



SURVIVING THE LONG WARS: Reckon and Reimagine
March 10, 2023 – July 2, 2023




Dorothy I. Burge, Miridith Campbell (Kiowa), Melissa Doud (Ojibwe), Ali Eyal, Tom Jones (Ho-Chunk), Chitra Ganesh, Mariam Ghani, Hock E Aye Vi Edgar Heap of Birds (Cheyenne and Arapaho Nation), Gina Herrera (Tesuque Pueblo), Rajkamal Kahlon, Monty Little (Diné), Hanaa Malallah, Hector René Membreño-Canales, Chris Pappan (Kaw/Osage, Lakota), Michael Rakowitz, Gerald Sheffield, Dwayne Wilcox (Oglala Lakota)




SURVIVING THE LONG WARS: Reckon and Reimagine features the powerful work of Indigenous artists responding to the “American Indian Wars” alongside artists from the Greater Middle East and its diasporas reacting to the “Global War on Terror.” The exhibition explores how these works complicate and relate to the creative practices of Black, Indigenous, and People of Color (BIPOC) veterans whose experiences profoundly challenge the dominant histories of these long wars.




Collectively, these works reckon with an ongoing violent history while creating space to build solidarity across differences. Unlikely connections emerge as the artists use diverse strategies to construct meaning out of the ruins of the long wars. They critique dominant colonial conventions and propose dissident people’s archives, while reworking the complex terrain of public monuments and memorials through the perspective of diverse BIPOC communities. By reckoning with these complex legacies the featured artists transform colonial materials and technologies to reimagine histories and futures.





Reckon and Reimagine is one of the three Chicago-based exhibitions of the 2023 Veteran Art Triennial and Summit, *SURVIVING THE LONG WARS*. The Triennial exhibitions and broader humanities project is organized by the emerging Veteran Art Movement, with Aaron Hughes, Ronak K. Kapadia, Therese Quinn, Joseph Lefthand, Amber Zora, and Meranda Roberts. NEH Veteran Fellows include Gina Herrera, Monty Little, Gerald Sheffield, Anthony Torres, Eric Perez, and Natasha Erskine.

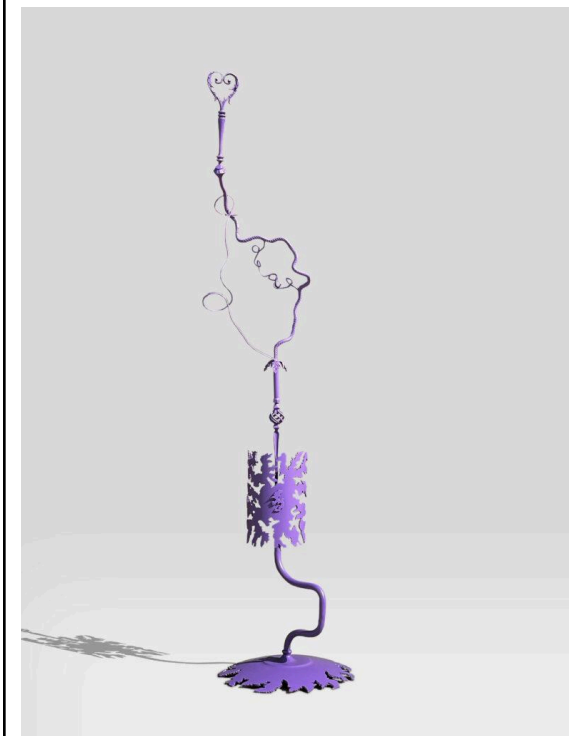



	<p>Miridith Campbell (Kiowa, b. 1966) [US Marine Corps, Army, and Navy veteran]</p> <p><i>Marine Corps Dress—Southern Style</i> 2022 Artist tanned and smoked buckskin hide; antique, vintage, and contemporary seed beads; Red Broadcloth English Wool; vintage Marine Corps service buttons; Hawk Bells; and horse hair</p> <p>This piece embodies Campbell’s service in three branches of the US military. The dress itself represents the artist’s Marine Corps service, an important aspect of her identity and history. The knife and awl cases, along with the “strike-a-light” bag, honors her Navy SeaBee service, while the handbag represents her time in the Army Airborne. The hash marks on the dress symbolize her total time in military service.</p> <p>Courtesy of the artist</p>
	<p>Miridith Campbell (Kiowa, b. 1966) [US Marine Corps, Army, and Navy Veteran]</p> <p><i>Adobe Walls Battle Dress</i> 2022 Cotton canvas dresses with blue edging. Digitally printed ledger art on fabric, depicting the Adobe Walls Battle. Two sets of fully beaded belt bags. Two belts, one fully beaded on latigo with a German silver whip, and one fully brass-tacked on harness leather with a tacked whip.</p> <p>This canvas dress is a visual telling of the First Battle of Adobe Walls, Texas, in 1864. The battle between the US Army and the Kiowa, Comanche, and Apache was one of the largest battles to take place on the Plains. It was caused by the influx of settlers and the subsequent diminishing of buffalo herds, an important food source on the Plains. During the battle, Chief Satanta (Kiowa) used a bugle to confuse the US Cavalry, resulting in the three tribes successfully repelling and defeating Colonel Christopher "Kit" Carson and his troops.</p> <p>Courtesy of the artist</p>

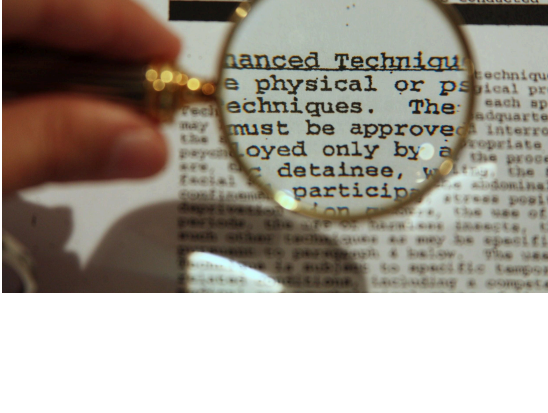
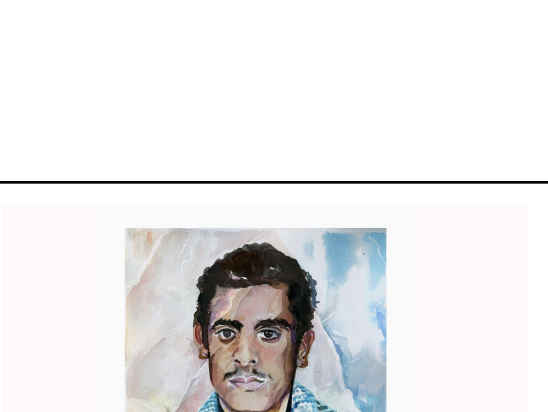
	<p>Melissa Doud (Ojibwe, b. 1971) [US Army Veteran]</p> <p><i>Bullet Dress</i> 2016 Army uniform with 365 bullet casings</p> <p><i>I was serving in Hawaii when I had a vision of making this dress. I know of many other Native Americans that incorporate their veteran experience into our cultural dance. I had wanted to be a jingle dress dancer because it's a healing dance to help others. —Melissa Doud</i></p> <p>Melissa Doud is a powwow jingle dress dancer from the Lac du Flambeau Ojibwe Reservation in northern Wisconsin. While in the military Doud was tasked with collecting spent bullet casings from fellow soldiers, which allowed her to quietly collect 365 spent bullet shells. Back on the reservation in Wisconsin, Doud took the casings gleaned from the horrors of war and turned them into a bullet jingle dress. She says, “Creating this dress after I came back from Iraq was part of my healing journey. Now I dance for others and can display the path I went through to get here.”</p> <p>In July 2016, Doud collaborated with Warrior Songs and the Mambo Surfers to record the song “Bullet Dress” in Wauwatosa, Wisconsin. (Learn more: www.mambosurfers.com)</p> <p>Courtesy of the artist</p>
	<p>Dwayne Wilcox (Oglala Lakota, b. 1957) [US Air Force veteran]</p> <p><i>Horned Warrior Headdress</i> 2014 Military desert camouflage, felt, brass tacks, ribbons</p> <p>Dwayne Wilcox (Oglala Lakota) used parts of his wife's, father's, and grandfather's uniforms to make <i>Horned Warrior Headdress</i>. The desert camouflage horns are made from parts of military combat boots. The browband is made of military medals and ribbons. The temple buttons are from World War I and World War II collar insignia. Through repurposing military materials, Wilcox's headdress simultaneously acknowledges his family lineage of serving in the US military while celebrating Indigenous culture. The piece exemplifies the overlapping and simultaneously contested identities present throughout the long wars.</p> <p>Courtesy of the artist and Red Cloud Indian School</p>
	<p>Hanaa Malallah (b. 1958)</p> <p><i>She/He Has No Picture</i> 2019/2020 Burnt canvas collage on canvas with laser cut brass plaques, four art books, thousands of computer-generated moving images, and original booklet published by the Iraqi government in 1991</p> <p>Displayed for the first time in full, <i>She/He Has No Picture</i> commemorates the victims of the predawn US bombing of Public Shelter Nr. 25 in the Al Amiriyah neighborhood in Baghdad on the 13th of February 1991. The precision-guided "smart bombs" killed over 400 Iraqi civilians.</p> <p>Deeply impacted by her experiences visiting the shelter aftermath of the bombing, Iraqi artist Hanaa Malallah began the lengthy process of collecting images and information to commemorate the victims. Only 100 of the victims had a portrait in a booklet published by the Iraqi government after the bombing. The others merely had a notice printed beside their names reading: “She has no picture” or “He has no picture.” Over the next 28 years, Malallah has compiled an archive that forms the backbone of this installation.</p> <p>Exploring questions of representation, memory, mourning, and memorialization, Malallah's work features portraits of the bombing's victims, made of layers of burnt canvas. Other canvases feature numerical sequences compiled through an ancient Islamic system in which each Arabic letter is assigned a numerical value. Interspersed throughout are brass plates engraved with the Arabic phrase "she/he has no picture." Polished to a mirrored finish, viewers can find their own face reflected back. Of this, the artist writes, “Although this face-to-face confrontation of the viewer with her/himself may be an act of visual substitution, an ethical appeal to our common humanity and vulnerability, it is fleeting and does not, cannot, restore the likeness of the remaining 308 victims.”</p> <p>Courtesy of artist</p>





	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Vellum of Cumuli, (AP)</i> 2022/2023 Laser-cut photopolymer plate prints, screenprint, oil paint, and monotype on collaged paper</p> <p><i>Vellum of Cumuli</i> is a continuation of the artist's practice of dissecting constructions of complex identity. As a result of forced assimilation, settler colonialism, and militarism, different Native identities merge and become distorted, clouded, and hard to decipher. The various layers of <i>Vellum of Cumuli</i> remove, conceal, and reveal different contesting truths, reflecting the multiple erasures of identity. For Little, the distorted portraits visualize the static noise associated with prescribed "Indigenous" identities, imposed by prejudiced perspectives.</p> <p>Courtesy of the artist</p>
	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Vellum of Cumuli, 02</i> 2022/2023 Laser-cut photopolymer plate prints, screenprint, oil paint, and monotype on collaged paper</p> <p>Courtesy of the artist</p>
	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Vellum of Cumuli, 03</i> 2022/2023 Laser-cut photopolymer plate prints, screenprint, oil paint, and monotype on collaged paper</p> <p>Courtesy of the artist</p>





	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Vellum of Cumuli, 05</i> 2022/2023 Laser-cut photopolymer plate prints, screenprint, oil paint, and monotype on collaged paper</p> <p>Courtesy of the artist</p>
	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Flora 03</i> 2019–2021 Oil on paper mounted on canvas</p> <p>The <i>Flora</i> series pulls from the unnatural hues and vibrant plastics of artificial plants to reference invasive species that take over land and kill indigenous species. For Little, these brightly colored compositions are a metaphor for the idealized myth of Manifest Destiny and the brutality of settler colonialism.</p> <p>Courtesy of the artist</p>
	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Flora 30</i> 2019–2021 Oil on canvas</p> <p>Courtesy of the artist</p>





	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Flora 31</i> 2019–2021 Oil on canvas</p> <p>Courtesy of the artist</p>
	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Flora 32</i> 2019–2021 Oil on canvas</p> <p>Courtesy of the artist</p>
	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Flora 33</i> 2019–2021 Oil on canvas</p> <p>Courtesy of the artist</p>
	<p>Monty Little (Diné, b. 1983) [US Marine Corps veteran]</p> <p><i>Flora 34</i> 2019–2021 Oil on canvas</p> <p>Courtesy of the artist</p>

	<p>Gina Herrera (Tesuque Pueblo, b. 1969) [US Army veteran]</p> <p><i>The Liberty Master</i> 2022 Powder-coated assorted found materials and steel</p> <p>Reflecting on climate change, resurgent white nationalism, and the massive amounts of trash she saw while deployed in Iraq, Herrera used found steel pieces to assemble an abstract creature, <i>The Liberty Master</i>. Herrera notes, “The Liberty Master looks from afar, imposing ‘democratic’ ideals onto what the US calls tyrannical lands.”</p> <p>Courtesy of the artist</p>
	<p>Gina Herrera (Tesuque Pueblo, b. 1969) [US Army veteran]</p> <p><i>A Virtuous Warrior</i> 2022 Assorted found materials and steel</p> <p>While serving in Iraq, Herrera encountered mountainous heaps of trash left by US forces. This experience raised her environmental consciousness and made her acutely aware of the role the US military plays in environmental destruction. <i>A Virtuous Warrior</i> incorporates metalwork techniques and an array of discarded objects to assemble a self-portrait exploring different aspects of Herrera’s identity and military experience.</p> <p>Courtesy of the artist</p>
	<p>Gina Herrera (Tesuque Pueblo, b. 1969) [US Army veteran]</p> <p><i>A Whimsical Diva</i> 2022 Assorted found materials and steel</p> <p>Informed by Herrera’s military experiences, passion for environmental justice, and Costa Rican and Tesuque Pueblo heritages, her art practice involves spiritual and aesthetic rituals to honor Mother Earth. She compiled this assemblage with discarded objects found throughout California, incorporating metalworking and assemblage techniques to construct a self-portrait exploring different aspects of her identity and experiences.</p> <p>Courtesy of the artist</p>
	<p>Gerald Sheffield (b. 1985) [US Army veteran]</p> <p><i>let's teach them baseball i</i> 2023 (based on a 2017 installation) Drywall, plywood studs, vinyl, tension wire, charcoal, latex paint</p> <p>This work’s title references a quotation from US Marine Corps veteran Phil Klay’s story “Money as a Weapons System,” which is included in his collection <i>Redeployment</i> (2014). Klay writes, “a fortune in American aid [was lost to corruption and] an American millionaire’s demented mission to teach the Iraqis baseball.” For Sheffield, the door frames represent faux-triumphal arches—“a revolving door [or] threshold for western officials entering and exiting the combat theater.” These arches lean in front of and obscure a</p>

	<p>mural and Orientalist representation of Al Faw Palace—one of Saddam Hussein's many palaces—which was eventually occupied by US forces as the command headquarters for major military operations in Iraq.</p> <p>Courtesy of the artist</p>
	<p>Gerald Sheffield (b. 1985) [US Army veteran]</p> <p><i>fm 3-05.301 (from ptsd series)</i> 2016 Wheatpaste collaged copy paper on panel</p> <p>Displaying layers of pages of the US Army's <i>Field Manual for Psychological Operations</i>, this installation reckons with the US counterinsurgent policy of embedding soldiers into local communities during wartime in an effort to “win the hearts and minds” of occupied people. For Sheffield, the Army's <i>Field Manual</i> represents one of the bureaucratic foundations of the long wars.</p> <p>Courtesy of the artist</p>
	<p>Mariam Ghani (b. 1978) and Chitra Ganesh (b. 1975) <i>Index of the Disappeared: Parasitic Archive</i> 2014 Site specific installation with vinyl, tables, chairs, binders, copy paper, ephemera including military manuals and documents</p> <p>Since 2004, Chitra Ganesh and Mariam Ghani have collaborated on the <i>Index of the Disappeared</i>, a site-specific installation that operates both as a physical archive of post-9/11 disappearances—detentions, deportations, renditions, and redactions—and a mobile platform for public dialogue. The massive collection draws on radical archival, legal, and activist traditions to draw unlikely connections between seemingly disparate forms of state violence. According to the artists, “The point of the Index is not to collect everything relevant that is released into the public domain, but to sort through masses of information to retrieve and preserve small bits of significance, and then to make the connections that allow others to understand that significance.”</p> <p>This iteration poetically acknowledges the history of the Chicago Cultural Center, originally built as the first Chicago Public Library, by reimagining a library environment with a large vinyl wall mural and reading room. On the shelf and table are binders filled with official documents, secondary literature, and personal narratives on the US extra-legal prisons at Guantánamo, military “black sites,” military codes of conduct, and more. The archive is installed with <i>The Trespassers</i> video by Ghani and the <i>Index of the Disappeared: Watercolors</i> by Ganesh. Collectively, this work foregrounds the impact of US global military and intelligence operations, while highlighting the way censorship and state secrets perpetuate racialized state violence.</p> <p>All work courtesy of the artists</p>
	<p>Mariam Ghani (b. 1978)</p> <p><i>The Trespassers</i> 2011 105-minute 1-channel video with 4-channel sound (presented in stereo) and annotated archive (approximately 20,000 pages)</p> <p><i>The Trespassers</i> tells a history of the war on terror through redacted documents and the testimony of Afghan and Iraqi diasporic translators whose presence during military interrogations was removed from the record. In this piece, the camera follows a magnifying glass as it reads declassified official documents line by line, while Dari and Arabic speakers simultaneously translate the text. Ghani's video explores the complex role of these diasporic translators in wartime, who she refers to as the “ghosts in the records.” Ghani writes, “Every time you read an interrogation transcript you know the interrogation could not have happened without a translator. But the translator's presence is rarely recorded. If you read enough of these transcripts you become really interested in the missing translators...Can a translator be a witness, or will he always be a special class of informant—negotiating between the trespassers and trespassed, and frequently finding himself called a traitor?”</p> <p>The video is exhibited alongside a series of binders that represent the ongoing archival project the <i>Index of the Disappeared</i>, a collaboration between Ghani and Chitra Ganesh since 2004.</p> <p>Courtesy of the artist and Ryan Lee Gallery</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Fahd Gazy</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Central to the <i>Index of the Disappeared</i> is an ongoing series of watercolor portraits by Chitra Ganesh of detained and disappeared individuals in the months following September 11th. The use of watercolor, a medium historically associated with Sunday painting, landscape, and leisure, represents the faces and bodies of primarily Arab, Muslim, and South Asian immigrant people entangled in the US system of</p>

	<p>indefinite detention alongside other prisoners during the “Global War on Terror.” For Ganesh, figurative painting offers a means to restore dignity and humanity to subjects treated as casualties of injustice and war.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Al Banna Family</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Majid Khan</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Shaker Aamer</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Binyam Mohammed</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>

	<p>Chitra Ganesh (b. 1975)</p> <p><i>Dilawak Family</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Gul Rahman</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Mubarak Hussein Shuman Ahmed</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Bisher Al Rawi</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>

	<p>Chitra Ganesh (b. 1975)</p> <p><i>Abu Zubaydah</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Laid Saidi</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Chitra Ganesh (b. 1975)</p> <p><i>Aafia Siddiqui</i> 2004 Watercolor on paper</p> <p>From the ongoing series <i>Index of the Disappeared: Watercolors</i>.</p> <p>Courtesy of the artists, Gallery Wendi Norris, and Hales Gallery in New York and London</p>
	<p>Rajkamal Kahlon (b. 1974)</p> <p><i>"This 44-year old male, _____, died of complications from multiple gunshot wounds." (youngest son)</i> 2023 Mixed media on canvas</p> <p>From the ongoing series <i>Did You Kiss the Dead Body?</i></p> <p><i>Did You Kiss the Dead Body?</i> is a decade-long reflection on the autopsy reports and death certificates for Iraqi and Afghan men killed while in US detention facilities. In 2012, Rajkamal Kahlon began working with over 100,000 pages of redacted documents detailing CIA “enhanced interrogation” practices of torture released through an ACLU Freedom of Information Act request. Kahlon uses these declassified military documents as the foundation for this series of works.</p> <p>In these two newly commissioned works, the titles are excerpted from the autopsy reports included in each canvas and overlaid with marbled hues of bright reds and pinks that reference cross sections of a human body or blood cells under a microscope. On top of this background, Kahlon layers portraits of Afghans and Iraqis. The work underscores the power and abuse wielded by the US military in the treatment of Afghan and Iraqi men and boys who died in US custody.</p> <p>Courtesy of the artist</p>

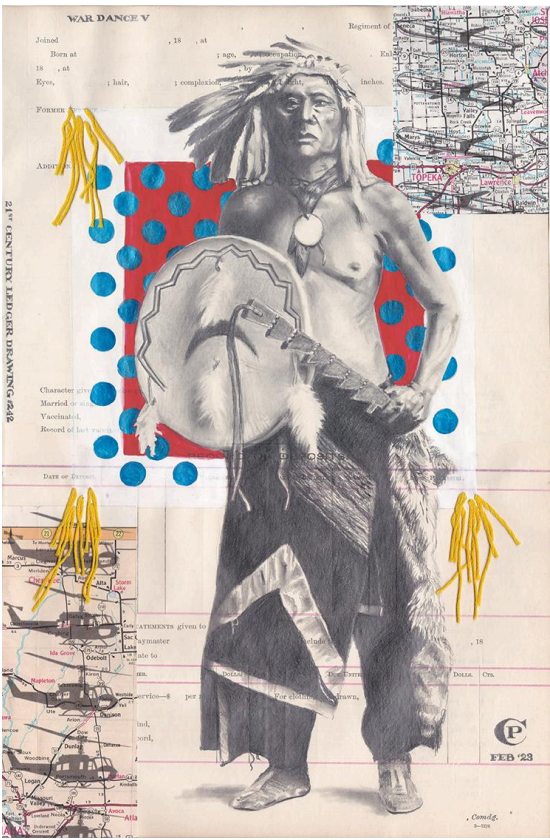




Chris Pappan (Kaw/Osage, Lakota b. 1971)

War Dance VII
2023
Graphite, gouache, ink, map collage and embroidery floss on US Cavalry recruitment ledger

Courtesy of the artist



Chris Pappan (Kaw/Osage, Lakota b. 1971)

War Dance V
2023
Graphite, gouache, ink, map collage and embroidery floss on US Cavalry recruitment ledger

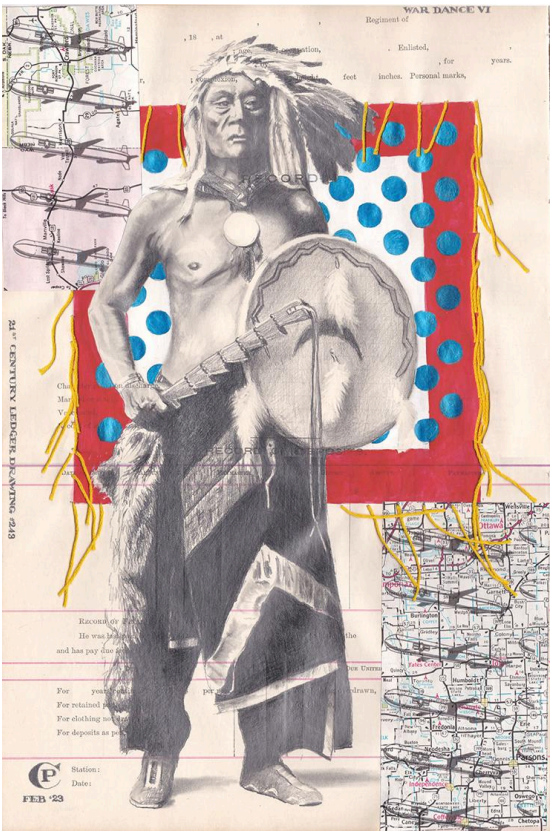
Courtesy of the artist



Chris Pappan (Kaw/Osage, Lakota b. 1971)

War Dance IX
2023
Graphite, ink, gold leaf, and map collage on US Cavalry recruitment ledger

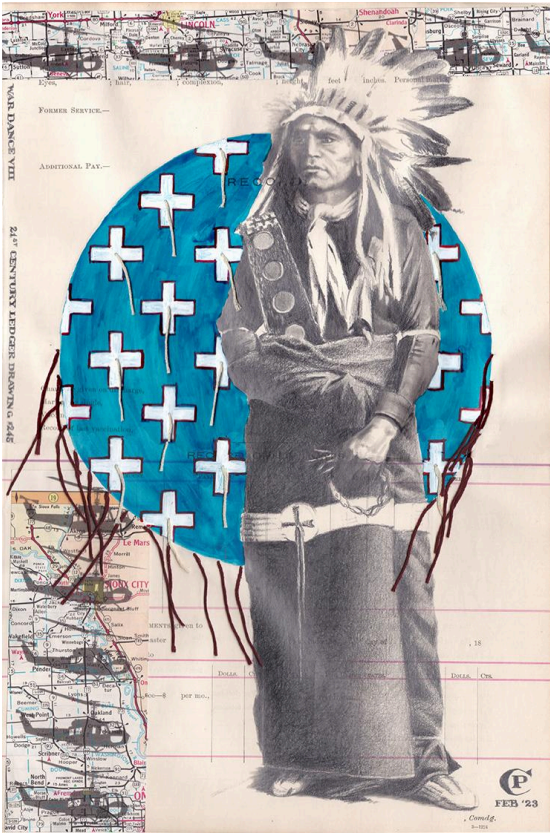
Courtesy of the artist



Chris Pappan (Kaw/Osage, Lakota b. 1971)

War Dance VI
2023
Graphite, gouache, ink, map collage and embroidery floss on US Cavalry recruitment ledger

Courtesy of the artist



Chris Pappan (Kaw/Osage, Lakota b. 1971)

War Dance VIII
2023
Graphite, gouache, ink, map collage and embroidery floss on US Cavalry recruitment ledger

Courtesy of the artist



Chris Pappan (Kaw/Osage, Lakota b. 1971)

War Dance II
2023
Graphite, gouache, ink, map collage and embroidery floss on US Cavalry recruitment ledger

Courtesy of the artist



Chris Pappan (Kaw/Osage, Lakota b. 1971)

War Dance IV
2023
Graphite, gouache, ink, map collage and embroidery floss on US Cavalry recruitment ledger

Courtesy of the artist



Tom Jones (Ho-Chunk, b. 1964)

Tom “Frank” Redbird Jr., Army, Vietnam, 2019
Archival digital print

From the ongoing series *Honoring the Ho Chunk Warrior*

... It is during the Memorial Day Powwow in which we honor our veterans both past and present. ... The role and responsibility of the veteran is still central to our traditional ceremonies. The Ho-Chunk warriors have fought in the US military since the Civil War, ironically during a time when they were not considered US citizens. Statistically, Native Americans send more of their people off to war than any other group in America, one in four Native Americans are veterans. I am in awe of these people and their experiences.—Tom Jones

Since 1999, Tom Jones has documented family and community monuments made to Ho-Chunk veterans at one of the oldest powwows in the country: the Memorial Day Powwow in Black River Falls, Wisconsin. There, families raise flags for their deceased veteran family members, often placing photographs of them at the bases of the hundred-plus flagpoles that encircle the dance arena.

Courtesy of the artist



Tom Jones (Ho-Chunk, b. 1964)

Untitled
Archival digital print

From the ongoing series *Honoring the Ho Chunk Warrior*

Courtesy of the artist











Tom Jones (Ho-Chunk, b. 1964)


Sam Shegonee, Army, 2018
Archival digital print






From the ongoing series *Honoring the Ho Chunk Warrior*






Courtesy of the artist

	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Donald Blackdeer, Army, WWII, Code Talker, Silver Medal Recipient, 2018 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Mitchell Redcloud Jr., KIA, Army and Marine, Korea, 2018 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Eugene Thundercloud, Army, Korea, 2017 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Harold Blackdeer Jr., Marine, WWII, 2006 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Gerald Wayne Cloud Sr., Army, Vietnam, 2017 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Edward Littlejohn, Army, WWII, 2017 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>




	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Oliver Rockman, Air Force, Vietnam, 2007 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Armond Kell Storm, Marine, Vietnam, 2022 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Nellie Redcloud, Gold Star Mother of Mitchell Redcloud Jr., 2013 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Henry Decorah, Army, WWI, 2014 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Randall Roy Blackdeer, Army, Peace Time Reserves, 2013 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Ebenezer Hall, Army, WWII, 2007 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>





	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Conroy Greendeer Sr., Army, Vietnam, 2022 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>James Carrimon, Army, Vietnam, 2014 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Andrew Arentz, Army, 2019 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Mitchell Littlebear, Air Force, Korea, 2015 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Arnold Funmaker, Air Force, Vietnam, and Harold Jones Funmaker, WWI, Calvary, 2018 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Vanverd Dick Sr., Army, WWII, 2012 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>

	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Russius Decorah, Army, WWI, 2018 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Arlene Greengrass Rodriquez, Army, Vietnam, 2017 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>George Stacy Sr., Army, Korea, 2022 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Debra Greengrass, Army, Vietnam, 2016 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Willis Winneshiek, Army, WWII, 2018 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Norman R. Day, Army, WWII, 2017 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>


	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Warren Littlejohn Sr., Army, WWII, 2019 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Virgil Pettibone Sr., Army, Korea, 2018 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Floyd L. Blackdeer, Air Force, WWII, Korea, Vietnam, 2009 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Clifford Blackdeer, Army, WWII, 2019 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Tom Jones (Ho-Chunk, b. 1964)</p> <p>Hoke Maisells, Army, Korea, 2018 Archival digital print</p> <p>From the ongoing series <i>Honoring the Ho Chunk Warrior</i></p> <p>Courtesy of the artist</p>
	<p>Hector R. Membreño-Canales (b. 1988) [US Army veteran]</p> <p><i>Robert E. Lee, New Orleans</i> 2018 Archival Pigment Print</p> <p>From the ongoing series <i>After-Ozymandias</i></p> <p><i>After-Ozymandias</i> is a reference to the Percy Shelley poem “Ozymandias” about the inevitable decline of empires and their surviving claims to greatness. Ozymandias is the Greek name for Pharaoh Ramesses II, who ruled Egypt during the thirteenth century. Shelley wrote the poem in 1817, shortly after the British Museum acquired a large fragment of Ozymandias’s statue.</p> <p>These photos are of what remains after a statue crumbles or falls; empty plinths.</p>

	<p>Courtesy of the artist</p>
	<p>Hector R. Membreño-Canales (b. 1988) [US Army veteran]</p> <p><i>Boston MA 2 (Columbus)</i> 2021 Archival Pigment Print</p> <p>From the ongoing series <i>After-Ozymandias</i></p> <p>Courtesy of the artist</p>
	<p>Hector R. Membreño-Canales (b. 1988) [US Army veteran]</p> <p><i>Boston MA 3 (Lincoln)</i> 2021 Archival Pigment Print</p> <p>From the ongoing series <i>After-Ozymandias</i></p> <p>Courtesy of the artist</p>
	<p>Michael Rakowitz (b. 1973)</p> <p><i>The invisible enemy should not exist (Northwest Palace of Kalhu, Room Z)</i> Z-b-3 (C01-22-017) Z-b-1 (C01-22-016) 2018 Middle Eastern food packaging and newspapers, glue, cardboard on wooden structures</p> <p><i>The invisible enemy should not exist</i> is an ongoing project centering threatened, destroyed, stolen, and missing cultural heritage. The title is a translation of “<i>Aj ibur shapu</i>,” the name of the Processional Way that ran through Nebuchadnezzar’s Ishtar Gate in Babylon.</p> <p>Michael Rakowitz began the project in 2007, reappearing artifacts looted from the National Museum of Iraq in the aftermath of the US-led invasion in 2003. In 2018, he began a new branch of the project. Since the mid-1800s, Western institutions like the British Museum and the Metropolitan Museum of Art have participated in the systematic extraction of works from the Assyrian Northwest Palace of Kalhu, (Nimrud), near present day Mosul, Iraq. The sculptural relief panels that remained after these excavations were destroyed by ISIS in 2015. Using the same logic of the first iteration of the project, Rakowitz and his studio have been reappearing the 200 panels that remained at the palace until their destruction in 2015.</p> <p>Each room of <i>The invisible enemy should not exist (Northwest Palace of Kalhu)</i> installation includes empty spaces with museum labels to indicate where the panels that still exist are held. These empty spaces of imperialist extraction, alongside the reappeared panels, provide a view of what the palace would have looked like the day before its destruction. It is a project that records the continued history of displacement of people and heritage in Iraq due to war and empire.</p> <p>Courtesy of the artist and Rhona Hoffman Gallery</p>
	<p>Michael Rakowitz (b. 1973)</p> <p><i>The invisible enemy should not exist (Northwest Palace of Kalhu, Room Z)</i> Z-8 (C01-22-021) 2018 Middle Eastern food packaging and newspapers, glue, cardboard on wooden structures</p>

	<p>Michael Rakowitz (b. 1973)</p> <p><i>The invisible enemy should not exist (Northwest Palace of Kalhu, Room Z)</i> Z-4 (C01-22-019) 2018 Middle Eastern food packaging and newspapers, glue, cardboard on wooden structures</p>
	<p>Michael Rakowitz (b. 1973)</p> <p><i>The invisible enemy should not exist (Northwest Palace of Kalhu, Room Z)</i> Z-b-4 (C01-22-018) 2018 Middle Eastern food packaging and newspapers, glue, cardboard on wooden structures</p>
	<p>Michael Rakowitz (b. 1973)</p> <p><i>American Golem</i> 2022 Found antiques, paper mache sculpture, granite, wood, metal base</p> <p><i>Does a shadow of the removed sculpture exist in the one that remains? ... What keeps one sculpture standing while another is melted down?—Michael Rakowitz</i></p> <p>With specific attention to US Civil War monuments, <i>American Golem</i> exposes the relationship between monuments that have been removed and those that remain. Foundries like Roman Bronze Works in New York and artists like Henry M. Shrady—who designed the Ulysses S. Grant Memorial in Washington, DC, and the removed Robert E. Lee Monument in Charlottesville, Virginia—created works valorizing both sides of the US Civil War. Here, Rakowitz has collected small historic pieces by artists, foundries, and quarries originally made for American homes. Cobbling them together, he forms <i>American Golem</i>, a monstrous figure of mismatched parts, wrapped in written truths that point to the reckoning with settler colonialism, white supremacy, and imperialism that needs to happen in private and public spaces.</p> <p>Courtesy of the artist and Rhona Hoffman Gallery</p>

	<p>Michael Rakowitz (b. 1973)</p> <p><i>Moments in Spolia 2</i> 2022 Pencil on vellum</p> <p>Starting with little known facts that inspire research, Michael Rakowitz uncovers unlikely connections between personal, local, and global political histories. In the <i>Spolia</i> series, the artist explores the relationship between standing monuments and those that have been removed and destroyed. The layered works point to the complex entanglements between rising and collapsing power structures from political actors to empires.</p> <p>Courtesy of the artist and Rhona Hoffman Gallery</p>
	<p>Michael Rakowitz (b. 1973)</p> <p><i>Moments in Spolia 3</i> 2022 Pencil on vellum</p> <p>Courtesy of the artist and Rhona Hoffman Gallery</p>
	<p>Michael Rakowitz (b. 1973)</p> <p><i>Moments in Spolia 4</i> 2022 Pencil on vellum</p> <p>Courtesy of the artist and Rhona Hoffman Gallery</p>
	<p>Hock E Aye Vi Edgar Heap of Birds (Cheyenne and Arapaho Nation, b. 1954)</p> <p><i>Native Host for Oklahoma</i> 2017 - 2021 Mylar on five aluminum metal sign panels</p> <p><i>The tribal spirits who inhabit these lands, sometimes called “Turtle Island”, are present, and deserve acknowledgement and respect.—Hock E Aye Vi Edgar Heap of Birds</i></p> <p><i>Native Hosts</i> is an ongoing series of public art interventions across North America, including Chicago. The series honors Indigenous citizens, past and present, and educates the non-Native public about their connection to tribal grounds and histories. This iteration focuses on the legacy of survival in Oklahoma Indian Territory, the land of the Washita Massacre by Colonel Custer and the 7th US Cavalry regiment. The inverted colonial names on each panel are meant to upend, and disrupt, the colonial logics in order to ask viewers to see this original Native world in a new way. Heap of Birds notes, “As in any proper decorum it is fitting, before one proceeds in life, to properly recognize one’s host.”</p> <p>Courtesy of the artist</p>
	<p>Hock E Aye Vi Edgar Heap of Birds (Cheyenne and Arapaho Nation, b. 1954)</p> <p><i>Trail of Tears</i> 2005 Mylar on four aluminum metal sign panels with posts</p> <p>Using four bureaucratic parking signs, Hock E Aye Vi Edgar Heap of Birds confronts the devastating loss of life and heritage caused by the US government’s Indian Removal Act of 1830. The law led to the forced removal and migration of 100,000 Cherokee, Creek, Choctaw, Chickasaw, and Seminole peoples from their ancestral lands to reservations west of the Mississippi. Heap of Birds has described this forced walking as an “instrument of torture perpetuated upon many tribal peoples as the United States inflicted brutal removal policies.”</p> <p>Courtesy of the artist</p>

<p>WALL TEXT ONLY</p>	<p>PUNCTURE REVISITED/CANCEL CHRISTMAS</p> <p><i>The 1868 Washita Massacre at the hands of Colonel Custer and his troops was a violent act against the Cheyenne and Arapaho Nation. Tribal leaders were shackled as prisoners of war—Indigenous citizens suffered grave poverty, fear and dysfunction. They struggled to recover. This grand disruption was brought to the tribes in Indian Territory, later to become western Oklahoma.</i></p> <p><i>Empowerment was needed to move beyond grief and economic deficiency. This moment would take eighty-two years of resilience to arrive. My parents—Charles and Margaret Heap of Birds, young Cheyenne and Arapaho citizens, respectively—took the very brave measure to relocate from their reservation lands to Wichita, Kansas. This occurred during the military buildup of the 1950s US Cold War. They both became aircraft factory workers at Beech Aircraft.</i></p> <p><i>Beech, a local Wichita company, was known for manufacturing small personal airplanes, missile target craft, and they later assisted in building the Bell UH-1 “Iroquois” helicopter, heavily used in Viet Nam combat. During this era, Wichita’s moniker was “Aircraft Capital of the World.” Boeing, Lear Jet, and Cessna were also headquartered in Wichita. Tribal members from the thirty-nine Indigenous nations left Oklahoma Indian Territory to work in these factories. After experiencing cultural failure, most would return to Indian Territory a generation later.</i></p> <p><i>This “puncture” into the mainstream American realm was challenging. It led them to reside in a segregated district of south Wichita, called Planeview—a site for many poor aircraft workers. The experience was that of unfair assimilation by way of racial bigotry in aircraft manufacturing. To leave behind the comfort, aid, and safety of an Indigenous community was a heroic action.</i></p> <p><i>Unwavering advocacy by the aircraft workers union was a blessing within a clash of culture, economies, new vocations, and mainstream schools for the youth. The so-called Plant acted as a sanctuary of sorts for my parents since the union was there to protect and support both workers and families. My mother served as union steward in the Beech Plant. I recall many years of lakeside fishing sponsored by factory agreements, amusement park holidays, free school clothes shopping trips, all secured by union leadership and representation. After the difficult family crisis of our father being laid off, his six children had no Christmas toys to look forward to. On that cold December morning in Wichita, our father told us to check the tiny front porch. We rushed to open the door and there were gifts for the family from the union.</i></p> <p><i>I see my parents’ courageous deeds of leadership as my impetus to extend this puncture via provocative artistic endeavors, while living back on our former reservation lands. These creative methods utilize aggressive public art tactics that present complex political ideas in defense of Native Nations.</i></p> <p><i>From the spirit of the Washita Massacre site, in current day Roger Mills County, Oklahoma, we carry on the diligence and defiance of our tribal elders to perforate this republic. Therefore, we must take notice of its place in the violence and provide remedies for those destructive deeds. Our reality insists this Native world should be described and accepted as independently personal, sovereign, shared, and Earth Renewal-based. We will survive and flourish as artistic expressions lead the engagement. As in labor union values, we believe and live for the collective spirits of all.</i></p> <p>—Hock E Aye Vi Edgar Heap of Birds, 2022</p>
	<p>Ali Eyal (b. 1994)</p> <p><i>An Indefinite appearance or two walls and</i> 2023 Graphite drawings, pigment print, frames, latex paint, plywood, and ceramic tiles</p> <p><i>Eyal’s works piece together memories, dreams, and stories that reach into one another and across media, rendering incomprehensible violences and unfathomable events witnessed in the artist’s hometown, a place he calls small farm. Set against the impossible scale of calamity in war, Eyal gives curious attention to the intimate, and often absurd, accounts to be found in this concentrated space.</i> —Fawz Kabra, <i>Brief Histories</i>, 2022</p> <p>Courtesy of the artist —</p> <p><i>We found traces of the streaming humidity between the walls of the home resulting from continuous tears resulting from the uprooting of poisonous trees and the murder of some of the inhabitants. In 2007, I suggested that I paint the walls and move the place of the old furnishings on the slim hope that from between the fog of tears it would change the course of memories by a hair’s breadth. The walls were corroded. In these houses, there was no air or light and no tranquility on the inside.</i></p> <p><i>In movement of painter’s brush on the wall is a resemblance to the movement of Jules Lequier’s hand, when he moved it near a hornbeam tree—this happened when he was a boy—and this movement caused a bird to fly, which led to a falcon pouncing upon it and tearing it to shreds. It was the starting point for his study in hidden causes. My mother used this same reasoning to make us children forget the sitting places of those we missed; she moved the order of the furnishings, where the plates were stored, or the table stood, and such minute changes left us feeling refreshed, as though we had bought a new home.</i></p> <p><i>The families were convinced that photographs would protect them from the US Army and the militias, that it was within the power of these images to allow you to live inside them for a short period. For this reason, my mother hung different pictures, some of George Bush and some of a local militia leader. You could become the American flag behind the president for a specified period and also to become one of the bodyguards behind the militia leader.</i></p> <p><i>Meanwhile, I was starting to line up the tile on the wall inside the room that doesn’t indicate what it is or what it will be, when I saw a child paste a photograph revealing a child looking at a raging fire between the scratches that were spread previously all over the photo, and then the boy disappeared inside the picture. American soldiers stormed the abandoned farm searching for unregistered weapons. My mother gave me a butter knife to remove the photograph of the British soldier, just outside his tank, trying to get away with the raging fire on his back. The photograph was really stuck to the wall. There was very little time. They stormed the house. I wasn’t able to wipe anything from the photograph.</i></p>

	<p><i>What I didn't understand is that the scratches exist prior to what takes place.</i></p> <p><i>In 2023, I emerged from the picture inside an art gallery in Chicago.</i></p> <p>—Ali Eyal</p>
	<p>Dorothy I. Burge (b. 1954)</p> <p><i>“We Stand on the Shoulders of Our Ancestors”</i></p> <p>2018</p> <p>Cotton fabric and batting, buttons, beads, embroidered patch, printing on fabric, photo-transfer on fabric</p> <p>Machine quilted by Judy Wolff</p> <p>This quilt highlights the legacy of US Army Colonel Charles Young, the third African American to graduate from West Point in 1889. In addition to a portrait of Colonel Young, the quilt depicts sixteen African American female cadets raising their fists as a sign of unity and solidarity during growing Black Lives Matter demonstrations in 2016. For Burge, these cadets graduating from West Point in a class that was 70% white is a testament to the continuing strength and perseverance of African Americans. The artist's activist quilting practice speaks to the important tradition of quilting, one of few mediums accessible to marginalized groups, in telling and maintaining African American histories.</p> <p>Courtesy of the artist</p>