

Iakonikohnrio Tonia Loran-Galban

Mohawk, Bear clan Akwesasne, born 1965

**Otiianehshon Ronwatiitanhirats
(The Women Raise Them Up)**

Women's Nomination Belt, 2018

Wampum shells, hide

Courtesy of Iakonikohnrio Tonia Loran-Galban, L2018.211

This is a precise re-creation of the “Women’s Nomination Belt,” a document authorizing the clan mother to nominate and guide the male leaders of her clan and the Haudenosaunee (Iroquois) Confederacy. The original is still in use today, and it is one of the most important wampum belts in Haudenosaunee and U.S. history. Jigonhsaseh, the first clan mother, helped found the Haudenosaunee government and its oral constitution, the Great Law, or Kayanerehkowa, which is said to have inspired the framers of the

U.S. Constitution. This version of the Women’s Nomination Belt was made by Haudenosaunee artist Tonia Loran-Galban, who was given the right to depict it.

Mia does not yet have a Native-language translation of this text.

Jody Folwell

Santa Clara Pueblo, born 1942

Wild West Show, c. 2003

Clay, paints

Funds for purchase provided by Dr. Paul K. Connor, 2004,
Courtesy of the School for Advanced Research, cat. no.
SAR.2004-16-1

Jody Folwell has been a leading figure in revolutionizing Pueblo pottery—and Native art more generally—by pushing the boundaries of traditional form, content, and design. Firmly

connected to tradition within her Santa Clara community, Folwell creates art that engages with contemporary issues. In this work, Folwell depicts a “cowboy” on horseback, guns blazing and galloping around in a frenzied search. This cowboy is George Walker Bush, who at the time as U.S. president was desperately searching for terrorist Osama Bin Laden. In the thicket, Bin Laden is resting calmly and quietly, out of sight.

Members of this community have chosen not to translate this label into their language. Mia respects the decisions of each sovereign Native nation.

Roxanne Swentzell

Santa Clara Pueblo, born 1962

Nap, 2003

Santa Clara clay and glaze

Collection Tweed Museum of Art, University of Minnesota
Duluth Marguerite L. Gilmore Charitable Foundation Fund,
D2013.23

Roxanne Swentzell describes her sculptures as a kind of three-dimensional journal, since they are always related to something going on in her life. *Nap* is from a time when she had young,

active children, and she wanted them to nap so she could rest too. Swentzell's ability to capture the fine nuances of expression began in her childhood. Because she says she had trouble finding her own voice, she sculpted small figures to communicate her feelings. Swentzell has said she sees the body language depicted in her art as a form of communication that can cross cultural barriers.

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St. Lawrence Iroquoian artist

Lanark County, Ontario, Canada

Pot, 1450–1550

Clay

McCord Stewart Museum, Gift of Dr. Edward Van Cortlandt,
ACC1337

This cooking pot is between 400 and 600 years old, but it represents technology that Native women have used for thousands of years. It features the delicate designs of its maker,

who likely had a signature set of marks that distinguished her artistic designs from those of other women in her community. These designs and techniques would be passed down from mother to daughter. The individual designs are believed to convey political alliances within and between communities, revealing the central role of women's art in diplomacy, which continues in these nations today.

St. Lawrence Iroquoian artist

Lanark County, Ontario, Canada

Pot, 1450–1550

Clay

Né: kí:ken kátshe akte non 400 tanon 700 nitió:ien,
né: konón:kwe karí:wes shós kóntstahkwe.

Tekaierónnion tsi ní:tsi ión:ni, akáonha khók thó
ní:ioht tekaierónnion tsi ní' né: onatiá'ke tsi nikón:ti
thó tkontī:teron. Né: tekaierónnion tanon tsi ní:tsi
ión:ni, thó ní:tsi iontaterihonnièn:ni nontatièn:'en.
Tsi ní:tsi tekaierón:nion, rón:nehre tóka' né: shà:ken
tsi ní:ioht skátne rotiiotátie ne onkweshón:'a tanon
nia'tekaná:take, ió:ken tsi ionón:kwe ahsèn:nen
nikontiiató:ron akontenenhrón:ni, shé: nón:wa tho
nihatiiéhrha ne kaianeráhsera.

Keri Ataumbi

Kio'wah/Yum'by Dika, 1971–

Jamie Okuma

Bee'ah Pah Nungwah Nuwuh/So-so-nee du'ahs
Pah-nite-tuh, 1977–

Oh-yode: Oo Boeey-gund, 2014

Boeey'dem pah-ohse, napias zoe-woe, bee-kahp,
oh'ha napias, doe-sah weehee, bow-wah, zah
pah-dookah zoe-woe, donzia, du'ahs buduh-
zeegeed nuzzie-kup, buduhzeegeep zoe-woe,
buduhzeegeed

Keri Ataumbi du'ahs Jamie Okuma nah'why
seekah oh-yode huneen. Sookah Pocahantas
neemah veechee'ah-you, sooduh Divo duvope
navo-gund. Ah-vaysh, sooduh 1616, Simon van
de Passe, du'ahs Thomas Sully 1852, Pocahantas
nah-voeyp zeepone. Sookah boeey-gund,
Okuma bee-gup-vah Pocahontas navooeyp
duzzahccoon-wah. Ataumbi way-you, zahnd
weehee, dimbay zoe-wone oo'vah du'ahs oo-hoy
huneen. Zee-wike, see'duh-wuh, Pocahantas
neemah vee-chee'ahn. Nuwuhnuh day-gwah-nee.



Left: Simon van de Passe (Dutch, 1595–1647), *Portrait of Pocahontas*, 1616, copper engraving

Right: Thomas Sully (American, 1783–1872), *Portrait of Pocahontas*, 1852, oil on canvas, Virginia Museum of History and Culture

Keri Ataumbi

Kiowa/Comanche, 1971–

Jamie Okuma

Luiseno/Shoshone-Bannock, 1977–

Ɔáuidólbègyà, 2014

Keri Ataumbi gàu Jamie Okuma èn kàulésàu:ḏédàu gàu hàundè èn àu:mè. Bó t'á:gyà k'ól:pàñ, máun:sódè gàu táu:a gyà dàu. Màun èn dáu:bà 1616 cútgyà Simon van de Passe gàu Thomas Sully 1852 cútgyà Pocahontas èn àu:mè dè nàu Okuma bón:gyà Ɔút gyà àn thápkàuiàumdàu nàu Ataumbi háuñgyà gàu t'só:gyà gyà sép. Sàu:dègyà èn àu:mè dè Pocahontas Ɔígúldàu k'yádàima mài:gàu è hà:bàu.



Left: Simon van de Passe (Dutch, 1595–1647), *Portrait of Pocahontas*, 1616, copper engraving

Right: Thomas Sully (American, 1783–1872), *Portrait of Pocahontas*, 1852, oil on canvas, Virginia Museum of History and Culture

Keri Ataumbi

Kiowa/Comanche, born 1971

Jamie Okuma

Luiŝeño/Shoshone-Bannock, born 1977

Adornment: Iconic Perceptions, 2014

Antique glass, 24-karat electroplated beads, buckskin, 18-karat yellow gold, sterling silver, wampum shell, freshwater pearls, rose and brilliant-cut diamonds and diamond beads, diamond briolettes

Minneapolis Institute of Art, Gift of funds from The Duncan and Nivin MacMillan Foundation 2014.93.1-3a,b

Keri Ataumbi and Jamie Okuma worked collaboratively to create an ensemble of wearable art in homage to Pocahontas, a major figure in American history. Drawing inspiration from 17th century engravings by Simon van de Passe and Thomas Sully's classic 1852 painting, Okuma created beaded portraits on buckskin that were then adorned by Ataumbi's use of precious metals and stones. Their work reimagines historical depictions of Pocahontas, paying tribute to an important Native American leader.



Left: Simon van de Passe (Dutch, 1595-1647), *Portrait of Pocahontas*, 1616, copper engraving



Right: Thomas Sully (American, 1783-1872), *Portrait of Pocahontas*, 1852, oil on canvas, Virginia Museum of History and Culture

Jamie Okuma

Bee'ah Pah Nungwah Nuwuh/So-so-nee du'ahs
Pah-nite-tuh, 1977-

Mah sue-huneep, 2012

Eeduh num, Christian Louboutin dusoom-
baycup. Jamie way-you oo-vy bee-kahp,
pah-ohse'zoe-woe, yunah wee-you, doe-sah
weehee moozeep-dah-moop, own-duh weehee
popo-zuneep zoe-woe, qwee-yah see-umb,
wah-nup, duhu'ya buckkeep, du'ahs bee-kahp
oo-vy hun-neen.

Duveechee zah seeduh he-nah huneed. Jamie
Okuma, ha-yun-goo, zah-nahvooeyed nukah
oh-yode huneed. Way-you, mah duzzahcoonup
gay-undusie, naw-gwah. Zee-duh Louboutin
num-vah, mah duzzahcoonup, Nuwuh oh-yode
gay-undusie muun. Okuma, no'ha wahnup
hunee-dooey. Way-you mah zoe-woe-huneeen
duveechee zah. Oo-gee, mah Nuwuh duzzah-
coonup, seeduh Divo'oh-yode'my muh-you-hun.

Jamie Okuma

Luiseño/Shoshone-Bannock, born 1977

Adaptation II, 2012

Shoes designed by Christian Louboutin, leather, glass beads, porcupine quills, sterling silver cones, brass sequins, chicken feathers, cloth, deer rawhide, buckskin

Minneapolis Institute of Art, Bequest of Virginia Doneghy, by exchange 2012.68.1a,b

Detail and quality are the trademarks of this fine artist's work. Jamie Okuma began her vocation making extravagant attire in which to attend powwows, but these efforts quickly turned into a successful career creating wearable art. These meticulously beaded and quilled Louboutin shoes are Okuma's way of reimagining Native couture. Okuma had planned on working in the fashion industry, then became very successful as a beadworker. Now blending both worlds, she works in traditional forms and couture.

Mrs. Toussaint Cox

Delaware, 19th century

Lënuwi Kakuna, kixki 1830

Màxkhèmpës, silkhasik, manshapiàk

Mrs. Toussaint Cox, Lënapexkwe, mònitunao yuli lënuwi kakuna òk wiku Kansasink Lenapei haki. Sìlka mësilikteyo xkwìchi hateyo, òk kwishkëmën, wëlëkënëmën, òk kwëlixhamën wëli shëkw ahshaeyo. Na hitai sìlkhikèt ku kèku hatu tilich awèn kàski nem në màxkhèmpës. Shawishapiahasu wëlinakòt, òk manshapiahasu okai nèk òtaèsak.

Mrs. Toussaint Cox

Delaware, 19th century

Leggings, c. 1830

Wool, silk, fabric, glass, silk thread, dye

Gift of George Oscar Jenkins, 1941

© President and Fellows of Harvard College, Peabody

Museum of Archaeology and Ethnology, PM# 41-62-10/23540

This pair of men's leggings was made by Mrs. Toussaint Cox, a Delaware woman residing within the Delaware Reservation in Kansas. She arranged silk ribbons of several colors in an overlapping pattern, then cut, folded, and sewed them to create bands of diamonds. Most striking is how the artist left one row empty so that the red wool background is silhouetted and incorporated into this patterning. Delicate beading trims the edges, and a series of flowers is outlined with intricate line beadwork.

Marguerite Vincent Lawinonkié

Wendat (Huron), 1783–1865

Moccasins, 1838/1847–54

Black dyed hide with moose-hair embroidery, cotton thread, silk lining, binding, and ribbon

Marguerite Vincent Lawinonkié ayondiarasenninen ayonnonstatinnen de Wendat endata. Yachrondinnen ayohkwonniannon arachiou. Onhkwandixonkwi oskwaruten d'aoskwa. Ithondi ayonnionhronniannon. Honendatendinnonsthak hatignionyenhak de tho hontanditron teyindennionshoyen sangwat ahtere enniot iwasen dinde sangwat entron enniot iwasen. Lawinonkié yaiendawastinnen d' ahkwandixonkwinnen dinde utetsitandixonkwinnen. Otinienstaskwa wa otindetien Wendake yonhkwandixonkwi oskwaruten

d'aoskwa. Yandennionshaye sangwat ahtere enniot iwasen tsutare iwasen entron iskjare, wahia iwasen yentiokwaye dinde teyentiokwaye ahsen wahia Wendake dex' ayonnonkwarotondiatinnen; d'onnonkwarotawasti. D'etiahkwaenton hohkwawannen Onnontio Yandata honendayeratinnen etiorhenchtronnon. Onywatsatandi enseskwa dinde onywatsatandi n'onhwa ahson enses.

Marguerite Vincent Lawinonkié

Wendat (Huron), 1783–1865

Moccasins, 1838/1847–54

Black dyed hide with moose-hair embroidery, cotton thread, silk lining, binding, and ribbon

Fenimore Art Museum, Cooperstown, New York, Gift of Eugene V. and Clare E. Thaw, Thaw Collection of American Indian Art, T0038a,b

Marguerite Vincent Lawinonkié helped preserve the Wendat community by organizing the production of moose-hair embroidered

moccasins and snowshoes for sale to Euro-Americans who settled in the area in the 1800s. Lawinonkié was an accomplished moccasin and bead artist, and she taught many other women in her community the art of embroidering with moose hair. By 1879, 60 of the 76 families in her town were employed in creating this intricate needlework. The moccasins here were in the collection of a British colonial administrator, the governor general of the province of Canada, demonstrating how prized her work was and continues to be.