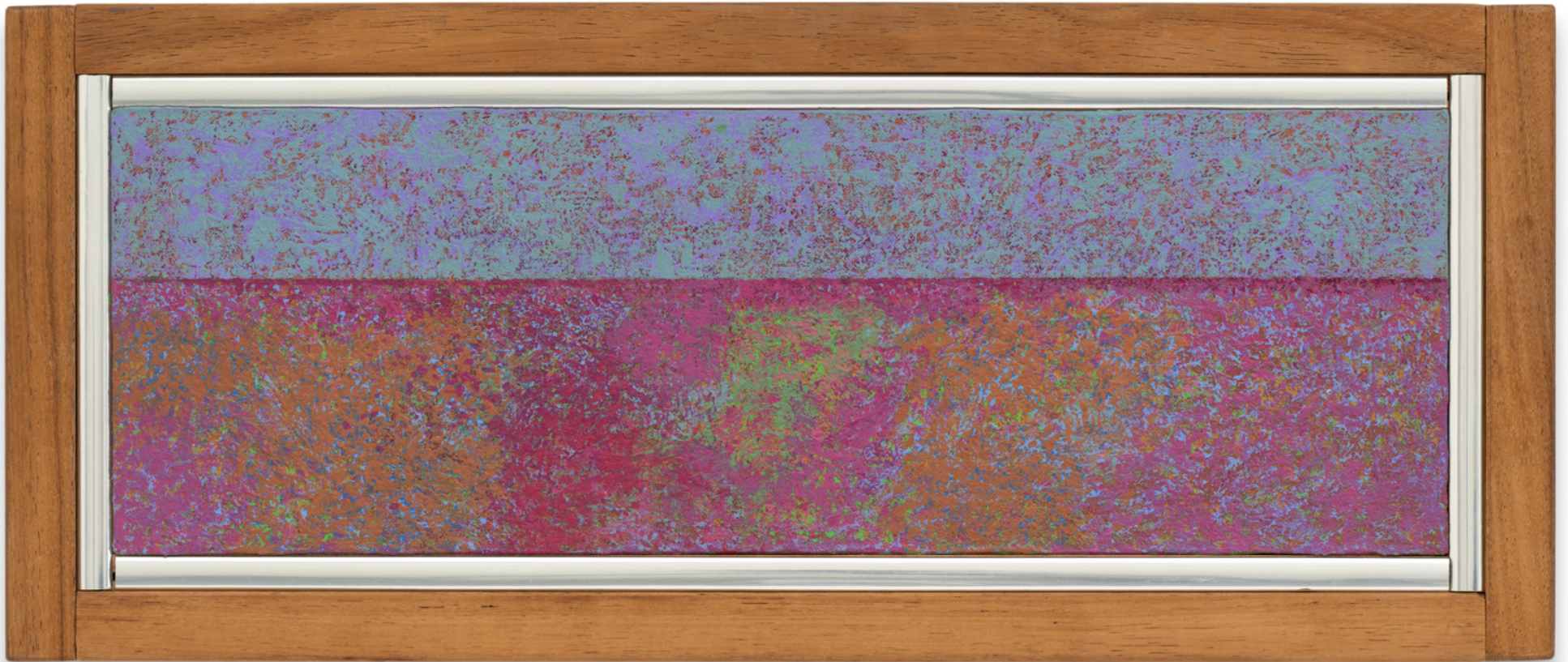
Spectrum of the Cliff. Red Rock Variation: Lake Superior Landscape, 1994

acrylic on canvas on board, artist-made frame

5 x 14 in / 12.7 x 35.6 cm (image)

7.5 x 16.5 x 1.5 in / 19.1 x 41.9 x 3.8 cm (framed)

signed, dated, titled verso



George Morrison

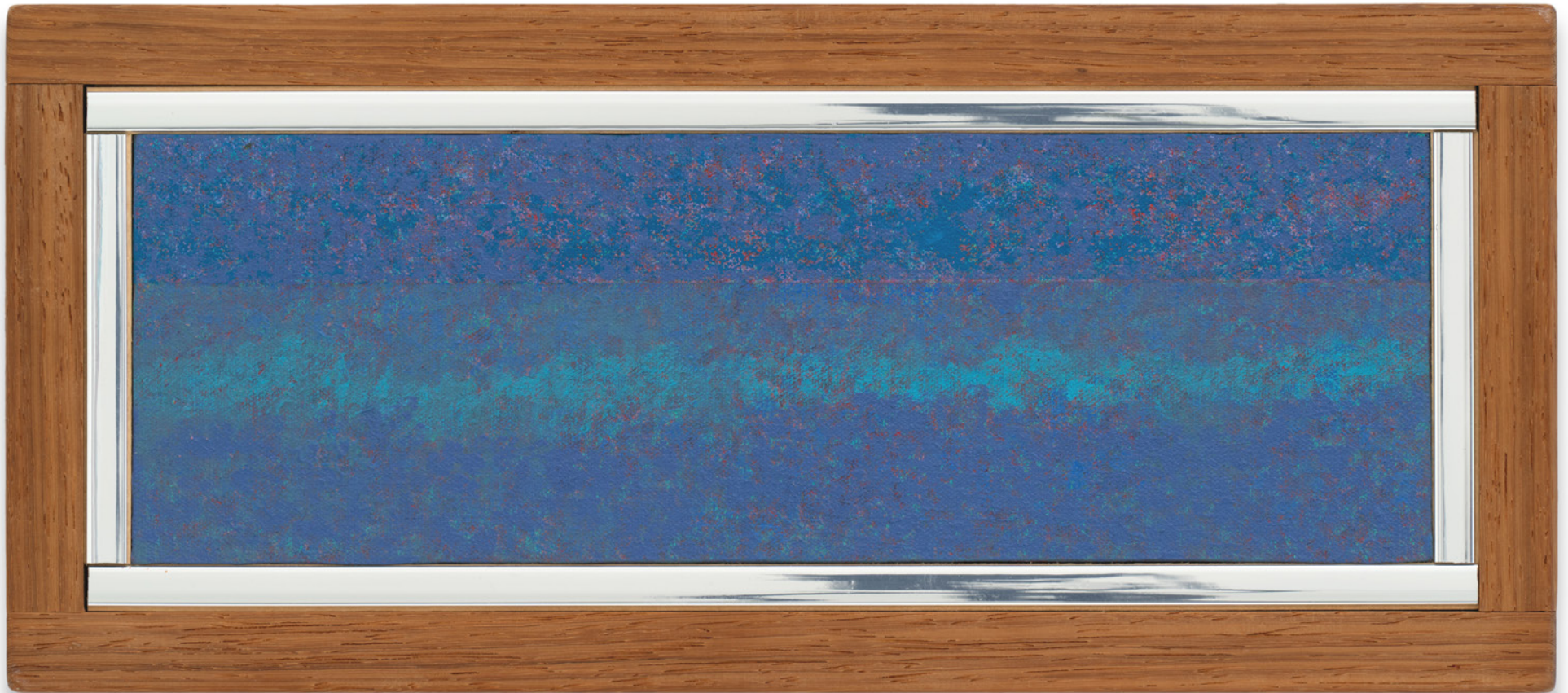
Quiet Ritual. Cynthia's Light. Red Rock Variation: Lake Superior Landscape, 1990

acrylic on canvas on board, artist-made frame

4.75 x 14 in / 12.1 x 35.6 cm (image)

7 x 16.375 x 1.75 in / 17.8 x 41.6 x 4.4 cm (framed)

signed, dated, and titled verso



George Morrison

Quiet Passage. Approaching Night. Red Rock Variation: Lake Superior Landscape, 1993

acrylic on canvas on board, artist-made frame

4 x 12 in / 10.2 x 30.5 cm (image)

6.5 x 14.375 x 1.5 in / 16.5 x 36.5 x 3.8 cm (framed)

signed and dated verso



George Morrison

Untitled, 1995

color pencil and ink on paper

7.25 x 10.75 in / 18.4 x 27.3 cm (image)

15 x 17 x 1.125 in / 38.1 x 43.2 x 2.9 cm (framed)

signed and dated recto

George Morrison
Untitled, 1995

color pencil and ink on paper

9.625 x 8 in / 24.4 x 20.3 cm (image)

20.125 x 15.75 x 1.125 in / 51.1 x 40 x 2.9 cm (framed)

signed and dated recto



George Morrison
*Red Rock Variation—Automatic—
Memory of Tanguy, 1984*

color pencil and ink on paper
10.25 x 7.875 in / 26 x 20 cm (paper)
17 x 14.625 x 1.25 in / 43.2 x 37.1 x 3.2 cm (framed)
unsigned, dated and titled recto



RED ROCK VARIATION - AUTOMATIC - MEMORY of TANGUY - GRAND PORTAGE - OCT 25-84

George Morrison
Untitled, 1999

mixed wood with granite base
19.75 x 3.75 x 3.75 in / 50.2 x 9.5 x 9.5 cm (column)
6 x 6 x 6 in / 15.2 x 15.2 x 15.2 cm (base)





Jim Denomie
Untitled, 2005

from the *Painting A Day* series #05031
oil on unstretched canvas
7 x 5 in / 17.8 x 12.7 cm (unframed)
14.5 x 12.25 x 1 in / 36.8 x 31.8 x 2.54 cm (framed)
signed and dated "6-2" verso



Jim Denomie
Untitled, 2005

from the *Painting A Day* series #05099
oil on unstretched canvas
7 x 5 in / 17.8 x 12.7 cm (unframed)
14.5 x 12.25 x 1 in / 36.8 x 31.8 x 2.54 cm (framed)
signed and dated "4-27" verso



Jim Denomie
Adam and Eve, 2013

oil on canvas

18 x 24 in / 45.7 x 61 cm (unframed)

19.5 x 25.5 x 1.75 in / 49.5 x 64.8 x 4.4 cm (framed)

signed and dated recto, titled verso



Jim Denomie

Four Days and Four Nites III, 2019

oil on canvas

24 x 30 in / 61 x 76.2 cm (unframed)

25.625 x 31.625 x 2.5 in / 65.1 x 80.3 x 6.4 cm (framed)

signed and dated recto, titled verso



Jim Denomie

Owl Spirit, 2008

abalone shell, found objects

approx. 10 x 10.5 x 4.5 in / 25.4 x 26.7 x 11.4 cm

unsigned

IMAGE FORTHCOMING

Dyani White Hawk

title forthcoming [small column 2], 2024

acrylic on medex, loomed glass beadwork applied over paint, acrylic on aluminum corner trim

25 x 3.5 x 3.5 in / 63.5 x 8.9 x 8.9 cm (column)

5.5 x 5.5 x .75 in / 14 x 14 x 1.9 cm (base)

IMAGE FORTHCOMING

Dyani White Hawk
Hanhépi Wašté (Good Night), 2024

acrylic on canvas

42 x 72 in / 106.7 x 182.9 cm

IMAGE FORTHCOMING

Dyani White Hawk
Anpétu Wašté (Good Day), 2024

acrylic on canvas

42 x 72 in / 106.7 x 182.9 cm