of local architecture to create a pastoral view of the Grand
population and Indian reservations created to contain and
control Native people. This work is both an examination of
the past and a critical dialogue about present-day global
conflict and “creation.”

The second installation is between the Giardini Napoleonici and Via Garibaldi, along the Viale Garibaldi, where homes were destroyed by Napoleon in order to create a grand, processional avenue. Here Heap of Birds pays homage to the Native admirers who traveled to Venice and other European cities as part of Napoleon’s 1800s and 1810s while simultaneously commenting on their displacement both from and within their own country. The artist’s choice of this location—a space with both symbolic and literal reference to the era of Venetian independence and existence as a sovereign entity—further deepens his contemplation of these events. The words “HONOR” and “REMEMBRANCE” repeat in a grid of sixteen signs that read the names of Native “Indians in Storia” and members of their families who perished during nineteenth-century Europe’s foreign wars. “To a human right to have a voice and be heard,” the artist observes. “So often Native American heritage is repressed or repressed.” My work in Venice begins with a heartfelt hōn of Native spirits that died in Europe as part of the Wild West spectacles.

In installations, multilingual signs in Italian, English, and Cheyenne repeat in multiples of four—symbolic, ceremonial numbers among the Cheyenne—that heap of birds employ to mark the creation by the exploitation of indigenous peoples. Other details are also symbolic: the green borders of the Viale Garibaldi sign incorporate the repeating ceremonial symbols of an eagle and a shield with a Christian cross, alluding to the Christian India and alluding to the Christian cross, alluding to the Christian India. The borders of the Giardini Real sign feature a Rhed (cross associated with war and religion) and...
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