



Cannupa Hanska Luger

Artwork

Future Ancestral Technologies: Transmission Fluid 2042

2019. Mixed Material head piece - plastic baseball helmet, wool roving and yarn, clay, reed
29" x 20" x 17". NFS

Future Ancestral Technologies Transmission Fluid 2042

2019. Single channel video and audio transcript

This Future Ancestral Technologies entry log was documented on the Mandan Hidatsa Arikara Nation, my ancestral homeland, where the Bakken Oil Fields are fracked and drilled. In the video, a small family unit explores the abandoned industrial detritus, scouting locations and foraging materials for reuse. The audio featured is the voice of my grandfather, Carl Whitman from 1984.

Audio Transcript: We interrupt this program in order to bring you an urgent message that affects your future: The countdown has already started to a crisis that will occur in the very near future that can affect your very survival. We know it is coming and feel you should also know about it. By knowing about it you can do something to eliminate its shock and consequences. Countdown time allows you enough time for planning and action. In the past our carelessness has given birth to and is perpetuating our problems. We cannot and should not wait until it happens and then try and do something because no one can think straight under a crisis situation. It is far better to think and act now under calmer situations. Since we are a minority group we will be hit first which will mean a loss of many things we are enjoying today. We can decide a better future. It can be done. However it will require effort from everyone. After all this involves your future and this includes everyone on the reservation; men and women, young and old, half-breeds and full-bloods, employed and unemployed, yes and no bunches, religious and non-denominational, traditionally and non-traditional, Hidatsa, Arikara and Mandan, everybody is included. Two heads are better than one and in this case more is better yet. This will be geared to actualize what everyone wants and that is: We should all work together. This means putting aside hatred, jealousy and pettiness which have prevented all from working together. Currently we don't know where we are going and nobody seems to care. In the meantime our problems are increasing and worsening. For too long we have waited for a vague someone to do something. The time has come when we must admit that this is not going to happen. After all these are our problems and if we don't do something about them then we cannot expect someone else to be concerned enough to solve them for us.

Artist Statement

As a contemporary artist Indigenous to North America, I am motivated to reclaim and reframe a more accurate version of 21st century Native American culture and its powerful global relevance. The customary practices of the world's Indigenous people have been imprisoned to the past. Indigenous craft and arts, when not cannibalized by western culture, are considered primitive or extinct. My practice is rooted in the continuum of generations before me, the urgency for Indigenous visibility in this moment and the dreaming of Indigenous futures. Building worlds and dismantling misconceptions through monumental installations, sculpture and performance, I place myself between the realms of contemporary art and Indigenous culture, moving amidst museums and the front lines to enact a more complex understanding of contemporary Indigeneity. The materials that I use are emblematic of human civilization including clay, textiles, steel and digital media. Clay signifies our connection to place, literally the ground on which we stand. We create textiles from plants and animals, reflecting our truly embodied relationship between fiber and flesh. Steel has allowed humans to develop, build and dominate; it provides the physical structures for control and capital. And technology now provides an opportunity to question our civility and our connectedness through durational and situational media. I activate speculative fiction as a methodology, a practice, a way of future dreaming, rooted in an Indigenous continuum. I engage in land-based performative actions to pledge accountability to the land and waters affected by resource extraction and industry. I practice empathetic response and community catharsis through craft based social collaboration. Whether working with institutions, communities or with the land itself, my work is inherently social and requires engagement. I aim to lay groundwork, establish connections and mobilize



action - to challenge the systemic conditions of colonialism while making space for urgent and emergent Indigenous narratives.

Bio

Born on the Standing Rock Reservation in North Dakota, New Mexico based artist Cannupa Hanska Luger is an enrolled member of the Three Affiliated Tribes of Fort Berthold and is of Mandan, Hidatsa, Arikara and Lakota heritage. Creating monumental installations, sculpture and performance to communicate urgent stories about 21st Century Indigeneity, Luger incorporates ceramics, steel, fiber, video and repurposed materials to activate speculative fiction, engage land-based actions of repair and practice empathetic response through social collaboration. Luger combines critical cultural analysis with dedication and respect for the diverse materials, environments, and communities he engages while provoking diverse audiences to engage with Indigenous peoples and values apart from the lens of colonial social structuring.

Luger is a 2022 Guggenheim Fellow, a recipient of a 2021 United States Artists Fellowship Award for Craft and was named a 2021 GRIST Fixer. He is a 2020 Creative Capital Fellow, a 2020 Smithsonian Artist Research Fellow, and the recipient of the Museum of Arts and Design's 2018 inaugural Burke Prize, among others. Luger has exhibited nationally and internationally including at The Metropolitan Museum of Art, Gardiner Museum, Kunsthal KAdE, Washington Project for the Arts, Art Mûr, Crystal Bridges Museum of American Art and the National Center for Civil and Human Rights. Luger holds a BFA in studio arts from the Institute of American Indian Arts and is represented by Garth Greenan Gallery in New York.