

Wealth

2023

Ceramic, synthetic hair, ammunition can,
steel, and artificial sinew

Glamour

2023

Ceramic, synthetic hair, ammunition can,
steel, and artificial sinew

Property

2023

Ceramic, synthetic hair, ammunition can,
steel, and artificial sinew

Influence

2023

Radio interface, repurposed industrial felt, and yarn

Fortune

2023

Ceramic, repurposed mid-century steel
dresser drawer, hickory ax handle,
synthetic hair, birch plywood, leather,
and steel

Power

2023

Ceramic, repurposed mid-century steel dresser drawer, hickory ax handle, synthetic hair, birch plywood, leather, and steel

Joint Chiefs of Staff

2023

Ceramic, steel, leather, fur, fir,
repurposed speaker boxes, repurposed
military lockers, synthetic hair, hand
blown glass, and paint

National Guard

2023

Ceramic, steel, leather, fur, repurposed speaker boxes, repurposed industrial felt, synthetic hair, hand blown glass, and paint

Bureau of Land Management

2023

Media ceramic, perforated steel,
repurposed industrial felt, repurposed
speaker box, fir, and synthetic hair

Youth Summit

2023

Ceramic, steel, fur, leather,
repurposed speakers, synthetic
hair, paracord, and paint

Elder Delegation

2023

Ceramic, steel, repurposed industrial felt, repurposed speaker parts, fir, and a blanket

Department of the Interior 2023

Ceramic, steel, synthetic hair, hand blown glass, repurposed speakers, repurposed industrial felt, and paint

Arrayed throughout the gallery, Luger presents elements of a sound system—the operational components on a stage that typically remain in the background. Luger meticulously rendered certain ceramic elements—namely, mouths with protruding tongues and sound cones. These were combined with other found objects—such as blankets, antler horns, and radio parts—discarded by consumer driven economy. He reassembles and reinterprets these components, inserting them into an Indigenous symbolic order. By removing the functionality of the radio tower and speakers he makes silence his subject, and heightens these elements’ decorative, muted nature in order to present the idea of sound. In effect, he builds a noiseless sound system to question silence and its all-too-often forgotten relationship to power.

Español: Para escuchar el texto en español, por favor marque 775.546.1464 y presione 2192#

Icon I

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

As part of a recent residency at Dieu Donn  in Brooklyn, Luger produced dozens of handcrafted paper feathers, which hang from the radio tower and appear throughout the exhibition. The feather, for Luger and among many Indigenous communities in North America, is something one has to earn, and once received as a gift, it signifies attributes such as honor, wisdom, bravery, and valor. Feathers are proof of a person's contribution to their community. The type and amount of them one wears communicates a story, just as medals denote specific accomplishments in the military. Along this wall, they appear in the form of paper bustles. Feather bustles (a style specific to Plains tribes) are a form of communication when worn as ceremonial regalia and denote recognition of community sacrifice. Prestigious forms, they are worn at the waist or shoulders during pow wows, and are traditionally made with eagle or hawk feathers. As Luger states, "they amplify communal Indigenous knowledge."

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Icon II

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

Icon III

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

Icon IV

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

Icon V

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

Icon VI

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

Icon VII

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

Icon VIII

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

Icon IX

2023

Handmade paper, repurposed speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

The Keep

2023

Lodgepole pine, California pine,
abaca paper, and mixed media

Luger made this large scale sculpture from lodgepole pine trunks and a Western white pine tree that was previously growing on the museum's property, but which was removed during the museum's current expansion. The approximately twenty-five foot sculpture emulates a radio tower used to emit and receive faraway signals. As an instrument of communication, within a cargo cult context, it is built in the hopes of transmitting messages to the gods or ancestors to send more goods. Within, the context of the exhibition, however, the tower is intended to provoke critical questions about the nature of communication itself, and ask important questions about who is empowered to speak and whose messages remain silent.

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All artworks are by Cannupa Hanska Luger
and are collection of the artist; courtesy of
Garth Greenan Gallery, New York.

We Are Live I from the Transportable Intergenerational Protection Infrastructure (TIPI) Series

2023

Handmade paper, repurposed, speaker cone, synthetic hair, felt, aluminum rivets, acrylic bracket, and stainless steel hardware

The exhibition is part of Luger's ongoing project, Future Ancestral Technologies (FAT) that explores Indigenous futures presented through a lens of speculative fiction. In the project, he probes how to share technology with his ancestors as we move into a time where the environment becomes an increasingly important, even desperate concern. Luger describes FAT as "a methodology, a practice, and a way of future dreaming that harnesses the power of science fiction to shape collective thinking and reimagine the future on a global scale." The natural world is a critical element of this work as realized through the direct relationship he and his ancestors had with the land, the nomadic technologies Indigenous people developed, and the sacred places to which they formed connections.

Luger presents a new TIPI, made from shimmering high-visibility fabric that intensely reflects the light. Traditionally, teepees made from buffalo hides were the nomadic abodes of his ancestors. For the artist, they are an integral reminder of how his people lived coextensively with the land and adapted to new challenges. Luger invented the acronym TIPI (or Transportable Intergenerational Protection Infrastructure) to refer to the idea that the form is a "testament to Indigenous resilience and innovation in the face of struggle and an ongoing war." The TIPI in *Speechless* is meant as a reflective agent that heighten the awareness of the imposed silence of Native American cultures in the United States.