

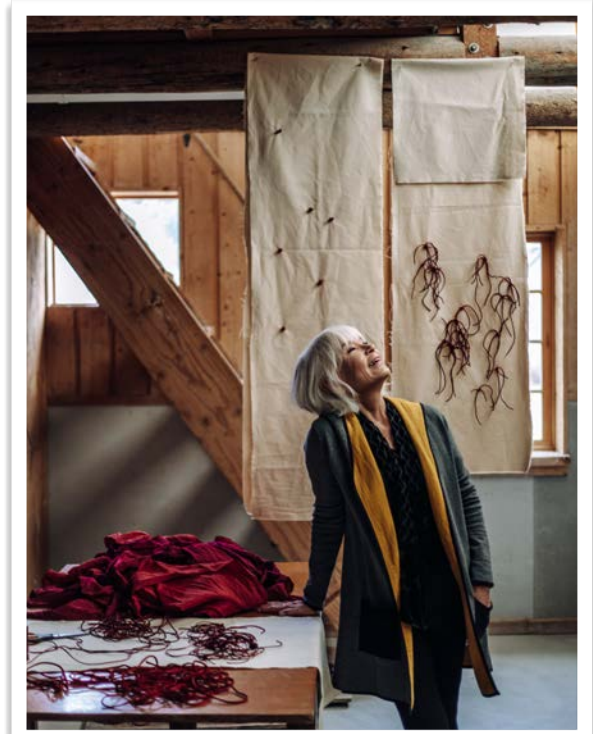
K ART GALLERY
THE ARMORY SHOW
SEPTEMBER 9 - 11TH, 2022

JAVITS CENTER
429 11th AVENUE
NEW YORK, NY 10001



Luzene Hill is a multidisciplinary artist known for immersive installations and performance collaborations. Through work informed by pre-contact culture of the Americas, Hill advocates for Indigenous sovereignty - linguistic, cultural, and individual sovereignty. Employing early autochthonous motifs, she asserts female power and sexuality to challenge colonial patriarchy. Her recent works, *Revelate* and *Smoke and Mirrors*, present evocative new ways of thinking about the past and the future.

An enrolled member of the Eastern Band of Cherokee Indians, Hill lives and works on the Qualla Boundary in Cherokee, NC. She has exhibited throughout the United States, Canada, Russia, Japan, and the United Kingdom. Awards include Ucross Fellowship, Native Arts and Cultures Foundation Fellowship, Eiteljorg Museum Fellowship, and First Peoples Fund Fellowship. Recent residencies: Social Engagement Residency, IAIA MoCNA; Invited Artist, Anderson Ranch Arts Center; and Invited Artist, Township 10 Residency. Hill's work is featured in Susan Powers' book, "Cherokee Art: Prehistory to Present," Josh McPhee's book, "Celebrate People's History!: The Poster Book of Resistance and Revolution", and the PBS Documentary "Native Art NOW!".



TO RISE AND BEGIN AGAIN

Armory Off-Site at the U.S. Open Sculpture

“In 1821, Sequoyah, a Cherokee silversmith and polymath, accomplished a singular feat – although not literate in English, he nonetheless invented a written language, which the Cherokee people rapidly adopted. A quarter of the population was literate within six months.





That extraordinary literacy rate was due to the brilliance of Sequoyah's invention and the urgency felt by increasing encroachment by white settlers into Cherokee territory. To print and distribute news rapidly via printing presses, Sequoyah's handwritten characters were converted into block symbols, adapted from English letterpress typeface.

The *Cherokee Phoenix* began publishing in 1828 at New Echota, the Cherokee capital in North Georgia. For ten years, this bilingual newspaper was a strong advocate for Cherokee sovereignty and rallied against the Indian Removal Act. The Cherokee Nation fought Removal all the way to the Supreme Court, which decided for them and against the State of Georgia. Andrew Jackson defied the court's decision and supported the Georgia militia with Federal troops. The capital and printing press were destroyed; the syllabary typeface was thrown into a well, where it remained for one hundred and twenty-five years.



Indian Removal, which became known as the Trail of Tears, began in 1838. Cherokee people were forcibly removed from their homes and put into stockades.

Carlisle Indian School in Pennsylvania was founded in 1879 by Colonel Richard Henry Pratt, who infamously said, "kill the Indian, save the man." That institution required children to speak only English, enacting a non-voluntary, often violently enforced, assimilation program. Cultural assimilation policies continued in Indian boarding schools across the United States (and Canada) for one hundred years. Both my Cherokee grandparents were sent to Carlisle in the early twentieth century. As a result of that experience, neither of them spoke Cherokee to their children, nor did they teach it to me.

Today, endangered Indigenous languages are revitalized; children and adults are learning to speak, read and sing in their own languages, reclaiming their voice and culture. After five hundred years of colonial violence, Indigenous people continue to rise and begin again."

- Luzene Hill

Luzene Hill

To Rise and Begin Again, 2022

Aluminum

44 x 44 x 51 in

111.8 x 111.8 x 129.5 cm

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Heaup of Birds’ mono-type installations exist in two combined forms -- a set of primary prints accompanied by a set of ghost prints. The primary monotypes are the first pull from the print-making plate, while the ghost prints are from the second plate pull. As Heap of Birds notes, “[t]he primary monotypes are strong, bright, and bold, thus articulating the way Indigenous life develops, grows, and survives in spite of the American empire. The faint color, blurred text, and sometimes obscured image treatment of the ghost monotypes represent the United States of America’s refusal to accept Native Indigenous Nations, their history, and the brutal holocaust perpetrated on our Nations by the ruling republic.”

Born in 1954, Hock E Aye Vi Edgar Heap of Birds (Cheyenne and Arapaho) is a multidisciplinary artist, advocate, and academic. He studied at the University of Kansas, Lawrence (BFA, 1976), undertook graduate studies at the Royal College of Art, London (1977), and attended the Tyler School of Art, Philadelphia (MFA, 1979). He was named USA Ford Fellow in 2012 and Distinguished Alumni, University of Kansas, in 2014. Honorary Doctor of Fine Arts and Letters degrees have been awarded by the Massachusetts College of Art and Design, Boston (2008), Emily Carr University of Art and Design, Vancouver, Canada (2017), and California Institute of the Arts, Valencia, (2018). Heap of Birds’ works are included in such significant collections as The Museum of Modern Art, New York; Whitney Museum of American Art, New York; Walker Art Center, Minneapolis, MN; Denver Art Museum, CO; Smithsonian Institution, Washington, D.C.; The Metropolitan Museum of Art, NYC; and the British Museum, London.

Edgar Heap of Birds
Native Nations Sovereign, 2019
 Each print is initialed
 Ink on Rag Monotype
 66 x 240 in/167.6 x 609.6 cm



G. Peter Jemison's career spans decades across a wide swath of diverse accomplishments with a worldwide impact. Through his art, Jemison has explored a variety of topics, from creating political works that portray contemporary social commentary to those that reflect his relationship with the natural world.

Most recently, Jemison's work was given significant praise at the MoMA PS1's *Greater New York* exhibition in 2022 and was included in *Artnet's 8 Standouts at MoMA PS1's Greater New York Show*. Notably, the *New York Times* writes, "The Seneca author and artist G. Peter Jemison's excellent works on paper reference the Canandaigua Treaty of 1794, its impact on the Haudenosaunee – the Six Nations of the Iroquois Confederacy – and campaigns by churches and schools to eradicate the culture and language in northeast North America. His use of humble paper bags is what is most exciting about his work." The Museum of Modern Art would go on to acquire a number of works following the exhibit's closing for their permanent collection.



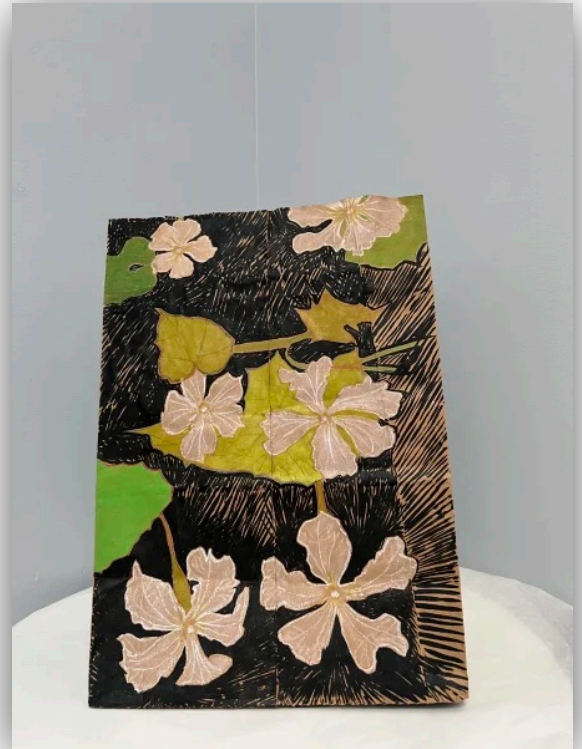
G. Peter Jemison
Midnight Crows (Paris), 2009
Mixed Media on Paper Bag
10.5 x 14.25 6.375 in
26.7 x 36.2 x 16.2 cm



G. Peter Jemison
Gourd Dancer, 1999
Mixed Media on Paper Bag
11.75 x 6 x 16.75 in
29.8 x 15.2 x 42.5 cm



G. Peter Jemison
Halley's Cardinal Comet, 1986
Mixed Media on Paper Bag
12 x 6.75 x 17 in
30.5 x 17.1 x 43.2 cm
SOLD

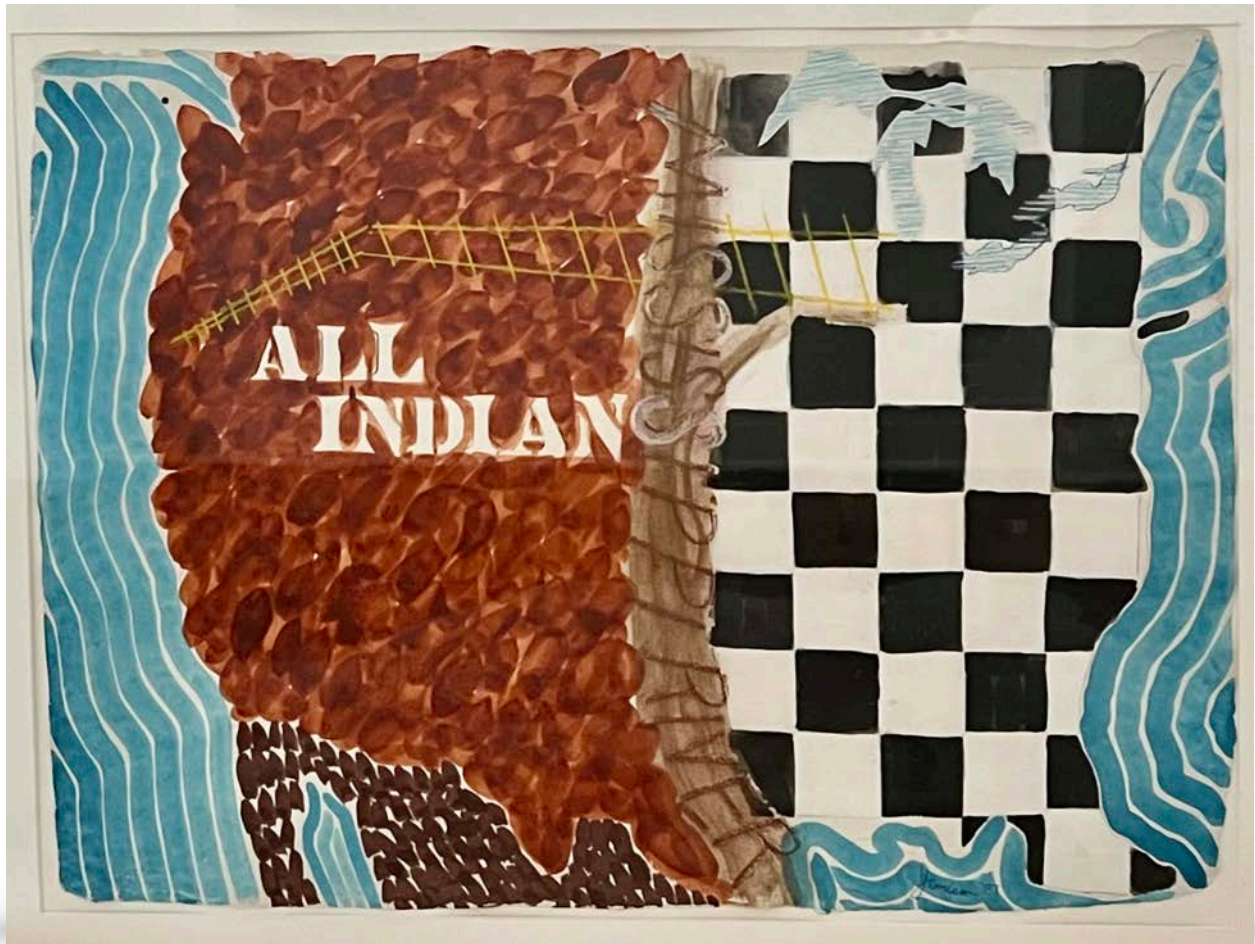


G. Peter Jemison
Early Blossom, 2009 - 2014
Ink and Acrylic on Wegmans Bag
11.8 x 6.5 x 14.75 in
30 x 16.5 x 37.5 cm

Jemison's works are included in such significant collections as: The Museum of Modern Art (MoMA), The Whitney Museum of American Art, New York; The Heard Museum, Phoenix; The Institute of American Indian Arts Museum, Santa Fe; The Denver Art Museum, Denver; The British Museum, London, UK; and the Museum der Weltkulturen, Frankfurt, Germany.



"Most non-Indians cannot imagine that there are Indian Nations east of the Mississippi River. Indigenous Nations are all but invisible except to our nearest neighbors (they are often prejudiced in their view); it is a paradox."



G. Peter Jemison

All Indians Don't Live West of the Mississippi, 1987

Acrylic, Watercolor, and China Marker on Paper

22.5 x 31 in

57.1 x 78.7 cm



G. Peter Jemison
Summer Strike, 2002
Acrylic on Cotton Printing Paper
28.25 x 35 in
71.8 x 88.9 cm





G. Peter Jemison
Crystalline, 2004
Colored Pencil n Handmade Paper
27 x 36 in
68.6 x 91.4 cm



Erin Ggaadimits Ivalu Gingrich is a Koyukon Athabaskan, Inupiaq, and settler carver, painter, and beadworker, whose work connects with the historically traditional beliefs of her ancestors on the value of our natural environment as gifts gathered from the land. A childhood spent across the state of Alaska imposed a personal impression of Alaska's biological diversity, mixed with the experience of Alaska's sacred subsistence lifeways, the true value of Alaska's ecosystems, and a gatherable gift that was cared for by her ancestors.



Cultural subsistence practices passed down by her grandparents, parents and family built the foundation for her relationship with wild places and what is harvested and gathered from them. Her deep love for her environment, whether berry picking, hunting, and fishing, fuel her passion and are consequently highlighted in her sculptures and beadings.

Erin Gingrich

Titirgak from Troth Yeddha' 1 & 2, 2022

Basswood, Acrylic, and Glass Beads

24 x 15 x 7.5 in

61 x 38.1 x 19.1 cm

Varies by Installation

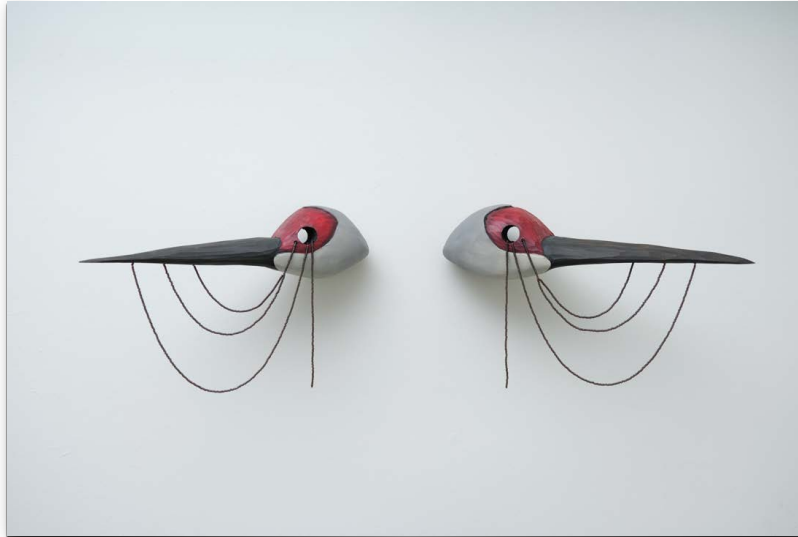
Titirgak from Sitnasuaq, 2022

Basswood, Acrylic, and Glass Beads

24 x 8 x 7.5 in

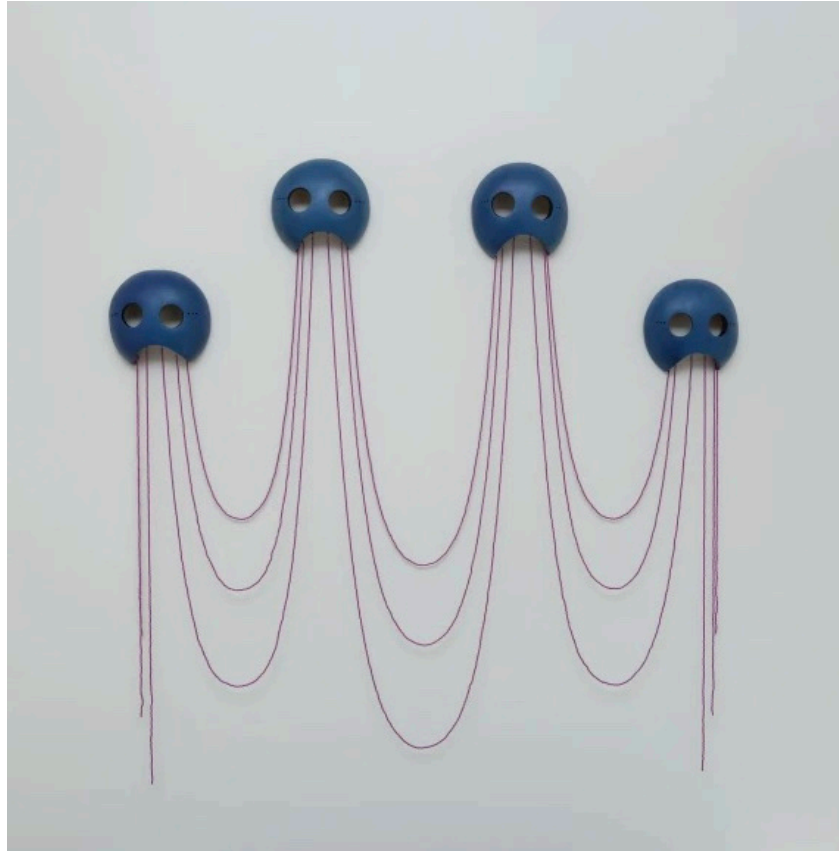
61 x 20.3 x 19.1 cm

Varies by Installation



**"I honor the presence of these wild beings in our environment
and in our lives." - Erin Gingrich**





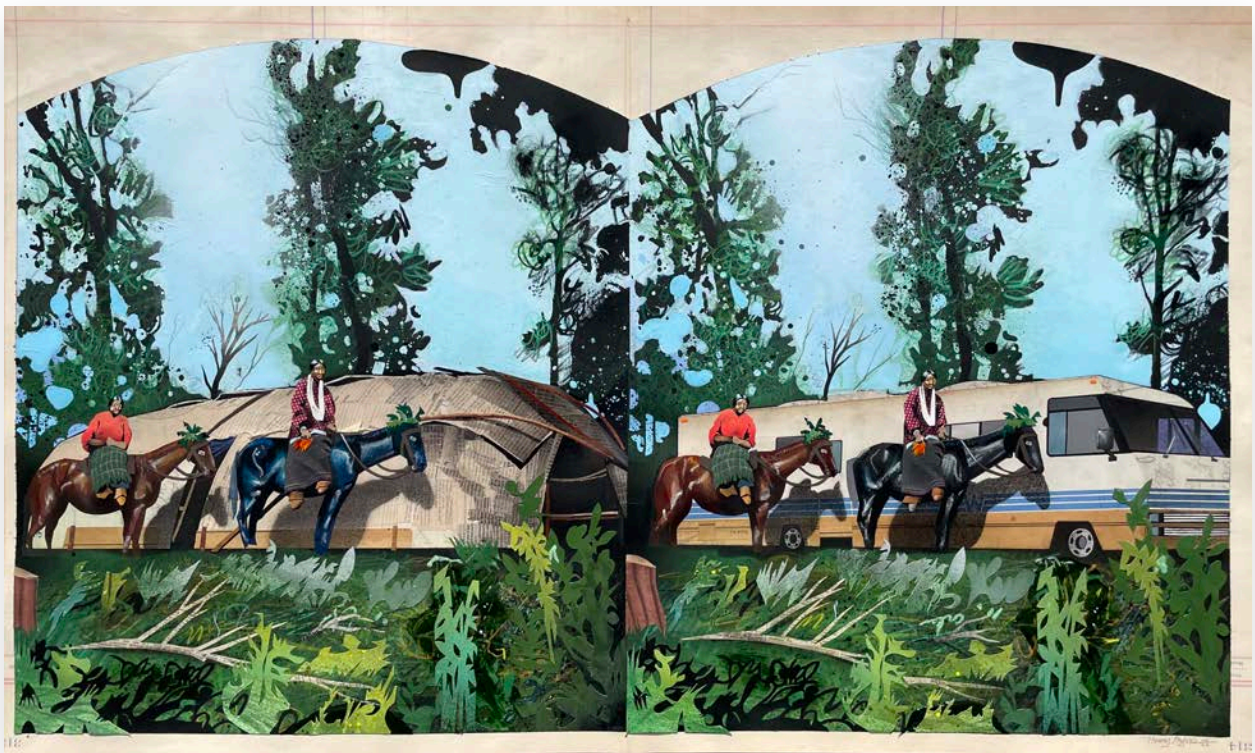
Erin Gingrich
Sitnasuaq Asiat, 2002
Basswood, Acrylic, and Glassbeads
Varied Dimensions

Ivalu is an emerging artist whose work has been exhibited at the 2022 Contemporary Native Art Biennial (BACA) and is expected at the 2022 Armory Show and 2022 Art Basel Miami. After an extended hiatus due to the pandemic, her recent work is already in the permanent collections of the Institute of American Indian Art, New Mexico; The Anchorage Museum, Alaska; and numerous private collections. Her accolades and grants include Nia Tero Foundation Pacific Northwest Art Fellowship Award (2021), Native Arts & Cultures Foundation LIFT - Early Career Support for Native Artists Award (2021), and many more.



Henry Payer is a Ho-Chunk artist who works primarily with collage and mixed media. Payer's narrative compositions are bold and contemporary. His works utilize Indigenous cartographic methods with traditional aspects of spatial representation and symbolism while appropriating European modernist models of cubism, spatial distortion, and collage.

Henry has exhibited his work at locations such as the Great Plains Art Museum in Lincoln, NE; All My Relations Gallery in Minneapolis, MN; Sherry Leedy Contemporary Art in Kansas City, MO; and Overture Galleries located in Madison, WI. In Venice, Italy, Payer has also exhibited at the University of Venice Ca' Voscari, Palazzo Cosulich. Payer has spent time as an instructor at the Oscar Howe Summer Art Institute located at the University of South Dakota in Vermillion. He currently lives in Sioux City, IA.



Henry Payer
Ciiserec, 2022
Collage and Mixed Media on Ledger Paper
19 x 31.75 in
48.3 x 80.6 cm
SOLD



"There was works in both grad and post-grad school where I worked on glass windows. During grad school it was out of necessity and the most affordable solution to create work that both served my vision and was my foundation. I was influenced by futurists and their idea of "looking out at the world through a window" and their thought on how the automobile changed the world. Of course, I had to place myself within the context and that window became a Winnebago, which it allowed my work to have multiple layers of history: behind the glass, on top of the glass and even stretched canvas over the top, often cut to reveal the multiple layers underneath.



In the artwork Winnebago Camp, the theme is on our displacement from our traditional homeland to the Great Plains. I was fortunate to travel to the various locations including Crow Creek SD to find the terrain flat with very little trees and shallow creeks. The Ho Chunk are a woodland people but have had to adapt to the many changes in landscape and weather of the Plains. As the federally recognized Winnebago Tribe of Nebraska, I take humor to ease the complex and often complicated history of our forced relocation."

- Henry Payer

Henry Payer
Winnebago Camp, 2019
Mixed Media and Collage on Canvas
33 x 28 in
83.8 x 71.1 cm

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"I create works about the Ho Chunk narrative that address our survivance throughout the post-reservation period. My interest is researching our history; my inspiration is drawn from antique postcards, stereoviews and family photos of Ho Chunk people. These multiple sources document a time period when the Ho Chunk are transitioning into life on the Reservation and depict the people's adjustments to retain their cultural identity along with transcultural development. My works are contemporary expressions of the Ho Chunk experience that reflect my growth as a Ho Chunk artist and the history of my cultural background.

Nebraska (His)tory II was from a body of work reflecting my relationship with each individual state the Ho Chunk have been removed to. These particular works I & II produced more to tell and I wanted to explore other themes or symbols found within the state. Besides the Ho Chunk, other narratives are present but also tell of conflict and displacement between settlers and their Indigenous hosts. The red square represents the box found in legends of maps telling the location or boundary of the indian reservation. Or in this case where to put the Ho Chunk within this land. These works were created post-grad when I muted my color and only used the basic R, B, Y and black/white color palette."

- Henry Payer

Henry Payer
Nebraska (His)tory II, 2015
Mixed Media and Collage on Canvas
28 x 28 in
71.1 x 71.1 cm