

FORT GANSEVOORT

HOCK E AYE VI EDGAR HEAP OF BIRDS

1954 Born Hock E Aye VI in Wichita, Kansas

EDUCATION

1979 Tyler School of Art, Temple University, Philadelphia, Pennsylvania,
Master of Fine Arts in Painting
1977 Royal College of Art, London, England, Graduate Studies in Painting
1976 University of Kansas, Lawrence, Kansas, Bachelor of Fine Arts, Painting
1975 California College of Arts and Crafts, Oakland, California Summer Session

ACADEMIC EMPLOYMENT

2004-2016 Professor, University of Oklahoma, Norman, Oklahoma
1989-2002 Associate Professor, University of Oklahoma, Norman, Oklahoma
2002-2003 Visiting Professor, Rhode Island School of Design, Winter Term,
Providence, Rhode Island
1998-1999 Visiting Senior Professor, Yale University, New Haven, Connecticut
1988-1989 Visiting Associate Professor, University of Oklahoma, Norman, Oklahoma

SOLO EXHIBITIONS

2020 *Standing Rock Awakens the World*, Fort Gansevoort, New York, New York
(Upcoming)
2019 *Surviving Active Shooter Custer*, MoMA PS1, Queens, New York
2018 *Edgar Heap of Birds: Defend Sacred Mountains*, Pitzer College Art Galleries,
Nicols Gallery, Claremont, California
Do Not Dance For Pay, Garis & Hahn, Los Angeles, California
2016 *Edgar Heap of Birds: Genocide and Democracy, Secrets of life and Death*,
Charles H. Scott Gallery, Vancouver, Canada
Dead Indian Stories, Honolulu Museum of Art, Honolulu, Hawaii
2015 *Secrets In Life and Death*, Commons Gallery, University of Hawaii at Manoa,
Honolulu, Hawaii
2014 *Native Hosts*, Outdoor installation/exhibition of 20 tribal sign panels honoring
Tongva sacred sites throughout Los Angeles, California area.
Sign panels deployed on the campus of Pitzer College, Claremont, California
2013 *Nuance of Sky: Edgar Heap of Birds Invites Spirit Objects to Join His Art Practice*
Pomona College Museum of Art, Claremont, California
2012 *Recent Prints*, Galerie Orenda, Paris, France
Heap of Birds Diverse Works, Pogue Gallery, East Central University, Ada,
Oklahoma
Native Host Public Art, Project Ground Floor Gallery, Salt Lake City, Utah
Monotypes, Temple Contemporary Gallery, Philadelphia, Pennsylvania

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- Dead Indian Stories*, Worth Ryder Gallery, University of California, Berkeley, California
- 2011 *Life is Precious*, Gallery Posada, Sacramento, California
The Circular Movement in Cheyenne and Arapaho Culture, Art Gallery, Southwestern Oklahoma State University, Weatherford, Oklahoma
Native Hosts Public Art Intervention, New Hope School, St. Croix, U.S. Virgin Islands
Years of Messages, Witt Gallery, Sacramento State University, Sacramento, California
- 2010 *Most Serene Republics*, University Galleries, University of Florida, Gainesville, Florida
Water Desert Words, CEPA Gallery, Buffalo, New York
- 2009 *Remembering Shapes, Signs, and Bodies*, Peggy Phelps Gallery, Claremont Graduate University, Claremont, California
Beyond the Chief, University of Illinois, Champaign-Urbana, Illinois
Indigenous Survival, Kresge Art Museum, Michigan State University, Lansing Michigan
- 2008 *Moving With the Storm*, See Line Gallery, Santa Monica, California
- 2007 *Most Serene Republics (see special projects)* Venice Biennale, Smithsonian Institution, National Museum of the American Indian, Venice, Italy
Trees Words Chiapas, Grunt Gallery, Vancouver, Canada
Overlays, Museum of Anthropology, University of British Columbia, Vancouver, Canada
- 2006 *Remembering in America*, Urban Shaman Gallery, Winnipeg, Manitoba, Canada
- 2005 *Ocmulgee*, Atlanta College of Art Gallery, Atlanta, Georgia
- 2003 *Diary of Trees*, National Museum of the American Indian, Smithsonian Institution, New York, New York
Public Art From Oklahoma, Greatmore Art Studios Gallery, Cape Town, South Africa
- 2002 *Heap of Birds, A Survey of Prints, Lithographs and Serigraph*, The Association for Visual Arts Museum, Cape Town, South Africa
Paint the Flame, Woodland Pattern Book Art Center, Milwaukee, Wisconsin
- 2001 *Edgar Heap of Birds*, GOCAIA Gallery, Tucson, Arizona
- 2000 *Drawings, Paintings and Prints*, Art Resource Transfer Gallery, New York, New York
- 1999 *Hachivi Edgar Heap of Birds*, LeWallen Contemporary Gallery, Santa Fe, New Mexico
Prints and Signs, Spotted Horse Gallery, Aspen, Colorado
- 1998 *Hachivi Edgar Heap of Birds*, Kieale Visual Arts Center, St. Cloud State University, St. Cloud, Minnesota
- 1997 *Fish and Trees*, Paul Mesaros Gallery, University of West Virginia, Morgantown, West Virginia
Reading / Art for the People, California State University, San Marcos, California
- 1995 *Learn a War Cry*, Woodland Pattern Book Art Center, Milwaukee, Wisconsin

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- 1994 *Tell Yourself*, Art Gallery of New South Wales, Sydney, Australia
Definitely Superior, Thunder Bay, Ontario, Canada, Artspeak Vancouver, British Columbia, Canada
Hard Weed, Plug-In Gallery, Winnipeg, Manitoba, Canada, 1994; The New Gallery, Calgary, Alberta, Canada, 1994; *Definitely Superior*, Thunder Bay, Ontario Canada, 1992; Artspeak, Vancouver, British Columbia, Canada, 1992
Pines, Florida
- 1993 *Public Art Works and Drawings*, Art Awareness, Lexington, New York
Animals Trees Weather People, University of Arizona Museum of Art, Tucson, Arizona
Is What Is, Matrix Program, The Wexner Center for the Arts, Ohio State University, Columbus, Ohio, 1993; University Art Museum, University of California, Berkeley, 1992
Public Art Works and Drawings, Art Awareness, Lexington, New York
Animals Trees Weather People, University of Arizona Museum of Art, Tucson Arizona
Is What Is, Matrix Program, University Art Museum, University of California, Berkeley
The Wexner Center for the Arts, Ohio State University, Columbus, Ohio, California
- 1992 *Definitely Superior*, Thunder Bay, Ontario, Canada, Artspeak, Vancouver, British Columbia, Canada
Hachivi Edgar Heap of Birds, Sena Gallery, Santa Fe, New Mexico
Words/ Spirits, C.N. Gorman Museum, University of California, Davis, California
Drawings, Paintings and Scarves, The Fabric Workshop, Philadelphia, Pennsylvania
- 1991 *Dig the Mix*, University of Colorado Art Galleries, Boulder, Colorado
- 1990 *Claim Your Color*, A Retrospective Exhibition of 100 Works, Lawrence Art Center, Lawrence, Kansas, 1989; Exit Art, New York, New York, 1990; Walker Art Center, Minneapolis, Minnesota, 1990; San Jose Museum of Art, San Jose, California, 1990
Blood Beat, Mexic-Arte Museum, Austin, Texas
- 1988 *Heh No Wah Maun Stun He Dun, What Makes Man*, Matt's Gallery, London, England, 1988; Galveston Art Center, Galveston, Texas, 1988; Institute of Contemporary Art, Boston, Massachusetts, 1987; American Indian Community House Gallery, New York, New York, 1987
American Policy, Orchard Gallery, Derry, Northern Ireland
- 1987 *Sharp Rocks*, Art Culture and Resource Center, Toronto, Ontario, Canada, CEPA Gallery and Bethune Gallery, State University of New York, Buffalo, 1986; 911 Contemporary Arts Center, Seattle, Washington, 1986; University of Oklahoma Museum of Art, Norman, Oklahoma, 1985
- 1984 *Full Blooded*, Center of the American Indian, Kirkpatrick Center, Oklahoma City, Oklahoma

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- 1983 *In Our Language*, Language and Video Installation; C.N. Gorman Museum, University of California, Davis, California
Pointing Toward Home, Individual Artists of Oklahoma, Oklahoma City, Oklahoma
- 1982 *He Said, She Said*, Painting Presentation with Language Installation; I-80 Series
Jocelyn Museum of Art, Omaha, Nebraska
Foreign Bodies Painting Presentation with Language Installation, Southern Plains Indian Museum, Anadarko, Oklahoma
- 1980 *Move Towards the Mound*, The Balch Institute for Ethnic Studies, Philadelphia, Pennsylvania
- 1979 *Lizards*, Tyler School of Art, Tyler Gallery, Philadelphia, Pennsylvania

GROUP EXHIBITIONS

- 2019 *Art for a New Understanding: Native Voices, 1950s to Now*, Nasher Museum of Art, Durham, North Carolina
VISTA, Dunedin Fine Art Center, Dunedin, Florida
Art Since 1948, Krannert Art Museum, Champaign, Illinois
Home Is a Foreign Place, Met Breuer, New York, New York
Cultivating Collections, Western Carolina University's Fine Art Museum, Cullowhee, North Carolina
In the Presence of Absence, EFA Project Space, New York, New York
- 2018 *Casa Tomada*, SITE, Santa Fe, New Mexico
Graphic Revolution: American Prints 1960 to Now, Saint Louis Art Museum, Saint Louis, Missouri
Art for a New Understanding: Native Voices, 1950s to Now, Crystal Bridges Museum of American Art, Bentonville, Arkansas
Without Boundaries: Visual Conversations, IAIA Museum of Contemporary Native Arts, Santa Fe, New Mexico
UNO Print Workshop Exhibition, UNO Osborne Family Gallery, Omaha, Nebraska
- 2017 *An Incomplete History of Protest*, Whitney Museum of American Art, New York, New York
Reconstitution, LAXART, Los Angeles, California
- 2016 *Culture Shift: Contemporary Native Biennale*, Art Mûr Montréal, Montréal, Canada
- 2015 *The Plains Indians: Artists of Earth and Sky*, The Metropolitan Museum of Art, New York, New York. Three artworks were collected by the museum.
When Artists Who Speak the Truth, 8th Floor Gallery, the Rubin Foundation, Chelsea, New York, New York
RE-RIDING HISTORY: FROM THE SOUTHERN PLAINS TO MATANZAS BAY, Crisp-Ellert Art Museum, St. Augustine, Florida
You Are On Indian Land, Radiator Gallery, New York, New York
Indigenous Brilliance, The Little Rock Gallery, The Hague-Netherlands
A Putting Down of Roots, Gallery 1C03, University of Winnipeg, Winnipeg, Canada
Edgar Heap of Birds, Brett Graham, Enrique Chagoya, Honolulu Museum of Art, Honolulu, Hawaii

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Ways of Looking, Commons Gallery, University of Hawaii at Manoa, Honolulu, Hawaii

New Art 2.0, Eiteljorg Museum, Indianapolis, Indiana

Octopus Dreams, Tobinodai Historic Site Park Museum, Funabashi City, Japan

Visions and Visionaries, Museum of Contemporary Native Arts, Santa Fe, New Mexico

Re-Riding History: Fort Marion P.O.Ws, Crisp-Eller Museum, Flagler College, St. Augustine, Florida, 2015; Wright Museum of Art, Beloit College, Beloit, Wisconsin, 2015; The A.D. Gallery, University of North Carolina-Pembroke, Pembroke, NC, 2015; All My Relations Gallery, Minneapolis, Minnesota

2014 *China: June 4, 1989*, Whitebox Art Center, New York, New York

Imago Mundi Native Art Project, Fondazione Benetton Studi E Ricerche, Lociano Benetton Collection, Treviso, Italy

Politics of Representation: Re-Imaging Indigenous America, Slocumb Galleries, Department of Art and Design, Eastern Tennessee University, Johnson City, Tennessee

Indigenous Brilliance Veronica, NDSM Wharf Gallery, Amsterdam, Holland

I.M.N.D.N.: Native Art for the 21st Century, The Art Gallery, Marylhurst University, Marylhurst, Oregon

Making Marks: Prints from Crow's Shadow Press, National Museum of the American Indian, Smithsonian Institution, New York, New York

Terrain: Plateau Native Art and Poetry, Evergreen Gallery, Evergreen State College, Olympia, Washington

On Repeat: Selections from the Collection, Ulrich Art Museum, Wichita State University, Wichita, Kansas

Visual Narratives: Prints from the Brandywine Workshop, Art Gallery at City Hall, Philadelphia, Pennsylvania

2013 *Indigenous Brilliance*, Casa de la Cultura de Olocau, Valencia, Spain

Eco Centrix, OXO Tower Gallery on the Thames, London, England

Native Vanguard, Zane Bennett Gallery, Santa Fe, New Mexico

P & CO., Thomas Duncan Gallery, Los Angeles, California

Pop Shop, Janet Levy Gallery, Los Angeles, California

Wild New Territories, Public art and Eco art intervention, Botanischer Garten und Botanisches Museum, Berlin-Dahlen, Germany

The Old Becomes the New: New York Contemporary Native American Art

Movement and the New York School, Kenkelaba House Gallery, New York, New York

Octopus Dreams, 516 Arts Gallery, Albuquerque, New Mexico

Native American Art in Russia, Togliatti Art Museum, Togliatti, Russia, Samara Art Museum, Samara, Russia, Tomsk Regional Museum, Tomsk, Russia, Irkutsk Regional Museum, Irkutsk, Russia

2012 *Messengers*, Rainmaker Gallery, Bristol, England

Contemporary Native American Art to Russia, Ekaterinburg Museum, and Novosibirsk State Museum Biennale, Siberia

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- Full Spectrum: Prints from the Brandywine Workshop*, Philadelphia Museum of Art, Philadelphia, Pennsylvania
Incognito, Santa Monica Museum of Art, Santa Monica, California
A Stake in the Ground: Contemporary Native Art Manifestation, Art Mûr Gallery, Montreal, Canada
The Janet & Janet Shop, For Your Art and See Line Gallery/Pacific Design Center in conjunction with Museum of Temporary Art, Los Angeles, California
Benefit Art Auction, Los Angeles Contemporary Exhibitions Gallery, Los Angeles, California
- 2011
Salon du Dessin et de Einture a l'Eau, Grand Palais, Paris, France
We Vancouver, Vancouver Art Gallery, Vancouver, British Columbia
Digital Natives, Public Art Intervention, Vancouver, British Columbia
Incognito, Santa Monica Museum of Art, Santa Monica, California
Blood of the Sun, Ahalenia Gallery, Santa Fe, New Mexico
Native American Art at Dartmouth, Hood Museum, Hanover, New Hampshire
- 2010
Make it Strange, Malaspina Printmakers Gallery, Granville Island, Vancouver, BC
Sacred Memories, Dia Los Muertos, Pico House Gallery, El Pueblo de Los Angeles Historical Monument, Los Angeles, California
Nuit Blanche Retrospective, Scotiabank Galleries, Toronto, Canada
Incognito, Santa Monica Museum of Art, Santa Monica, California
Winter Game, VIVO Media Arts Centre, Vancouver, BC
- 2009
Word and Image: 500 Years of Prints and Drawings, Portland Art Museum, Portland, Oregon
The Muhheakantuck in Focus, Wave Hill Gallery and Garden, New York, New York
Stimulus Package, Western Front Gallery, Vancouver, British Columbia, Canada
All Messed Up, Sam Francis Gallery, Santa Monica, California
Life is Precious, Look Out Gallery, Lansing, Michigan
- 2008
Doctorate of Fine Art Honorees, Presidents Gallery, Massachusetts College of Art, Boston, Massachusetts
Immigration, National Museum of Mexican Art, Chicago, Illinois
Tenth Anniversary, Exhibition Greatmore Studios Gallery, Cape Town, South Africa
- 2007
Comfort Zone, Santa Fe Art Institute, Santa Fe, New Mexico
Looking Back, Pressing Forward, University Gallery, University of North Texas, Denton, Texas
Critical Translations, Katherine E. Nash Gallery, University of Minnesota
Display, Art Antide Gallery, Verona, Italy
- 2006
La Voce Politica, Individual Artists of Oklahoma Gallery Oklahoma City, Oklahoma
New Media / New Materials, Contemporary Art Center Cincinnati, Ohio
- 2005
Miner's Canary, The Center for Contemporary Art Santa Fe, New Mexico
Visual Power: 21st Century Native American Artists / Intellectuals, United States Department of State, Washington D.C. A circulating exhibition at U.S. embassies world wide
Thursdays, Galeri Soemardja, Bandung Institute of Technology, Bandung, Indonesia

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- 2004 *Eagles Speak*, Olin Art Gallery, Kenyon College, Gambier, Ohio
Edgar Heap of Birds, Lew Allen Contemporary, Santa Fe, New Mexico
Peekskill Public Art Project, New Native Hosts Peekskill, New York On going
Reservations: Rethinking the Native American, Florida Holocaust Museum, St. Petersburg, Florida
Scared Stiff: Condom Wrapper Design, Benefit exhibition for teen contraception awareness Paper Veins Museum, New York, New York
- 2003 *Cross-Cultural Identities*, South African Museum, Cape Town, South Africa
Homeland, Whitney Museum of American Art, Exhibition at The Art Gallery of the Graduate Center, The City University of New York, New York, New York
Multiple Perspectives, Wellesley Art Gallery, Wellesley College, Wellesley, Massachusetts
25th Anniversary Gala Exhibition, The Fabric Workshop Studio and Museum, Philadelphia, Pennsylvania
Native Inspiration, Lew Allen Contemporary, LLC, Santa Fe, New Mexico
Holponiyochi, Wright State University Art Gallery, Dayton, Ohio
- 2002 *Eagles Speak*, Honoring the Unity of Eagles from Southern Africa and North America Collaborative Group Exhibition, Curator and Exhibiting Artist, Rhode Island School of Design Museum, Providence, Rhode Island, 2002, The Association for Visual Arts Museum, Cape Town, South Africa, 2002
Unforgettable, Remembering September 11th, Chelsea Studio Gallery, New York, New York
Beyond Beads and Feathers, Portland Art Museum, Portland Oregon,
Cross Generational, North Dakota Museum of Art, Grand Forks, North Dakota
- 2001 *Prints*, Jan Cicero Gallery, Chicago, Illinois
In Remembrance, September 11th, Anton Gallery, Washington D.C.
Native American Faculty and Student Show, Sam Noble Museum of Natural History, University of Oklahoma Norman, Oklahoma
- 2000 *Ambiguo*, Gallery 224, San Juan, Puerto Rico (catalogue)
16 Songs/ Issues of Personal Assessment and Indigenous Renewal Nationally Touring Exhibition, 1995-2000 (catalogue); Buddy Holly Art Center, Lubbock, Texas, 2000; University Art Museum, University of California, Santa Barbara, 1997; Sesnon Gallery, University of California, Santa Cruz, California, 1997; Cleveland Institute of Art, Cleveland, Ohio, 1996-97; University of Colorado, Colorado Springs, Colorado, 1996; Wadsworth Athenaeum, Hartford, Connecticut, 1996; Gallery of Art, University of North Texas, Denton, Texas, 1995
Honoring, C.N. Gorman Museum, University of California at Davis, Davis, California, 2000
Who Stole the Teepee, National Museum of the American Indian, New York, New York
Recent Indigenous Art, Jacobson House, Norman, Oklahoma
- 1999 *Billboard, Art on the Road*, Massachusetts Museum of Contemporary Art, North Adams, Massachusetts

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- Absence/Presence*, Catherine Nash Gallery, University of Minnesota, Minneapolis, Minnesota
- Authentic American Indian Art!: Photography and Video* The Light Factory, Charlotte, North Carolina
- The Next Word, Text Image Design Meaning*, Neuberger Museum of Art, Purchase College, State University of New York, Purchase, New York, (catalogue)
- 1998 *Contemporary Warriors*, Wanuskewin Gallery; Saskatoon, Saskatchewan, Canada, One-Hundred Years of Sculpture The Walker Art Center; Minneapolis, Minnesota
- "I.R. 80A"*, Neutral Ground Gallery; Regina, Saskatchewan, Canada
- Public Art/Public Sculpture*, University at Buffalo Art Gallery, Center for Arts Atrium, Buffalo, New York
- 1997 *Twenty-Five Years of Print Making; Brandywine Workshop*, The Printed Image Galleries; Philadelphia, Pennsylvania
- 1997 Biennial Exhibition of Public Art*, Neuberger Museum of Art, State University of New York, Purchase, New York
- Off Shore/ On Site Casula*, Powerhouse Arts Centre, 2000; Olympic Arts Festival, Sydney, Australia, 1997
- Gifts of the Spirit*, The Peabody Essex Museum; Salem, Massachusetts (catalogue)
- 1996 *The Real West*, Denver Art Museum, Denver, Colorado
- Public Enemy Care for Youth*, Pacific Arts Festival, Apia, Western Samoa
- Native Streams*, Nationally Touring Exhibition: 1996, Jan Cicero Gallery, Chicago, Illinois; Indiana State University, Terre Haute, Indiana; The Holter Museum of Art, Helena, Montana; Southern Ohio Museum, Portsmouth, Ohio; The South Bend Regional Art Museum, South Bend, Indiana
- Native Voices*, Allegheny College, Allegheny, Pennsylvania
- Re-reading the Boundless Book*, Minnesota Center for Book Arts, National Touring Exhibition, Minneapolis, Minnesota
- Secession*, Catherine Clark Gallery, San Francisco, California
- 1995 *Deterritorialization*, Centro Cultural De La Raza, San Diego, California
- Native American Invitational and Masters Exhibition*, The Gilcrease Museum, Tulsa, Oklahoma
- Face Forward: Self Portraiture in Contemporary Art*, John Michael Kohler Arts Center, Sheboygan, Wisconsin, (catalogue)
- Context: A Survey of Recent Visual Poetry*, Hermetic Gallery, Milwaukee, Wisconsin
- La Jeune Gravure Contemporatine Et Ses Invites Des USA*, Mairie Du Vi Arrondissement, Paris, France (catalogue)
- Volume One, Book: Arts by Native American Artists*, Olean Public Library Gallery, Olean, New York
- CompuServe, First Nations Arts*, Computer Gallery International; Fredricksburg, Virginia
- 1994 *Localities of Desire, Contemporary Art in an International World*, Museum of Contemporary Art, Sydney, Australia (catalogue)
- Narratives*, Painted Bride Art Center; Philadelphia, Pennsylvania

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- Contemporary Art Books*, American Indian Community House Gallery, New York, New York
- Land Spirit Power*, The National Gallery of Canada, Ottawa, Canada The Contemporary Art Museum, Houston, Texas (catalogue)
- Death, Reverence and The Struggle For Equality In America*, Betty Rymer Gallery, School of the Art Institute of Chicago, Chicago, Illinois
- Stand*, Erie Art Museum; Erie, Pennsylvania and the Gallery of Art, Edinboro University, Edinboro, Pennsylvania
- 1993 *American Indian Art In The Twentieth Century*, Denver Art Museum, Denver, Colorado
- Art of Resistance*, Amnesty International, National Conference, North Texas State University; Denton, Texas
- Indigenous Investigations*, Two person exhibition, Gallery of Art, North Texas State University; Denton, Texas,
- Native Artists of Oklahoma*, Amnesty International, Regional Conference; Tulsa, Oklahoma
- 1992 *Spiritual Cargo*, Charter Oak Cultural Center Gallery; Hartford, Connecticut
- Green Acres-New Colonialism in the United States*, Washington University Gallery of Art; St. Louis, Missouri (catalogue)
- Bookmarks for White Walls, a Journal of Language and Art*, Northern Illinois University Art Gallery; Chicago, Illinois
- Visions*, United States Senate Rotunda; Washington, DC
- The People...Themselves*, Los Angeles Photography Center; Los Angeles, California
- China: June 4, 1989, Don't Believe Miss Liberty*, Internationally Touring Exhibition, Curated by Asian American Art Center, NY, NY; Mexic-Arte Museum; Austin, Texas, 1992; Cleveland Institute of Art; Cleveland, Ohio, 1992; Asian American Art Center and Blum Helman Warehouse; NY, NY, 1989; Hong Kong Art Center; Hong Kong, 1989
- Completing the Circle: Artists' Books on the Environment*, Minnesota Center for Book Arts; Minneapolis, Minnesota
- 20th Anniversary Exhibition*, University Galleries, Department of Art; University of Colorado; Boulder, Colorado
- 1991 *Border Issues, Negotiations and Identity*, CRCA, University of Texas at Arlington; Texas
- Lost Illusions*, Vancouver Art Gallery; Vancouver, British Columbia
- Witness to Dissent: Memory, Yearning, and Struggle*, Mixed media installation with Clarissa Sligh and selected artists, Washington Project for the Arts; Washington, D.C., 1991; Art in General, 79 Walker Street; New York, New York, 1992
- Words + Numbers*, Museum of Contemporary Art, Wright State University; Dayton, Ohio
- Counter Media*, Key Gallery; Richmond, Virginia
- Makers Alliance*, City Arts Center; Oklahoma City, Oklahoma, 1991; Tulsa University; Tulsa, Oklahoma

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- The Un-Making of Nature*, Whitney Museum of American Art, Fairfield County; Stanford, Connecticut
In Public, Seattle 1991, Security Pacific Gallery; Seattle, Washington
Bad Politics, Greg Kucera Gallery; Seattle, Washington
Re-Imaging America, Momenta Arts; Philadelphia, Pennsylvania
- 1990
Endangered, Visual Art by Men of Color, Intermedia Arts; Minneapolis, Minnesota,
In the Public Eye, Beyond the Statue in the Park, Euphrat Gallery, DeAnza College; DeAnza, California
Art from the Seven Generations, American Indian Contemporary Arts; San Francisco, California
- 1989
Rain Forest, Houston at Orchard Alternative Space; New York, New York
10th Anniversary Exhibition, Randolph Street Gallery; Chicago, Illinois
Literacy on the Table, Longwood Gallery; Bronx, New York, 1989; Franklin Furnace; New York, New York, 1989; Hall Walls; Buffalo, New York, 1989
Self Evidence, Los Angeles Contemporary Exhibitions; Los Angeles, California,
Privileged Must Share, Nave Museum; Victoria, Texas
Mid America Biennial, Nelson-Atkins Museum of Art; Kansas City, Missouri
The Debt, Exit Art; New York, New York
Modes of Address, Whitney Museum of American Art; New York, New York
- 1988
Representation/ Re-Presentation, Randolph Street Gallery; Chicago, Illinois
Saga(s), Carlo Lamagna Gallery; New York, New York
The Whole World is Still Watching, Randolph Street Gallery; Chicago, Illinois
Re-Visions, Walter Phillips Gallery, the Banff Center; Banff/Alberta, Canada (catalogue)
- 1987
Eight Native American Artists, Fort Wayne Museum of Art; Fort Wayne, Indiana, (catalogue)
In Defense of Sacred Lands, Harcus Gallery; Boston, Massachusetts
Artists with a Public Voice, 911Art Center; Seattle, Washington
Committed to Print, The Museum of Modern Art; New York, New York (catalogue)
Documenta 8: In Memory of Native Americans, in Memory of Jews-Relocate Destroy Kassal, Germany
Resistance, White Columns Gallery; New York, New York
Race and Representations, Hunter College; New York, New York
Material Poetry, Individual Artists of Oklahoma; Oklahoma City, Oklahoma
American Policy, Cleveland State University; Cleveland, Ohio
Assimilation Isolation, Photographic Resource Center; Boston, Massachusetts
Art Behind Bars, Cleveland, Ohio
- 1986
Concrete Crisis, Exit Art Gallery; New York, New York
Born from Sharp Rocks, New Museum of Contemporary Art; New York, New York
Oppression-Expression, Contemporary Arts Center; New Orleans, Louisiana
Arts and Leisure, the Kitchen; New York, New York
Self Portrait, Kenkeleba House Gallery; New York, New York
We Always Turn Around on Purpose, Amelia A. Wallace Gallery, SUNY College at Old Westbury; Long Island, New York, (catalogue)

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- Liberty and Justice*, Alternative Museum; New York, New York
Breathing the Silent Source, Southwestern Oklahoma State University in conjunction with “New World Expressions”, a Native Art History course presented by Heap of Birds; Weatherford, Oklahoma
Mass, Hall Walls; Buffalo, New York, 1986; Aljira Arts; Newark, New Jersey Spaces; Cleveland, Ohio, 1985; Art Consortium; Cincinnati, Ohio, 1985; The New Museum; New York, New York, 1985
- 1985 *Spirits Rising Over a Faded Past*, Temple University; Philadelphia, Pennsylvania
Don't Want Indians, Permanent Language Installation, State Museum, Oklahoma Historical Society, Wiley Post Building; Oklahoma City, Oklahoma
Image/ Word, New Langton Arts; San Francisco, California, (catalogue)
Messages To Washington, Washington Projects for the Arts; Washington, D.C.,
Don't Want Indians, Americana, Whitney Biennial with Group Material, The Whitney Museum of American Art; New York, New York
Massive Political Group Show II, ABC NO RIO; New York, New York
- 1984 *The 1984 Show*, Ronald Feldman Fine Art; New York, N.Y., (catalogue)
Racist America, Dramatis Personae; New York, New York
The Lower East-Side is not for Sale, 10th Street and Avenue A, Outdoor Walls; New York, New York
La Reunion De Partes Divididas-Works Of the Americas, Artists Call, Kenkeleba House; New York, New York
Affirmations Of Life-The Opposite Of A Nuclear Midnight, Kenkeleba House; New York, New York
- 1983 *No Beads-No Trinkets*, Palis de Nation, United Nations; Geneva, Switzerland
Preparing For War, Death from the Top, Language Installation, Terminal New York; Brooklyn, New York
In Our Language, Messages to the Public, Computer Light Billboard Project, Spectacolor Inc., One Times Square; New York, New York, Sponsored by the Public Art Fund, New York, New York
Modern Native American Abstraction, Nationally Touring Exhibition, (Catalogue) Philadelphia Art Alliance; Philadelphia, Pennsylvania, 1983; American Indian Community House Gallery; New York, New York, 1983; Marilyn Butler Fine Arts; Scottsdale, Arizona, 1983; Institute of American Indian Arts Museum; Santa Fe, New Mexico, 1983
Native American Video Festival, Kitchen Center for Video, Performance, and Dance, Sponsored by the Museum of the American Indian; New York, New York, 1983
Made in Omaha, Jocelyn Museum of Art; Omaha, Nebraska, 1983; Sioux City Art Center; Sioux City, Iowa, 1984
Contemporary Native American Art, Touring Exhibition, 1983-1985; Gardiner Gallery, Oklahoma State University; Stillwater, Oklahoma (catalogue); University Art Gallery, California State University; Dominquez Hills, Carson, California
Museum of the Rockies, Montana State University; Bozeman, Montana; Owens

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- Art Gallery, Sackville; New Brunswick, Canada; Pratt Manhattan Gallery Center; New York, New York; Pratt Institute Gallery; Brooklyn, New York
- 1982 *American Indian International Tribunal*, Examining the Economic Effects of U.S. Foreign and Domestic Policies; Chaired by Dennis Banks, D.Q. University; Davis, California, 1982 (catalogue)
Angry Art, Catherine Street Artist Project/ Basement Workshop; New York, New York
- 1981 *Racism/ Sexism: Same Game, Different Name?*, University of Massachusetts; Amherst, Massachusetts
Changing Myths: The Evolution of Tradition, Sacred Circle Gallery of American Indian Art; Seattle, Washington
American Indian Art In The 1980's, Native American Center for the Living Arts; Niagara Falls, New York
The Artists Dilemma, Organization of Independent Artists; New York, New York
Confluence's of Tradition and Change: Twenty-Two Native American Artists, Nationally Touring Exhibition, (catalogue); C.N. Gorman Museum and Richard L Nelson Gallery, University of California; Davis, California, 1981; Museum of the Southwest; Midland, Texas, 1981; American Indian Community House Gallery; New York, New York, 1981; Bunker Gallery, Iowa State University; Ames, Iowa, 1982
- 1980 *Dialogues*, Just Above Midtown/ Downtown; New York, New York
35 Under 35, Lever House Galleries; New York, New York
- 1977 *Four Directions Cheyenne Art Festival*, Red Wheat Allotment; Clinton, Oklahoma
Recent Works, New 57 Galleries; Edinburgh, Scotland,
30 Miles of Art, Nelson Gallery, Atkins Museum; Kansas City, Missouri

PUBLIC COLLECTIONS

The Metropolitan Museum of Art, New York, NY
The British Museum, London
Whitney Museum of American Art, New York, NY
Museum of Modern Art, New York, NY
Smithsonian Institution, Washington, D.C.
The Library of Congress, Washington, D.C.
Balch Institute of Ethnic Studies, Philadelphia, PA
Denver Art Museum, Denver, CO
Pomona College Museum of Art, Claremont, CA
Harold Washington Library, Chicago, IL
Seattle Art Commission, Seattle, WA
UBC, Morris and Helen Belkin Art Gallery, Vancouver, Canada
Hood Museum, Dartmouth College, Hanover, NH
Institute of American Indian Arts Museum, Santa Fe, NM
Saint Louis Art Museum, Saint Louis, MO
Anchorage Museum, Anchorage, AK

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University of Illinois, American Indian Studies, Urbana, IL
University Art Museum, University of Arizona, Tucson, AZ
University Art Gallery, University of Colorado, Boulder, CO
Walker Art Center, Minneapolis, MN
Wadsworth Atheneum Museum of Art, Hartford, CT
Neuberger Art Museum, SUNY Purchase, Purchase, NY
Brandywine Workshop and Archives, Philadelphia, PA
Fabric Workshop, Philadelphia, PA
State Art Collection, Oklahoma State Arts Council, Oklahoma City, OK
Asian American Art Centre, New York, NY
Southern Plains Indian Museum, (Arts and Crafts Board, Washington), Anadarko, OK
Cheyenne and Arapaho Tribes of Oklahoma, Concho, OK
University of Nebraska, Department of Art, Omaha, NE
National Museum of the American Indian, Smithsonian, Washington, D.C.
Washington State Arts Commission, Olympia, WA
Schingoethe Museum, Aurora University, Aurora, IL
University Gallery, Simon Fraser University, Vancouver, Canada
Michigan State University, Residential College, East Lansing, MI
RISD Art Museum, Providence, RI
Block Gallery, Northwestern University, Evanston, IL
Museum of Contemporary Native American Art, Santa Fe, NM
Simon Fraser University Gallery, Vancouver, Canada

GRANTS/AWARDS/HONORS:

- 2014 *Alumni Distinguished Achievement Award*, College of Liberal Arts and Sciences, University of Kansas, Lawrence, Kansas
College of Arts and Sciences Faculty Enrichment Award, Research Grant from Vice President of Research, *Travel Grant from the Native American Studies Program*
- 2013 *Cheyenne and Arapaho Culture and Heritage Program*
- 2012 *USA Ford Fellow*, United States Artists, Identified as one of the 50 leading artists in America, \$50,000 cash award, Los Angeles, California
College of Arts & Science Travel Award, Present research at Canadian Embassy/Canada House, London, England and deploy public art 30-foot mural, Camley Natural Park, London, England
Honored Educator, Cheyenne and Arapaho Tribal Education Department Graduation Ceremony, Clinton, Oklahoma
- 2011 *Travel Grant*, Queensland Regional Arts Council, Brisbane, Australia
Travel Grant, The Vice President of Research, Deans of Arts and Sciences, and Native American Studies Program funded travel to speak at the Fourth International Global Studies Conference in Rio de Janeiro, Brazil
Travel Grant, The Dean of Arts and Sciences and Native American Studies Program funded travel to present research via an exhibition and lecture at the Grand Palais, Paris, France and Strasbourg University, Alsace, France

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- 2010 *Research Grant, Vice President of Research, University of Oklahoma*
College of Arts and Sciences Faculty Enrichment Award, Spring and Fall 2010
Travel Grant, To present research at International Council of Museums, Shanghai, China. Grant was a 1/3, 1/3, 1/3 collaborative support initiative by Native American Studies, College of Arts and Science and Vice President of Research
- 2009 *College of Arts and Sciences Faculty Enrichment Award, This award supported the presentation of research at California State University in the School of Art and American Indian Studies Department, Long Beach, California*
College of Arts and Sciences Faculty Enrichment Award, This award supported the presentation of research on public art at Otis College of Art and Design and the documentation of a mural by Siqueiros, Los Angeles, California
- 2008 *Honorary Doctor of Fine Arts Degree, Massachusetts College of Art, Boston, Massachusetts*
College of Arts and Sciences Faculty Enrichment Award, This award supported the presentation of research at Diné College, Tsaile, Arizona
University of Oklahoma Research Council Award, Research conducted in Mexico and Arizona
College of Arts and Sciences Faculty Enrichment Award, This award supported the presentation of research in Los Angeles, California
- 2007 *College of Arts and Sciences Faculty Enrichment Award, Research undertaken at Tula pyramid and the work of Mexican Muralist D. Siquieros' Poly Forum "March of Humanity" project, Mexico City and Cuernavaca, Mexico,*
College of Arts and Sciences Faculty Enrichment Award, Archival research investigating Native American deaths, Cody Wild West Show tours, Paris, France
Native American Studies and College of Arts and Sciences Travel and Creative Activities Grant, This grant was used to research experimental art works in cast and blown glass prior to working in Murano, Italy. Glass studio experimentation conducted at Emporia State University, Emporia, Kansas
- 2006 *College of Arts and Sciences Faculty Enrichment Award, This award supported the presentation of research in London, England*
University of Oklahoma Research Council Grant, "Public Art and the America's," Travel, research and creative production grant for upcoming 2007 exhibitions at the Belkin Gallery, Grunt Gallery and Museum of Anthropology, University of British Columbia, Vancouver, Canada, 2006. Research also conducted in Palenque, Mexico
- 2004 *College of Arts and Sciences Faculty Enrichment Award, University of Oklahoma Award to present research at "Peekskill Public Arts Project, New Native Hosts," Peekskill, New York*
College of Arts and Sciences, Vice President of Research and Native American Studies Travel Award, For "Java and Lombok, Indonesian Research Project, Text Art and Traditional Weaving," University of Oklahoma
College of Arts and Sciences, Faculty Summer Technology Workshop, University of Oklahoma

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- 2001 *Andy Warhol Foundation Award*, received in conjunction with residency and exhibition program, Atlanta College of Art, Atlanta, Georgia
National Endowment of the Arts, Washington D.C., Art Context, Artist-in-Residence Program, Rhode Island School of Design Museum, Providence, Rhode Island
The University of Oklahoma Research Council Award, For “Cross Cultural Creative Values of the Shona, Khosian and Narragansett Tribal Classic Arts and the Contemporary Art of Today”
Presidential International Travel Fellowship, For Research Travel to South Africa and Zimbabwe, University of Oklahoma
Finalist, Fulbright Research Award, Council for International Exchange of Scholars, Zimbabwe
- 2000 *Denver Art Museum*, Civic film grant awarded to begin work on the 30-60 minute documentary profiling the studio art research and sculptural process of Wheel, Denver, Colorado
The University of Oklahoma Research Council Award, for “Comparative Tribal Renewal Sensibilities of Southern African and Oklahoma,”
- 1999 *Grants Received for Wheel*, The Bonfil Stanton Foundation, AT&T National Endowment for the Arts, Denver Art Museum
- 1997 *Presidential International Travel Fellowship*, Research investigating contemporary Aboriginal Art, Australia, University of Oklahoma
- 1995 *Artist Award for Excellence*, Oklahoma Visual Arts Coalition, Oklahoma City, Oklahoma
- 1994 *National Award for Meritorious Contributions to American Art and Culture*, Midwestern Region, Association of American Cultures, Washington D.C.
Lila Wallace International Artist Research Residency, This community-to-community residency, undertaken in Sydney and Adelaide, Australia, culminated in a collaborative nationally touring exhibition of art work by sixteen contemporary aboriginal Australian artists and *Heap of Birds*
Arts America Speaker and Cultural Specialist, Arts America Program, an office of the United States Information Agency’s Bureau of Educational and Cultural Affairs, United States Embassy in Sydney, Australia in October of 1994
University of Oklahoma Research Council Award, Cheyenne Belief Systems and the Artistic Parallels to Australian Aboriginal Central Desert and Urban Life Experience
- 1993 *University of Oklahoma Student Association*, Outstanding Faculty Award, College of Fine Arts
- 1992 *Regents’ Award for Superior Research and Creative Activity*, University of Oklahoma
New Forms Regional Initiative Grants Program, Project titled “Message for Fort Reno” (El Reno, Oklahoma). Funded by the Rockefeller Foundation and the Inter-Arts Program of The National Endowment for the Arts
- 1989 *The Louis Comfort Tiffany Foundation*, Award in painting and sculpture, New York, New York

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- 1988 *The National Endowment for the Arts and The Mid-America Arts Alliance, Award in Painting and Sculpture, Washington D.C.*
- 1987 *The Rockefeller Foundation and The National Endowment for the Arts, Inter-disciplinary Arts Fellowship Program, Washington D.C.*

PUBLIC ART, COMMISSIONS, AND SPECIAL PROJECTS

- 2010 *Fairmount Park public art sculpture Audio tour production, Philadelphia, PA*
Pending publication "Heads Above Grass" essay, Mac Millian International Publishing, Vijayawada, India
Created new drawing/collage and video (posted on You-tube) for Most Serene Republics exhibition, University Galleries, Gainesville, Florida
Site visit, Fort Marion, St. Augustine, Florida Research and consultations concerning future memorial sculpture
- 2009 *Insurgent Messages for Canada, Permanent installation of two public art bus shelter 4'x 6' text panels at Simon Fraser University Gallery of Art and Student Union, British Columbia, Canada*
- 2008 *Museum tote bags, Museum tote bags designed in conjunction with group exhibition "Immigration." National Museum of Mexican Art, Chicago, Illinois, Video documentary completed, Artist consultant and camera with film for "Inciting Memory: The Creative Process of Hock E Aye Vi Edgar Heap of Birds," Denver Art Museum*
- 2007 *Insurgent Messages for Canada, A series of 10 bus shelter billboard messages installed throughout Vancouver, Canada*
Native Hosts, Permanent deployment of 12 First Nations tribal memorial sculptural panels on the campus of the University of British Columbia, Vancouver, Canada
Am I?, First Nations youth public art workshop, exploring Nation, Place and Self, Museum of Anthropology, University of British Columbia, Vancouver, Canada
Most Serene Republics, This public art collateral project for the 2007 Venice Biennale consisted of 25 new sign/panel and billboard works which memorialized the 16 Native American deaths in Bill Cody's Wild West Euro Show Tours. Sixteen memorial panels were deployed at the Vaile Garibaldi and another 8 panels were installed at Giardini Reali. A 25 foot in door billboard was installed at the customs check point of the Marco Polo International Airport. New artistic creations in blown glass were completed at Murano, Italy.
- 2006 *"Remembering in America", Billboard project, Urban Shaman Gallery; Winnipeg/Manitoba, Canada. One text billboard presented in downtown Winnipeg. Billboard excerpted from United States of America Declaration of Independence, 1776. Billboard presented with gallery exhibition "Imperial Canada" Billboard project, in conjunction with "Nuit Blanche", Toronto, Canada "Nuit Blanche" was a city wide public art, film/video and performance festival. Six different billboard messages were deployed*

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"Mayan Tree of Life", production of a series of 20 mono type prints for exhibition at Grunt Gallery, Vancouver B.C., Canada Fall 2007. These prints were produced in the print studio of St. Cloud State University, St. Cloud, Minnesota. Also two lectures were offered at the University

Site visit: University of Minnesota School of Art and Center for Genocide and Holocaust Studies, Minneapolis, Minnesota. This visit was in preparation for the winter 2007 Catherine Nash Gallery exhibition titled: "Critical Translations". Also campus sites were selected for the permanent mounting of the 400 foot text sign panel installation titled: "Building Minnesota"

Site visit: Venice Biennale environs, Venice, Italy, 2006, This site visit was organized by the National Museum of the American Indian. Meetings were conducted with Venice city architecture officials, airport billboard representatives and the mayor's executives in charge of history and culture. During June 2007, I represented the National Museum of the American Indian at the 52nd Venice Biennale with a series of public art collateral projects titled: "Most Serene Republics".

Site visit: National Museum of the American Indian, Smithsonian Institution, 2006, Washington D.C. Meetings was conducted with the director, film department, publications department, and graphics department. A staff wide lecture was also offered. These meetings were in preparation for the production of catalog, film and exhibition for the 52nd Venice Biennale, 2007.

Research Travel, in conjunction with "Public Art and the Americas" and "Mayan Tree of Life Project" supported by the University of Oklahoma Research Council Visits and research conducted at: Teotihuacan, Museo Nacional de Antropologia, Museo Dolores Olmedo Patino, Palacio de Bellas Artes, Anahuacali Museo, Palenque, Bonampak, Yaxchilan, and La Venta

2005 *Wheel 2005,* is the creation a 50 foot, outdoor porcelain and steel signature sculptural work which will be sited at The Denver Art Museum, Denver, Colorado. The sculpture receives its inspiration from the traditional Medicine Wheel of the Big Horn Mountains, Wyoming. Wheel completed during summer Solstice
Do You Choose to Walk, Trail of Tears Campus Public Art Installation (permanent) Georgia College and State University; Milledgeville, Georgia

2004 *Mono type print production,* completion of 30 text based mono prints, College of Santa Fe; Santa Fe, New Mexico
College of Arts and Sciences Computer Technology Workshop, This Workshop focused upon Macintosh Power Book G4, video editing program, Final-cut Express. Created DVD film with sound track titled: Java Batik from Borobudur
Production of International Collaborative Mural, The Mural size is 8 feet by 24 feet. Mural title: Louisiana Purchase Reclaimed. Mural created in conjunction with Performing Ethnicity conference, investigating the legacies of the 1904 St. Louis World's Fair, City University of New York, New York, New York
Completion of 2 final tree forms Shipping of all 10 Wheel tree forms, Denver Art Museum

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- Mono type print production*, Completion of 50 mono prints, Institute of American Indian Arts; Santa Fe, New Mexico
- Silk scarf commission executed*, Fabric Workshop; Philadelphia, Pennsylvania. The Neuf series scarf was printed in Korea and offered as a major Premium for the Workshop's 25th anniversary gala.
- Salt River Road*, Completion of a suite of six serigraph prints titled: "Salt River Road". The prints were inspired by the 2002 sabbatical studio experience in Cape Town, South Africa and executed at the University of Wisconsin, Madison, Wisconsin.
- Research conducted in Northern Thailand*, The focus of this research project was to continue networking with both rural Tribal and contemporary urban artists in Thailand. Urban artist were engaged in Chaing Mai and Bangkok, Thailand. Tribal artists and their weavings were researched from the Akha, Hmong, Karen, Yao and Lisu communities.
- Native Hosts*, Tribal Sign Panels window installation, Fifth Avenue at 34th Street New York City, the City University of New York Graduate Center; New York, New York.
- 2003 *Cover design*, created for "American Quarterly", volume 55, number 4, Johns Hopkins University Press, December
- Consultations*, These consultations were conducted with the Atlanta College of Art Gallery; Atlanta, Georgia. Plans are being arranged for a future community residency and exhibition project. This creative initiative will examine the history and contemporary overlay of Native American and African American communities and their respective art practices.
- 2002 *Native Hosts*, Outdoor Installation of (12) tribal sign panels, Portland Art Museum; Portland, Oregon
- Neuf Series*, Lithography print produced, Crow's Shadow Press, Institute of the Arts Umatilla Nation; Pendleton, Oregon
- 2001 *Fish and Trees #1*, Permanent Digital Photo Mural Cheyenne Cultural Center; Clinton, Oklahoma
- Lasting Impressions*, Lithography print portfolio production, University of Arizona; Tucson, Arizona
- Je Pea Vah Na Ho Naw Nin*, Collaborative Cheyenne Text Mural, Globe Café; Seattle, Washington
- 2000 *Native Hosts*, Outdoor Installation of (7) tribal sign panels, Jacobson House; Norman, Oklahoma, 2000 Jacobson House, Norman, Oklahoma
- heapofbirds.com*, Creation and posting of a major internet website
- 1999 *Dunging The Ground*, Outdoor sculpture, Wadsworth Athenaeum; Hartford, Connecticut, 1996-1999
- 1996 *Native Hosts*, Installation, Buffalo International Airport and Airport and Buffalo Metro Subway, Buffalo, New York, 1996-1998 Buffalo Metro Subway; Buffalo, New York, 1996-1998.
- 16 Songs*, University of Colorado, Colorado Springs, Colorado. Bus bench project: Text placed upon 26 civic benches, summer 1996

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- 1995 *Maxed Out Yet?*, Public Sign Installation, Main Place Mall, Public Art Project, Keepers of the Western Door, Sponsored by CEPA Gallery; Buffalo, N.Y.
Public Site Billboard Project, (in conjunction with 16 Songs Exhibition) Four 20' textual billboards, Denton, Dallas, and Fort Worth, Texas
St. Louis Museum of Art St. Louis, Missouri: Metro-link transit system, Subway advertising panels, executed on each subway car, 1995 and 1996.
Blood Beat Music, CD Jacket design with prose insert. Amnesty International, *Reclaim*, Outdoor, roadside panel, Neuberger Museum of Art, Purchase, New York (permanent).
Favela, Los Angeles (artists' internet coop website): <http://www.FAVELA.org>; Los Angeles, California, 1995-on-going.
16 Songs, Consultant, interviewer, and camera operator on video project 42 min. VHS documentary, University of North Texas, Denton, Texas
- 1994 *Learn a War Cry*, Text Installation, the Museum of Contemporary Art; Sydney, Australia
Woodland Pattern Book Art Center, Text Mural; Milwaukee, Wisconsin, 1994-95.
- 1993 *Public Enemy Care For Youth*, A suite of screen prints. Art Awareness, Lexington, New York
- 1992 *Our Spirits Indigenous*, A series of (7) billboards, size 10'X 20' each Sponsored by The Wexner Center, presented city-wide; Columbus, Ohio
Who Owns History, A presentation of 24 text panels at The Three Rivers Art Festival, Point State Park; Pittsburgh, Pennsylvania
Land Of Enchantment #1 and #2, (2) Outdoor 4'X 10' panels commissioned by and presented for the Institute of American Indian Arts Museum; Santa Fe, New Mexico
Prints From The Fabric Workshop, A screen-printing production of a Suite of silk scarves, size 42"X 42" and the production of a text-based Shirt edition; Philadelphia, Pennsylvania
Native Hosts Outdoor Installation of (12) First Nations sign panels, The Vancouver Art Gallery, Vancouver; British Columbia, Canada
- 1991 *Building Minnesota*, A 400 foot sign installation of 40 metal, screen-printed Signs, honoring the 40 Dakota Warriors executed on December 26, 1862; By order of President Abraham Lincoln. The work was installed on the West River Parkway, Mississippi River; Minneapolis, Minnesota, Sponsored by The Walker Arts Center, *Mission Gifts*, A public art project consisting of (30) bus transport signs, Each 30"X 90", sponsored by The San Jose Museum of Art in conjunction with Claim Your Color. Project text listed Mission Gifts given to Native People in California. Words offered in red color on white ground read: Syphilis, Small Pox, Scarlet Fever, Forced Baptisms, Mission Gifts-Ending Native Lives, Santa Clara County, California
Tribal Warrior, A permanent installation of 15 pastel drawings, Harold Washington Library Center, City of Chicago Public Art Program
Day/ Night, Porcelain enamel sculpture with text and images. Two large panels, each standing erect, size 42"x 96" in Pioneer Square, Seattle, Washington Sponsored by Art in Public Places, Seattle Arts Commission, 1991 (permanent).

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- 1988 *Native Hosts*, An Installation of (12) tribal sign panels, Sponsored by The Public Art Fund, City Hall Park, New York, New York
- 1985 *Beyond Blue Mountains and Radon for Redhair*, Permanent Collection, Seattle Art Center Statewide Circulating Exhibition, Washington State Arts Commission, Seattle, Washington

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- Regan, Sheila. *"The Spirits that Haunt the Words of Edgar Heap of Birds"*, Hyperallergic, May 16.
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- Gilbert, Alan. *"Hock E Aye Vi Edgar Heap of Birds: Surviving Active Shooter Custer"*, The Brooklyn Rail, July-August Issue.
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