

Images Available Upon Request

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EXHIBITION COMMEMORATES HUDSON RIVER QUADRICENTENNIAL

Contemporary artists explore the impact of Henry Hudson's arrival in 1609

***The Muhheakantuck in Focus*, Glyndor Gallery and on the grounds**

August 1–November 29, 2009

Exhibition Reception Saturday, August 1, 1–4PM

Laura Anderson Barbata, Mary Anne Barkhouse, Lorenzo Clayton, Peter Edlund, Nicholas Galanin, HOCK E AYE VI Edgar Heap of Birds, Melanie Printup Hope, Maria Hupfield, G. Peter Jemison, Jason Lujan, Alan Michelson, Anna Tsouhlarakis, William R. Wilson

Bronx, NY, June 19, 2009 – Muhheakantuck, a Lenape word meaning “the river that flows both ways,” was the original name for the estuary now named for Henry Hudson. It provided both a connective route for the indigenous people and a conduit for launching European trade and expansion beyond the region, ultimately impacting the entire continent. *The Muhheakantuck in Focus* replicates this initial concept of exchange, bringing together Native American and other artists from Mexico, the United States and Canada, drawing on different generations and perspectives to explore the significance of the waterway to indigenous peoples before and after Hudson's arrival. Exhibiting artists treat a historically sensitive subject, one that includes the displacement of numerous communities from the shores of the Muhheakantuck, in a manner that expresses acceptance, diversity and beauty. The works in the Glyndor Gallery and throughout the grounds span a range of media, including video, painting, sculpture, drawing and site-specific installation. Although diverse in nature, they reveal several common threads, exploring language, history and trade and, in a recurring motif, the merging of indigenous and European art practices and experience, a process that continues today.



William R. Wilson, *Auto Immune Response Series #11*, Archival Pigment Print, 24.5" x 41"

William R. Wilson's poetic, black and white composite photographs provide a glimpse into the complex, contemporary negotiation over a land from which we have become alienated, with a particular focus on the Navajo people. **Anna Tsouhlarakis's** video explores the notions of home and foreign territory, merging autobiographical elements with facts of Henry Hudson's life in both London and New York, including footage of the Hudson and Thames Rivers. Also working in video, **Lorenzo Clayton** uses the

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Hudson River as the backdrop for a vision of the river as a source of spiritual nourishment and ritualistic awareness. **G. Peter Jemison**'s video reflects on the historical nature of the Wampum Belt, the original trade treaty between the Mohawk/Haudenosaunee and the Dutch. He considers present-day implications of this agreement, which is still very much in use.

HOCK E AYE VI Edgar Heap of Birds draws on language and history to create eight, memorial-text signs, installed in the gardens to engender a dialogue between place and history, leading visitors to reflect on the often contested relationships between Native American memories and later historical accounts, as well as the linguistic gap between the Lenape and the colonists. **Laura Anderson Barbata**'s installation, "Our History is not found in a Book," connects the Hudson to the gardens by encouraging visitors to find bliss in the landscape and enjoy the views of the Hudson from the elliptical sway of a hand-woven hammock.

Also inspired by Wave Hill's natural setting, as well as by her family history, **Mary Anne Barkhouse**'s installation features a long, harvest-style table, laden with porcelain that resembles overlapping water-lily leaves and oyster and clam shells. Once plentiful along the river, such shells were a source of food and an important material for the production of wampum beads. Barkhouse's quiet, reflective space recalls gatherings where one remembers and celebrates life.

Maria Hupfield's series of large-scale, water-based drawings in ink, gouache and charcoal references mapping. She takes the meaning of the word Muhheakantuck as a symbol for exchanging information, employing the life-giving waters of the river as a metaphor for communication between humans, the land and the cosmos. **Jason Lujan**'s print series "Famous Indian Battles of the Muhheakantuck III" looks at how one person's advance is often another person's retreat. Lujan's style references and combines scenic maps from Japan's feudal age with 19th-century, hand-tinted postcards, adding markers to indicate the history of colonization of the Hudson River valley.

Alan Michelson's plaster casts suggest beavers emerging from the wall. He contemplates the region's turbulent links to the trade in beaver fur, including perpetrations against their ecological systems and incorporating subtle reminders of their near absence today and the direct implications this has for the environment. Similarly, **Melanie Printup Hope**'s paintings bring into sharp focus the environmental consequences of human intervention and the exploitation of communities. She draws on the aesthetic legacy of Hudson River painters, incorporating collaged newspaper articles and advertisements by General Electric and environmental groups to comment on the clean-up of PCBs from the river. **Peter Edlund**'s paintings concern Native American place names. He depicts the juxtaposition of New York's original, pastoral landscape to industrial and urban settings, using a realistic, detailed technique to reveal change over time.

The Muhheakantuck in Focus is an integral part of a series of dynamic programs at Wave Hill, many free with admission to the grounds, organized to celebrate the **Hudson River Quadricentennial** this summer and fall. Art, music, walks, family and school programs, readings and discussion groups prompt a fresh view of the river. As a public garden and cultural center with incomparable views of the Hudson River and the Palisades, Wave Hill is uniquely positioned to explore the literary, musical, artistic and natural aspects of this important waterway.

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Exhibition Tours

WEDNESDAYS, THURSDAYS at Noon, SATURDAYS at 2PM
Join an Exhibition Interpreter for a tour of *The Muhheakantuck in Focus*.

Artists Talks

As part of openhouse**newyork** weekend, artists talks will be offered at 2PM on Saturday, October 10 and Sunday, October 11

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