

News Release  
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JOSLYN ART MUSEUM PRESENTS

# DRIPPING EARTH: CANNUPA HANSKA LUGER

Luger Envisions a Future Rooted in Indigenous Knowledge, Inspired by his Ancestral Connections to the Northern Plains and Referencing the Arts and Technologies of Past Generations

Omaha, NE—Joslyn Art Museum is pleased to announce details of *Dripping Earth: Cannupa Hanska Luger*, the artist's most expansive museum project to date. Opening November 15, 2025, this ambitious and immersive exhibition invites visitors on a journey into the acclaimed artist's world, where time is nonlinear, scale is skewed, and cultural identity is fluid. In *Dripping Earth*, Luger will situate visitors within Missouri River landscapes now submerged by colonial damming projects, revealing how such interventions continue to shape the land and its people. The artist draws inspiration from his ancestral connection to the Northern Plains, referencing the arts and technologies of past generations to envision a future rooted in Indigenous knowledge.

Presenting new work across media, the exhibition expands Luger's speculative fiction series, *Future Ancestral Technologies*, an ongoing project spanning sculpture, printmaking, video, and performance that embraces the role of imagination in shaping cultural narratives. A significant point of departure for the artist is The Joslyn's important collection of watercolors, journals, and archives documenting the North American expedition (1832–34) of the German naturalist Prince Maximilian of Wied and the Swiss artist Karl Bodmer. Luger, who is Mandan, Hidatsa, Arikara, and Lakota, reimagines Bodmer's depictions of his ancestors.





*Dripping Earth* takes its title from Luger's Hidatsa clan, the Awa xee (Dripping Dirt), who oversaw the repair of earth lodge dwellings. A trained ceramicist, Luger cites his application of clay as a natural extension of his lodge-building forebears' labor and care for their communities. New work for the exhibition incorporates customary clay practices into a range of forms, from vessels to monumental sculpture. In using his hands to shape and transform wet earth, Luger connects with ancestors past, present, and future.

The exhibition features life-size bison dancers called *Midéegaadi* and new sculpture, ceramics, and immersive video projections. Luger combines materials sourced from the land with the detritus of consumer culture. Clay, willow branches, crocheted blankets, industrial grade felt, and used sports equipment come together to tell new stories and disrupt expectations.

Jack Becker, Joslyn Art Museum Executive Director & CEO, said, "On behalf of the Joslyn Art Museum, I extend our gratitude to Cannupa Hanska Luger, who has been generous with his attention, creativity, spirit, and time that he spent here at the Museum, in Omaha, and throughout Nebraska, developing ideas for *Dripping Earth*. The Joslyn is honored to have originated this project that directly engages our renowned Maximilian-Bodmer Collection and its depictions of the Missouri River landscape and Luger's Mandan and Hidatsa ancestors. His connections with Indigenous community members, including youth, elders, and relatives on the Omaha and Winnebago

Reservations, as well as educators, fellow artists, and the public through exhibition-related workshops make this presentation that much more meaningful."

Cannupa Hanska Luger said, "*Dripping Earth* will be the largest solo presentation to date of new work responding to my ancestral homelands. The artwork in the exhibition reflects my experience as a contemporary artist Indigenous to North America and an enrolled member of the Three Affiliated Tribes of Fort Berthold (Mandan, Hidatsa, Arikara). I am from a people at the edge of the river and shore. Our history shows the adaptations of that line constantly changing. Like sand and clay at the banks of the river, our stories remain in the *Dripping Earth*. My practice is rooted in the continuum of generations before me, the urgency for Indigenous visibility in this moment, and the dreaming of Indigenous futures. I'm excited to see these new ideas unfold through The Joslyn galleries near the Missouri River."

Curators Karin Campbell, Phil Willson Curator of Contemporary Art, and Annika K. Johnson, Stacy and Bruce Simon Curator of Native American Art, said, "It is a privilege to work with Cannupa Hanska Luger as he sharpens his creative vision and deepens his connection to clay. At a time when the art world and American society more broadly are paying renewed attention to Indigenous stories, his work asks viewers to engage with the complexities of Native identities and envision new futures. A true collaborative endeavor across curatorial areas, *Dripping Earth* foregrounds Luger's Mandan and Hidatsa lineage, while also highlighting his distinct contributions to the contemporary art landscape."



# THE JOSLYN BRINGS PEOPLE TOGETHER TO EXPLORE ART ACROSS TIME AND CULTURES.

Joslyn Art Museum was a gift to the people of Omaha from Sarah Joslyn in memory of her husband, George. From its first day, November 29, 1931, to today, the Museum has welcomed millions of visitors from around the world. The Joslyn's collection of over 12,000 objects represents 5,000 years of human creativity and the world's diverse cultures. The campus comprises three stunning buildings—distinct yet connected—surrounded by sculpture gardens. Learning and engagement opportunities abound, and general admission is free to all, always.

# THE JOSLYN

Joslyn Art Museum  
2200 Dodge Street  
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***Dripping Earth: Cannupa Hanska Luger*** is organized by the Margre H. Durham Center for Western Studies at the Joslyn Art Museum. It is accompanied by an exhibition catalogue featuring a lead essay, co-authored by exhibition curators Karin Campbell and Annika K. Johnson, that contextualizes Luger's project and its revelatory perspective on cultural fluidity. A conversation between Luger and knowledge bearer Michael Barthelemy reveals affinities between Luger's art and Indigenous stories. Throughout the catalogue, a series of short, interpretive contributions written by the artist, knowledge bearers, curators, and historians provide diverse insights into Luger's multifaceted work.

## About Cannupa Hanska Luger

Cannupa Hanska Luger (Mandan, Hidatsa, Arikara, and Lakota, b. 1979) was born on the Standing Rock Reservation in North Dakota and is an enrolled member of the Three Affiliated Tribes of Fort Berthold. His work has been featured in exhibitions at venues including the Metropolitan Museum of Art, New York; Whitney Museum of American Art, New York; Crystal Bridges Museum of American Art, Bentonville, Arkansas; Blanton Museum of Art, Austin; Nevada Museum of Art, Reno; The Hammer Museum, Los Angeles, and the National Gallery of Art, Washington, D.C.

IMAGES: **1** Luger in his studio with *Nuxbaaga?ihdia: To Go Forth*, 2024–25, from the series *Future Ancestral Technologies*, repurposed afghan blanket, industrial wool remnants, and yarn, in progress for *Dripping Earth: Cannupa Hanska Luger*. Photograph by Shayla Blatchford (Diné), 2025; **2** Two of thirteen new ceramic vessels featuring hand motifs that will comprise *Irabágu*, 2025, in progress for *Dripping Earth: Cannupa Hanska Luger*. Photograph by Shayla Blatchford (Diné), 2025; **3** *Bison Bead Project* workshop held at the Joslyn Art Museum, Omaha, Nebraska, February 6, 2025. Photograph by Z Long