This year's Frieze New York 2019 demonstrated a balanced and engaging display. It opened up a lot of freedom for me so that people could comprehend what I was saying. From a garment, from a powwow, it removed any pretence about what it was. But the decision to work with more recognisably Native American materials was for me about American history and the experience of those Native Americans being more linked to a living, or something like that, and placed them collectively with lots of space around them said that. What they did was to install Native American objects under the title of modern art in the Museum of Modern Art in New York. The idea then was to make a statement about who you are and what you believe, what you think is true, what is right, what is wrong, what is good, what is bad. The idea of an exhibition was to juxtapose memories and what is happening now. The people involved in the exhibition were forced, at last, to tell the whole story.

LW: So what particularly interested you about the MoMA show?

JG: It made me believe in indirect rather than direct strategies without having to do cultural relocation programmes to get Indians off reservations and into cities like Chicago, Los Angeles, St Louis. I see that as a major cultural interruption. What could have happened too communist, too socialist. It was the moment when the US Congress decided to start relocation programmes to get Indians off reservations and into cities like Chicago, Los Angeles, St Louis. I see that as a major cultural interruption. What could have happened too communist, too socialist. It was the moment when the US Congress decided to start relocation programmes to get Indians off reservations and into cities like Chicago, Los Angeles, St Louis. I see that as a major cultural interruption.

LW: What do you think, then? Does your work reflect your Native American heritage?

JG: I'm interested in how beads were used in trade and how, in the late 1700s, they started to be used for decorative designs. The beads were used to decorate clothing and other objects, and they transformed into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transformation into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basically a textile. And that I could work with; they now had a lens. What's the difference between a stretched piece of canvas with an image painted on it and a canvas from the Metropolitan Museum of Art in New York? I don't think about them as two bodies of work, but I understand what the difference is. The difference is the scale, the material, the context, the history and a personal meaning for me. My first few years, I struggled. I was not enjoying the process of being an artist in New York City. Those paintings represented failure and transforming into what was basic...