



PARRISH ART MUSEUM

Parrish Road Show

Jeremy Dennis: *Stories—Dreams, Myths, and Experiences*

The John Little Barn at Duck Creek Farm, East Hampton, August 11–September 3, 2018

All works by **Jeremy Dennis** (American, born 1990)

Dimensions are given in inches; height precedes width precedes depth

Chokanipok (Man of Flint), 2015

Digital photograph printed on vinyl banner

160 x 200

Chokanipok (Man of Flint) is a mythological figure from the Algonquian people. He is the third brother of the cultural hero, Manabozho. Chokanipok had a body as big as a mountain. He fought many battles with his brother Manabozho. Manabozho's arrows tore off pieces of Chokanipok's body, which fell to Earth as pieces of flint. When Manabozho finally conquered Chokanipok, pieces of the giant's body were scattered everywhere. This story explains why flint is so common in some parts of the country.



Ghost of the White Deer, 2014

Digital photograph printed on Vibrachrome

(dye-sublimation on aluminum)

30 x 30

Blue Jay, a young warrior from the Chickasaw Nation (Oklahoma), fell in love with Bright Moon, the daughter of a chief. The chief did not like the young man and invented a price for the bride he was sure Blue Jay could not pay. "Bring me the hide of the White Deer," he said. The Chickasaw believed that white animals were magical. Blue Jay did not return as promised, and months later the tribe decided he would never return. But Bright Moon never took another husband. When the moon was shining, she would see the white deer in the smoke of the campfire, running with an arrow in his heart. She lived hoping the deer would fall, and Blue Jay would return. To this day, the white deer is sacred to the Chickasaw People, and the white deerskin is still the favorite material for the wedding dress.



The Interment of Pogattacut, 2017

Digital photograph printed on Vibrachrome
(dye-sublimation on aluminum)
40 x 30

Sachem's Hole, also known as *Buc-usk-kil* resting place, is the site where the late Manhasset Sachem Pogattacut was laid upon the ground as he was being brought from Shelter Island to Montauk for interment in 1651. From that point on, the area was always kept clear of leaves and debris by local tribal members traveling that route until the site was destroyed by Turnpike 114. A historical marker was erected in 1935 by the New York State Education Department. Pogattacut (ca. 1568–1653) was the Sachem (Chief) of the Manhasset of Shelter Island and elder brother of Montaukett Sachem Wyandanch. His residence was on Sachem's Neck.



The Legend of O-Na-Wut-A-Qut-O, 2017

Digital photograph printed on Vibrachrome
(dye-sublimation on aluminum)
30 x 30

Influenced by the Ojibwe story, titled *The Legend of O-Na-Wut-A-Qut-O*, the image highlights a moment in the story between the state of consciousness and sleep. In this story, a young man named O-Na-Wut-A-Qut-O fasts and sleeps outside on a cloudy day. A woman ascends from the clouds to greet and guide him to the place she has lived for several years. Dreams are one of several important sources of indigenous oral stories, seen as a way of receiving messages from other places and people—living or dead—and from subconscious symbols.



The Moon Person 2, 2017

Digital photograph printed on Vibrachrome
(dye-sublimation on aluminum)
30 x 40

This photograph is based on an oral story, titled *The Moon Person*, by the Biloxi tribe in the Mississippi Valley. Long ago, the Moon Person would visit the early inhabitants of the area. One day, a child put out its muddied hand and marked a black spot on the Moon Person. The Moon Person felt so ashamed that when night came, it disappeared into the sky. The Moon Person stays in the sky all the time now, sometimes dressed in a shining robe, which later disappears. One can still see the black spot today.



The Oath, 2015

Digital photograph printed on Vibrachrome
(dye-sublimation on aluminum)
30 x 40

Based on post-colonization texts and theory rather than oral stories, *The Oath*, referencing Jacques-Louis David's 1784 painting, represents the duality between traditional and contemporary lifestyle. The looming background appears to be a cityscape, while the foreground appears to be a traditional representation of North Eastern Woodland architecture and regalia. The men in the image appear to be preparing for the hunt or for war; through their collaborative efforts they represent the important ideal of solidarity.



The Stone Coats, 2014

Digital photograph printed on Vibrachrome
(dye-sublimation on aluminum)
30 x 40

This photograph is based on an Iroquois story, titled *The Stone Coat Woman*, which describes giant stone figures who once roamed the forests competing with humans over game animals. One day, a hunter's wife met a Stone Coat Woman. They both plotted to destroy the cruel Stone Coat Men who occupied the woods. Victorious, the Stone Coat Woman gifted a piece of animal skin with various animal hairs to the hunter and his wife. She instructed them to pull one hair to guarantee a successful hunt each day. The gift lasted for many years after that.

