



Wave Hill

675 West 252nd Street
Bronx, NY 10471-2899
718.549.3200
www.wavehill.org

The
MUHHEAKANTUCK
in Focus

Wave Hill Glyndor Gallery
August 1 – November 29, 2009

The **MUHHEAKANTUCK** *in Focus*

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



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New York Council for the Humanities



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Target sponsors free Tuesday and Saturday morning admission to Wave Hill, providing public access to the arts in our community.

Senior Curator: Jennifer McGregor

Assistant Curator: Leigh Ross

Exhibition Interpreters:

Justina Michaels, Virginia Smith

Photography: Stefan Hagen

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August 1 – November 29, 2009 Wave Hill Glyndor Gallery



In honor of the Hudson Quadricentennial Wave Hill is presenting innovative cultural programming that explores this quintessential American river. The summer literary series *Writing the Hudson River* presented *400 Years of Poetic Discovery* a panel and readings by poets and scholars Wayne Franklin, Judith Richardson, Nancy Willard and Mark Wunderlich, presented with Poet's House; and *Considering the River* a discussion with novelists Mary-Beth Hughes, Dave King, Carole Maso and Paul Russell concerning the importance of the river to their work. In our *Hudson River Historic Concert Series* contemporary musicians and actors recreate concerts and readings in the tradition of European performing artists who introduced high European culture to audiences along the Hudson. *Reading Between the Lines – Cultural Crossroads at the Hudson River Valley* is a reading and discussion series offered during the fall. For more information on these and other programs see www.wavehill.org.

Muhheakantuck, a Lenape word meaning “the river that flows both ways,” was the original name for the estuary that now commemorates Henry Hudson. The river has provided both a connective route for indigenous people and a conduit for launching European trade and expansion beyond the region, ultimately impacting the entire continent. This exhibition brings together contemporary artists from Mexico, the United States and Canada, to explore the significance of the waterway to indigenous peoples before and after Hudson’s arrival. The new works in the gallery and on the grounds reveal common threads, exploring language, concepts of nationhood, stewardship and, in a recurring motif, the merging of indigenous and European art practices and experience.

Wave Hill expresses sincere gratitude to each artist for turning attention to the river and creating new work that is insightful and provocative.

- JENNIFER MCGREGOR, Senior Curator



Laura Anderson Barbata

Born 1958, Mexico City, Mexico
Lives in New York, NY, and Mexico City, Mexico

Our History is Not Found in a Book, 2009

Handmade hammocks and rope

Dimensions variable

Courtesy of the artist

Laura Anderson Barbata returns to Wave Hill's Herbert & Hyonja Abrons Woodlands with *Our History is Not Found in a Book*. Visitors are encouraged to meander down the hill to the south of the gallery. Entering the shady woods, they encounter a group of hammocks. This place for rest, contemplation and conversation offers a way to experience nature that differs from the formal relationship fostered by the gardens. It gives visitors a chance to relish the shade and to enjoy the variety of native trees and plants that flourish at Wave Hill. It continues a thread in Barbata's work that provides an open-ended experience with nature and honors the presence of indigenous cultures here. In particular she notes American park design is taken

from European models and without consideration for traditional solutions practiced by the people of the Americas. Her earlier work, *Traces of Infinity*, launched the generated@wavehill program in 1999. It was a series of installations that also invited an intimate relationship with the woods by honoring those who have come before us.

Collaboration is at the heart of Laura Anderson Barbata's practice, which combines art-making with identifying and fulfilling community needs. Since 1992, she has worked with indigenous communities in the Venezuelan Amazon and Ecuador to develop ongoing papermaking projects that preserve language and history. In 2001, she began working in Trinidad and Tobago with the Moko Jumbies, a group of stilt dancers whose traditions stem from West Africa. She also initiated a papermaking project in Grande Riviere in the north. Her drawings, sculpture and installations have been presented in exhibitions throughout Mexico, Venezuela, Colombia, Cuba, Europe and the United States. She is represented in museum and corporate collections, including the Metropolitan Museum of Art, the Bozano-Simonsen Foundation, the Museum of Modern Art of Mexico City

and the American Express Collection. Barbata studied sculpture and engraving at the School of Visual Arts at the University of Rio de Janeiro, and sociology at the University of California, San Diego, in San Diego, CA.



MARY ANNE BARKHOUSE

Born 1961, Vancouver, BC
Lives in Minden, ON, Canada

harvest, 2009

Bronze, wood, porcelain, taffeta
45" x 202" x 42"
Courtesy of the artist

In what was once the Glyndor House dining room, Mary Anne Barkhouse's reflective installation recalls gatherings that center on remembering and celebrating life. A long harvest-style table is draped with a swath of blue taffeta and laden with porcelain sculptures that suggest the river's bounty. Overlapping water lily leaves, a favorite food for the area's once thriving beaver population, are inscribed with the names of indigenous groups living in this area 400 years ago. A porcelain



beaver and a bronze coyote enjoy the feast. Placed at this table, they connect aboriginal and natural history with the present.

The beaver is made of porcelain, a valuable, but fragile material, underscoring both this creature's usefulness and vulnerability. Soon after European contact, beavers and sea otters were eradicated from the area, so the recent return of the beaver to the Bronx River is a testimony to the resurgent health of the waterways. The bronze coyote, made of a more substantial

material associated with permanent sculpture and memorials, is chosen for its wild and untamed nature, and is seen as threatening the "civil and domestic order" in a way that First Nations people once were perceived.

Mary Anne Barkhouse is a member of Nimpkish band, Kwakiutl First Nation. A graduate of the Ontario College of Art & Design, Toronto, ON, she works with a variety of materials and processes to examine environmental concerns and indigenous culture through the use of animal imagery. A member of the Royal Canadian Academy of Arts, her work has been featured in exhibitions throughout Canada including recent solo shows: *The Reins of Chaos*, Ottawa Art Gallery, Ottawa, ON; and *Boreal Baroque*, a touring exhibition that opened at the Robert McLaughlin Gallery, Oshawa, ON. This is her first show in New York. Barkhouse is the recipient of a Chalmers Arts Fellowship and several Canada Council Grants. Her work can be found in the collections of the Art Bank of the Canada Council for the Arts, Museum of Anthropology at UBC, Macdonald Stewart Art Centre, the Banff Centre and the Department of Indian and Northern Affairs.

Mary Anne Barkhouse would like to gratefully acknowledge the support of the Canada Council for the Arts, Ontario Arts Council, Fleming College/Haliburton Campus and Michael Belmore.



LORENZO CLAYTON AND JACOB BURCKHARDT

LC: Born 1950, in Santa Fe, NM

Lives in Edgewater, NJ

JB: Born 1949, New York, NY

Lives in New York, NY

Currents, 2009

Digital video

3 minutes

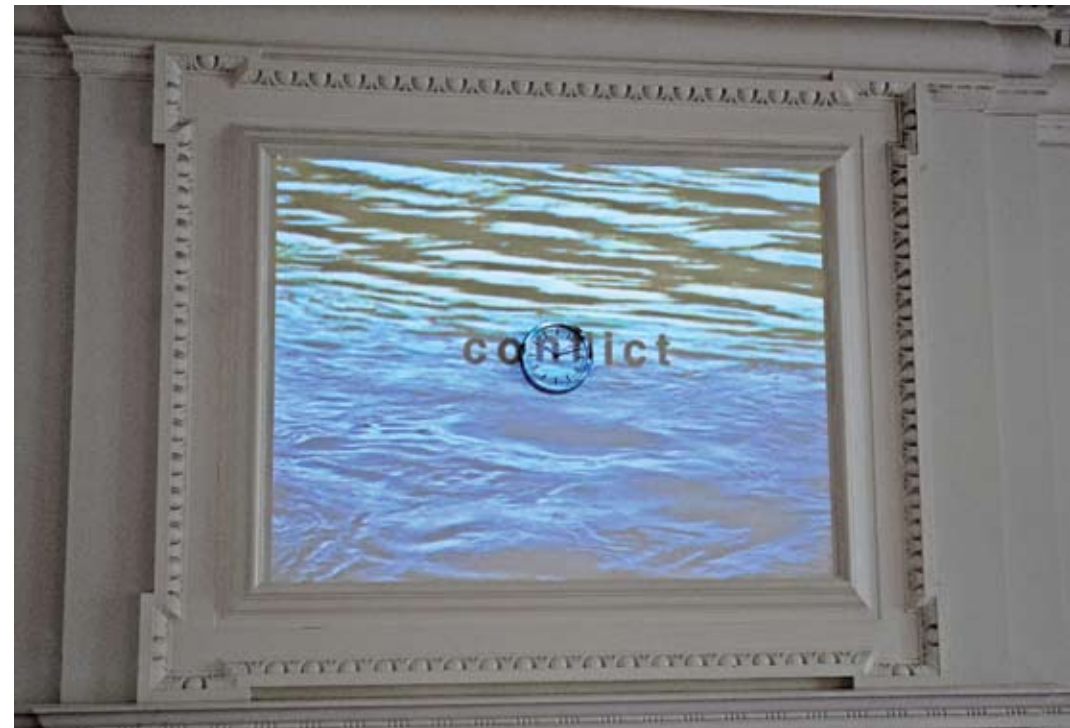
Courtesy of the artist

Lorenzo Clayton collaborated with Jacob Burckhardt to create a new video for this exhibition, starting with a literal interpretation of the word Muhheakantuck by looking at the river's dynamic tides and currents. The screen is split horizontally, displaying the river moving in different directions. Words stream across the screen overlaying the loose concept of a narrative. Metaphorically, the tidal flow of water alludes to the ongoing history of the river, suggesting that the contact between Henry Hudson's Dutch expedition and the Lenape people was a pivotal point in time in the continuum of this force of nature. Projected on the bold ornamental frame above the fireplace, the video's position juxtaposes the powerful elements of fire and water, offering another layer to the relationship of the river with our attempts to manage it through force and culture.

Lorenzo Clayton grew up in Cannoncito, located on the Navajo reservation in New Mexico, and has lived in the New York area since 1973. He works in a range of mediums including printmaking and installation. His work was included in *The Importance of Invisibility*, the Clemente Soto Velez Cultural and Education Center, New York, NY; and two sections of *Native Voices* at the Kentler International Drawing Space and Long Island University Gallery in Brooklyn, NY. Clayton has exhibited in museums throughout the country, including the Heard Museum, Phoenix, AZ; the National Museum of the American Indian, New York, NY; the North Dakota Museum of Art, Grand Forks, ND; the Jersey City Museum, Jersey City, NJ; and the Brodsky Center for Innovative Editions, New Brunswick, NJ. He earned his BFA at The Cooper Union School of Art, New York, NY. He teaches

printmaking at The Cooper Union School of Art and Parsons The New School for Design, New York, NY.

Jacob Burckhardt is a filmmaker and sound engineer. His most recent short film is *Roma*, a black and white short that presents the modern city from a pedestrian's point of view, illuminating the ancient stones, water, graffiti, lights, cats and even the Pope. His feature-length film *It Don't Pay to Be an Honest Citizen* includes William Burroughs, Allen Ginsberg and Vincent D'Onofrio. He frequently designs environmental sound tracks for other artists' dance and performance works. He teaches digital sound at The Cooper Union School of Art.





PETER EDLUND

Born 1959, Hartford, CT
Lives in Brooklyn, NY

Hilly-Island-in-Wolf-Country (Manhattan), 2009

Oil on canvas

36" x 60"

Courtesy of the artist

For the past four years Peter Edlund has been researching Algonquian languages and cultures to understand the origin of place names — words that have become an underlying part of our geography, but whose original meanings and sources are lost to us. Edlund has made a study of these places, starting in his native Connecticut and moving through New England and New York. Employing a

palette of Prussian blue, he renders the features that gave a place its name. Hilly-Island is a meaning of the Lenape/Algonquian name for the island of Manhattan. In this and other recent paintings, he uses a split-screen approach to juxtapose his conception of an early view with today's perspective. The location of Trinity Church in lower Manhattan was originally near the shoreline, and is now quite far inland as a result of successive expansions to the island over the past 400 years.

Peter Edlund's paintings draw from a wide range of artistic and literary sources to reinterpret landscape with a political overlay. Paintings in this place-name series include a commission from The MacDowell Colony to create a public art project for the Town Library in Peterborough, NH, and have been included in *No Reservations: Native American History and Culture in Contemporary Art* at the Aldrich Contemporary Art Museum, Ridgefield, CT. His vibrant *Homeland Security* paintings, based on Ansel Adams' WWII photographs of Japanese-American internment camps, were exhibited at Judy Ann Goldman Fine Art, Boston, MA; in *Tainted Landscapes* at the Zilkha Gallery, Wesleyan University, Middletown, CT; and were featured in *Orion Magazine*. *Primal Visions: Albert Bierstadt 'Discovers' America* was exhibited at the Montclair Art Museum, Montclair, NJ; the Columbus Museum of Art, Columbus, OH; and The Crocker Art Museum, Sacramento, CA. Paintings based on the poems of Emily Dickinson were commissioned for *Emily Dickinson Rendered* at Wave Hill in 2007, and his *Another America* and *Audubon* series' was exhibited at Wave Hill in *Verging on Real* in 2001. Edlund is the recipient of grants from the Adolph and Esther Gottlieb Foundation, the Pollock-Krasner Foundation and a Milton Avery Memorial Fellowship.

NICOLAS GALANIN

Born 1979, Sitka, AK

Lives in Sitka, AK

Imaginary Indian, 2009

Wood, wall paper, paint

27" x 67" x 6"

52.5" x 42.5" x 11"

Courtesy of the artist

In his *Imaginary Indian* series, Nicolas Galanin starts with pseudo tribal objects that are based on original objects made for ceremonial or daily use, but are actually replicas made for the tourist trade in Indonesian factories. In the manner of camouflage, the objects are painted with the same pattern and hang in front of wallpaper. The presentation is further inverted by the use of 18th-century inspired wall paper with a red and ivory pastoral pattern, featuring people frolicking in nature. Like the works of Alan Michelson and Mary Anne Barkhouse, locating this



work within Glyndor House enriches the reading of it, and extends the idea of camouflage. The wallpaper could have easily been chosen for this room when it was a private residence. In the context of this exhibition, the two *Imaginary Indian* pieces pose questions about authenticity and assimilation.

Nicolas Galanin is a Tlingit Aleut who comes from a long line of Northwest Coast artists. He merges his training in both traditional and contemporary art in an interdisciplinary practice that involves sculpture, video and music. His work has been included



in many group shows including *Beat Nation – Hip Hop as an Indigenous Culture*, Saw Gallery, Ottawa, ON; *No Reservations*, Aldrich Contemporary Art Museum, Ridgefield, CT; *Second Lives*, Museum of Art & Design, New York, NY; *Intersections*, *Native American Art in a New Light*, Peabody Essex Museum, Salem MA; *On The Edge*, *Forging New Directions In Alaska Native Art*, Museum of the North, Fairbanks, AK, among others. He traveled widely for his education, earning a MA in Indigenous Visual Arts, Massey University, New Zealand; a BA in Silversmithing and Jewelry Design, London Guildhall University, London, UK; an AA from University of Alaska Southeast, Sitka, AK.

HOCK E AYE VI EDGAR HEAP OF BIRDS

Born 1954, Wichita, KS

Lives in Oklahoma City, OK

Please the Waters, 2009

Eight aluminum signs, outdoor

24" x 36" each

Pen on paper, indoor

99" x 60"

Courtesy of the artist

Edgar Heap of Birds is known internationally for his interventions in public spaces that bear witness to the invisible histories that are indelibly linked to a place, particularly histories concerning indigenous peoples. By working with straightforward aluminum signs, he poses questions about the authority turned over to signage. In creating this work he dealt with the continuum of the river by starting with the geological time when it was formed, followed by the people who lived along its shores, on through today's stewardship of the river. He pairs signs that honor the river and speak of the events it has witnessed. While at first the placement of signs



at Wave Hill may seem incongruous with the experience of the garden, it offers the opportunity for discourse on the occasion of the Quadricentennial. With *Please the Waters*, the river is no longer a backdrop view; instead it brings to the forefront the turbulent events and accumulated history that shapes the relationship we have with the river today. Heap of Birds' drawings in the gallery are an important part of the artist's process in determining the specific language, tone and cadence for each sign.

Working in visual arts, intervention and performance, Cheyenne Arapaho artist HOCK E AYE VI Edgar Heap of Birds has had a dynamic influence on the development of First Nation contemporary art across North America. In 2007, the National Museum of the American Indian invited Heap of Birds to participate in the Venice Biennale. His project *Most Serene Republics* was located throughout Venice and honored the warriors who were coerced into performing in Buffalo Bill's Wild West show, and specifically those who died while the show toured Europe. A frequent lecturer and guest artist, his work has been exhibited and collected extensively worldwide. He has received awards from The National Endowment for the Arts, The Rockefeller Foundation, the Louis Comfort Tiffany Foundation, The Wallace Foundation, the Bonfils-Stanton Foundation and The Pew Charitable Trusts. Heap of Birds earned his MFA from Tyler School of Art, Temple University, Philadelphia, PA, and his BFA from The University of Kansas, Lawrence, KA. He teaches Native American Studies and Fine Arts at the University of Oklahoma, Oklahoma City, OK.

MELANIE PRINTUP HOPE

Born in 1960, Lewiston, NY

Lives in Menands, NY

Troy, Menands, Rensselaer, and North Albany, 2009

Oil paint and newspaper on canvas

18" x 24" each

Courtesy of the artist



This series of four paintings juxtaposes the beauty of the Hudson Valley, perhaps as Henry Hudson first saw it, with the environmental damage the river has endured. To create this suite of paintings, Hope revisited the works of Cole, Durand, Doughty and Church at the Albany Institute of History and Art, then collaged newspapers that she has collected over the years, while exploring vistas of the river in her environs, including the view from her apartment. By painting contemporary views of the Hudson Valley near her home, Printup Hope blends the reverential approach to landscape expressed by the Hudson River School painters with her own experiences. Each painting is a distinct view of Troy, Menands, Rensselaer, and North Albany. Panoramic vistas and expressive skies do not mask the newsprint background—General Electric advertisements from 2001 and *Times Union* newspaper articles that take opposing sides on the issue of cleaning up polychlorinated biphenyls (PCBs) from the river.

Melanie Printup Hope is of Tuscarora descent and was raised on the Tuscarora Indian Reservation in western New York State. Her video, multimedia and installation work has been shown throughout the United States, Canada and Europe. She received a Rockefeller Foundation Intercultural Film/Video/Multimedia



Fellowship and has received awards and fellowships from the New York Foundation for the Arts, the National Endowment for the Arts, the Andy Warhol Foundation for the Visual Arts, The Jerome Foundation, the New York State Council on the Arts—a state agency, and the Lyn Blumenthal Memorial Fund. She earned her BFA in graphic design at the Rochester Institute of Technology, Rochester, NY, and her MFA in electronic arts at Rensselaer Polytechnic Institute, Troy, NY. She is currently Associate Professor of Graphic Design at The Sage Colleges, Albany, NY.

MARIA HUPFIELD

Born 1975, Parry Sound, Ontario
Lives in Vancouver, BC, Canada

Nation as a River: Glub, Glub Goes the Fish, with Red Water Panther, 2009

Ink on paper

26" x 40"

Courtesy of the artist

Eagle Dance: The Residual Effect, with Red Thunderrrr, 2009

Ink on paper

26" x 40"

Courtesy of the artist

Maria Hupfield circled back to the original name of the river, Muhheakantuck, to create these ink drawings. She researched maps and other abstractions of history to delve into the assumptions made about a place. She notes that the fact that the river flowing both ways shares similarities with aboriginal ideas of governance. Her multi-layered use of powerful Anishnaabe origin figures that double as symbols of power in Western governments, invites different interpretations. In the *Nation as a River*, on the left, the parallel movement suggests the river flowing both ways, the canoes in one direction and the imperial lion (or underwater panther) in the other. The image is open to interpretation of the flow of the river and the Two Row Treaty between the Dutch



and the Haudenosaunee in 1613.

Eagle Dance bears a relation to emblematic representations of the United States, yet is also a powerful Anishnaabe sky world figure. By drawing a red line across each frame, the artist asserts her hand, and reminds us of the symbolic nature of the drawing.

Maria Hupfield's practice includes painting, object-making and performance and community activism, and is grounded in a combination of both Indigenous and Western art practices. She is of Anishnaabe (Ojibway) heritage, and a member of Wasauksing First Nation in Ontario, Canada. She earned her MFA in sculpture from York University, Toronto, ON, and an Honours BA in art and art history from the University of Toronto, Toronto, ON, and Sheridan College, Sheridan, WY. She is an Associate Professor in Visual Arts at the Emily Carr University of Art + Design in Vancouver, BC, where she currently lives and works. While living in Toronto, Hupfield organized and carried out numerous community arts projects. She is the Founding Coordinator of 7th Generation Image Makers, a youth arts organization with a focus on Metis, Inuit and First Nations Youth in downtown Toronto. In the New York area her work was included in *Native Voices*, FiveMyles, Brooklyn, NY; and *50 Years of Pow Wow*, Castle Gallery, New Rochelle, NY. Solo exhibitions in Canada include *Making Space/Sharing Place*, Gallery 101, in collaboration with the Aboriginal Curatorial Collective, Ottawa, ON; *Wagon Burner, This! Princess Moonrider, That!*, A Space Gallery & imagineNATIVE Film & Media Arts Festival, Toronto, ON; and *From Stereotype to Archetype*, Indian and Inuit Art Centre, Hull, QC.



G. PETER JEMISON

Lives in Victor, NY

THE TWO ROW, 2009

Digital video

9:18 minutes

Courtesy of the artist

G. Peter Jemison collaborated with his son Branden to create this short film that explains the meaning of the 1613 treaty made between the Haudenosaunee Nation and the Dutch. The film moves between a re-creation of the exchange and a discussion of the present-day meaning of the terms of the treaty commemorated in a wampum belt known as “Guswenta” in Seneca or “Two Row” in English. The belt serves as a mnemonic device to assist the Haudenosaunee in remembering the agreement’s original intent. The pattern indicates two parallel lines that signify the coexistence of two nations: the Haudenosaunee Nation travel in their canoes, the Europeans in their boats—separate boats, separate ways of life, an agreement not to interfere in each other’s affairs. The film makes the important point that a

treaty is a living document and its terms need to be reinforced and reinterpreted by each generation.

G. Peter Jemison, a member of the Heron Clan of the Seneca Nation, manages the Ganondagan State Historic Site, which replicates a 17th-century Seneca village located in Victor, NY. Jemison represents the Seneca Nation of Indians on repatriation issues; he serves on the Advisory Council on Historic Preservation and formerly served on the board of directors of the American Association of Museums. He is also an artist whose work has been widely shown and collected for over two decades. He recently organized the exhibition *Our Stories Made Visible*, featuring the work by Katsitsionni Fox and Shelley Niro, two Mohawk female artists, at the Fenimore Art Museum, Cooperstown, NY. This year his work was included in two exhibitions at the Berlin Gallery at the Heard Museum, Phoenix, AZ. He has had solo exhibitions at the Albright-Knox Art Gallery in Buffalo, NY and at the Fenimore Art Museum in Cooperstown, NY. His films were screened at the Native American Film + Video Festival in 2006 at the National Museum of the American Indian, New York, NY. He is the founding director of the American Indian Community House Gallery in New York City. Jemison received a BS in art education and an honorary doctorate in fine arts from Buffalo State College, Buffalo, NY.



JASON LUJAN

Born 1971 in Marfa, TX
Lives in New York, NY

Famous (Indian) Battles of the Muhheakantuck, 2009

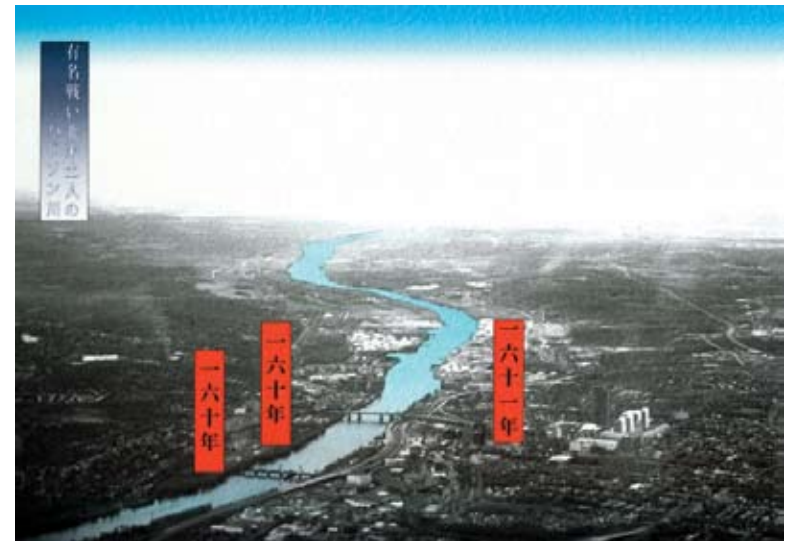
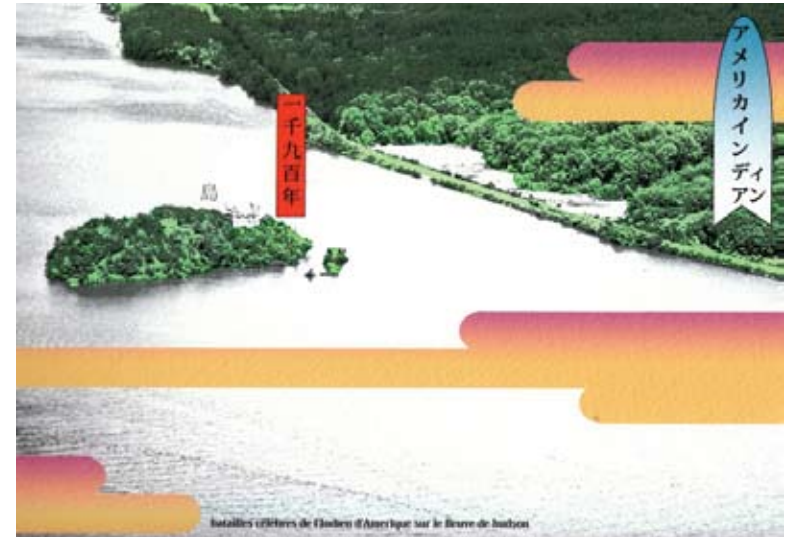
Mixed media

7" x 10" each, ten total

Courtesy of the artist

Jason Lujan's cross-disciplinary mode of working is evident in the ten prints on view from *Famous (Indian) Battles of the Muhheakantuck* created for this exhibition. 19th-century, hand-tinted postcards and feudal Japanese scenic maps are the inspiration for this series dealing with the colonization of the Hudson River Valley. Lujan's scenic photographs of the Hudson from the New York City area, as well as more northern sections, are the base images for each print. Banners with battle dates in Japanese mark the sites of conflict between explorers, colonists and the Indians. The "cloud" design elements taken from Japanese prints further flatten the view. In a sense, translating the conflict into another language and cultural idiom poses questions about colonization versus cultural crossover, borrowing and appropriation. The postcard format provides a sense of authority which is broken down by the obtuse legibility. In total, the project frames the region in terms of struggle and conflict, in a way that is rarely officially recorded or marked.

Jason Lujan is of Chiricahua Apache background and has lived in New York since 2001. His solo installation *Blood is the New Black* was shown at St. Lawrence University, Canton, NY; and group exhibitions include *Native Voices*, Kentler International Drawing Space, Brooklyn, NY; and Longwood Gallery, Bronx, NY. His performance *Fancy Dance Good Luck Lion* was presented at the Heard Museum, Phoenix, AZ, and the National Museum of the American Indian, New York, NY. He has participated in the Artist in the Marketplace Program at the Bronx Museum of the Arts, Bronx, NY, and in residencies at The Center for Book Arts, New York, NY; Vermont Studio Center, Johnson, VT; and Triangle Arts Association, Brooklyn, NY. Lujan earned his MFA from the University of Colorado, Boulder, CO, and his BFA from the University of Texas, Arlington, TX.



ALAN MICHELSON

Born 1953, Buffalo, NY
Lives in New York, NY

Colony, 2009

Plaster

8" x 586" x 2.5"

Courtesy of the artist

Taking his cues from the rich ornamentation of Glyndor House, Alan Michelson created a plaster frieze below the wainscot that is both pristine and ghostly. Conceived as a belt, the work suggests the Two Row Wampum belt that is also referenced in the works by G. Peter Jemison and Maria Hupfield on display in this room. The work has a panoramic quality, an approach that Michelson has taken with his video work as well. The frieze features beaver skulls, squash, corncobs and oyster shells, all of which suggest the bounty and plenty provided by the river but that were also new to Henry Hudson. The beaver was a key element in the trading system exploited by the Dutch West India Company, and the squash and corn were essential new world foods introduced to Europeans. There is irony and humor in the juxtaposition of eaten and whole corn, damaged and whole squash; the frieze introduces the larger issues of environmental stewardship into the house. With *Colony*, Michelson returns to the imagery of his 1990 site-specific installation,

Earth's Eye, which denoted the location of Collect Pond, an essential fresh water source that settlers failed to protect from the pollution produced by tanneries and by encroaching urban life.

Concepts of landscape, memory and identity figure in the work of Alan Michelson, a Mohawk born in Buffalo, NY. He earned a BFA from Tufts University, Medford, MA, and attended the School of the Museum of Fine Arts, Boston, MA, and Columbia College,



New York, NY. He has lived in New York City since 1989. He recently completed a General Services Administration Art-in-Architecture commission for the U.S. Port of Entry, in Massena, NY, designed by Smith Miller + Hawkinson Architects. Solo exhibitions include *New Tribe: New York*, the National Museum of the American Indian, New York, NY; *NATIVITY*, Woodland Cultural Centre, Brantford, Ontario; and *Ganohonyohk*, Art in General, New York, NY. Other works that relate specifically to the Hudson River were featured in *Lives of the Hudson*, on view at the Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, NY, and *Imaging the River* at the Hudson River Museum, Yonkers, NY. He created *A Closer View for Thoreau Reconsidered* at Wave Hill in 2007. He has received grants from the New York Community Trust, the Peter S. Reed Foundation and a Visual Artists' Fellowship from the National Endowment for the Arts. He teaches at the Rhode Island School of Design in Providence, RI.



ANNA TSOUHLARAKIS

Born 1977, Lawrence, KS
Lives in Washington, DC

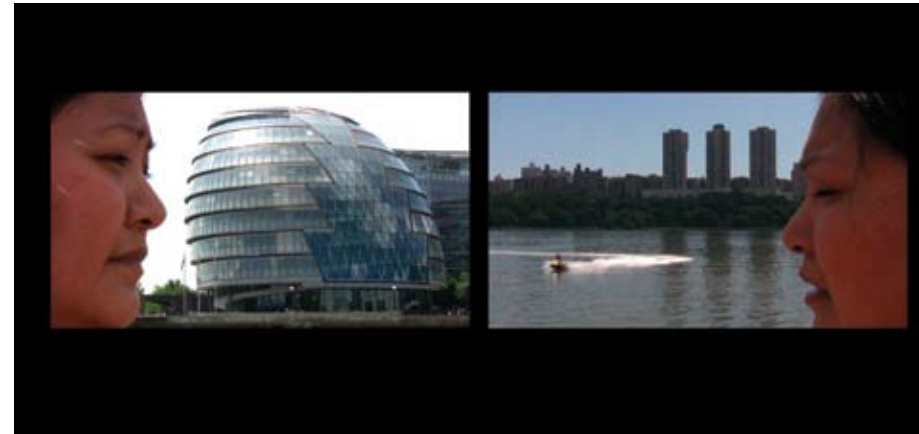
Crossing, 2009

Digital video

3 minutes

Courtesy of the artist

In *Crossing*, Anna Tsouhlarakis makes a connection between the Thames in London and the Hudson in New York, two rivers with strong historical connections, as well as personal associations for the artist. The video features two simultaneous boat rides with a woman (the artist) in profile book-ending both frames. A mixture of voices is heard. Tour guides talk about docks, boating and the activity on the shoreline. The woman recounts Henry Hudson's impressions of his journey to the New World. A second voice is intertwined, recounting her impressions. Tsouhlarakis is interested in reclaiming native identity by breaking down stereotypical images of Indians and redefining what Native means. By using multiple screens and voices in



this video she deals with ideas of exploration, and collapses the past into the present while she inserts herself into a picture that unites these places.

Anna Tsouhlarakis is of Navajo, Creek and Greek background. She grew up surrounded by art, with early memories of her father's studio and of visiting art exhibitions with her family. Exposure to many Native American artists from different generations, working in a range of mediums has helped her to define a focus that encompasses sculpture, video and performance. Her solo exhibitions include *Clash of the Titans* at the Navajo Nation Museum, Window Rock, AZ, and the American Indian Community House, New York, NY; as well as *fixations* at the Downtown Contemporary Art Center, Albuquerque, NM. Her video *Lets Dance!* was included in *Remix: New Modernities in a Post-Indian World*, which traveled from the Heard Museum, Phoenix, AZ, to the National Museum of the American Indian, New York, NY. She has participated in residencies at Yaddo, Saratoga Springs, NY; Grand Canyon National Park Artist Residency, North Rim, AZ; Vermont Studio Center, Johnson, VT; and the Skowhegan School of Painting and Sculpture, Skowhegan, ME. She earned her MFA from Yale University, New Haven, CT, and her BA from Dartmouth College, Hanover, NH.



WILLIAM R. WILSON

Lives in Tucson, AZ

Auto Immune Response #10, 2007

Black and white archival inkjet print

22" x 44.5" (framed)

Courtesy of the artist

Auto Immune Response #11, 2007

Archival pigment print

22" x 44.5" (framed)

Courtesy of the artist

William Wilson has set out to photograph the Navajo people in relationship to the land. He does this by recognizing the misuse of photography as a form of classification, a tool to reinforce racial superiority and position indigenous people as primitive. Like Anna Tsouhlarakis, Wilson includes the figures to represent his people, and himself. In the *Auto Immune Response* series, luminal figures wearing gas masks appear in different dramatic natural places; in the area of the Grand Canyon and in upstate New York near the Fingerlakes. This post-apocalyptic man surveys what appears to be a pristine and expansive landscape and wonders what has gone wrong. In *Auto Immune Response #11*, a hogan structure is positioned as a bridge between one side the river and the other. The hogan travels through the series and finally finds a home in a more stable location.

As with other artists in the exhibition, Wilson's teaching and art activism are an important part of his practice. He is Co-Director of the Barrio Anita Community Mural Project in Tucson, AZ; and his work with the Native American Youth Outreach Project has been exhibited several times at the Denver Art Museum, Denver, CO. He is a recipient of the Eiteljorg Fellowship for Native American Fine Art and received a New Works Photography Award from En Foco. His work has been exhibited at many places including Longwood Art Gallery, Bronx, NY, and the Tucson Museum of Art, Tucson, AZ. The *Auto-Immune Response* series was shown as



a solo exhibition at the National Museum of the American Indian, New York, NY, and the Heard Museum, Phoenix, AZ. He earned his MFA in photography with a concentration in the history of photography at the University of New Mexico, Albuquerque, NM, and his BA from Oberlin College, Oberlin, OH.