Christine McHorse
Naabeeh0 ’asdz1n7 Christine McHorse woly4ego d77 ’1yiilaa., 1948–

Robster Bikee’ Be’alyaa, 2016
Hasht[’ish dij4’7g77 d00 maikah chooz’88d.

D77 Robster Bikee’ be’alyaa7g77 t’00 n1zyiz d00 ’ahanin7jool nahalingo ’1lyaa. Ahidin7[n1ago t’00 naana’ nahalin 1ko nidi nit[’iz. T’11 Din4 nil98go ’asdz1n7 Christine McHorse woly4ego d77 ’1yiilaa. Hasht[’ish dij4’7g77 d00 ts4 m17kah woly4h7g77 ’a[hii’go yee d77 Robster Bikee’ be’alyaa7g77 ’1yiilaa. M17kah d77bah7g77 hasht[’ish nizh0n7go naats--dgo ’1yii[’88h, 11d00 ’a[d0’ bik’i’didla’go bits’1’di’n7d7in [eh (m17kah bik’i’didla’go bik’i nizdilid [eh). A[k’id33’ [eets’aa’ bii’ da’ad1n7g77 d00 [eets’aa’ ch’iiy11n bee hasht’e’ nin1daak1h7g77 hasht[’ish dij4’7g77 d00 m17kah bee ’1daal’99

n7t’66’. !ko nidi Christine n11n1 [ahgo ’1t’4ego choo’98 doolee[n7zingo yaa ts7deezk4ezgo, ’1ko j0 d77 Robster Bikee’ da yee y44’iidlaa. ’![ts4sh99 hasht[’ish

dij4’7g77 d00 m1ikah t’00 n7maz n7t’66’ 1ko nidi Christine hasht[’ish7g77 b7la’ yee y7d7lnihgo d00 n4ininihgo d00 b44sh da yee yish4ehgo d77 Robster Bikee’ be’alyaa7g77 ’1yiilaa.

Christine McHorse
Navajo, born 1948

Robster Claw, 2016
Micaceous clay

Courtesy of Salon 94

Robster Claw turns and folds upon itself, fluid and rigid at once. Working with clay made “stretchy” by the reflective mineral mica, Christine McHorse sculpts with a medium that historically would have been used to make vessels for food preparation and storage. Here, unbound by practicality, she reimagines both material and form.

Ancient Pueblo artist

Pot (Olla), c. 1000–1300
Clay, pigments

Minneapolis Institute of Art, The Putnam Dana McMillan Fund
90.106

For millennia, Pueblo people have tended to their fields in some of the harshest climates imaginable. Ecological knowledge steeped in tradition enables cornfields to thrive in desert lands. A woman artist who lived a thousand years ago painted an abstract depiction of corn on this vessel—the hundreds of squares and circles are believed to represent cornfields. The relationship between Pueblo people and corn is one based on reciprocity, respect, and care. As Pueblo people care for cornfields, the plants reciprocate, offering fundamental sustenance within a universe of kinship with the land, other plants, people, elements, and ancestors.

The woman or women who created this work may have descendants in more than one contemporary Native-language community. In an effort to be both respectful and accurate, Mia has left this label untranslated.

Yakama (Yakima) artist
Two-hide dress, basket hat, moccasins, c. 1880–1910

Niimíipuu haniyaw'áat
'Eqíiwit, c. 1910; **Wehéyqt**, c. 1930

Nimi'ipuu (Nez Perce) artist
Earrings, c. 1910; **Necklace**, c. 1930

Hide, pony beads, faceted "Russian" glass beads, seed beads, fire-polished glass beads, cut-glass beads, sinew, plant materials, thread, brass hoops, dentalium shells, red painted rawhide, brass beads, leather

National Museum of the American Indian, 14/3568; 23/726; 2/3103; 20/4297; 13/7892

This Yakama woman's outfit (dress, hat, and moccasins), adorned with Nimi'ipuu (Nez Perce) accessories (earrings and necklace), contains generations of cultural knowledge and a history of international trade. The dress and moccasins were created from deer hides tanned with the brains and liver of the animal and are embellished with beads from Russian traders. The hat is woven from plant fibers in a style worn only by women of the Plateau and Northwest regions and is covered in Czech glass beads. The earrings are strung dentalium seashells, a valuable and highly traded material for many Native communities that is typically found on the Northwest coast of North America.

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

Apache artist

Female doll, c. 1890–1910
Wood, glass beads, metal, thread, cloth, hide

Denver Museum of Nature & Science, AC.754

The quality of this exquisite doll makes it appear as if were made yesterday, highlighting the skill of the master artist who made it. Native women make dolls for children's play and to impart community knowledge, roles and responsibilities, etiquette, aesthetics, and values. This doll, adorned with beads, hide, metal cones, and various types of cloth, was most likely made for a female relative. The time poured into making such a doll is a tribute to the deep bonds of affection between the maker and recipient. Through this doll, an Apache girl could be taught an ethos for life.

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

Delina White
Gaa-zagaskwaajimekaag onjibaa, 1964–

Aazhooningwa'igan Biiziikonanan gakina Manidoominesag, 2015
Manidoominensikaazo, gidagiigan, waabaabik

Delina White ogii-ozhitamawaan ogwiiwizisiman ge-gete-ezhi-niiminid. White ogii-maamiikwendaan Animikii gaa-mazinibii'igaadeg awiiya dash gaa-mazinabii'aminid iw apii ningoding-midaaswaak-niizhwaaswaaki izhiseg.Anishinaabeg o'inenmaawaan Animikiiyan aanikoobijiganag aawinid. Aapichi chipiitendaagwadoon miinawaa dash aapichi mashkawendaagwag wenji daa weweni biizikamowaad. Daa-mashkawiziwan gaye weweni inendaminid mii wenji-aabajitood mazinibii'igaadeg.

Delina White
Leech Lake Anishinaabe, born 1964

Aazhooningwa'igan Biiziikonanan gakina Manidoominesag, 2015
Beadwork, cloth, metalwork

Courtesy of the artist

Anishinaabe artist Delina White made this bandolier bag for her son, who is a traditional Woodlands-style dancer. White was inspired by a particular style of a Thunderbird, designed by an Anishinaabe artist living in the 1700s. The Anishinaabeg believe that Thunderbirds are grandfathers. These designs must be treated with great care and are not to be used or worn frivolously, as they are symbols of great power. White incorporates the Thunderbird into her son's regalia to pay tribute to these sacred beings that bestow strength and reflection.

Potowatomi Thunderbird bag, 1890

Joyce Growing Thunder Fogarty
Dakhóta/Hóhe, 1950–

Juanita Growing Thunder Fogarty
Dakhóta/Hóhe, 1969–

Jessa Rae Growing Thunder
Dakhóta/Hóhe, 1989–

Šuŋkthánka Otúwičhaȟ'aŋ, Ómakha khektópawiŋğe núm sám šákpe, 2006
Tháȟča thahá, žáŋžáŋ pšithó, mniȟúha šóka, haȟúŋta, thá thahá, lášiča mázaska, phahíŋ, wíyaka, heȟáka thahá, mázazi ȟdáȟda, apáȟdate, ȟabȟápa apáȟdate, napóštaŋ mázazi.

Wakíŋyaŋ Ičháğe Thiyóšpaye. Khúŋši kiŋ Joyce ečíyapi, Čhuŋkšítku kiŋ Juanita ečíyapi, ga thakóžapaku wičhíyaŋna kiŋ Jessa Rae ečíyapi, wíŋyaŋ yámni kiŋ hená yuphíyaȟča wakšúpi ga wípathapi. "Šuŋkthánka Otúwičhaȟ'aŋ" kiŋ Wíŋyaŋ iwáčhi heyáke kiŋ dé yuštáŋpi, heyáke uŋšpá iyóhi kiŋ taŋyéȟ káğapi, uŋšpá iyóhi kiŋ ed táku waštéšte hená athánjiŋ.

Joyce Growing Thunder Fogarty
Dakhóta/Nakoda, born 1950

Juanita Growing Thunder Fogarty
Dakhóta/Nakoda, born 1969

Jessa Rae Growing Thunder
Dakhóta/Nakoda, born 1989

Give Away Horses (dress and accessories), 2006
Deer hide, glass beads, canvas, thread, leather, moose hide, German silver, porcupine quills, feathers, elk hide, brass bells, ribbon, silk ribbons, brass thimbles

Collection of the National Museum of the American Indian, Smithsonian Institution 26/5818-5821

The women of the Growing Thunder family embody the intergenerational continuity of their artistic tradition. Joyce (grandmother), Juanita (daughter), and Jessa Rae (granddaughter) Growing Thunder are three generations of highly accomplished, well-respected, and prolific bead and quill artists. *Give Away Horses* represents three generations of Dakhóta/Nakoda aesthetic sensibilities perfected in hide, glass beads, and porcupine quills. This outfit is complete, each part intentionally created, revealing the living and vibrant gifts of legacy.

Innu (Naskapi) artist

Hunting coat, c. 1750
Caribou hide, pigment

Minneapolis Institute of Art, The Robert J. Ulrich Works of Art Purchase Fund 2012.27

In the 1700s, in the far reaches of northern Labrador (present-day Canada), Innu (Naskapi) men dressed up in elegant, tailored coats like this one to communicate with caribou. The coats, made of creamy white caribou hide and elaborately decorated, pleased Papakassik, an Innu holy being, and mesmerized the animals. Drawn to the coat made especially for it, the caribou would give its life to the hunter, revealing the reciprocity, kinship, and respect between animals and human beings.

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

Kiowa artist

Gáuitáupkàuhóldà, c. 1875

Animal hide, pigments, glass and metal beads, metal cones, silk

Eñ:dè hóldà gáuimànyí: thápkàuihóldà gyà sép áu:mé. Máun háuì:gàu dépgóp á:dàudé hóldà án áu:mé. Gáuimànyí áugàu hóldà gyà áu:mé dé hédàu màu tháp àn gyà bónː:dàu. Dónbà gàu máu:dàubà hóldà tháp tónː:dé è dàu. Màyí hóldà gyà dó:dè nàu tháp dém:gyà gàu bóñ:thágyà gyà hàu gyà. Gàudòkì hàuñ:gyà gyà sépdàu hóldà:bà, détsò mànyí èm záundégòm nàu hàuñ:gyà áun gyà hàunː kʼólpànː àun:dèp.

Kiowa artist

Dress, c. 1875

Animal hide, pigments, glass and metal beads, metal cones, silk

Minneapolis Institute of Art, The Robert J. Ulrich Works of Art Purchase Fund 2017.4

This dress, stitched together from several brain-tanned deer hides, was made by a Kiowa woman artist for a particular individual, most likely a close relative. The maker of the dress maintained the forms of the deer within the garment—the finishing tabs on the skirt and arms are from the deer's legs—investing the wearer with the swiftness and grace of the animals themselves. Hundreds of tin cones are stitched in rows on the garment; when the wearer of this dress moved, the cones acted like bells or chimes.

NOW A DECK LABEL

Keri Ataumbi
Kiowa/Comanche, 1971–

Jamie Okuma
Luiseño/Shoshone-Bannock, 1977–

Gáuidólbègyà, 2014

Keri Ataumbi gàu Jamie Okuma èn kàulésàu:dédàu gàu hàundè èn àu:mè. Bó t'á:gyà k'ól:pàn, 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 gút gyà àn thápkàuìàumdàu nàu Ataumbi háuñgyà gàu t'só:gyà gyà sép. Sàu:dègyà èn àu:mè dè Pocahontas gígúldàu k'yádàima màí: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, Virginia Museum of Culture and History

Keri Ataumbi
Kiowa/Comanche, born 1971

Jamie Okuma
Luiseño/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 1616 engravings by Simon van de Passe, and Thomas Sully's classic 1852 portrait of Pocahontas, 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.

Hohokam artist

Bowl, c. 900–1200
Clay, pigments

Minneapolis Institute of Art, The Director's Discretionary Purchase Fund 2004.71

Swirls of concentric circles adorn this pot made by a Hohokam female artist a thousand years ago. The Hohokam people lived in the desert Southwest, in an area that includes modern-day Phoenix, Arizona. There, they created miles of sophisticated canals to irrigate their crops. These irrigation canals were so well made that they provided the structure upon which Phoenix's water system is based to this day. The Hohokam art of ceramic making was also highly complex; it flourished during the same period as their earliest canals.

The woman or women who created this work may have descendants in more than one contemporary Native-language community. In an effort to be both respectful and accurate, Mia has left this label untranslated.

Mi’kmaw artist
Shubenacadie, Nova Scotia

Chair with quillwork panels, c. 1890
Mahogany, birch bark, porcupine quill, spruce root, sweetgrass, metal, fiber, aniline dye

Nova Scotia Museum – Ethnology Collection, 1962.36.1

At one time, the Mi’kmaq (the plural of Mi’kmaw) and Europeans were partners in the fur trade, but once animals became scarce Mi’kmaw women began to innovate with new materials. Mi’kmaw women were especially adept at crafting both practical and decorative objects that appealed to Victorian taste. At first they crafted smaller items, like jewelry boxes, but soon the sizes of their products grew. Eventually, women began quilling furniture panels, like chair seats and backs, and sold them to cabinetmakers who created wooden frames. The expertly crafted mosaic quilled creations—originally designed as tourist souvenirs—became a hallmark of Mi’kmaw artwork and contributed greatly to the community’s survival.

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

Cara Romero
Chemehuevi, born 1977

Kaa, 2017
Digital photograph; archival pigment photograph

Courtesy of the artist

Cara Romero collaborated with her model, Kaa Folwell, an artist from a renowned family of Santa Clara potters, to develop this image that personifies the spirit "Clay Lady." Clay Lady provides Tewa potters with clay. She represents empowerment, and though she is warm and inviting, she is unpredictable when fired. Folwell's hair, captured at 1/8000 of a second, embodies the moment clay chemically changes to a hard solid. The Ancestral Puebloan design overlaying her body represents "how the spirit of clay . . . [is] passed down . . . through thousands of years," Romero says. "There's a way to do figurative art and to empower ourselves . . . I think it's a . . . powerful shift for a woman to be behind the camera."

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

Hulleah J. Tsinhnahjinnie
Taskigi, Makwa doodem, Dine, Tsinaginnie doodem, 1954–

Dibiki-giizisan o'ayaawaan ayaanid ode'eng Gwiiwizens, 2003

Oshkiniigikwe Ogichidaawi, 2003
Mazinibii'iganan ji-Ishkwaataa Waniike
Waabishki-ozaawaa-zhooniyaabik mazinaakizigwein

Ezhigii-izhitoon Mazinibii'iganan ji-Ishkwaataa Waniike aabajitood midaaswi gete-mazinibii'igan gaa-dibendamowaad inawemaaganag. Tsinhnahjinnie andawendaan ji-aanjitood izhi-debwetaagoziwaad Anishinaabeg noongom onzaam chimewenzha gii-maji-mikwendaagoziwaad. Ezhinikaadewan ji-izhitood mazinibii'igaadewinan "mazinaazo-inakaanezi." Tsinhnahjinnie waabanda'aan niijaanisag ayaawaad dibiki-giizisong ji-idang Anishinaabeg waa-gaagige-bimaadiziwaad.

Hulleah J. Tsinhnahjinnie
Taskigi, Bear clan / Diné, Tsinajinnie clan, born 1954

Boy with the Moon in His Heart, 2003

Hoke-tee (Young Woman Warrior), 2003
From the series Portraits against Amnesia
Platinum lambda prints

Courtesy of the artist

In her Portraits against Amnesia series, Hulleah Tsinhnahjinnie transformed 10 vintage studio portraits of Native Americans, some from her family archive and some she acquired. Tsinhnahjinnie seeks to reclaim and reimagine images of Native people that have been stereotyped and monetized by non-Native people for centuries. She describes her work as an act of "photographic sovereignty." In these works, Tsinhnahjinnie places young Native children on the moon, asserting the presence of Native people in modernity and into the future.

NOW A DECK LABEL

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 ni' 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 rotiio'tátie 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.

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 700 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.

Zoe Urness
Tlingit, born 1984

December 5, 2016: No Spiritual Surrender, 2016
Digital photograph

Courtesy of the artist

The Dakota Access Pipeline was designed to transport oil beneath bodies of water near the Standing Rock Reservation in the Dakotas. Many saw the pipeline as a threat to clean water, not only for Native nations but for everyone living downstream of the pipeline. It was also seen as a breach of existing treaties. In April 2016, elder LaDonna Brave Bull Allard established a camp as a center for cultural preservation and resistance to the pipeline. The camp drew thousands of people, Indigenous and non-Indigenous, from around the world. Zoe Urness says: "Temperatures had hit forty below and I had the camera under my armpit to keep the batteries warm. I watched this gathering of veterans of military service, from all over the nation, approaching, then moved quickly to this one-shot moment."

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

Anita Fields
Osage, born 1951

It's in Our DNA, It's Who We Are, 2018
Wool, satin, silk, embroidery, beads, clay buttons, top hat, feathers

Minneapolis Institute of Art, courtesy of the artist L2018.194

Osage women began wearing U.S. military coats as wedding garments in the 1700s or earlier. The coats were diplomatic gifts to the Osage men from high-ranking U.S. government officials, but they were too small. So Osage men gave them to Osage women, who then embellished them with beadwork and embroidery. Later, the coats became a central part of a ceremony for the transfer of a sacred drum from one drum keeper to another and are still used that way today. Anita Fields's coat acknowledges the garment's long history by combining traditional textile techniques with symbolic designs, including embroidered DNA patterns, Osage orthography, and sun symbols on the surface of the coat. Family photos, historical documents, and images referencing Osage worldviews are digitally printed on the garment's lining.

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

C. Maxx Stevens
Seminole/Muscogee Nation of Oklahoma, born 1951

Childhood, 2004
Hanging paper dress with light

Minneapolis Institute of Art, Gift of C. Maxx Stevens 2019.4

Because of a childhood illness, memory has been elusive for C. Maxx Stevens, but her family members provide her with clues, such as a dress she wore in grade school. She then gives form to her recollections, creating works that reflect both truth and fantasy. The unfinished nature of her materials is intentional and suggests the fragility and imperfection of memory. For Stevens, the crow is both a messenger and protector, ever present in her life and work.

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

Gahano, Caroline Parker Mt. Pleasant
Tonawanda Seneca, 1824–1892

Child's overdress, c. 1840
Cotton, glass beads, silk, silver

Lewis Henry Morgan Collection, Rochester Museum & Science Center, Rochester, NY, RMSC ACC. 70.89.60

Caroline Parker was renowned during her lifetime for her artistry in embroidery and clothing design and by generations of Haudenosaunee women to the present day. She wears this skirt and leggings in a famous 1848 photograph (see illustration) as part of an outfit commissioned for the New York State collection by Lewis Henry Morgan, an early anthropologist who worked with Parker and her family. Parker harmonizes Victorian floral designs with Haudenosaunee sacred symbolism in the beaded motifs. A border of domes represents the Skyworld, while the large central motif is believed to represent the Great Tree of Peace linking the earth and the heavens.

Daguerreotype of Caroline Parker, a Seneca woman from the Tonawanda Reservation in western New York, c. 1850. Private collection, courtesy of the New York State Museum

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

Gahano, Caroline Parker Mt. Pleasant

Tonawanda Seneca, 1824–1892

Overdress, 1849

Red cotton woman's overdress with ruffle sewn around shoulders, trimmed with dark blue silk ribbon, white glass beads, and silver sequins; silver brooches attached along front opening and at bottom

New York State Museum, Albany, E-36615

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

Gahano, Caroline Parker Mt. Pleasant
Tonawanda Seneca, 1824–1892

Skirt, 1849
Dark blue wool woman's skirt, trimmed with pink and blue silk ribbon and white, pink, blue, and green glass beads along hem and vertical edge; beaded "celestial tree" design in fabric corner

New York State Museum, Albany, E-36664

Born into a prominent Tonawanda Seneca family, Caroline Parker moved between Haudenosaunee and settler society throughout her life. Her artistry reflects both her Haudenosaunee education and her Western training in missionary schools. As the holder of the important title Jigonsaseh (the Peace Queen) and the wife of Tuscarora chief John Mountpleasant, Parker participated in the struggle to protect Seneca lands against intense settler pressures. Her clothing designs blended settler and Haudenosaunee tastes and values.

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

ᔨᔅᓯ ᐅᓇᖅ
ᐃᓄᐃᑦ, 1906-1985
ᖁᓕᑦᑕᐅᔭᒃᓴᖅ, ᖃᓕᐋᒃᓴᖅ, ᐃᒍᓗᒃᓴᐅᑎ ᑕᖅᓯᖅᓲᑎ ᐃᒍᓗᒃᓴᐅᑦ

ᑕᐃᒎᓯᖃᖏᑦᑐᖅ, 1973
ᑲᓇᑕᒥ ᑕᑯᔭᒐᖃᖅᕕᒃ ᓴᓇᐅᒐᓂᒃ, ᐋᑐᕚ. ᑐᓐᓂᖁᑕᐅᔪᖅ
ᐅᕙᖓᑦ
ᒐᕙᒪᒃᑯᑦ ᑲᓇᑕᒥ ᐃᓄᓕᕆᔨᑐᖃᒃᑯᓐᓂᑦ, 1989,36649

ᔨᔅᓯ ᐅᓇᖅ ᓴᓇᐅᒐᓕᕆᔨᒻᒪᕆᐅᓚᐅᖅᑐᖅ ᐊᔾᔨᒋᖏᑦᑐᓂᒃ ᐊᒻᒪᓗ ᐃᓕᓴᕆᔭᐅᓯᒪᓪᓗᓂ ᐱᓪᓚᕆᐅᓚᖑᓂᖓᓂᒃ ᐃᓄᐃᑦ ᒥᒃᓴᓄᑦ ᑎᑎᕋᐅᔭᖅᓂᒃᑯᑦ ᓴᓇᐅᒐᒃᑯᓪᓗ. ᐅᓇᖅ ᑎᑎᕋᐅᔭᕆᐊᖓᓚᐅᖅᑐᖅ ᐅᓄᖅᑐᓂᒃ ᐊᒻᒪᓗ ᑭᖑᓂᐊᒍᑦ ᓴᓇᖃᑦᑕᓯᒋᐊᖅᕈᓂ ᒥᖅᓱᒐᖅᓂᒃ ᓲᖅᓗ ᑖᓱᑐᓇᖅ ᓂᕕᖓᔪᒃᓴᖅ ᐊᑭᓐᓇᒥ. ᑕᖅᓴᖃᐅᑦᑎᐊᖅᕈᑎᒃ ᐊᒻᒪᓗ ᑭᓱᖑᐊᖑᓪᓗᑎᒃ ᑭᒃᓕᖃᐅᑦᑎᐊᖅᕈᑎᒃ, ᑕᓐᓇ ᓴᓇᐅᒐᖓ ᓴᓇᐅᒐᖏᓐᓂᒃ ᓇᓗᓇᐃᒃᑯᑕᕆᓪᓗᓂᐅᒃ. ᑭᓱᖑᐊᖑᓂᖏᑦ ᑕᑯᔪᒥᓇᖅᕈᑎᒃᓗ ᐅᓂᒃᑳᖅᓯᒪᔪᑦ ᓄᓇᓕᒋᔭᖓᓂᖔᖅᑐᓂᒃ.

Jessie Oonark
Inuit, 1906–1985

Untitled, 1973
Duffel, felt, embroidery floss, and thread

National Gallery of Canada, Ottawa. Gift of the Department of Indian Affairs and Northern Development, 1989, 36649

Jessie Oonark was a prolific artist of many mediums and is recognized as one of the most important individuals in Inuit figurative drawings and textiles. Oonark first made drawings in great quantity and later became inspired to create wool felt wall hangings like this one. With its keen color balance and figures rendered in bold semiabstract outlines, this work reveals Oonark's distinctive style. The marvelously dynamic and bold figures reference stories of her community.

Clara Darden
Chitimacha (Louisiana), c. 1828–1910

Nesting baskets, c. 1900
River cane

Gift of Mrs. William Pepper and Dr. William Pepper III, 1915

Loaned by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA, NA7796, NA7798, NA7799, NA7805, NA7806

Clara Darden was one of only 75 Chitimacha people alive in the late 1800s, and she was nearly the last to know how to make Chitimacha baskets. In 1899, Darden received a commission to make examples of all the Chitimacha basket forms she knew and teach other women to do the same. Many of these commissions were then acquired by major museums, including these. Despite unbelievable circumstances and odds, Chitimacha basket weaving has been kept alive to this day, including by a descendant of Darden, Melissa Darden, who in addition to being an artist is the current tribal chairperson for the Chitimacha Nation.

Clara Darden preparing river-cane splints for weaving, c. 1900. Courtesy of the Peabody Museum of Archaeology and Ethnology, Harvard University, PM# 2004.29.6224

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

Daćiloli
Wašiw, 1829–1925
Degikɨp, wayasuŋ gumdi·beʔ 1, 1904– tagɨm gumsabay gumdi·beʔ 6, 1905
Himu, mešuwegeši, degulek

Liyuŋil, 1900's, Waši·šiw gumtanu waʔ United States taŋlela Wašišiw ʔitdeʔiʔa ʔaš ťanu waʔ šiʔe·s ʔi·bi·ʔa, ʔi·da ʔaŋal ʔetiʔa. ʔaš Waši·šiw ʔitŋawaʔe·s ʔetiʔa ʔi·da bilada ʔi·ʔe·sa ʔaš wi·di himu ćiŋam do·da ʔetiʔa daboʔo leweʔ. ʔaš Daćiloli dakmigilatušemu dodaʔa degikɨp gapɨl. ʔaš gitćiŋam yusiw ʔi·gelu kešeʔya. Daćiloli dakmigilatušemuy dodaʔa ʔaš Wašiw gumtanu "artists" moŋil ʔetiʔa gelu kešeʔa.

Louisa Keyser ("Dat so la lee")
Washoe, 1829–1925

Beacon Lights basket, July 1, 1904–September 6, 1905
Willow, dyed bracken fern root, western redbud

Fenimore Art Museum, Cooperstown, New York, Gift of Eugene Victor Thaw Art Foundation, Thaw Collection of American Indian Art, T0751

In the early 1900s, Native peoples in the western United States had to quickly adapt to Euro-American settlement and a new economy. Basketry was a reliable source of income for women, and Louisa Keyser is one of the most celebrated basket makers of all time. She developed the *degikup* style that you see here: the basket's opening circumference perfectly matches that of the bottom, allowing the artist to make a broadly curved shape while maintaining the basket's balance. Some of Keyser's baskets are so tightly woven, they can hold water.

Elizabeth Hickox
Wiyot, 1872–1947

Lidded container, c. 1924
Twining, porcupine quills

Denver Art Museum Collection: Purchase from Grace Nicholson, 1946.388A-B

Elizabeth Hickox was a master basket maker. Her incredibly fine work is apparent in the 800 stitches per square inch that appear in her baskets. Hickox combined plant material, usually the dark five-fingered fern, with yellow porcupine quills (dyed with lichen) to create a strong color contrast and dynamic abstract designs. The lid's tall knob handle is one of Hickox's hallmarks and her own invention. Hickox sold her baskets to a dealer who marketed them to collectors, and, in turn, Hickox was able to provide a good income for her family, enjoy travel, and acquire the latest fashions of her day.

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

ᐃᓄᐃᑦ ᓴᓇᐅᒐᕐᑎᑦ
ᓄᓇᕘᑦ, ᕿᑭᕐᑖᓗᒃᒥ, ᑲᓇᑕ

ᐊᕐᓇᐅᑦ ᐊᑎᒋᒃᑲ (*ᑐᐃᓖ*), c. 1900
ᑐᒃᑐᕋᔾᔭ, ᓵᑉᐸᒐᐃᑦ, ᑑᒑᖅ

ᓂᐅᕕᕐᑕᐅᔪᖅ ᐅᕙᒃᑲᑦ Hᐃᓄᓕ ᕗᐊᑦ, 1914; ᐊᑐᕐᑐᐊᕐᑕᐅᔪᖅ ᐃᓕᓐᓂᐊᕐᕕᒃᔪᐊᒃᑲᓂᑦ ᐱᓐᓯᕙᓂᐊ ᑕᑯᔭᒐᖅᑲᕐᕕᒃᑲᓂ ᐃᑦᑕᕐᓂᓴᓕᕆᓂᕐᒧᑦ, ᕕᓚᑖᕕᐊ, ᐱᓐᓯᕙᓂᐊ NA 2551

ᐃᓄᐃᑦ ᐊᕐᓇᐃᑦ ᓵᑉᐸᒐᓂᒃ ᓴᓇᔾᔪᔪᒃᒋᑦ ᐱᒋᐊᓕᓚᐅᕐᓯᒪᔪᖅ ᐊᕐᕙᒐᓱᕐᑲᑦᑕᕐᑎᓪᓗᒋᑦ ᑕᓯᐅᔭᕐᔪᐊᑦ ᓯᒃᔭᒃᑲᓂ ᐊᕋᖑᒋᓐᓂ 1860–ᒥᑦ 1915–ᒧᑦ. ᐱᕐᑯᑎᑦᑎᐊᕙᐅᕆᔭᐅᓚᐅᕐᑐᖅ, ᓵᑉᐸᒐᐃ ᐃᓵᓐᓂᑦ ᑐᓐᓂᕐᑯᑕᐅᕙᓚᐅᕐᒪᑕ ᐊᓈᓇᒃᑲᓂᑦ ᐸᓂᒃᑲᓄᑦ ᐅᕙᓗᓐᓃᑦ ᐅᑯᐊᒃᑲᓄᑦ. ᑖᓐᓇ ᓴᓇᓯᒪᔪᖅ ᓴᕿᑕᐅᓯᒪᔪᖅ ᒥᕐᓱᕐᑎᐅᔪᓄᑦ ᑎᑎᕋᐅᔭᒐᕐᑎᐅᔪᒧᓪᓗ ᓴᓇᐅᒐᓕᓐᓅᓄᑦ.

Inuit artist
Nunavut, Baffinland, Canada

Woman’s parka (*tuilli*), c. 1900
Caribou hide, beads, ivory

Purchased from Henry F. Ford, 1914; Loaned by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA, NA2551

Inuit women’s beadwork flourished during the whaling period on the west coast of Hudson Bay from 1860 to 1915. Regarded as treasured possessions, beadwork garments were sometimes given from mother to daughter or daughter-in-law. This work is the creation of an accomplished seamstress and graphic artist.

Seminole artists

Woman's patchwork cape, skirt, and stacking necklaces, c. 1920
Cotton, thread, rickrack (cape and skirt)
Glass beads, plastic, thread, wood, silver, cotton (necklaces)

Denver Museum of Nature & Science, AC.11508B; AC.11508A; AC.7966; AC.1070; AC.6464; AC.9818; AC.8233; AC.7982; AC.8311; AC.8369

Historically, Seminole women's clothing included a very full floor-length skirt with a ruffle at the knee, a long-sleeved shirt, and a short cape also trimmed with a ruffle. These voluminous clothes took skilled seamstresses many hours to make by hand. As Euro-Americans pushed into Seminole lands in the mid-1800s, they introduced new tools (sewing machines) and materials (ribbon and zigzag rickrack) that Seminole women used to amply decorate clothing like the skirt and cape you see here from around 1920. Around this time, Seminole women started adding horizontal stripes to most men's and women's clothing. Intricate patchwork also came to be popular in women's skirts in the 1920s, and this tradition continues today.

Seminole women of the 1920s and later were known for wearing many glass-bead necklaces layered and stacked on one another. They would conduct their physically taxing daily tasks all while wearing around 12 pounds of necklaces. Seminole women would collect beads and necklaces throughout their lives. These women often had their own income, independent of husbands or families, and were able to add to their collections with their own resources.

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

Mimbres artists

Sherds and bowl, c. 1000

Ceramic

Courtesy of the Museum of Northern Arizona, NA3288.23; NA3288.107; NA3288.3

The majority of Mimbres pottery displayed in museums is unearthed from burial sites and taken from the deceased. Out of respect to all visitors, Mia chooses not to display objects found in Native burials. These works are some of the few Mimbres ceramics that were found in domestic spaces. They were made around 900–1000 CE by the Mogollon people, ancestors of present-day Puebloan peoples. Notice the abstract designs executed in a three-dimensional form and the representations of people and animals in the sherds.

The woman or women who created this work may have descendants in more than one contemporary Native-language community. In an effort to be both respectful and accurate, Mia has left this label untranslated.

Ancient Pueblo artist

Basket, twill plaited, 3/3 interval, c. 700–1000 CE
Yucca, wood (sumac or willow)

Perishable Artifacts Lab, Dept. of Anthropology/Archaeology, Mercyhurst University, RLA2010-9

This basket was made at least a thousand years ago by an Ancestral Pueblo woman artist and found in a nonburial context of what is now southeast Utah. This type of basket, called a "ring basket" and made primarily of yucca, continues to be made in several Pueblo communities in Arizona and New Mexico today. The maker used a technique of interlacing, or plaiting, and finished the basket with a wood-fiber rim.

The woman or women who created this work may have descendants in more than one contemporary Native-language community. In an effort to be both respectful and accurate, Mia has left this label untranslated.

Shan Goshorn
ᏣᎳᎩ, 1957–2018

ᏗᎦᏤᎵ ᎠᏂᎨᏯ ᏧᎾᏓᏅᏙ, 2015
ᎠᎧᏋᏄ ᎠᏋᎾᏍᏗ ᎪᏪᎵ ᏗᎬᏣᏆᏗ ᏗᏚᎦᎴᏴᏔᏅ ᎤᏌᏯᏍᏗ ᎠᏍᎪᏆᎩ ᏂᎨᏒᎾ ᎠᏙᏪᎵᏍᎩ, ᎠᏬᎵᎩ ᎠᏋᎾᏍᏗ, ᎠᎴ ᎠᏣᏯ ᏌᎨᎢ

> *ᎠᏰᎵ Ꮭ ᎠᏥᏎᎪᎩᏓ ᏄᎩ ᎩᎳᏃ ᎾᏍᎩ ᎠᏂᎨᏯ ᏧᎾᏓᏅᏙ ᎦᏙ ᏓᏢᏍᏗ. ᎾᏉᏃ ᎤᎵᏍᏆᏛ ᎨᏎᏍᏗ, ᏁᎵᎩᏃ ᏱᎵᏨᏯᏍᏗᏚᏍᏗ ᏓᏱᏣ ᏗᎾᎵᎯ ᎠᎴ ᏗᎵᏍᏗᎦᏍᏙᏗ ᏄᏧᏟᏂᎩᏓ ᎨᏎᏍᏗ.*
>
> —ᎠᏂᏌᏰᏂ ᏳᏂᏪᏍᏗ

ᏗᎦᏤᎵ ᎠᏂᎨᏯ ᏧᎾᏓᏅᏙ 10 ᎢᏧᏍᏗᏗᏭ ᏧᏍᏗ ᏗᏔᎷᏣ ᎪᏪᎵ ᏗᎪᏢᏔᏅ ᏗᎪᏚᏍᏔᏅ ᎠᏂᏴᏫᏯ ᎠᏂᎨᏯ ᎾᏍᎩ ᎤᏌᏯᏍᏗ ᏂᏧᎵᏍᏔᏅᏒᎢ ᏗᎨᎦᏟᏣᏍᏔᏅᎢ. ᎾᏳᏃ Shan Goshorn ᏧᎴᏅᏪ ᎠᎦᏎᏍᏗᏍᎬ ᎾᏍᎩᎾ ᎯᎠ ᎢᏳᏍᏗ, ᎾᏍᎩᎾᎢ ᎤᏬᎷᏣᏛᏪ ᎤᏟ ᎢᎦᎢ ᎾᏍᎩ ᏫᏅᏋᏆ ᏗᏓᏟᏣᏍᏔᏅ ᎾᏃ ᏅᏁᎯᏯ ᎠᏂᏍᎦᏯᎾᎦᎢ ᏧᎾᏓᏃᏣᎵ ᏚᏳᏛᏪᎩ. ᎾᏳᏃ ᎠᏂᎨᏯ ᏚᏳᏛᏭ, ᎾᏍᎩ ᏂᎪᎯᏆᎢᏳᏍᏗ ᎨᎪᎵᏍᏗᏍᎬ ᎠᏂᏍᎦᏯ ᏧᎾᏤᎵ ᎨᏒᎢ, Ꮭ ᏧᎾᏟᏂᎩᏓ ᏏᏴᏫᏭ ᏄᎨᏎᎢ ᎠᎴ ᎠᏰᎵ ᎠᏁᏆ ᏗᎨᏥᏅᏏᏓᏍᏗ ᏄᎨᏎᎢ. Goshorn ᎤᏯᏆᎩ ᏱᎢ ᏅᏍᏓ ᏳᏣᏁᏗ ᎯᎠ ᏆᏍᏗᏓᏅᎢ ᎾᏍᎩ ᏗᎬᏍᎬᎢ ᎬᏔᏅᎩ. ᏓᏏᏔᏚᎾᏒ ᎾᏱᎢ ᎤᏔᏲᏢᎩ ᎾᏍᎩᎾ ᎠᏂᏴᏫᏯ ᎠᏂᎨᏯ ᏧᎾᏓᏃᏣᎵ ᏚᎾᏙᎥᎢ, ᎾᎢ ᏧᏟᎢᏆᏍᏔᏅ ᎠᎴ ᎪᎯᏥᎩ. 700 ᏚᎾᏙᎥ ᏚᏁᏒᎩ ᎾᏍᎩ 48 ᎢᏳᏟᎶᏓ, ᎠᎴ ᎤᎾᏙᏢᏅᎯᎢ ᏂᏚᏳᏁᏆᎩ ᏏᏴᏫᏭ ᏚᎾᏙᎥᎢ ᎾᏍᎩ ᏭᏫᎾᏗᏢ ᎯᎠ ᎢᏳᏍᏗ ᎾᎢ ᏗᎦᏆᏉᏙᏗᎢ.

Shan Goshorn
Cherokee, 1957–2018

Hearts of Our Women, 2015
Watercolor paper splints printed with archival inks, acrylic paint, and copper foil

Autry Museum, Los Angeles. Gift of Loren G. Lipson, M.D., 2017.27.1(.1-.11)

> *A Nation is not conquered until the hearts of its women are on the ground. Then it is finished, no matter how brave its warriors or how strong its weapons.*
>
> —Cheyenne proverb

Each of the 10 small paper baskets in *Hearts of Our Women* is decorated with a historical photo of a Native woman. When Shan Goshorn began her research for this piece, she discovered that most of the studio portraits she encountered featured Native men. When women were featured, they were often identified as the property of men, not as strong individuals and representatives of their nations. Goshorn sought to rectify this situation through her weaving. She placed an online request for the names of influential Native women, past and present. She received 700 names in 48 hours, and she incorporated each name into the interior of this piece to honor them.

NOW A DECK LABEL

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.

Dana Claxton ečíyapi
Húŋkpapha Lakhóta na Uŋčíyapi Oyáte, 1959–

Ptehúhu Wakšíča, Ómakha 1997
Wapázo na táku obé óta uŋ káğapi

Hékta ómakha 1860 héehaŋ Isáŋ Tháŋka kiŋ Pté Oyáte kiŋ wičhákasotapi ča Ikčé Wičhášta Oyáte owás'iŋna oyáŋke ed wičhákaškapi kte. Škáŋpi héehaŋ Pté Oyáte kiŋ wóyawa tháŋka wikčémna yámni čhéd. Ómakhá wikčémna yámni ihákab Pté Oyáte kiŋ opáwiŋğe tópa sám wikčémna napčíŋwaŋka sám yámni. Wašíču thamákhoče ektá Pté húhu úŋ wakšíča káğapi. Wakšíča kiŋ hená nína waš'áka ga sutá. Wókağe kiŋ de éd Dana Claxton wakšíča kiŋ kabdéča ga húhu kiŋ ičú. Dana phéžúta wíŋyaŋ ga Ptésaŋ Wíŋyaŋ kiŋ škáte. Wawókiya héčha. Dana Ikčé Wičhášta Oyáte thokthókeča ga Pté Oyáte ga thaóyate kiŋ ohówičhada.

Dana Claxton
Húŋkpapha Lakhóta, Canadian, born 1959

Buffalo Bone China, 1997
Video and mixed media

Collection of the MacKenzie Art Gallery, purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program, 1999-4

In the 1860s, the U.S. government annihilated the buffalo, hoping to force Native peoples onto reservations. In 30 years the buffalo population declined from 30 million to a mere 493. Europeans used the bones to create "buffalo bone china," known for its quality and durability. This installation is the result of a performance by Dana Claxton in which she smashes buffalo bone china and salvages the essential matter of the buffalo. Performing as both an alchemist and White Buffalo Calf Woman (the Lakhóta spiritual and cultural guide), Claxton pays homage to powerful Native knowledge systems and the enduring spirit of the buffalo and her people.

NOW A DECK LABEL

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.

This community has chosen not to have their language translated for this exhibition. Mia respects the decisions of each sovereign Native nation.

Nora Naranjo Morse
Santa Clara Pueblo, born 1953

Our Homes, Ourselves, 1999
Clay, paint

Minneapolis Institute of Art, Gift of Sara and David Lieberman
2000.76a–i

Nora Naranjo Morse has said, "*Our Homes, Ourselves* is a biographical articulation of the profound influence mud [and clay] and the act of creating a home had on me. *Our Homes, Ourselves* is the architecture of my people, the Santa Clara and Tewa Indians of northern New Mexico. For centuries we have built our own homes out of mud and clay indigenous to this area . . . ." At the time of creating this work, Naranjo Morse was creating her own adobe home. "Building a house was challenging. However, working with mud reconnected me to the Pueblo building tradition that I come from."

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

NOW A DECK LABEL

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.

This community has chosen not to have their language translated for this exhibition. Mia respects the decisions of each sovereign Native nation.

Rose B. Simpson
Santa Clara Pueblo, born 1983

Maria, 2014
1985 Chevy El Camino

Courtesy of the artist

"This is my only attempt at traditional pottery," Rose Simpson says of *Maria*, a custom 1985 El Camino she found for sale on the side of the road. *Maria*'s black-on-black body is a nod to Maria Martinez's signature pottery glazes (seen in this exhibition). Simpson, an artist and car mechanic, restored the car herself. In the American Southwest, lowriding is a mostly male pastime, associated with seeking out women. Simpson wittily appropriates the typically male pursuit while honoring the legacy of Maria Martinez. *Maria*, Simpson says, represents how in the "Lowrider Capital" of Española, New Mexico, ". . . cars build identity and create empowerment in disenfranchised peoples."

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

Nampeyo
Hopi/Tewa, 1859–1942

Hopi polychrome jar, c. 1920
Clay, pigment

Courtesy Arizona State Museum, GP-6215
University of Arizona

Drawing inspiration from ancient designs found on pottery sherds around her Hopi home, renowned Hopi/Tewa artist Nampeyo transformed Hopi pottery history. At the beginning of the 20th century, Nampeyo was recognized by her community and the broader world as a master potter. She traveled across the United States demonstrating her skills and talent for many enthusiastic admirers. Each of her vessels is hand coiled, then fired in an outdoor pit, and then painted.

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

Arroh-A-Och
Laguna Pueblo, c. 1830–1900

Storage jar, 1870–80
Clay, paints

Bequest of Rick Dillingham; received in 1994
Courtesy of the School for Advanced Research, cat. no. SAR.1994-4-609

In many Native American communities, gender is more fluid than the binaries present in many Western societies. We thank Laguna community member Max Early for explaining that Arroh-A-Och was known as a person who is *k'u kweemu*, or "like a woman and sister/brother." She used she/her pronouns and Laguna female gender words. As such, Arroh-A-Och was celebrated as a person and an artist for her exceptional abilities in creating masterful works of art in clay.

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

Maria Martinez
San Ildefonso Pueblo, 1887–1980

Julian Martinez
San Ildefonso Pueblo, 1884–1943

Storage jar, c. 1940
Native clay

Philbrook Museum of Art, Tulsa, Oklahoma, Gift of Clark Field, 1946.46.1

Famed potter Maria Martinez worked collaboratively with her husband, Julian Martinez, to reestablish this traditional Pueblo style of blackware pottery. Maria crafted the vessels, creating a beautiful sheen by burnishing her pots with a stone. Julian was responsible for painting the pots. As generous as she was gifted, Maria Martinez contributed to the success of her Pueblo community by teaching other people her techniques and sometimes even signing their pots so they could share in her wealth. Through Maria Martinez's work, many new audiences were exposed to pottery as a fine art form—and to one of the first named Native women artists in art museums.

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

Edmonia Lewis
Mishizaagii gaye Makade-Gichimookomaan aawi,
c. 1844–1907

Gete-Baawaniked, gii-mazinaa'igaade 1866,
gii-mookodaagwad 1872
Aanjimizaatigwaabik

Edmonia Lewis ogii-maamiikwendaan Henry Wadsworth Longfellowan gaa-ozhibii'aminid *Hiawatha Onagamowin miidash ozhitood Gete-Baawaniked*. Lewis gii-daa Rome apii ningoding-midaaswaak-niishwaaswaaki izhiseg miinawaa oshki-ezhi-mookodaasod, onzaam mookodaagaazojin naasab inaabandaminid gaye gegaa niibawinid babaamenimangwaa. Lewis waabanda'aan wenji-biizikawaanid Bwaani-makokaanzh-naabikawaaganan miinawaa biizikaminid Anishinaabe-pashkweginimakizinan gaye gibide'ebizonan mii aawinid Anishinaabeg.

Edmonia Lewis
Mississauga and African American, c. 1844–1907

The Old Arrow Maker, modeled 1866, carved c. 1872
Marble

Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2008.15

Henry Wadsworth Longfellow's poem *The Song of Hiawatha* inspired Edmonia Lewis to carve *The Old Arrow Maker*. Lewis, a neoclassical sculptor based in Rome, lent tension to the scene by sculpting both figures looking in the same direction, almost poised to rise. While their clothing and adornment are generalized, Lewis pays homage to Native American ancestry through hints—such as the Dakhóta bear-claw necklace and Anishinaabe deer-hide moccasins and vests.

hinono’einiini wo3onoheihii
conooco’oteyoo’

ce’eiinox, 1870–80
wonotoyeic, hooninou’u, 3eici’i, bih’ih hitokeihtoono

Henee3oo’ nuhu’ hiseino’ nih’eeneisbiiici3ei’i3i’ teexco’. Nuhu’ nih’eeneisbiii3ootiini’, nuhu’ neniisootoxu3i’ beenoku3i’ betebihoh’o’ nih’ooxuwutii3i’. Beetciiteneihohk ceese’ hisei ciitoowuu’ nuhu’ nih’iitbenoku3i’, henee3oo’ nih’eeneisiine’etiit, noh henee3oo’ nih’eeneisbiii3ei’it. Nuhu’ biii3oot, nehe’ hisei nihi’bobooteenowoot hiniito’eino noh hiniiteh’eihoho. Noh hiseino’ nihi’bobooteenebeihi3i’ hi’iihi’ nuhu’ biii3oot. Nuhu’ nih’eeneisbiii3ootiini’, nihnouutowneehiisoo’, hookoh nono’o3oo’ nuhu’ biii3oot.

Hinono’ei (Northern Arapaho) artist
Wyoming

Shoulder pouch, 1870–80
Hide, porcupine quills, plant fibers, deer hooves

Gift of Mrs. F. F. Longley, 1950, Collection of the Newark Museum, 50.2334

Women’s quillwork was central to Arapaho life in the 1800s and earlier. The art of quillwork was carefully controlled within the community through quillwork societies; a woman’s character was as important as her technical abilities to be considered worthy of membership. Quillwork gave Arapaho women opportunities to honor their community and individuals, and the women gained honor in their community through their work. Patterns remained consistent over time because of their significance and power.

hinono’einiini wo3onoheihii

ho’uwoono3, c. 1900
koo’eiyoo, ho’oeet

Ceeese’ hinono’eisei nihniistiit noh nihwo3onohei’it nuhu’ ho’uwoono3. Hinono’einenno’ noh hoo3o’oo’ 3owo3neniteeniini hinenno’ nih’e’inoneihi3i’ tohnii3ohei’i3i’ heeyouhuuho; ‘oh hiseino’ nihwo3onohei’i3i’, nihbiici3ei’i3i’, noh nihbiii3ei’i3i’. Nihniistii3i’ ceece’exoteheini’ heeyouhuuho. Noohootowu’ niisneehiisou’u nuhu’ ho’uwoono3 nii3o3onoheihiinoo’ noh nuhu’ ce’eiinox niisbiii3eihiinoo’. Hiseino’ nih’ii3o3onohei’i3i’, hih’oowuneehiisoo wootii ce’eseihiiho wo’ei3 bisiii’ootino. Nihbii’eeneetou’u nuhu’ nih’eenei3o3onohei’i3i’ hinii3ecoone’. Hoono’ hih’oowunee’eestoono’ nuhu’ nih’oo3ou’u, honoot wonoo3ei’i cecinii wooniihi’.

Arapaho artist

Rawhide envelope, c. 1900
Rawhide, pigment

Collection of the Field Museum of Natural History, Chicago

This rawhide envelope was created and painted by an Arapaho woman. While men in Arapaho society and throughout the Plains are known for their figurative works, women painted, beaded, and quilled abstract designs. Notice the similarities of abstraction in both this painted artwork and in the quillwork shoulder pouch nearby. Women’s artistic language was that of abstraction, developed hundreds of years before abstraction appeared in the Western canon.

Mary Sully ečíyapi (Susan Deloria ečíyapi)
Dakȟóta, Ómakha 1896–1963 hehánŋyaŋ

Lawrence Tibbett, c. Ómakha 1938–45 hehánŋyaŋ
Wówapiska ga čhaŋwíyowa owá obé óta

Ómakha opáwiŋğe akénapčiŋwaŋka iyóhakab wíŋyaŋ waŋ Mary Sully ečíyab kiŋ Ikčé Wičhášta wakáğapi kiŋ wáȟbayeda yuthókeča. Wakáğapi waŋ triptychs eyápi kiŋ hená déčhed káğe: Itówapi iwáŋkab kiŋ ed táku waŋ tháŋka kiŋ ikhóyake ga nakúŋ táku thokthókeča ga táku okáȟniȟphiča šni hená owá. Itówapi čhoká kiŋ ed táku oíčağo hmihmáya wóhdihdeya iwáyakapi s'e owá, tuwé makhátakiya ahítuŋwaŋ héčhed wayákapi. Itówapi hutá kiŋ éd táku okáȟniȟphiča šni ga Ikčé Wičhášta oíčağo khó kiŋ hená owá. Itówapi owás'iŋna yawápi kiŋháŋ Ikčé Wičhášta ga Kayó wakáğapi kiŋ hená tókhed owápi ga táku okáȟniȟphiča šni owápi kiŋ hená tókhed ikhóyake wayágphiča.

Itówapi kiŋ Lawrence Tibbett eyápi, Sully dowáŋs'a okíthaŋiŋ waŋ Ómakha 1930-40 hehánŋyaŋ ní he owá. Itówapi iwáŋkab kiŋ ed osmákha tháŋka waŋ owá ga hé mahéd oyáte tóna owá ga nakúŋ mibé hiŋȟpáye kiŋ hená odówaŋ owápi iyéčheča ga nakúŋ wičhá waŋ owá načhéče. Itówapi čhoká kiŋ wóhdihdeya wítkamibe s'é kiŋ hená owá. Itówapi hutá kiŋ ed wóuŋčhağe óta owá, hená šiná wičháŋȟpi etáŋhaŋ héčhed owá.

Mary Sully (Susan Deloria)
Dakȟóta, 1896–1963

Lawrence Tibbett, c. 1938–45
Colored pencil on paper

Mary Sully (Susan Deloria) Dakota (1896–1963) Collection of Philip J. Deloria

In the early half of the 20th century, Mary Sully quietly began to revolutionize Native American art. She created triptychs that followed a similar pattern: The top panel includes a large central design filled with both figurative and abstract elements. The middle panel contains graphic, curving Art Nouveau–style designs in kaleidoscope fashion; the perspective is one of looking down from above. The bottom panel contains more abstraction and incorporates classic designs from Native communities. Read together, the panels make connections between figurative and abstract art found in Native American and Western art.

In *Lawrence Tibbett*, Sully presents a famous opera singer from the 1930s and '40s. The top panel depicts figures in a canyon setting, including circles that look like falling notes and perhaps a human figure. The middle panel is composed of uniformly lined Art Nouveau–style ovals that dance off the page. And the bottom panel references the lively and active geometrics found in Lakota star quilts and beadwork.

Mary Sully ečíyapi (Susan Deloria ečíyapi)
Dakhóta, Ómakha 1896–1963 hehányaŋ

Ikčé Wičhášta Thípi Wakháŋ, c. Ómakha 1938–45
hehányaŋ
Čhaŋwíyowa owá obé óta ga wówapiska

Ómakha opáwiŋğe akénapčiŋwaŋka iyóhakab wíŋyaŋ waŋ Mary Sully ečíyab kiŋ Ikčé Wičhášta wakáğapi kiŋ wáȟbayeda yuthókeča. Wakáğapi waŋ triptychs eyápi kiŋ hená déčhed káğe: Itówapi iwáŋkab kiŋ ed táku waŋ tháŋka kiŋ ikhóyake ga nakúŋ táku thokthókeča ga táku okáȟniȟphiča šni hená owá. Itówapi čhoká kiŋ ed táku oíčağo hmihmáya wóhdihdeya iwáyakapi s'e owá, tuwé makhátakiya ahítuŋwaŋ héčhed wayákapi. Itówapi hutá kiŋ éd táku okáȟniȟphiča šni ga Ikčé Wičhášta oíčağo khó kiŋ hená owá. Itówapi owás'iŋna yawápi kiŋháŋ Ikčé Wičhášta ga Kayó wakáğapi kiŋ hená tókhed owápi ga táku okáȟniȟphiča šni owápi kiŋ hená tókhed ikhóyake wayágphiča.

Itówapi iwáŋkab kiŋ Ikčé Wičhášta Thípi Wakháŋ eyápi kiŋ éd wíŋyaŋpi kiŋ čhokáta étuŋwaŋpi. Hená wiŋyáŋ kiŋ thípi waŋ éd yaŋkápi íš owáŋye akáȟpe kiŋ ihákab yaŋkápi. Táku thó čhaŋíčhipaweğe yuhá kiŋ oyáte ithókab nážiŋ, hé wakháŋthaŋka é íš wičhášta wakháŋ é. Itówapi čhoká kiŋ éd wítka mibé háŋska ga mibé ohómni owá. Itówapi hutá kiŋ ed ičázo hdehdeğá kiŋ owá, Šiná hdehdéğa oyáte iyéčheča, ga nakúŋ dé itówapi kiŋ itówapi iwáŋkab ga čhoká kiŋ hená aíkhoyake.

Mary Sully (Susan Deloria)
Dakȟóta, 1896–1963

The Indian Church, c. 1938–45
Colored pencil on paper

Mary Sully (Susan Deloria) Dakota (1896–1963) Collection of Philip J. Deloria

In the early half of the 20th century, Mary Sully quietly began to revolutionize Native American art. She created triptychs that followed a similar pattern: The top panel includes a large central design filled with both figurative and abstract elements. The middle panel contains graphic, curving Art Nouveau–style designs in kaleidoscope fashion; the perspective is one of looking down from above. The bottom panel contains more abstraction and incorporates classic designs from Native communities. Read together, the panels make connections between figurative and abstract art found in Native American and Western art.

In the top panel of *The Indian Church*, Native women look toward the center; they are within a tipi or behind a curtain. A blue figure with a cross looms over the crowd—perhaps a minister or God. The middle panel features repeating oblong shapes and twirling circles, and the bottom panel connects these with an abstract weaving like those found in the Southwest.

Mary Sully ečíyapi (Susan Deloria ečíyapi)
Dakhóta, ómakha 1896–1963 heháŋyaŋ

Othúŋwe Tháŋka ta Kiní Aŋpétu Yuhápi,
c. ómakha 1938–45 heháŋyaŋ
Čhaŋwíyowa owá obé óta ga wówapiska

Ómakha opáwiŋğe akénapčiŋwaŋka iyóhakab wíŋyaŋ waŋ Mary Sully ečíyab kiŋ Ikčé Wičhášta wakáğapi kiŋ wáȟbayeda yuthókeča. Wakáğapi waŋ triptychs eyápi kiŋ hená déčhed káğe: Itówapi iwáŋkab kiŋ ed táku waŋ tháŋka kiŋ ikhóyake ga nakúŋ táku thokthókeča ga táku okáȟniȟphiča šni hená owá. Itówapi čhoká kiŋ ed táku oíčağo hmihmáya wóhdihdeya iwáyakapi s'e owá, tuwé makhátakiya ahítuŋwaŋ héčhed wayákapi. Itówapi hutá kiŋ éd táku okáȟniȟphiča šni ga Ikčé Wičhášta oíčağo khó kiŋ hená owá. Itówapi owás'iŋna yawápi kiŋháŋ Ikčé Wičhášta ga Kayó wakáğapi kiŋ hená tókhed owápi ga táku okáȟniȟphiča šni owápi kiŋ hená tókhed ikhóyake wayágphiča.

Itówapi kiŋ Othúŋwe Tháŋka ta Kiní Aŋpétu Yuhápi eyápi éd oyáte kiŋ wapháha ga wókhoyake waště úŋpi kiŋ owáŋka čístiŋna ed úŋpi. Itówapi čhoká ed owá obé óta úŋ ga itówapi húta kiŋ ed oyáte khektópawiŋğe owá ga wóhdihdeya yámni owá kiŋ hená Dakhóta akšúpi ga itówapi iyéčheča.

Mary Sully (Susan Deloria)
Dakȟóta, 1896–1963

Easter in a Large City, c. 1938–45
Colored pencil on paper

Mary Sully (Susan Deloria) Dakota (1896–1963) Collection of Philip J. Deloria

In the early half of the 20th century, Mary Sully quietly began to revolutionize Native American art. She created triptychs that followed a similar pattern: The top panel includes a large central design filled with both figurative and abstract elements. The middle panel contains graphic, curving Art Nouveau–style designs in kaleidoscope fashion; the perspective is one of looking down from above. The bottom panel contains more abstraction and incorporates classic designs from Native communities. Read together, the panels make connections between figurative and abstract art found in Native American and Western art.

In *Easter in a Large City*, a bustling crowd of people with fine hats and clothes are packed into a small space. Vibrant colors take center stage in the middle panel, followed by an intricate bottom panel of thousands of dots (people) and three bands resembling the abstractions in Plains beadwork and rawhide painting.

Christi Belcourt
Michif, 1966–

kiskêyihtamowin ê-ohci-mamâhtâwahk, 2014
kîyipâstêko-sisopêkahikan sisopêkahikanêhkinihk

sisopêkahikan ôma wâpamihcikâtêw oskihtêpakwa êkwa pisiskiwak, kâ-mêscinêcik ahpo cî kâ-ati-mêscinêcik, tâpiskôc sâkahikanis iris, karner kamahmâhk kâ-sîpihkosicik, piyêsisisak ka-ahkosîcik êkwa kâ-sîpihkosicik. Belcourt pakosêyihtam ê-wî-kiskisomikoyahk ê-âniskômohcikêhk kahkiyaw kîkway askihk. kisîhtoskawikonaw êka ka-osâm-pimâcihoyahk, mêskoc kwayask ka-mâmacihâyahk kikâwinâw-askiy, itwêw ôma, “mêtoni takahki-kîkway ôma askiy, mamâhtâwaskiy ôma. ninôhtê-mêkin kahkiyaw kîkway nitayân, tâpiskôc nisâkihitiowin, nitâtoskêwin, kahkiyaw nitohci-nanâskamon kâ-miyikowisiyahk.”

Christi Belcourt
Michif, born 1966

The Wisdom of the Universe, 2014
Acrylic on canvas

Collection Art Gallery of Ontario, Toronto. Purchased with funds donated by Greg Latremoille, 2014, 2014/6

This work features plants and animals that are listed in Canada as threatened, endangered, or extinct, like the dwarf lake iris, the Karner blue butterfly, and the cerulean warbler. Belcourt hopes that through her work we will remember the interconnected nature of existence on this planet. She encourages us to abandon unsustainable paths in favor of an abiding relationship with Mother Earth, stating, “This wondrous planet, so full of mystery, is a paradise. All I want to do is give everything I have, my energy, my love, my labor—all of it in gratitude for what we are given.”

Sisíthuŋwaŋ Dakhóta

Wáhnawotapi akáȟpe, Ómakha opáwiŋğe akénapčiŋwaŋka–opáwiŋğe akénapčiŋwaŋka sám wikčémna hehányaŋ
Mniȟúha phephé, žaŋžáŋ pšithó, mázazi pšithó, hahúŋta

Hékta eháŋna ómakha opáwiŋğe akéšahdoğaŋ sám wikčémna šákpe sám yámni héhaŋ Dakhóta nína ótapi nažíčawičhayapi. Makhóbašpe thókeča ektá thípi káš Dakhóta wíŋyaŋ kiŋ hnáȟ wakáğapi. Táku káğapi hená wíyopheyapi ga mázaska kámnapi úŋ thiwáhe kiŋ awáwičhahdakapi. Táku káğapi Wašíčupi hená waštédakapi čha óta hená ophéthuŋpi. Ómakha 1863 ithókab Dakhóta wakáğapi óta wóhdihdeya ga yuȟáȟa úŋpi, wáhnawotapi akáȟpe kiŋ de ed wóhdihdeya ga yuȟáȟa hená éhdepi káš káğa kiŋ Victorian uŋ káğapi hená kaȟníȟ ičúpi.

Sisíthuŋwaŋ Dakhóta artist

Tablecloth, 1900–1910
Wool, glass beads, brass beads, cotton thread

Collection of the National Museum of the American Indian, Smithsonian Institution 12/814

By 1863 most Dakhóta were banished from their homeland and exiled to states bordering Minnesota. Yet Dakhóta women artists continued to create, often as a means of supporting their families as more non-Natives discovered the beauty of their art. This tablecloth's design encompasses the delicate symmetry and floral motifs often found in pre-1863 Dakhóta work, yet the artist also chose to work with materials associated with Victorian households.

Jennie Ross Cobb
ᏣᎳᎩ, 1881–1959

ᎠᏂᏣᎳᎩ ᎠᏂᎨᏴ ᏧᎾᏕᎶᏆᏍᏗ ᎤᏔᏅ ᏗᏂᏍᏆᏗᏍᎩ, 1902, 1902
ᏗᏓᏟᎶᏍᏔᏅᎢ

Jennie Ross Cobb, ᏅᏁᎯᏯ ᎠᏪᏰᏟ ᎠᎦᏅᏮ ᎾᏍᎩ ᎠᎬᏐ ᎠᎨᏯ ᏗᏓᏟᎶᏍᏗᏍᎩ ᎾᏉᎢ ᎤᎾᏓᏚᏕᎾᏮ ᏗᎦᏚᏉᎢ, ᏓᏟᎶᏍᏗᏍᎬ ᎤᎴᏅᎲᎩ ᏉᎢ ᏧᎲᏬᏅᎡ ᏣᎳᎩ ᎤᏂᏚᏍᎡᎢ ᎾᏳᎢ ᎣᏂᏗᏟ 1800 ᏥᎨᏒᎢ. ᎾᏉ *ᎠᏂᏣᎳᎩ ᎠᏂᎨᏴᏨ ᏧᎾᏕᎶᏆᏍᏗ ᎤᏔᏅ ᏗᏂᏍᏆᏗᏍᎩ, 1902*, Cobb ᏚᏟᎶᏍᏔᏅ ᎠᏂᎨᏯ ᏗᏂᏍᏆᏗᏍᎩ ᎠᏂᏙᎾᎥᎢ ᎾᏉ ᎤᏜᏅᏮᎯ ᎠᏰᏟ ᎾᏍᎩ ᏧᎾᏕᎶᏆᏍᏗᎢ ᎠᎴ ᎾᏍᎩ ᏙᏯᏗᏢ ᎡᎶᎯ. Cobb ᏧᏟᎶᏍᏔᏅ ᎬᎾᎨᏒ ᎾᏉ ᏙᏳᎢ ᏄᏓᎴᎯ ᎾᏍᎩ ᏗᏟᎶᏍᏔᏅᎩ ᎾᎢ ᏅᏁᎯᏯ ᎠᏂᏏᏴᎾᏨᎢ ᎾᏍᎩᎾᎢ ᏅᏁᎯᏯ-ᏂᎨᏒᎾ ᏧᎾᏟᎶᏍᏔᏅᎩ ᎾᏉ ᎾᎯᏳᎢ ᎤᎴᏂᏙᏄᎢ, ᎾᏍᎩᎾ ᎨᏒᎢ ᎤᏟ ᎠᏂᏰᏄᏍᎬ ᏚᎾᎳᏓᎨᏴᎯᎬ ᎠᎴ ᏄᎵᏍᏮᏇ ᏗᏟᎶᏍᏔᏅ, ᎠᏓᏅᏖᏢ ᏓᏤᏢ ᏐᎬᏁᎯ “ᎤᏙᎯᏳᎯᏯ ᎨᏒᎢ.” Cobb ᏧᏟᎶᏍᏔᏅ ᎠᏂᏣᎳᎩ ᎠᏂᏴᎾ ᎬᏂᎨᏒ ᏂᏕᎬᏁ ᏧᏂᎪᎵᏰᏗᎢ, ᎤᏦᎠᏎᏗ ᏂᎨᏒᎾ ᎠᎴ ᎾᏜᏏᏮᎡᎲᎾ, 1900 ᏗᎾᏬᏍᏗ ᎾᎢ ᎤᎵᎶᎯ ᏚᏄᏮᎢ, ᎠᎴ ᎤᏁᏊᏤᎬ ᏨᎾᏂᏗᏢ ᏚᏁᏅᏒ ᎦᏙ ᎤᎾᏤᎵᎪᎯ.

Jennie Ross Cobb
Cherokee, 1881–1959

Cherokee Female Seminary Graduating Class, 1902, 1902
Photograph

Courtesy of the Oklahoma Historical Society, 20661.14

Jennie Ross Cobb, the first known Native American woman photographer in the United States, began taking pictures of her Cherokee community in the late 1800s. In *Cherokee Female Seminary Graduating Class, 1902*, Cobb pictured women graduates standing in a space between the school and the outside world. Cobb's photographs stand in stark contrast to the photographs of Native individuals by non-Native photographers of her era, who preferred stiff and sullen portraits, using props deemed "authentic." Cobb's photographs provide intimate glimpses of Cherokee people, comfortable and confident, dressed in fashionable 1900s attire, and thriving within their own homelands.

Shelley Niro
Bay of Quinte Mohawk, Six Nations Turtle clan,
born 1954

Thinking Caps, 1999
Mixed-media installation

Né: róntstha nia'té:kon tsi ní:iohtanion ahatí:raste, thó ní:tsi ió:ken tsi ní:tsi iakotehiaróntie ne iakononhsón:ni. Eksá:'a, Ken'nitiakoièn:'a, Iakón:kwe, iakokstén:ha. Ronwatiia'tárha, owennashón:'a , tanon taietsi'nehtará:ron, Ieráhsta ronwatina'tón:ni ne tsi niiotirihó:ten ne konón:kwe aotirihwà:ke, tanon tsi ní:tsi raotiwèn:nen, karahstánion, tanon iononhtónnion, né: akwé: ia'tekaiéhston raotiná:takon nonkwá:ti. Né: ió:ken tsi ní:tsi iakón:kwe iontehià:rons, tsi ní:tsi iakoteièn:tere, tanon tsi ní:tsi iontatienté:ri. Shelley Niro wa'í:ron "Akwé: tsi ní:tsi ionkwanonhtónnion kén:en."

Shelley Niro
Bay of Quinte Mohawk, Six Nations Turtle clan,
born 1954

Thinking Caps, 1999
Mixed-media installation

National Gallery of Canada, Ottawa. Purchased 2008, 42339.1-4

This mixed-media installation represents the four main stages of women in Haudenosaunee life: a young girl, a teenager, a middle-aged woman, and an elder. Using photography, text, and beadwork, the artist reveals key Haudenosaunee principles within each stage of life, and the relationships between language, art, and thinking within her community. This work reveals the natural progression of growth, understanding, and identity throughout a woman's life. Shelley Niro says, "There's a life span of thought there."

Heid Erdrich
Mikinaakwajiw onjibaa, 1963–

Gii-aanakwad, 2016
Mazinaatese; izhise 2:16 dibaa'iganensan
Mazinibii'aan Jonathan Thunder, aanikanootaan Ojibwemong Margaret Noodin

"Poemeo" ezhinikaadewan mazinaatesewinan gii-ozhitood Heid Erdrich miinawaa gii-maajii-ozhitood apii gii-maamakaadendang waasamo-enewewinan noondang gaye maajii-gikendang Ojibwemowin. Gii-idaan "Gii-aanakwad" miidash aabajitood mazinaabikiwebinigan ji-aanjitood. I'iw dibaajimowinensing gikenjigaade ezhi-bakaanwayagag Anishinaabemowin miinawaa Zhaaganaashiimowin. Mii sa, debwemigad oshme dinowa ezhi-ikidoyang "aanakwad" Anishinaabemong apiich Zhaaganaashiimong miidash baatayiinadoon ikidowinan gii-aabajitood epiichi mazinaateseked.

Heid Erdrich
Ojibwe, Turtle Mountain, born 1963

It Was Cloudy, 2016
Video; running time 2:16 minutes
Animated by Jonathan Thunder; translated into Anishinaabemowin by Margaret Noodin

Collection of the artist

Heid Erdrich's "poemeo," as she calls the micro-films based on her poems, began with her fascination with electronic voices on the Weather Channel and her early attempts to learn Anishinaabemowin (the Ojibwe language). She recited the text of "It Was Cloudy" and ran it through a program that created a computer-generated voice. The poem depicts the tensions between Anishinaabemowin and English. For instance, there are many more words for clouds in Anishinaabemowin than there are in English, which is evident in the multiple dictionary pages featuring words for clouds the artist uses as the background in this animation.

Yvonne Walker Keshick
(Binaakwiikwe, Falling Leaves Woman)
Anishinaabe/Little Traverse Bay Bands of Odawa Indians of Michigan, born 1946

"To Our Sisters" basket, 1994
Birchbark, sweetgrass, porcupine quills

Courtesy of Michigan State University Museum, 7594.20

This quill box represents the four stages of life: a baby (snuggled tightly in a cradleboard) who becomes a girl, then a mother, and finally a grandmother. The circularity of the shape references life's endless cycle. Yvonne Walker Keshick refers to her practice as "quill art," asserting the aesthetic significance of this art form that has been made without interruption within the Waganakising Odawa community of Michigan for at least 200 years.

Apsáalooke akdía [Crow]

Baleiíttaashtee, e. 1930
balápaalialak baalólak dúusshilalak baammáxalak, bikkaasapíixaapalak úuwishpitalak

Apsáalookbia iichíilihte iiláaxluk lichíilikaashe iiluukáatluupe heeluupaakátek lichíilihte iiláche balé 500 baaiíttaashtee akaáwa kóok Bíam iíttaashtee iichíilihte aakaaschik isbacheé isáake baachiiá kooíituk Hinné waapé iichíilihte koottáahili baaiíttaashtee aka awakóoshiisuk lichíilihte kookísshe koohíleewialuk Apsáalookbia iiwalexíassaa iichíilihte kóok

Apsáalooke (Crow) artist

Dress, c. 1930
Cotton, bead, bone, skin, wool, colorant

Denver Art Museum Collection: The L. D. and Ruth Bax Collection, 1985.46

Elk-tooth dresses like this one are important symbols of prestige for Apsáalooke women. Because they can have as many as 500 elk teeth meticulously sewn into the bodice, and because the maker only uses the two canine teeth of the bull elk, a dress like this reflects not only a woman's sewing skills, but, as importantly, her male family members' hunting prowess. Today, few elk-tooth dresses are made entirely from real teeth—there are acceptable commercial substitutions—but the dress endures as an object of significance and cultural pride.

Lakȟóta Wakáğa

Khoškálaka Ógle Čhuwíyuksa, c. 1880
Phahíŋ, phophopa, thahá

Museum of the Plains Indian, 1409

Ikčé Wičhášta Oyáte kiŋ nínaȟče thehányaŋ takúku ipáthapi ga nakúŋ dehányaŋ hináȟ ipáthapi. Tuwéweka phahíŋ mnayáŋ ga káğa ga takúku ipáthapi kiŋ hená wakáȟ wayúphikapi. Hé uŋ wípatha wayúphikapi kiŋ nína ohówičhadapi. Tuwé ógle čhuwíyuksa kiŋ dé káğa kiŋ káğa kiŋ yuphíya ečhúŋ. Ithókab ed íčhiyaza ipátha ga idázata ed hdakíŋyaŋ ipátha. Tuwé héčhed ipátha kiŋ wípatha wayúphike héčha. Tuwé ógle čhuwíyuksa kiŋ dé ičú kiŋ nína theȟíŋdapi. Ógle čhuwíyuksa kiŋ heȟáka ipáthapi. Khoškálaka kiŋ thokátakiya wóyuwašte óta yuhá čhíŋpi.

Lakȟóta artist

Young man's vest, c. 1880
Quills, cotton, leather

Museum of the Plains Indian, 1409

Quillwork was developed by Native people over centuries, perhaps millennia, and continues today. It takes great skill to gather, process, and create designs with quills. Quillworkers therefore were and are highly respected in their communities. This artist shows great expertise, abandoning easier horizontal rows on the back of the vest in favor of a more dynamic, angular composition, which activates the entire space. The beloved young owner was bestowed with the brightest wishes for his future through the protections and symbols encoded into this vest.

Niimíipuu ken’iwiyew’éet

’ítet’es, c. 1900
cat’oXc’ítat’as, téhey ’ilpó’s, nikék’ilke’s, téhey

Niimíipuu titóoqama hípt hipewyée’nike ’imíitpe kíi tá’c hanyíin himéeq’es ’ítete’s. Kíi ’ítet’es kúnk’u hixyen’íixne kam mawá titóoqama hipewske’éyne koniká naco’óXna pa’nakáhtq’iya’nixna huu koniká ke míne hipeq’níye’nixne kaa ku’stíite kawá he’elwícine. Niimíipuu ha’áy’atma qéemu hi’nak’ámksina, hipawyámka, kaa kawá hipahínaqiya túxitki. Hiken’wísine tílewtim’e pelqéeype ’ítet’espe. Ku’stíite tílewtim’enin’ hiwíiseepXuce q’o c’a’á Niimiipuuwíitki. Qó’c Sooyáapoo hipanáhpayka téhey ’ilpó’s kaa capáatamt’akiikt. Kíimet ku’skin’íix Niimíipunim ken’iwiyew’etúunim q’ó’c hipaaníya kímti ken’íwit hiwe’nekíin *qeqépe’*.

Nimi’ipuu (Nez Perce) artist

Bag, c. 1900
Corn husk, yarn, rawhide, wool

Denver Art Museum Collection; Gift of Dr. Charles J. Norton, 1986.261

This large, flat bag was made as a storage container for food. Bags like this were especially useful for seasonal moves to river fishing camps, root-gathering fields, and winter villages. Women created these bags from the peeled, cured, and hand-spun fibers of dogbane (which naturally repels insects) or silkweed. They decorated them with geometric designs that were different on each side, using contrasting-color plant fibers such as corn husks. As Euro-American materials like wool yarn and chemical dyes came into the region, artists incorporated them into many bags.

Tekikéecitpel’uu q’alawníin haniyaw’áat

Q’alawníin ’itétp’es, c. 1920
teheswé’kus q’aláawn, wisáwnin’ tikípne, sam’qáayn, wíispol

Tekikéecitpel’uunim wéetes hilaq’isáanki konmá til’éhtitkin’ikeeykx mípkin’ikey meqséempe hiwe’nikíin *Rocky Mountains* kaa konmá kípx tin’eynékitkin’ikeey méeXsem hiwe’nikíin *Cascades*. Kaa kawá waqíipa sík’em hináhpayka tekikéecetpe, la’ám Tekikéecitpel’uunim hipwec’éeye cúukwenin’ ’úykin’ix pemmíne pemmíne wéetespe. ’ilXníipkin’ix ’iméemkin’ix wiske’éype páa’yaXsiqa heté’ew cúukwe kaa kínix hiwéhyem ’iléXni kímti pe’túu. Ke yóX híiwes q’aláwn hiwc’éeye c’iwéetc’iwet ’itam’áyat. Konma’í q’alawníin ’itétp’es hiwéeke hiwe’nekíin lawtiwaanáawit ’itétp’es. Konawacán Tekikéecitpel’uunim ha’ayat píitkalaycina kíime q’alawníin ’itétp’es. Kíne Niimíipuu háama híiwes q’alawníin kaa kumkín’ike híiwes ’áyat yáqamoopkin’ikaykin’ix.

Plateau artist

Beaded bag, c. 1920
Glass beads, overlay stitch, commercial cloth, hide

Gift of the Estate of Elaine Horwitch, Collection of the Heard Museum, Phoenix, Arizona, 4817-1

The Plateau region covers several states and lies between the Cascade and Rocky mountains in western North America. The introduction of horses in the 1700s brought greater mobility and connections to neighboring tribes and those across the Rockies. These interactions, along with the introduction of glass beads from Euro-Americans, led to innovations. Bags like this were termed “friendship” bags, and they were often used as personal gifts between women. The man depicted here is Nimi’ipuu (Nez Perce), while the woman is Yakama.

Pat Courtney Gold
Wasco, born 1939

Sally Bag, "Honor the 1805 Wasco Weaver," 2003
Hemp, cattail, raffia, dye, dogbane bark

Pat Courtney-Gold galadumt kwadau axilaitix ak'askasbet Shadaiktba. Daua akw'ałq gasak'inxa ukdikshba gałgigelga Lewis kwadau Clark iłshgiwal gangadix. Gold axulal ak'inułxmax diwi iłc'iutk. Iłxik'anxat idelxalxam iwimałba. Wasq'u idelxam gauxilaitix iwimałba yaxilxam tausand ik'un makwshdia itk'amunaq itulxmax. Wałax iłkixax itgelxdmax. Akinułxmax aisdax aksekinxa, k'aya uitbet, naqi kemkidix ukshdiksha sailulu gaktux.

Wasco-Wishram artist, *Root-gathering basket (sally bag)*, c. 1800, fiber, hemp. Peabody Museum of Archaeology and Ethnology, Harvard University, PM 99-12-10/53160

Pat Courtney Gold
Wasco, born 1939

Sally Bag, "Honor the 1805 Wasco Weaver," 2003
Hemp, cattail, raffia, dye, dogbane bark

Peabody Museum of Archaeology and Ethnology, Harvard University Museum Purchase, 2003

Pat Courtney Gold grew up on the Warm Springs Reservation in Oregon. This basket is her version of a Wasco basket collected by Lewis and Clark on their cross-country expedition from 1804 to 1806 (see illustration). Gold describes the diamond pattern as a fishing net; it highlights the importance of salmon fishing for Columbia River people who have lived in this place for more than 12,000 years. The faces within are the faces of the Ancestors. That the pattern on this basket has no beginning or end reflects the Wasco concept of time as an unending circle.

Dakhóta Wakáğa

Iyók’opa, Ómakha 1840
Čháŋ, thahá, máza, phahíŋ

Wakháŋheža kiŋ iyók’opa ed ouŋpa ča tákudaŋ šíča akhíphe kte šni. Wakháŋheža kiŋ wičháŋȟpi makhóče hnáȟ kítaŋna ikhóyakapi. Huŋkúpi ga thiwáhe tháwapi kiŋ wakháŋheža kiŋ iyókiphiya iwíčhakikčupi héčhed wakháŋheža kiŋ de thiwáhe wašté he sdodyé kte. De iyók’opa kiŋ thawáčhiŋ waštéšte ga wóawayaka khó úŋ káğa ga nakúŋ Wakíŋyaŋ úŋ ipháthe. Máza phephéstodaŋ snásna kiŋ mağážu onáȟ’uŋ iyéčheča, he wakháŋheža kaíštiŋme.

Dakhóta artist

Cradleboard, c. 1840
Wood, leather, metal, porcupine quill

Peabody Essex Museum, Museum Purchase with funds donated anonymously, 2002, E27984

A cradleboard offers physical security as well as spiritual protections to a newborn. Babies were believed to have tentative ties to this world. Young mothers and their families worked to ensure the new child was properly welcomed and felt a sense of belonging in his or her new environment. This cradleboard was imbued with protective qualities, including the depiction of an important guardian spirit, the Thunderbird. The addition of metal cones, with their soothing rain-like sound, ensured the child would be gently lulled to sleep.

Central Yup’ik, St. Lawrence Island, Alaska artist

Imarnin, 1890–1910
Issuriim qilui, yualuq, asverem melqua, analine dye-at, ungungsiim amia, arnulam melqua, elnguq

Imarnit Arcctic-aami catnguugut. Ungungsiim qiluai iqertartut cali-llu anuqmun assirluteng, atuuyunarqut imarnit piciatun ellami. Imarnim pilistiin assircangnaqlluku piliilaraa ungungsiim elliminek cikiutellranek pissurtemun, pissurtem ilani nerqenaaluki wallu aklungqertesnaaluki, cali-llu nasvagnaluuki yuut qailun assircaumanranek.

Central Yup’ik, St. Lawrence Island, Alaska artist

Parka, 1890–1910
Seal intestine, sinew, walrus fur, aniline dyes, animal hide, polar bear fur, thread

Fenimore Art Museum, Cooperstown, New York, Gift of Eugene Victor Thaw Art Foundation, Thaw Collection of American Indian Art, T0763

Seal-gut parkas are essential pieces of clothing used throughout the Arctic. The material is naturally waterproof and windproof, which is key for hunting in harsh climates. Artists make every piece as beautiful as it can be to honor the animals that gave their lives to clothe and feed a community and to show pride in their work and their care for their families.

Sonya Kelliher-Combs
Iñupiaq/Athabaskan, 1969–

Kinnat Akłunaat, Tamara Sut Saagaqtavut, 2017
Imnaiq suli imnaiqłum amia, qiḷaaksraq, alġuraq, igutcham piaŋa, ivaluliaq

Taavsruma savaam qimiḷġuuġaa iḷauniq, kinauniq, suli iriqsimaraq. Matkua takisriŋaaqtuat, piliat qunŋimlu imanimlu amianik, niviŋarut akłunauraniñ, kiksutaqtuat taġanik aulakamiŋ. Una maniraq iḷagigaat savaat aullaqiŋarai 2005-mi atiqaaługik Kinnat Akłunaat, taapkunuuna Sonya Kelliher-Combs-gum uqausigigaa qanutun anniġnaqtillaaŋa tammairuni Alaskam nunaaqiŋinni iñuk inmignun tuqunman. Akkuva puu-tun qinñaqaqtuat nuimapkallagai tapkua iłuiḷutat “iriqtat” iḷumiitatavut, aasii puttuqsriutaumiut savaagiraata kipiġniuġutaanun.sivuliimisa attatiŋat iñuuniaġviŋmiŋnun—tavraasii sanaaŋisa qimilġuuġaa nutaaguruakkun atuġniŋi suliaksrat matkua ammit, amġitch, suli mammiit iñuuqqanik qiñiqtitaasrianik.

Sonya Kelliher-Combs
Iñupiaq/Athabaskan, born 1969

Idiot Strings, The Things We Carry, 2017
Sheep and goat rawhide, wool yarn, steel wire, beeswax, nylon thread

Courtesy of the artist

This work is an exploration of belonging, identity, and secrecy. The oblong forms, made of reindeer and sheep rawhide, dangle from strings, casting shadows as they sway. This work is from a series begun in 2005 titled Idiot Strings, in which Sonya Kelliher-Combs speaks to the painful loss of Alaskan Native community members to suicide. While the pouch-like shapes can represent the unhealthy “secrets” we all keep, they were also inspired by the artist’s interest in her ancestors’ connection to their environment—much of her work examines new ways of using materials like skin, fur, and membranes in contemporary installations.

Slavey (Dené) artist

Dog blanket, c. 1878–1900

Velvet, canvas, wool worsted, braid edging, wool yarn, glass beads, metal beads, leather, possibly brass bells, hide, sinew, cotton thread

McCord Stewart Museum, Gift of Dr. John L. Todd, ME927.1.8.1

Dogs are members of the family in contemporary society, but they have also long been our partners in work. During the apex of the Canadian fur trade, sled dog teams delivered news, mail, and supplies across difficult terrains in menacing weather. Yet dog blankets like this one were not only made for warmth but also for announcement. Sled drivers would halt before reaching their next stop to dress the dogs with blankets and bells, making for a celebratory entrance. Today, Indigenous artists are reviving the dog blanket tradition.

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

Susie Santiago Billy
Pomo, 1884–1968

Feathered Basket, c. 1952
Willow, sedge, clamshell beads, mallard, quail topknot, and meadowlark feathers

Philbrook Museum of Art, Tulsa, Oklahoma, Gift of Clark Field, 1952.22.2

Susan Billy
Hopland Band of Pomo Indians, born 1951

Miniature Feather Basket, 1976
Willow, sedge root, pheasant feathers

Courtesy of the artist

These two feathered baskets are from two generations of the same family: contemporary artist Susan Billy and her grandmother Susie Santiago Billy. For many Pomo women, baskets have often served as a kind of currency. They were marketable goods that helped sustain families and communities in the late 1800s and into the 1900s when Euro-Americans colonized present-day California. Susan Billy acknowledges that the mini baskets she makes are not utilitarian. She says, “As the baskets got smaller, people asked me what I put in them, and I realized what I put in them is intention.”

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

Elsie Allen
Pomo, 1899–1990

Miniature Beaded Basket, 1980
Sedge root and glass beads (white and navy blue)

Courtesy of Susan Billy

Susan Billy
Hopland Band of Pomo Indians, born 1951

Miniature Beaded Basket, 2006
Sedge root and glass beads (green, turquoise, and transparent rose)

Courtesy of the artist

One of these miniature baskets was made by contemporary artist Susan Billy, and the other was made by her great-aunt Elsie Allen, who taught Billy to make baskets. Billy resisted learning the beaded-basket technique because she wanted to focus on more traditional forms. The beading technique has been used by Pomo basket makers since the early 1900s, but other methods have existed for hundreds to thousands of years. After Allen passed away, Billy was able to find and purchase this tiny beaded basket made by her great-aunt. Once it arrived home, Billy created the first beaded basket she ever made (the one here). Billy says, “These two baskets are our continued bond.”

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

Apsáalooke akdía [Crow]

Baleiíttaashteexisshe, e. 1890
baammáxalak, bikkaasapíilak baalólak, shiliálak

Hinné baleiíttaashteexisshewaámmishtua hinné shikaakáate kóowiikeek Hinné baámmishtua shikaakáate íchisshisuk ihchíkicheek

Apsáalooke (Crow) artist

Infant boy's coat, c. 1890
Buckskin, cloth, glass beads, sinew

Denver Museum of Nature & Science, AC.6073

This exquisitely beaded coat was most assuredly made with a special young boy in mind, a work of art to adorn a child with love, care, affection, and protection and made with intentionality.

Dakhóta íš Ȟaȟáthuŋwaŋ Wakáğe

Wačhí Šinát, Ómakha 1840–50 heháŋyaŋ
Mniȟúha phephé, ȟabȟápada, pšithó, thahíŋšpa úŋ kağéğe

Ómakha 1845 héehaŋ thiwáhe núm etáŋhaŋ wičhášta ga wíŋyaŋ wakháŋkičhiyuzapi ektá šiná kiŋ dé wičhák'upi. Wíŋyaŋ kiŋ Jane Dickson ečíyapi Dakhóta ga Ȟaȟáthuŋwaŋ oyáte etáŋhaŋ ga nakúŋ wičhášta kiŋ Joseph LaFramboise ečíyapi kiŋ Wašíču Ikčéka Oyáte etaŋhaŋ ga wóphethuŋ wičhášta. Tuwé wačhí šiná dé káğa kiŋ mniȟúȟa wašté ȟča Europe makhóčhe etáŋhaŋ kiŋ hená uŋ káğe. Žaŋžáŋ pšithó kiŋ Italy etáŋhaŋ uŋ ga nakúŋ ȟabȟapada apáȟdate kiŋ Wašíču Ikčéka thamákhočhe etáŋhaŋ kiŋ úŋ. Tókhed Dakhóta oyáte kiŋ wakáğapi kiŋ wačhí šiná kiŋ dé káğa ičhúŋhaŋ hená uŋ wačhí šina de kağéğe. Wakháŋkičhiyuzapi úŋ kičhíč'upi wašté ȟča kiŋ dé káğe.

Dakhóta and/or Anishinaabe (Ojibwe) artist

Dance blanket, 1840–50
Wool, silk, beads; needlework

Minneapolis Institute of Art, The Robert J. Ulrich Works of Art Purchase Fund 2007.1

It is believed that this blanket was given during the 1845 wedding between members of two prominent families in Minnesota. Jane Dickson was of an esteemed Dakhóta and Anishinaabe lineage, and Joseph LaFramboise was an important French trader. The artist who created this blanket incorporated luxury materials from Europe, including incredibly small glass beads from Italy and silk ribbon from France. She also drew upon rich Dakhóta aesthetic sensibilities in design and execution, creating a beautiful gift to commemorate this special occasion.

Lucy Martin Lewis
Acoma Pueblo, 1890–1992

Ceramic seed jar, 1968
Clay and pigment

Minneapolis Institute of Art, The Patricia and Peter Frechette Endowment for Art Acquisition and gift of funds from Constance Kunin 2018.5

Acoma artist Lucy Lewis was a master potter who lived and worked in one of the oldest, continuously inhabited cities in North America, Acoma Pueblo. She would build thin-walled vessels by adding finely rolled clay coils to create various forms in the traditional Acoma style as well as more contemporary forms like this seed pot. After hand burnishing the pot using a natural white slip (liquid clay), Lucy would paint the ceramic with a yucca fiber brush with designs handed down by many generations of Acoma potters. Following this work, the pots are fired outdoors in an open pit with wood and cow manure. Lewis, regarded as one of the most important Native potters of all time, influences Pueblo potters to this day. The paint at the top of this perfectly proportional vessel balances the white at the bottom, creating a simple and elegant work of art. The lip of the vessel has black points that when viewed from above create a dynamic energy.

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

Amelia Winger-Bearskin

Haudenosaunee (Iroquois) of the Seneca-Cayuga Nation of Oklahoma, Deer clan, born 1979

3D Beadwork (selections), 2018

Video of virtual reality patterns, 16:9

Collection of the artist

In *3D Beadwork* (selections), 2018, Amelia Winger-Bearskin draws upon the rich history and importance of Haudenosaunee beadwork designs and transforms them into new media. She uses 3-D models and patterns that she made on an iPhone while commuting in New York City, Los Angeles, San Francisco, and India. Although she uses contemporary technology, the act of finding moments to create art in a busy life is something Native women have done for thousands of years.

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

Julie Buffalohead

Ponca, born 1972

The Garden, 2017

Acrylic, ink, graphite, chalk pencil, collage on Lokta paper

Collection Walker Art Center, Minneapolis, Julie and Babe Davis Acquisition Fund, 2018

Julie Buffalohead's painting references events that happened at the Minneapolis Sculpture Garden in spring 2017, when an artwork titled *Scaffold* was erected there. The work featured a partial re-creation of the gallows used in the largest mass execution in U.S. history, in which 38 Dakhóta and two Ho-Chunk men were hanged in 1862. Native people and their many allies were horrified by the sculpture, and conversations between these groups and sculpture garden leadership led to *Scaffold*'s removal. In Buffalohead's painting, Coyote carries a blue rooster (another sculpture in the sculpture garden) in its mouth, revealing the ignorance and vanity of the predominantly white art world and its incompatibility with Native peoples' lived experiences.

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

Ast[’0n7g77 Naabeeh0 nil9

Naabeeh0 binaat’1anii diyog7 ’1k’7n7dei[txih n7t’66’, T’11[1h7di m77l y1zh7 d00 bi’aan tseeb7idi neezn1diin d00 bi’aan tseeb7diin yihah y65d33’ chodao’99 n7t’66., c. 1880
Dib4 bighaa’ d00 bee da’iilch7h7 chooz’88d

T’11[1h7di m77l y1zh7 d00 bi’aan tseeb7idi neezn1diin bii’ nahalzhiish y65d33’ d77 diyog7 hanoolchaad7 ’47 doodai’ naat’1anii bibeeldl47 bee daw0j77 n7t’66’. Halgai H0teel hooly4egi ’11d00 B1y0odzin dine’4 d00 N0oda’7 dine’4 bik4yah 11d00 Hoozdoh bi[Hahoodzoh d00 Yoot0 bi[Hahoodzoh 7nda ’11d00 ’Ah44h1sh99h bi[hahoodzoh, d77 t’11’1t’4 k4yah bin1h0s’a’gi Bits8 Yisht[izhii ’a[’22 dah yikah7g77 yii’ k44dahat’7n7g77 diyog7 k0t’4ego yist[’0n7g77 ’ay0o y7din danil9 daazl99’. K’ad diyog7 k0t’4ego daast[’= n7t’6’65 doo ts’77’1t’44go da’7l9 daazl99’.

Bits8’ Yisht[izhii dabinaat’1anii danil9 n7t’6’65 d00 dabiz1anii Halgai H0teel yii’ k44dahat’9 n7t’6’65 d77 diyog7 dabibeeldl47 ’1n7dayiil’88hgo biniinaa diyog7 k0t’4ego daast[’=n7g77 “Naat’1anii bibeeldl47” bee y44ji’.

Din4 k’ehj7 diyog7 “Hanoolchaad7” bee daw0j7h7g77 ’47 H0zh= bee hadilyaago baa nits1h1kees. H0zh==j7 na’ad1 ’7nda ’i[hod4ezy44[d00 ’ajooba’ d00 t’11’a[tsoj8’ ho[hahod7t’44 d00 ho[hod4ezy44l 11d00 ’7nda doo ’22htx4eh da7g77 ’47 d77 t’11’1t’4 Naabeeh0 k’ehj7go nits1h1kees7g77 H0zh= b7dad44t’i’.

Navajo artist

Second phase chief blanket, c. 1880
Wool, pigments

Minneapolis Institute of Art, Gift of Elissa and Paul Cahn 2017.127.37

in the 1800s, *hanoolchaadi*, or chief blankets, became some of the most desired objects of commerce across the Plains, Great Basin, and Plateau regions and throughout the Southwest, and they remain some of the most valuable works of Native art today. Chief blankets received this name as they were often worn by high-ranking chiefs and their wives on the Plains, including in Lakhóta, Cheyenne, Ute, Shoshone, and Apsáalooke (Crow) communities. *Hanoolchaadi* embody *hózhǫ́*, the principle idea of Navajo thought that encompasses ideas and practices of beauty, harmony, balance, grace, symmetry, balance, order, and health.

Heather Levi
Southern Cheyenne/Kiowa, born 1971

Pipe bag, 2016
Hide and beads

Courtesy of the artist

Heather Levi created this pipe bag for her husband, George Curtis Levi. Cheyenne women artists have created pipe bags like these for hundreds of years, embellishing them with beadwork as gifts of love for family members. This contemporary work draws upon Cheyenne aesthetics and forms, which include bands of alternating colors of beaded designs. It was made with the utmost care out of respect for the artistic tradition and for its recipient.

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

Hupa artist

Dance skirt, 1875

Deer hide, glass beads, abalone, maidenhair fern, bear grass, trade beads, cloth ties (added at a later date)

Fenimore Art Museum, Cooperstown, New York, Gift of Eugene V. and Clare E. Thaw, Thaw Collection of American Indian Art, T0137

The Hupa people call themselves “Natinixwe,” or “People of the Place Where the Trails Return.” Skirts like these are part of regalia worn for ceremonial dances. For Natinixwe, regalia becomes alive once danced for the first time, and the clothing begins a special journey as it is passed from one generation to the next. Those who make regalia do not own it; instead, they “hold” it, honor it, care for it, carry it forward, and make sure that it is where it needs to be for ceremonies.

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

Anishinaabe mezinaad

Zhiibaashka'iganagooday miinawaa basikwebizon, 1900
Miishigin, manidoominensag, waabaabikozhiibaashka'iganan

Ingoding oos abawaadaan gii-zhiibaashka'iganagoodayiked ji-noojimo'aad odaanisan. Ogii-abawaazhaad odaanisan niiminid ji-noojimo'iwenid. Zhiibaashka'iganagoodayan geyabi biizikamaang ji-noojimo'idizoyaang miinawaa noojimo'angidwaa noongom. Mewenzha, ikwewag gii-bebezhig didibinaanaawaa zhiibaashka'iganan ge dabasendaagwag zhiibaashka'iganagoodayan. Noongom mamazini-magoodaasikewag miinawaa adaawenaawaa zhiibaashka'iganan. Noongom ikwewag zagibidoonaawaa ezhi-enendamowaad gaye ezhi-waabandamowaad zhiibaashka'iganagoodayong.

Anishinaabe artist

Jingle dress and headband, c. 1900
Velvet, glass beads, tin jingles

Cass County Historical Society – Cass County Museum, 1989.4

One origin story of the jingle dress tells how a father received a vision of how to make the dress for his very sick daughter. In his vision, he was also shown how his daughter should dance in the dress to become well. Jingle dresses are still recognized as healing dresses today, although styles change with fashion trends. Early dresses were plain, and the jingles were hand rolled. Today, the dresses are more ornate, and women can buy premade jingles. This dress melds the jingle-dress dancer's requirements with fashion trends of the day.

Blackfoot artist

Man's shirt, early 20th century
Hide, wool, beads, ermine, leather, ribbon

Blackfoot Man's Shirt, Hill Collection, Catalog number 1-1044

This shirt comes from an area of Montana where many Native nations were forced onto adjacent reservations, allowing for exchanges of creativity not lost on innovative artists like this maker. She combined quilled shoulder epaulets, more common for the Lakhóta, with a center rosette showing Assiniboine influence. Because hide was scarce, this inventive artist repurposed canvas to emulate buckskin fringe. During this period of great transition, Native women continued to create. We can assume the beadwork tells a story about the man who wore it; while the exact meanings are lost to us today, we know that each symbol held significance for the artist and the wearer.

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

Maȟpíya Boǧá Wíŋ ečíyapi
Iháŋktȟuŋwaŋna Dakhóta, Íŋyaŋ Bosdáta Oyáŋke, 1854–?

Wapápšuŋkha, ómakha 1880–1910 heháŋyaŋ
Pšithó, thahá, máza, íhdi mniȟúha, haȟúŋta

Maȟpíya Boǧá Wíŋ kiŋ wašíču wayáwa thípi ektá áyapi héehaŋ nína ičháŋtešiče. Íŋyaŋ Bosdáta Oyáŋke ta ihúŋni héehaŋ kidákhota ga wašíču wóuŋspe kiŋ eȟpéye. Wapápšuŋka kiŋ dé wadáka ča táku núm hináphe. Thokáheya he wakháŋkičhiyuzapi kiŋ akšu ga inúŋpa he thapáwaŋkányeyapi ga otúȟ'aŋpi kiŋ akšú. Maȟpíya Boǧá Wíŋ thakóžapaku kiŋ Susan Power ečíyapi eyé, "Táku oyáka čhíŋ hená pšithó wíyakpakpa kiŋ úŋ oyáke."

Nellie Two Bear Gates (Gathering of Clouds Woman)
Iháŋktȟuŋwaŋna Dakhóta, Standing Rock Reservation, 1854–?

Valise, 1880–1910
Beads, hide, metal, oilcloth, thread

Minneapolis Institute of Art, The Robert J. Ulrich Works of Art Purchase Fund 2010.19

Nellie Two Bear Gates suffered a torturous separation from her family when she was forcibly sent to boarding school in Missouri. When she returned to Standing Rock, she turned her back on what she was forced to learn at the boarding school and deeply reembraced her Dakhóta language and artistry. This valise pictures important aspects of Dakhóta culture. Two Bear Gates depicts either the marriage between two families or a woman's coming-of-age ceremony along with the gift-giving traditions associated with such hallmark events. Either way, as her granddaughter, Susan Power, states, ". . . the stories she chose to tell, with glittering beads, were Dakhóta."

Lisa Telford
Xaaydaa, 1957–

PochaHaida, 2009
Giid, k'waay, gin gyaangswee

Aajii hlgitgee "*PochaHaida*" hanuu kya'aang. Lisa Telford tlaawhlagan, aaljii Pocahontas gya hlgitgee giinaan aanaa. Ts'uu isgyaan sGaahlaan giid Telford ga xalgan, 'waagyaan Gii hlGangulgan. Gin giid gya gyaangswee kuwee k'al ahl tl' tlaawhlaagiinii, ahljii ahluu "faux fur" Telford gyaandagan. Nang Xaadaa jaad gin dah kwaan aajii ahluu aa. Xaadgee kwaan Pocahontas (Powhatan) 'll an 'unsiidwaang. Awaahl Gagwii Powhatan k'ul jaad iijan, isgyaan'll kihlga Gaayaaga gud 'ahl yaats' Xaadgee. Gin hlGanguls gya Telford jaadgee gyaahlaangs ga hl suudaang, isgyaan Pochontas 'll yahgudang anaa.

Lisa Telford
Haida, born 1957

PochaHaida, 2009
Cedar bark, cordage, cloth

Burke Museum of Natural History and Culture, Cat. no. 2014-50/1

Lisa Telford's *PochaHaida* is a twist and commentary on the dress Pocahontas wears in the Disney movie of the same name. It is made of pounded red and yellow cedar bark that Telford gathered and processed herself. Customarily, cedar garments use sea otter fur; in this case, however, Telford opted for faux fur, for a "commercialized Haida woman."

Pocahontas (Powhatan) is a historical figure who has been romanticized in popular culture. In the early 1600s she served as a translator, ambassador, and leader for her people as they encountered and negotiated with European colonists. Telford's work critiques the commercialization of images and stories of Native women and honors the power Pocahontas held in her community.

Kiowa artist

Tháp Pán:dòp, c. 1890
Hide, wood, glass beads, cloth, sinew

Gáui pán:dòp àn gyà àu:mè í:p'áugyá tsánhél dé:én. Àn bóngyá gáui máyí gyà àu:mè dè dáu:tsáigyà án dàu:, í: p'áu:gyábèdó. Pánò áidèn:gàu gyà a:sàuihedàu nàu Pán:ò: gyà sàuihé:dàu nàu gyà âuñyàdàu. Gáuimáyí àn gyà bó:gùtdó hàundé sân gyà màuhêmdàu. Pán:dòp gyà aûm:dàu gàu sân màu dé. Sân:dàu ét bón:góm gàu ét t'àu:hát . Tsólhàu àn sân:dàu bét Gáuitón:hái:dèt'àu. Bét kí:á hàidèt'àu:, énhàudèdàum:tai.

Kiowa artist

Hide cradleboard, c. 1890
Hide, wood, glass beads, cloth, sinew

Denver Museum of Nature & Science, AC.3290

This Kiowa cradleboard is a gift created for a new human being. The beadwork is the voice of a Kiowa woman who, through her intentions and prayers, created it to honor new life. While three of the designs on the green background mirror each other, three abstractions on the blue side repeat but are subtly different. In her pattern, this artist incorporated symbols to teach the child about the Kiowa universe. The cradleboard is designed to carry a child upright, so he or she is a participant in the family's daily activities. By watching and listening, the child could absorb Kiowa language and ways of being in the world.

Faye HeavyShield
Káínawa (Blood) Nation of the Blackfoot Confederacy, Canadian, born 1953

Aapaskaiyaawa (They Are Dancing), 2010
Acrylic paint, beads, plastic filament on canvas

Heavyshield iihtsini'sstotoyiiwa otsitapiimiksi: onni ki oksisstsi, maaahsiksi—iihkanainihkatsimatsiiwaiksi. Isskoohtsika iiksiiyiko paitapi'yssini nao'kattsitanistsiiwa iikai'taamaopiiyaawa. Aikkina'paistotsimmiaawa kanaiksistsikoyi.

Faye HeavyShield
Káínawa (Blood) Nation of the Blackfoot Confederacy, Canadian, born 1953

Aapaskaiyaawa (They Are Dancing), 2010
Acrylic paint, beads, plastic filament on canvas

Collection of the MacKenzie Art Gallery, purchased with the financial support of the Canada Council for the Arts Acquisition Assistance Program, 2003–4

In *Aapaskaiyaawa (They Are Dancing)*, Faye HeavyShield pays homage to her parents and elders whose lives depended on the land. The sculpture is composed of 12 suspended canvas forms—hued like skin and folded at the top in reference to the tipi—representing different generations of relatives. The figures have been thoughtfully arranged to create an implied sense of social interaction and intimate celebration. They appear to float on the air, producing a meditative dance of shadow and light. Of the figures, HeavyShield says, "They dance . . . because they feel great about who they are, they are grateful to the maker, they are moved by the wind."

Mary Anne Barkhouse

Nimpkish band of Kwakiutl First Nation (Kwakwaka'wakw), born 1961

Sovereign, 2007
Bronze, velvet, beech

National Gallery of Canada, Ottawa. Purchased 2001, 42951

Mary Anne Barkhouse creates installations that consider the impact of the West on Indigenous Canada. She sheds light on the complex legacy of the past as it impacts the present.

> *Reflecting upon moments of colonial, contemporary, and natural history, and inspired by the dynamic textures and colors of the landscape of this country,* Sovereign *depicts the strength and resilience of the indigenous. By combining the wild with the cultured opulent, the work invites thought about how evolution has carefully crafted species for their specific ecological niche, as well as the importance of the stability of "home" in all its incarnations.*
>
> —Mary Anne Barkhouse, November 2018

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

NOW A DECK LABEL

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-unduhsie, naw-gwah. Zee-duh Louboutin num-vah, mah duzzahcoonup, Nuwuh oh-yode gay-unduhsie muun. Okuma, no'ha wahnup hunee-dooey. Way-you mah zoe-woe-huneen duveechee zah. Oo-gee, mah Nuwuh duzzahcoonup, 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.

Ramona Sakiestewa
Hopi, born 1948

Nebula 22 & 23 (diptych), 2009
Tapestry, wool warp, dyed wool weft

Collection of Carl & Marilynn Thoma, 2009.021a–b

Ramona Sakiestewa's sophisticated use of tapestry weaving, an enduring tradition of her Hopi community, was inspired by images from the Hubble Space Telescope. The result is a vibrant, textured, and seamless expression that depicts bursts of light, energy, growth, and nature, which materializes through her long-standing practice of layering shapes and colors.

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

NOW A DECK LABEL

Iakonikohnrio Tonia Loran-Galban
Mohawk, Bear clan Akwesasne, born 1965

Otiianehshon Ronwatiiatanhirats (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 "Woman'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.

Rebecca Belmore
Anishinaabe, 1960–

Niisiiwezhigan, 2007
Zhaabwaabanjigaade makakong izhi-waazakonenjigaadeg (bezhig megwe-aya'ii niswii)

Rebecca Belmore moozhag aabajitoon ikwe-wiiyaw wii-waabanda'ang ezhi Anishinaabekwewag mashkawiziwaad miinawaa zhiibinewaad. Ikwe bimishin dibishkoo ikweyan mewinzhaa mazinibii'igaazonid Waabishkiiwewakiing idash mizhwaaginiwid dinmaaganing ako nooganing. Ojiishigikaazo ge manidoominensikaadang dibishkoo ziigiskwed ezhi naagwag. Belmore waabanda'aan Anishinaabewid mii gaye ezhi Anishinaabewan zhiibinenid. Misawa dash getenaam mizhwaaginiwid, *Niisiiwezhigan* gaye izhi-noojimong. Ojishigiwin apane wii-naagwad aanawi dash manidoominensikaadeg daa-waabanjigaadeg Anishinaabe zhiibinewin.

Rebecca Belmore
Anishinaabe, born 1960

Fringe, 2007
Transparency in light box (one of an edition of three)

Minneapolis Institute of Art, Gift of funds from Donna and Cargill MacMillan Jr. 2010.56

Rebecca Belmore often uses the body to address violence and injustice against First Nations people, especially women, and the power of resiliency and survival. The female figure in *Fringe* assumes the same reclining pose as women in European art history, but she bears an ugly slash from shoulder to hip. The deep scar is special-effects makeup, and the thin rivulets of blood running from the gash are composed of small red beads. This detail evokes both Belmore's heritage and the trauma inflicted on Indigenous peoples. Despite the graveness of the woman's injury, *Fringe* is also about healing. The scar will never disappear, but it is stitched together with beads that symbolize Indigenous strength and survival.

Carla Hemlock
Kanienkeháka, born 1961

Walking Through Time, 2017
Iesnonhsà:ke iakótston, otsísera otsi'néhtara tanon onia'tarà:'a, iorístare, tanon kèn:heks tekahná:ne (atià:tawi)

Iesnonhsà:ke iakótston, otsísera otsi'néhtara tanon onia'tarà:'a, tanon onia'tarà:'a tekahná:ne (kahná:ta)

Iesnonhsá:ke iakótston, otsísera otsi'néhtara, tanon onia'tarà:'a. Kèn:heks tekahná:ne (anón:warore)

Akotahkónia ió:ken tsi iotiishatstensherà:ien né: Iotiinonhsonni'òn:we. Carla Hemlock ne thia'oriwakaion'néha ióntstha ne 1700's, né: ióntsta onia'tarà:'a tanon otsísera otsi'néhtara. Onekó:rha ióntsta né: enshehiá:rake enionterihwasherón:ni ne onkweshón:'a tanon nia'tekanakerahserà:ke. Ióhskats tsi ní:tsi teka'tsinehtará:ron tsi nón: ne atià:tawi, Hemlock wa'í:ron "ió:ken tsi akwé:kon ne konnón:kwe ronatonhétson, tanon nón:wa shé: iakónhnhe, tanon tsi nikón:ti tehotikonhsatóntie, akwé: shé: né:'e skátne, tanon ne enshakotíhshere tsi ní:tsi niiotiieronhátie."

Carla Hemlock
Kanienkeháka, born 1961

Walking Through Time, 2017
Hand-applied glass beads, wampum shells, and felt appliqués with metal clasps on felt, synthetic silk liner (coat)

Hand-applied glass beads and felt appliqués with metal clasps on felt, cotton liner (purse)

Hand-applied glass beads and felt appliqués on felt and wool, synthetic silk liner (hat)

Collection of Carl & Marilynn Thoma, 2017.029a–c

This assemblage is a celebration of the strength and resilience of Haudenosaunee women across time and place. Carla Hemlock incorporates material from the 1700s, including wool stroud cloth, glass beads, and wampum (beads of polished shells used to commemorate treaties and nation-to-nation accords). Fine decorative beadwork running along the sides of the coat's opening is Hemlock's reference to "the women of the past, present, and future who are linked together, those that will continue to walk in each other's footsteps."

Marie Watt

Seneca Nation of Indians, born 1967

Blanket Stories: Three Sisters, Four Pelts, Sky Woman, Cousin Rose, and All My Relations, 2007

Wool blankets, satin binding, with salvaged industrial yellow cedar timber base

Seattle Art Museum, General Acquisition Fund, in honor of the 75th Anniversary of the Seattle Art Museum, 2007.41

This blanket column is filled with meaning for artist Marie Watt. It references architectural structures like ancient Greek columns and monumental Western sculpture. But it also harks back to the totem poles of the Northwest Coast area where Watt grew up and the giant conifer trees found there. Blankets are special articles for many Native communities and are often given to guests attending celebrations of important life events. Births, marriages, graduations, and naming ceremonies are all times when blankets may be given as gifts.

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

Lakȟóta Wakáğa

Čhuwígnaka, ómakha 1900
Thahá, thakháŋ, žaŋžáŋ pšithó

Tuwé čhuwígnaka kiŋ dé káğa hé tuwédaŋ sdodyé šni. Ognáš Lakȟóta wíŋyaŋ hé kíčağa héčhed wačhí čhaŋ wótakuye kiŋ wičhákiksuye kte. Wanáp'iŋ idázata ed Lakhóta čhažá núm akšú. Wíŋyaŋ thokáheya kiŋ Lakȟóta čhažé Waŋblí Thípi Wíŋyaŋ ečíyapi ga Wašíču iá Cora Plenty Eagles ečíyapi ga Wíŋyaŋ uŋmá kiŋ Lakȟóta čhažé Kiŋyáŋ Hináphe Wíŋyaŋ ečíyapi ga Wašíču iá Katie Loafer Joe ečíyapi. Cora waníyetu akéšakpe héehaŋ athápiŋšniyaŋ ga Katie waníyetu akéšahdoğaŋ héehaŋ athápiŋšniyaŋ. Wikhóškalaka núm hená Atkúku wičháyapi kiŋ Phežíšla Okíčhize kiŋ óphapi. Tókhed wíŋyaŋ núm kiŋ sdodkíčhiyapi íš tuwé čhuwígnaka káğa sdodyápi hé waŋná sdodúŋyapi šni. Čhuwígnaka kiŋ dé uŋpázopi ga tuwé hé káğa kiŋ uŋkúŋspepi kte uŋčhíŋpi.

Lakȟóta artist

Dress, c. 1900
Buckskin, sinew, glass beads

Denver Museum of Nature & Science, AC.3427

This dress, shrouded in mystery, was probably made for a Lakȟóta woman to remember her relatives as she danced. On the back yoke the name Waŋblítipi Wiŋ (Where Eagle Dwells Woman) refers to Cora Plenty Eagles, who died at about age 16, and the name Kiŋyánhinape Wiŋ (Comes Out Flying Woman) is for Katie Loafer Joe, who died at age 18. But only superficial evidence—both fathers fought at the Battle of Little Big Horn—connects these two girls to each other or the dressmaker, who is still unknown. We hope through this exhibition we will learn more about this dress.

Otoe artist

Faw Faw coat, c. 1900–1920
Wool, beads, and metal fringe

Philbrook Museum of Art, Tulsa, Oklahoma; Museum purchase, 1991.23

In the 1890s, Otoe spiritual leader William Faw Faw experienced a vision during which the spirits gave him explicit instructions for a new ceremony that would return the Otoe to their way of life as it existed before Euro-Americans arrived. This ritual was short lived, which is why this Faw Faw coat is one of only a few still in existence. Male leaders wore clothing with very specific designs associated with the ceremony: cedar trees, men with horses, and the narrow "ladders" that possibly symbolize the connection between the human world and the divine realm. These elements formed "spiritual armor" for the artist's beloved male relative and concentrated spiritual power, making the ceremony more effective.

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

D. Y. Begay
Naabeeh0 ’asdz1n7 D. Y. Begay woly4ego d77 diyog7 yizt[’=., 1953–

Náhookǫsjí Hai (Winter in the North) / Biboon Giiwedinong (It Is Winter in the North), 2018
Dib4 bighaa’ d00 ch’il bee ’iilch7h7 chooz’88d

Naabeeh0 ’asdz1n7 D.Y. Begay woly44 d00 ’at[’0h7 nil99 d00 Din4 bik4yah yinaagi k44hat’9. Naadiindi m77l y1zh7 d00 bi’aan tseeb77 ts’1adah bii’ yihahgo d00

’Ats1 Biyl1zh bii’ yizi[y65d33’ D. Y. Begay bik4yahd00 dah diiy11 d00 n7l47 Grand Portage, Minnesotag00 ’77y1, ’1adi d77 diyog7 yidoot[’00[biniiy4. Grand Portage, Minnesota ’47 Din4 bik4yahd00 n1hook-sjigo d00 ha’a’aahjigo bi[haz’3.

D. Y. Begay 47 diyog7 n47t[’0h7g77 doo diyog7 b7daneeldin y65gi ’1t’4ego n1’1t[’0oh da, nidi diyog7 n47t[’0h7g77 ’47 n4l’98go t’00 yishdl4ezhgo naashch’22’ nidahalin. Naabeeh0 bik4yah bik11’g00 ’1dahonoolnin7g77 d00 ’1dahoot’4h7g77 diyog7 yii’j8’ dib4 bighaa’ yee n47t[’==h.

Grand Portage hooly4egi binaagi t0 [a’ siy9, ’47 t0 siy7n7g77 Lake Superior woly4. ’Asdz1n7 d77 diyog7 yidoot[’00[t’11 b7ts4edi ’47 ’1[ts4 t0 siy7n7g77, Lake Superior woly4h7g77 d00 binaag00 ’1dahoot’4h7g77 hais7idgo d7kw77 sh99 yisk3. Y4ego hay77sidgo yinahj8’ d77 kwe’4 ’a[k44’ daasdzoh7g77 t’11’77shj1n7 d77 diyog7 bii’ nidaashch’22’ nahalingo yizt[’=. ’![ts4 ’47 t0 day7lk’oo[go ts4 yik1a’j8’ hadahalk’oo[go yizt[’=, n11n1 w0nan7j7 ’47 tsin adaaz’1h7g77 bine’d66’ t’11 ’77shj1n7 ha’d77d77n 11d00 ’a[d0’ hai bii’ nahalzhiishgo y1 bii’j8’ 1honoolnin7gi ’1t’4ego n11n47zt[’=. D77 diyog7 t’00 naashch’22’ nahalin, 1ko n4l’98go hod4ezy4l7g77 baa ’1kohoniidz88h.

D. Y. Begay
Navajo, born 1953

Náhookǫsjí Hai (Winter in the North) / Biboon Giiwedinong (It Is Winter in the North), 2018
Wool and natural dyes

Courtesy of the artist, L2018.193

In February 2018, Navajo textile artist D. Y. Begay traveled to Grand Portage, Minnesota, from her home in the Southwest to create this work. Begay’s textiles are abstract paintings on wool, drawn from her keen observations of specific landscapes, particularly within *Diné Bikéyah*, or Navajo land. In this instance, Begay spent days observing Lake Superior and its environs. Her attention to details, of waves crashing on rocks, the light behind trees, and the vast winter sky, helps convey the serenity of the place itself.

Mary Kawennatakie Adams
Akwesasne Mohawk, Wolf clan, 1917–1999

Basket, 1985
Sweetgrass

Kawennatákie ne iontátiats ne Mary Adams, tanon osóhtha tanon o'nisténha iontaterihonnièn:ni tsi nítsi aietherón:ni. Adams tsi náhes tsi iakónhnhe shiie'tharón:ni, 1980 wa'ontaterihwanón:tonhse ahonwatherónnion'ne ne Arihwawa'konhkó:wa John Paul II, né: Katerí Tekakwítha aorihwà:ke. Wa'akotétshen tho ní:tsi watieierónnion ne á:there. Enska tewenniénwe tanon wísk niwahsa ken'niwatherà:sa, ne kontèn:ro ne watherowà:nen. 1985 Thó: nek tiako'therón:ni, ne: karihón:ni ne saio'therón:ni ne aó:wen ne Smithsonian American Art Museum.

Mary Kawennatakie Adams
Akwesasne Mohawk, Wolf clan, 1917–1999

Basket, 1985
Sweetgrass

Smithsonian American Art Museum, Gift of Herbert Waide Hemphill, Jr., and museum purchase made possible by Ralph Cross Johnson, 1986.65.67A–B

Kawennatakie, "A Voice Coming toward Us," also known as Mary Adams, learned to make baskets from her mother and grandmother. Adams made baskets all her life, and in 1980 she was chosen to produce a basket for Pope John Paul II in honor of the beatification of Kateri Tekakwitha (Mohawk). The concept for the "Pope Basket" came to her in a dream. One hundred and fifty miniature baskets are woven onto the form of a large basket. In 1985 Adams made this work, inspired by the original basket for the pope, as a commission for the Smithsonian American Art Museum.

Osage artists

Child's ribbon work blanket, c. 1915

Dark blue broadcloth blanket bordered with Osage ribbon work

Collection of Julia Karen Lookout, Pawhuska, OK

Ribbon blanket, c. 1950

Satin ribbons, broadcloth blanket, beadwork

Collection of Anita Fields

These two Osage girls' outfits and ribbon work blankets belong to Anita Fields and Julia Karen Lookout of the Osage Nation. In the photo, you can see Julia wearing her blanket as a young child. Anita Fields was given her blanket for her daughter by a family member. Acts of generosity and love, like the making and giving of blankets, are core Osage values and practices.

Julia Karen Lookout wears her ribbon work blanket, c. 1950.
Photo courtesy of Julia Lookout

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

Kujuuhl
Xaayda, Gawaa Git'ans Gitanee, gya Gaw Tlagee, Xaayda Gwaay, 1953–

K'iinuwaas 'laa 'll tlaaydan
Xaayda, Gawaa Git'ans Gitanee, gya Gaw Tlagee, Xaayda Gwaay, 1977–

Kingii–Naaxiin Gyaat'aad, 2015
merino 'liisgee, sGaahlaang giid, Ku k'al

Awaahl sangee saahlaang nee aa naaxiin gyaat'aad Kujuuhl kehwlanggan. Aajii naaxiin Kingii ahl giinaan aanaa. Sangee, luuwee, isgyaan chaan taawee ga Kingii 'll k'ulaaang, gyaan Kujuuhl 'laa gyaadagan. "Aajii Gagaslaaw dii ahl gyaandagan Gagananuu Kingii ahl sGaanuwaa isgyaan xyaalsaa ga dii gudaangang. Gin hl xaygan isgyaan gyaahlaangee hl liidaagan.... aajii naaxiin gyaat'aad isgyaan Gagaslaawee....iitl' kuuniisii gin sGaanuuwaa Gan tl' unsiidaa kwaan ahluu siigee 'laagee ahl Xiinangaans dagwiiyaas gyaan weed aajii dii an unsiidang. Tlagee ahl Gandlee kaganeelsaang, ahluu gyaahlangee k'iigee ahl an tl' gyaadaasaang," hanuu Kujuuhl suugan.

Evelyn Vanderhoop
Haida, Gawaa Git'ans Gitanee of Massett, British Columbia, born 1953

Assisted by Carrie Anne Vanderhoop
Haida, Gawaa Git'ans Gitanee of Massett, British Columbia, born 1977

Qingi–Monarch of the Sea, Naaxiin Robe, 2015
Thigh-spun merino wool, yellow cedar bark, sea otter fur

M. Elizabeth and Valentino J. Stella

Evelyn Vanderhoop viewed a historic *naaxiin* robe in a museum collection. It included depictions of Qingi, the Sea Being, as ruler of weather, waves, and access to sea resources, and she used it as inspiration. Vanderhoop states, "In replicating this ancient pattern . . . I wanted to release this bringer of wealth . . . giving it energy to dance again. Reading the stories and weaving . . . this amazing robe and design made me more aware of how important our ancestors felt the power and continued health of our seas were to our cultural wealth. The stories are ancient but so important to our time when Earth's water is threatened."

Ellen Neel
Kwakwa̲ka̲'wakw, 1916–1966

Cedar mask, c. 1950
Cedar

Burke Museum of Natural History and Culture, Cat. no. 1997-73/1

Ellen Neel became recognized as one of the first famous female Northwest Coast wood-carving artists in the non-Native art world. Her Kwakwa̲ka̲'wakw name was Kakaso'las, which means "People Who Come to Seek Her Advice." Neel started training under her grandfather, a renowned totem pole carver, at an early age and was selling small totem poles in the marketplace by the age of 12. Artist Freda Diesing, also in this exhibition, was inspired by Neel's abilities to provide income for her large family through her carvings, identifying her as the first "woman who made her living from carving."

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

Freda Diesing
Xaayda, 1925–2003

Niijaangu, Nang jaadaa k'ayas ahl st'iitgaa, 1974
Kal, k'udlaanguu, giid, guulaa, gawiid k'algas, k'aad 'iiwaans k'al, sk'uuj wadluu plasticgee.

Ajii Aajii niijaanguu aa guulaa isgyaan st'iitgaa nang k'ul jaad gyaa'aandas ahl sGaanuwas isgyaan yahgudang aanaa. Freda Diesing ta k'idgee 'laangaa, k'udlaangee 'laangaa, isgyaan guulaa 'la gyaandgee, ahluu nang jaadgee sGaanuwaas Freda gya hlGangulas 'iitl' ga kinggudaas. 'lihlaangee Xaadas gin k'iida sGungan, nang yaats Xaadee gin 'waadluwaan an unsiid suudagan, gyaan sluu, nang jaadee kwaan gin k'idaa 'leeyaa iijan, Diesing a'kaanaa 'laak kindaagan.

Freda Diesing
Haida, 1925–2003

Mask, Old Woman with Labret, 1974
Alderwood, paint, hair, cedar bark, abalone, glass beads, moose hide, bone or plastic

Courtesy of the Royal BC Museum, RBCM15057

The matriarch depicted in this mask, adorned with abalone shells and a labret (lip piercing), embodies great power and respect. Hand carved, crisply painted, and adorned with abalone, Freda Diesing's work reveals the power of women as artists and in Northwest Coast culture and belief systems. While anthropologists and art historians have historically identified Haida carving as a male activity, Diesing defied these expectations and brought a greater awareness to the fact that women have created carvings throughout the Northwest and across time.

Tanis S’eiltín
Tlingit, born 1951

Hit, 2008
Mixed-media installation

S’eiltín haa een kaawaneek a xoo aa Lingít Aaní kei wdujitúk daat ka tsú Waashdáan Kwáan aayí, aadéi jiwdi. aadí yé wé Iraq teen kulagaawú, ka tsú aadéi wdudzineiyí yé yú shukát ku.oo ka Muslim sháa hás. 1882 káx’, wé Wáashdán Kwáan Navych kei s wujitúk Aangóon, a ítdáx has du íxt’i woonaayí tle tsú wé naawuweidí has asayahéi. Wáashdan Kwáan Navy x’éidáx áwé wé guwakaan yáx has aawasháat Lingítch, naawuweidí yís. Aagáa áwé has du guwakaaní tsu kux has du jeet s aawatee. Aadáx yú Wáashdan Kwáan aawaxoox wé x’alitseení át. Hél ayáx has yaawadlaak Lingítch, aagáa áwé wé lushk’éiyi káach kei s wujitúk wé aan. S’eiltín a jeet aawatee wé du shaawát aa léelk’w tlein yahaayí, a yís haa wakshiyeex’ wutusateení wáa sá yéi wduwajee aadéi wududzineixi yéiyáx shukát ku.oo sháa ka tsú Muslim sháa.

Tanis S’eiltin
Tlingit, born 1951

Hit, 2008
Mixed-media installation

Courtesy of Tanis Maria S’eiltin

Tanis S’eiltin draws connections between a historic massacre of Native people and contemporary U.S. military incursions in Iraq, and the impact on Indigenous and Muslim women in war and conquest. In 1882, U.S. Navy forces bombed the Tlingit village of Angoon, Alaska, after the accidental death of a Tlingit shaman aboard a white-owned whaling ship. According to U.S. military accounts, Tlingit people took white hostages and demanded compensation for the shaman’s death. The U.S. Navy arrived, and the hostages were released, but then the navy demanded gifts in tribute. When not enough gifts were offered, the navy bombed the town. S’eiltin includes an image of her great-grandmother, revealing how military actions are often cloaked in ideas of “saving” both Native and Muslim women.

Lou-ann Neel

Kwakwaka'wakw, born 1963

Childhood, 2013

Photomosaic; 3,000 images of children from residential schools

Courtesy of Lou-ann Neel

The small photos that make up this portrait feature children like Lou-ann Neel and thousands of other Native children who were removed from their homes and sent to residential schools. There they were forced to assimilate into white Euro-American culture. The large image formed by these small photos is Neel's nephew Daniel in regalia made for his naming ceremony. According to Neel, the central portrait reflects "a world where children are treasured and acknowledged within our families [through] ceremonies that ensure children never have to wonder whether they are loved or whether they belong."

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

Coast Salish artist

Blanket, late 19th or early 20th century
Dyed wool yarn, cloth

Brooklyn Museum, Brooklyn Museum Collection, X763

You should think about blankets as merged objects. They are alive because they exist in the spirit world. They are the animal. They are part of the hunter; they are part of the weaver; they are part of the wearer.

—Chief Janice George, Squamish

This bold geometric Salish robe wrapped its wearer in beauty, warmth, and protection. While this example was made with commercial wool, many robes of this kind were made from mountain goat and dog wool expertly spun together.

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

K’uyang - Isabella Edenshaw
X̲aayda, c. 1858–1926

ahl Daa Xiigang – Charles Edenshaw
X̲aayda, c. 1839–1920

Dajing, c. 1890
hliing isgyaan giid, k̲’udlaangu

Aajii dajing nang tlaal isgyaan ‘ll jaa gud ahl tl’aawhlagan, ahluu X̲aadgee nang jaadgee isgyaan nang iihlangee tl’a yahgudangaang. K’uyang isgyaan Dah Xiigang ga stllnaawaagan. Gin k̲’idaa isgyaan gin k’uulangangs Dah Xiigang tla yahgudangaang, ‘gyaan dajing hlliinas isgyaan k’aadii gya K’uyang X̲aadgee tl’ yahgudaangan. Aajii hlG̲angulas dluu, aajii K’uyang gya x̲ay tlaagaanggan.

Isabella Edenshaw
Haida, c. 1858–1926

With Charles Edenshaw
Haida, c. 1839–1920

Hat, c. 1890
Spruce root and bark, pigment

Diane and Kirby McDonald

The husband-and-wife partnership responsible for the making of this hat is representative of Haida values, which recognize the accomplishments of men and women. Isabella and Charles Edenshaw are recognized as master artists in their mediums. While Charles received international recognition for his carving and painting, Isabella created beautiful spruce-root hats and baskets that were recognized within her community. Her weaving serves as the foundation of this collaborative work.

Dorothy Grant
Xaayda, 1955–

gud ahl Robert Davidson
Xaayda/Tlinglit, 1946–

Hlk'itgee t'aawas dak'dak'diiyaagang, 1989
'liis

Aajii "Feastwear" gyaangswee Dorothy Grant isgyaan Robert Davidson gud ahl tlaawhlawaagan, 'gyaan Dorothy gyaangswee tlaawhlagan isgyaan Robert gin k'i k'aalaangan. Aajii Gagaslaawee 'Form line" hanuu Xaadgee tl' kya'aang. Gin gya'at'adgee, gin k'idangs, isgyaan gyaangswee k'ehsgad 'laa Gusdlaang. Gyaangswee Grant isgyaan Davidson ahl Xaadgee Gagaslaawee gyaandagangs. 'Laagaanang sluu ahl "Feastwear" tl' Xaadee gyaandaagiiwaang.

Dorothy Grant
Haida, born 1955

With Robert Davidson
Haida/Tlinglit, born 1946

Hummingbird Copper Dress, 1989
Wool

Denver Art Museum Collection: Native Arts acquisition fund, 2010.490A-C

Working together, Dorothy Grant and Robert Davidson created these early Feastwear pieces—combining Grant's design for the garment and Davidson's form-line drawing. "Form line" is the name given to the shapes and patterns that are foundational to Northwest Coast art. It is found in carvings, blankets, and regalia. Grant and Davidson draw upon these forms to create contemporary couture. The brand name Feastwear references the potlaches, ceremonial community feasts, that are central to Haida culture and community.

Maxine Matilpi
Kwakwa̲ka̲’wakw, born 1956

Button Blanket, c. 1998
Wool, blue, red, button, pearl, abalone, thread, seed beads, Velcro

Burke Museum of Natural History and Culture, Cat. no. 2018-38/1

In general, a Kwakwa̲ka̲’wakw blanket structure mirrors that of the longhouse, which is a focal point in the community. In this robe, for instance, there are no buttons across at the top of the blanket where it would rest on the back of the neck when worn. This open space mimics a longhouse smoke opening. While Maxine Matilpi is Kwakwa̲ka̲’wakw, this robe replicates a style more common for the northern Haida people. These kinds of robes have held significance and served as family insignia for generations.

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

Yup’ik artist

Tegglilek Nasqerun, before 1898
Tegglit, yualuq, taprualuk

Makuuciq nasqerrun arnat atuulalruat Kuigpagmi, Kuskuqvagmi Southeast Alaskami-llu curuukami wallu agayunun. Tamarmeng tegglit qunuunarqetun atuumallruut, cali-llu tuneniatullruit wallu cikiutekllluki ilaamitnun. Atauciq-llu teggliq kecignarqeyugngauq. Uivenqellriit nalaaqumaut Aluutiini cali-llu neqaksugngaat tarnerem nunarpii. June Pardue-aq tegglilegnek nasqutnek piliituli qanertuq, “ciuliaput tegglini tangtullruut assilrianek nepengyagnek”.

Yup’ik artist

Beaded headdress, before 1898
Glass beads, thread, rawhide

Phoebe A. Hearst Museum of Anthropology, University of California, Berkeley, 2-6796

A headdress like this one was historically worn by high-ranking women from the Yukon-Kuskokwim delta to southeast Alaska during celebrations and ceremonies. Each bead was a precious luxury, obtained through trade and gifting. On a more symbolic level, each bead could be considered a representation of sacredness; circular patterns are found regularly in Alutiiq and Yup’ik arts, and a circle can be considered a passageway to the spiritual world. According to contemporary headdress maker June Pardue (Alutiiq), “Our ancestors saw the holes in these beads as spiritual symbols and using them was a way of inviting good spirits to come.”

NOW A DECK LABEL

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, wëlèkënëmën, 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

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.

Háŋska Wíŋyaŋ
Sihášpa Lakȟóta, 1844–?
Íŋyaŋ Woslál Háŋ Oyáŋke

Šináhiŋšma, ómakha 1882
Pté thahá, wíyuŋpi

Šináhiŋšma kiŋ de aŋpétu wí kiŋ owápi ga hé nína iyóyaŋpa. Háŋska Wíŋyaŋ šináhiŋšma kiŋ dé ziyá ga owá. Háŋska Wíŋyaŋ Sihásapa oyáte ga Íŋyaŋ Woslál Háŋ oyáŋke etáŋhaŋ. Ognáš pté thahá kiŋ hékta ómakha 1882 héehaŋ wanása tháŋka waŋ ed ičúpi. Wanása kiŋ hé ehákela ečhúŋpi načhéče. Heháŋn Isáŋ Tháŋka oyáte kiŋ Pté oyáte kiŋ wičhákasotapi.

Háŋska Wíŋyaŋ (Mrs. Tall Woman, Charging Thunder)
Sihasapa (Blackfeet) Lakota, 1844–?
Standing Rock Reservation, South Dakota

Buffalo robe, 1882
Buffalo hide, pigment

Purchased from James H. McLaughlin, 1911, NA3985, Loaned by the University of Pennsylvania Museum of Archaeology and Anthropology, Philadelphia, PA

This winter robe, its bold abstract design bursting with energy, was tanned and painted by Háŋska Wíŋyaŋ, a Sihasapa (Blackfeet) Lakota woman from Standing Rock. The hide may have been procured from an important buffalo hunt of 1882, one of the last successful hunts by Lakota people before buffalo herds were decimated by U.S. government policies.

Earth Woman, Mrs. Kipp
Mandan, c. 1810–1910

Moccasins, 1895
Hide, quills, pigment, glass beads, textile

Yale Peabody Museum, ANT 001381

Earth Woman survived the deadly Mandan smallpox epidemic of the mid-1800s and went on to become a generous and respected medicine woman. Here, she used a two-quill diamond plaiting technique, resembling weaving, to cover these moccasin tops, or vamps. The curved square in the center probably represents a spider's web, which was often seen as a protective military design for Lakhóta men and may commemorate the wearer's injury and subsequent healing by an extraordinary spiritual source. Early anthropologist George Bird Grinnell (1849–1938), onetime owner of the moccasins, noted that the color of the quills indicated the wearer had been wounded on the right side.

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

Rosalie Favell
Métis (Cree/English), born 1958

The Collector/The Artist in Her Museum, 2005
Digital print

Courtesy of the artist

Rosalie Favell "re-painted" an 1822 self-portrait by U.S. painter Charles Willson Peale (1741–1827) titled *The Artist in His Museum* (see illustration). Favell inserts herself into the rendering, a Métis woman pulling back a curtain to display her collection, as did Peale. While Peale displays his collection of "exotic" discoveries he gathered through travel, Favell presents her collection of intimate family portraits, revealing the contrast between the two in terms of what they treasure. She also places herself in the powerful position of subject of the artwork and proud collector, roles once reserved for white men.

Charles Wilson Peale (1741–1827), *The Artist in His Museum*, 1822, oil on canvas, 103¾ x 79⅞ in. Pennsylvania Academy of the Fine Arts, Philadelphia, gift of Mrs. Sarah Harrison (The Joseph Harrison, Jr. Collection), 1878.1.2

The artist has chosen to leave this label untranslated.

Angel De Cora
Ho-Chunk (Winnebago), 1871–1919

The Sick Child, 1899
Black-and-white photographic print

Harper's New Monthly Magazine, February 1899

Angel De Cora was a trailblazing painter, illustrator, designer, and educator. Despite being taken from her school in Winnebago, Nebraska, at age 14 and sent to boarding school in Virginia, De Cora was able to resist cultural assimilation, adapt to her circumstances, and find a fulfilling career in art and music. She was an advocate for Native arts and crafts throughout her career. While it was unique for any Victorian-era woman to be so independent, De Cora remained a respected artist and speaker until her untimely death. This illustration is from one of two stories she wrote and illustrated for *Harper's New Monthly Magazine* in 1899.

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

Daphne Odjig
Odaawaa miinawaa Boodawewaadmii, Wiikwemikong onjibaa, 1919–2016

Gakina Bemaadizid Onji-Akiing, 1973
Atisagaade babagiwayaanegamigwegining

Norval Morrisseau, Zhaaganshaki nitaa-zhoobii'igewinini, ogii-izhinikaazhaan Daphne Odjigan "Picasso O'okomisiman." Odjig gaa-maajitoon "Anishinaabe Niizhwaaswi Wekwiinojig" miidash bezhigo eta ikwe aawid. Gaa-majitoon Megwaayaak ezhi-zhoobii'igewin ge mazinibii'iamowaad nagashiin gaye wiikwiiwin wenji-nisidwaabanjigaadeg. O'ow maamakadendaagozi dash ikwe-mazinaabik onzikaag Ontario, Zhaaganaashkiing, aanawi gii-aanjitood ji-waabanda'ang ezhi-gizhinendaagwag iidog gakina ge-Anishinaabeg babaami-ayaawaad.

Daphne Odjig
Odawa/Pottawatomi, 1919–2016

From Mother Earth Flows the River of Life, 1973
Acrylic on canvas

Canadian Museum of History, III-M-55

Daphne Odjig was once called "Picasso's Grandmother" by fellow Canadian painter Norval Morrisseau. Odjig was one of the founding members of the "Indian Group of Seven" and the only female member. She helped establish the Woodlands style of painting, most noted for depicting the internal organs and energy lines of subjects. This work was inspired by an Anishinaabe female glyph found in Ontario, Canada, but Odjig transformed the simple linear creation into a swirling work of energy, possibly depicting the birth of our planet, the seas, and the land, with humans roaming throughout.

Kay WalkingStick
ᏩᎳᎩ, 1935–

ᏎᎾᏏ ᎡᎵᏎᏂ, 1997
ᎪᎢ ᎾᎾᎢ ᏙᏧᏗᏳᏫᏗ (ᎠᎿᏫᎾᎿᏂ), ᎳᎷᎩᏫᎩ ᎠᎿᏬᎷᏅ ᎿST ᎠᏎᎵᎩ, ᎪᎢ ᎪᏢᎳᏀᐣ ᎢᏳᏫᏗ, ᎠᏧ ᎤᏀᎾᏅᏫᎡ ᎤᏋᏌᏗ ᏀᐣᏬ (ᎠᎿᏗᏏ)

ᎾᎯᏳᎢ ᎡᏙᎵᏙᏍ ᎾᏥ ᎢᎳᎵ, Kay WalkingStick ᎤᏅᏢᏀᐣᎯ ᏎᎾᏏ ᎡᎵᏎᏂ (ᎠᏐᏐᏂ ᏎᎾᏏ). ᎾᏫᎩᏃ ᎢᎳᎵᎠᏃ ᎡᎵᏎᏫ ᎢᏳᏃ ᎤᏐᎵᎿᏫᏳᎳᎢ, ᏙᏁᏋ SᏎᎾᏫᎡ ᎾᏫᎩᎪᏋ ᏧᏅᏗᏠᎢ, ᎤᏅSᎯ ᎢᏙᎢᏳᏫᏗ, ᎠᏧ ᎤᏀᎾᎡ ᏗᎩᎿᎵ ᎢᏳᏫᏗ ᎾᏫᎩ SᏅᏢᎳᏀᐣᎩ ᏯᏁᏋᎢ ᏓᏫᏗᏁᎳᎢ iᏫᎩᏃ ᏧᏂᏣ ᏞᏟᏴᏎᏫᏫᏅ ᎠᏧ ᎾᏫᎩ SᏞᏴᎳᏅ ᎠᎵᏀ ᎠᏯᏋᎢ. ᎾᏫᎩᏃ ᎠᎿᏗᏴᏗᏢ, ᎤᎵᐣ ᏳᏫᏗ ᎠᏧ ᎤᏣᏫᎿᏟ-ᎠᏎᎾᏞ “ᎳᎷᎩᏫᎩ” ᎠᏣᎳᎾᏋᏋ ᏫᏁᏫᏙᏗ ᎾᏫᎩ ᎠᎿᏅᏫᎡ ᎠᏟᎢᎵᎡᎢ ᎠᏧ ᎡᏫᎿ ᏂᎿᎵᏫᏗᏫᎬᎢ. ᎾᏫᎩᏃ ᎠᏯᏟ ᎾᏥ ᏗᎠ ᎠᏣᎳᎾᏋᏋ, WalkingStick ᎠᏯᏝᏋ ᎤᏅᏢᎾᏫᏗ ᎾᏫᎩ ᎤᎵᏫᎪᏋᎳᎾ ᎠᏂᎪᎵᏯᏫᎩ ᎤᏂᎪᏳᎤᏗ ᏊᎾᏂᏗᏢ ᎿVT. ᎾᏫᎩᏃ ᏯᏬᏂ ᎠᏧ ᎾᏫᎾ ᏊᎾᎾ ᎠᏎᏯ ᎾᏫᎩ ᏧEᏀᏀᏗ ᏞᏫᏗᏂᎪᎤ ᎿPT ᏊᎾᎾᏗᏢ ᎡᏀᏯ ᏣᎵᏫᎳᎾᎩ ᎠᏧ ᎿST ᎾᎿᏴᎵᏴT.

Kay WalkingStick
Cherokee, born 1935

Venere Alpina, 1997
Oil on canvas (left), steel mesh over acrylic, saponified wax, and plastic stones (right)

Minneapolis Institute of Art, The David and Margaret Christenson Endowment for Art Acquisition L2018.124a,b

While traveling in Italy, Kay WalkingStick created *Venere Alpina* (Alpine Venus). Inspired by the Italian Alps, she painted mountains in warm browns, luscious greens, and soft pinks to create a mountainscape that mimics the folds and nuances of the female body. On the right, a rough and rust-colored “steel” panel suggests deterioration and the passage of time. In the center of this panel, WalkingStick created a slit to allow the viewer to see under the surface. The gems and rocks inside refer to the treasures that lie beneath the earth’s weathered and aged surface.

Jaune Quick-to-See Smith

Salish and Kootenai Tribes of the Flathead Indian Nation, born 1940

Trade Canoe for the North Pole, 2017

Acrylic, collage, oil crayon, charcoal on canvas

Courtesy of the artist and Garth Greenan Gallery, New York

Jaune Quick-to-See Smith's work combines her deep understanding of historical issues with an ability to educate in a mischievous, poignant, and candid manner. This work mocks the predictable human reaction to climate change. Coyote, the trickster, is headed north with a cargo of palm trees and cacti, ready to profit from and spread chaos in the newly warming climate. His nonchalant shrug reminds us he just can't help himself.

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

America Meredith
ᏣᎳᎩ, 1972–
ᏆᎹᏈᎢ ᏫᏁᏉᎩ ᎪᏢᏍᎪ ᎠᏕᎳ ᎾᏍᎩ ᎬᏂᎨᏒ ᎾᏛᏁᎲᎢ ᎾᎿ ᏫᏅᏋᏄ ᎴᎾᏟᎶᏍᏙᏗᎢ, 2002
ᎠᏈᏢᎩ ᎤᎾᎢ ᏍᏓᏱ ᏯᏖᎾ ᎠᏯᏔᎾᏄᎢ

ᎯᎠ ᎾᏍᎩ ᏄᏙᎯᏳᏒᎾ ᎴᏓᎴᏅᏓ ᏱᏑᏢᏍᏗᏍᎩ, ᎤᏯᏔᏔᏨ, ᎠᎾ ᏓᏟᎶᏍᏛ ᎾᎿᎢ ᏗᏟᎶᏍᏙᏗ ᎠᎴᏂᏙᏄ ᎢᎪᎯᏓ-ᏗᏟᎶᏍᏗᏍᎬᎢ ᏗᏕᎶᏆᏍᏗᎢ ᏄᏢᏍᏔᏅᎩ. ᎾᎯᏳᏃ ᎾᏍᏉ ᏈᏲᏗ ᎴᎾᏁᏄᏗ ᎾᏍᎩ ᎪᏢᏍᏙᏗ, ᎯᎠ ᎾᏍᎩ ᏣᏎᎯᎯ ᏌᎪᏂᎨ ᎠᎾ “ᏆᎹᏈᎢ” ᏗᏟᎶᏍᏗᏓᏅ, ᏄᏍᏛ ᎤᏂᏄᏉᏔᏅ ᎢᏑᏓ ᏅᏁᎯᏯ ᏗᎾᏟᎶᏍᏔᏅᎲᏍᎩ, America Meredith ᎾᏍᎩ ᎠᏑᏢᏍᎪ ᏗᏕᏲᎲᏍᎩ Dorothy Dunn, ᎾᏍᎩ ᎠᏲᏁᏑ ᎠᎨᏯ ᎾᏍᎩᎾᎢ ᎤᏒᏑᏟ ᏄᏬᏢᏍᏛᎾ ᎾᎿ ᏅᏁᎯᏯ ᏗᏟᎶᏍᏗᏍᎩ ᏂᎴᏢᏍᏔᏅᏒᎢ. ᎾᏍᎩᏃ ᎤᏂᎪᏓ ᎴᏬᏲᏅᎯ ᎩᎳ ᏗᎾᏛᏍᎩ ᏅᏁᎯᏯ ᏗᎾᏟᎶᏍᏔᏅᎲᏍᎩ, ᎾᏍᏉᏃ ᎠᏎ ᏄᏛᏁᏄ ᎤᏋᏔᎪᏨ ᎾᏍᎩᎾ ᏓᏕᏲᎲᏍᎬ ᎾᏍᎩᎾ ᎠᎴᏂᏙᏄ ᎢᎪᎯᏓ ᏗᏟᎶᏍᏙᏗ, ᏄᏍᏛ ᏗᏫᏃᏗ, ᎠᎴ ᎠᏋᎾᏓ ᎠᏓᏅᏖᏗᎢ, ᎠᎴ ᎤᏅᏍᏌ ᏗᎾᏕᎶᏆᏍᎩ ᎨᏑᏢᏍᎪᏄᏓᏁᏄ ᎴᏂᏄᎾᏍᏓᏁᏗ ᎾᏍᎩᎾ ᎠᏅᏓᏗᏍᎬᎢ, ᎤᏚᎩ ᎨᏒᎢ ᏗᏑᏃᏣᏄᏗ ᎾᏍᎩ “ᎪᏟᏍᏙᏗ ᎨᏒᎢ” ᎤᏩᏌ ᎢᏳᏍᏗ ᏅᏁᎯᏯ ᏗᏟᎶᏍᏙᏗ. ᎯᎠ ᎠᏋᎾᏓ, ᎠᏍᏎᏃ, ᎾᏍᎩ ᏦᎢ ᏅᏁᎯᏯ ᏗᎾᏕᎶᏆᏍᎩ ᏝᏍᏗ ᏯᎾᏑᏢᏎᏍᏓᏁᏍ Dunn’s ᏕᎨᏲᎵᎲᏍᎬᎢ ᎠᎴ ᎾᏍᎩ ᎤᏅᏌ ᏄᏍᏛ ᎢᏳᏍᏗ ᏕᏂᏋᎾᏒᎢ.

America Meredith
Cherokee, born 1972

Bambi Makes Some Extra Bucks Modeling at the Studio, 2002
Acrylic on hardboard panel

Institution of American Indian Art

In this absurd scenario, a flat, illustrated deer becomes the model in a life-drawing class. While also a symbol in Peyote religion, here the blue deer references “Bambi” art, a style popularized by some Native artists. America Meredith pokes fun at instructor Dorothy Dunn, a white woman who holds an ambiguous place in Native art history. While she trained many young Native artists, she also deliberately refrained from teaching life drawing, perspective, or color theory and only allowed students to work from memory, hoping to promote an “authentic” kind of Native art. In this painting, however, the three Native students ignore Dunn’s instructions and paint in their own styles.

Dyani White Hawk ečíyapi
Sičháŋğu Lakȟóta, 1976–

Čhašthuŋ šni, 2016
Wíyuŋpi ga mniȟúha šóka

Ičázo óta owá ga hená ipáthapi iyéčheča. Ičázo iyóko mázazi kiŋ hináphe. Dakhóta Oyáte kiŋ ipáthapi kiŋ theȟíŋdapi. Wašíču Oyáte kiŋ mázazi kiŋ theȟíŋdapi. Dyani White Hawk Ikčé Wičhášta ga Wašíču wókağe okáȟniȟphiča šni ga wókphaŋ ga wípathapi kiŋ hená theȟíŋda. Hená wókağe kiŋ úŋ itówapi owá héčhed Ikčé Wičhášta wókağe kiŋ yuáthaŋiŋ kte. Čhasthúŋ šni íš Owáŋžida waš'áke waŋží eyápi hé itówapi thokáheya ipáthapi ičázo kiŋ owá. Itówapi kiŋ dé wadáka čha ičázo kiŋ škaŋškáŋ seéčheča. Nakúŋ wawáyaka kiŋ itówapi wayáka čha wóabdakeda ga wówaȟbada yuhá awíič'ihdukčaŋ.

Dyani White Hawk
Sičháŋğu Lakȟóta (Brulé), born 1976

Untitled (Quiet Strength I), 2016
Acrylic on canvas

Minneapolis Institute of Art, Gift of funds from Nivin MacMillan
2016.74

Precious gold peeks through the intricately painted "quill" lines—each component representing a valuable resource for two very different cultures. Dyani White Hawk combines her love of Native abstraction, like that found in painted rawhide containers and objects decorated with porcupine quills, with her admiration of non-Native abstract art to create paintings that broaden the perception of Native art. *Untitled (Quiet Strength I)* is the first in a series in which White Hawk used quill lines to explore movement, repetition, and line in a white-on-white scheme, giving viewers a visual experience that offers opportunities for reflection and contemplation.

Andrea Carlson
Gichi-onigaaming onjibaa, 1979–

Zaagaasigaazo Wiindigo, 2015
Mide, atisagan, ozhibii`iganaaboo, atisagaade-ozhibii'iganatig, waabikobii'igaade mazina'iganing

Andrea Carlson dibaadodaan apii awiiya nisidwaabamaad "meyagi-ayaanid" gaawiin wiikaa daa-nisidwenjigaazosiinid. "Meyagi-ayaajig" moozhag bagwanomindwaa wii-aanjijigaazowaad enigok. *Zaagaasigaazo Wiindigo* izhi-giniginigaadewan Anishinaabe-gizhenindaagwag gaye Waabishkiiwewakii-gizhenindaagwag gaye ezhi inendang wii-gwayakosidood gaa-bagwanomaawaad "Meyagi-ayaajin." Carlson anokaadaan wii-aanjiwendamang "Mayagi-ayaawin" gaye ezhi-gagwe-aanji'idiyang.

Andrea Carlson
Ojibwe, born 1979

Sunshine on a Cannibal, 2015
Oil, acrylic, ink, colored pencil, and graphite on paper

Minneapolis Institute of Art, The Mr. and Mrs. Bernard M. Granum Fund 2017.29a–x

Artist Andrea Carlson describes the way one culture can identify others as "exotic" as a kind of "cultural cannibalism." Western cultures often sensationalize other cultures in order to objectify and consume them, even as they attempt to erase them through assimilation. The dense, layered imagery in *Sunshine on a Cannibal* is drawn from particular Native American artworks, European paintings, and conceptual art and reclaims what westerners have historically sought to define and objectify. Carlson's work challenges the concept of "other" and asks us to consider how cultures are consumed by one another.

Emmi Whitehorse
Naabeeh0 ’asdz1n7 ’$mmi Whitehorse woly4ego d77 neizhch’22’., 1957–

Pollination, T1d7d77n Haleeh 2011
D77 ’l[ts4 y4ego doot[’izhgo yishdl44zh 11d00 yishdl4zh7g77 t’ahdoo n1lts11hg00 t’1adoo l4’4 b7dadiilj44’. N11’1k0ne’, bee ’ak’e’alch7h7 bee na’ach’22h7g77 ’a[’22 ’1t’4ego daashch7’7g77 d00 bik11’ na’adzoo7 bee bik11’ ak’eda’ji[ch7h7g77 d00 bee na’ach’22h7 ’ak’ah7g77 d00 bee ’ah-7da’diiljeeh7 ni[t0l77g77 yee yik11’ nin11’1shdl44zh 11d00 n11ltseigo yik11’ nin11’1shch’22’.

Naabeeh0 ’asdz1n7 ’$mmi Whitehorse woly4ego d77 neizhch’22’. T[’0o’di nihinaag00 bee hahod7t’4h7g77 d00 bee h0zh0n77g77 d00 t’11 Din4 bi’7’0ol’88[d00 w0t’1ahdi dah0l0n7g77 [32go y44’iidlaa d00 ’ah7yiyii[tsoodgo d77 na’ashch’22’ yii’j8’ neizhch’22’. Nihinaag00 dah0l0n77g77 d00 w0t’1ahdi dah0l0n77g77 y44’iidlaa7g77 d00 ’ah7yiiznil7g77 dadi’9d7yee’ d00 t’00 dah nidaa’ee[d00 dah nidaasaa[nahalingo neizhch’22’, 11d00 bine’gi ’47 y4ego doot[’izhgo naashch’22’.

’!l1stsii’ d00 ’at’22’ d00 nanise’ a[tah 11t’ee[7g77 d00 ch’il b7l1tah h0zh00n a[txaas’4i daazgan7g77 neizhch’22’, 11d00 bin7i’gi ’47 ’1n4elt’e’ bee daw0lta’7g77 (numbers) d00 Naabeeh0 bibee’44h0zin7g77 d00 ’ah44’7dzoh da’agodgo nin11n47zhch’22’.

$mii Whitehorse d77 neizhch’22’7g77 t’1adoo i[77shj1n7 ’1yiilaa da d00 t’1adoo yaa ch’7hon7’32 da. D77 na’ashch’22’ bii’ dah0l0n7g77 ’a[’22 ’1daat’4e nidi ’a[hidadii’t’i’ k’ehgo baa ’1kohwiinidzin. $mmi t’11 b7 yaa ’1koniiz9’7g77 d00 y4n1lniih7g77 d00 yaa nits4zk4z7g77 yinahj8’ d77 neizhch’22’.

Emmi Whitehorse
Navajo, born 1957

Pollination, 2011
Color monotype and collage with hand-drawn additions in graphite, colored pencil, chalk, oil stick, and varnish on paper

Minneapolis Institute of Art, Gift of funds from Barbara S. Longfellow
2015.48.5

Informed by nature’s beauty and Navajo culture, Emmi Whitehorse blends the physical with the metaphysical in this ethereal landscape. Its ambiguous, atmospheric space is populated by an assortment of forms that seem to float across a ground of deep, luxuriant color. Seeds, leaves, plants, and dried flowers intermingle with numbers, Navajo signs, and fragments of curved lines. Though neither descriptive nor narrative, the work demonstrates Whitehorse’s ability to fuse disparate elements within a lyrical realm of experience, memory, and contemplation.

Joan Hill
Muskogee Creek and Cherokee, born 1930

Nvkvftetv rakkan ofv hoktvke opunahoyes, 1990
Acrylic on canvas

Joan Hill, Nak Vhayv, Vietnam horre hayhoyofvn (1965–75), vhayetv vlicecvtes. Nak vhayat hokte, hoktuce, hoktvk mvnette tis essikv socet vhayetos. Hoktvke enyekcetv eteropoten herkv mon horre hayaketiyetos. Nak vhayv accvke herakat vhahices. Lucv sopvnkv ele svwvnayaken ahayes. Mvskokvlke/Cvlakkvlke sem vkerkv mon emmahakv tiyosen vhayetos. Cokv-yopv hvtken essiyat herkv vrakvtos. Motvkv poloksen cate essiyat horre vlakenomat vrakvtos.

Joan Hill
Muskogee Creek and Cherokee, born 1930

Women's Voices at the Council, 1990
Acrylic on canvas

Gift of the artist on behalf of the Governor's Commission on the Status of Women, 1990
Oklahoma State Art Collection, courtesy of the Oklahoma Arts Council

Women's Voices at the Council, part of a series that Joan Hill began in 1971 during the Vietnam War (1965–75), depicts multiple generations of Native women and the power they hold to decide between war and peace. Hill focuses attention on essential elements of women's regalia including turtle shell leggings, and she presents Muskogee/Cherokee cultural aesthetics, symbols, and meanings. She juxtaposes the white background, a Cherokee symbol of peace, with a red disk, possibly symbolizing a threat of war.

Cherish Parrish
Odaawaa gaye Boodawewaadmii aawi, 1989–

Owii aanikoobijigewag - niigaan-izhiwidoowaad inakaaneziwin, 2018
Wiisagaak miinawaa wiingashk

Cherish Parrish inendaan booch igo gikinoo'amaagowaad weshki-bimaadizijig wii agogobinaaganikewaad mii dash aawechigaadeg aanjigowin gaye gashiwewin. *Owii aanikoobijigewag - niigaan-izhiwidoowaad inakaaneziwin*-ing, Parrish o'gii apikaan agogobinaagan ezhi naagwag aanjikweyan ge ganage niizhwaaswi daso-giizis oniijaanisinid dash izhi-chipiitendaagwag bagwaji-inaadiziwinan gaye izhitwaawinan. Giizhenindaagwadoon niizho-biitawinagek gaye naawitig moozhaginigaadeg Wiisagaakoog, o'ow gaa apikaadeg ge giiwitaapikang onadinigan gaye wiingashk biminapikang. Parrish ikido gishpin Anishinaabe-ikwewiyan, gibimiwidoon inakaaneziwin.

Cherish Parrish
Ottawa/Pottawatomi, born 1989

The Next Generation–Carriers of Culture, 2018
Black ash and sweetgrass

Courtesy of Cherish Parrish – Odawa & Pottawatomi – Gun Lake Band

For Cherish Parrish, weaving is "a generational gift that needs to be passed on and . . . nothing . . . speaks to that quite like pregnancy and motherhood." In *The Next Generation–Carriers of Culture*, Parrish combines the ideas of passing on traditional practices with honoring the legacy of Indigenous women by weaving a basket into the shape of a pregnant woman in her third trimester. Created from spring wood and heartwood harvested from black ash trees, this piece was woven around a handmade mold and rimmed with sweetgrass. "Being a carrier of culture," Parrish says, "that's what you are as a Native woman."

Kelly Church
Odaawaa gaye Boodawewaadmii aawi, 1967–

Ganawenindaagwadoon izhitwaawin - Waasamo-minjimendamowinan, 2018
Wiisagaak, wiingashk, Rit atisagan, miskwaabik, mayagi-manidoons, mikwendamojiganens izhi teg gikinoo'amaagewinan

Ozhaawaashkwaa gaa izhi aabajichigaadeg ji- aawechigaazod mayagi-manidoons. A'aw mayagi-manidoons ogii nishi'aan wiisagaakoon, ge chinendaagozinid wii giizhenindaagwag agogobinaaganan, gabeya'iing giiwedinong Naawi-Gichimookomaanaki. O'gii atoon o'ow agogobinaaganing, ge Fabergé waawan ezhi naagwag (gichitwaa-naagwadoon waawanoon gaa gizhenindaagwag wiikaa 1800's ako wiiba 1900's), mikwendamojiganens izhi teg ge Kelly Church idang "gakina gaa gikinoo'amaagoyang, gakina noongom izhiwebag, dash gakina geyabi daa izhichigeyang niigaan-nakeyaang wii zhaabwiitoon o'ow izhitwaawin [agogobinaaganikewin]."

Kelly Church
Ottawa/Pottawatomi, born 1967

Sustaining Traditions–Digital Memories, 2018
Black ash, sweetgrass, Rit dye, copper, vial EAB, flash drive with black ash teachings

Courtesy of the artist

The green in this basket represents the emerald ash borer. This beautiful insect has destroyed ash trees, essential to making ash baskets, throughout the Upper Midwest. Placed within this basket, which is shaped like a Fabergé egg (jeweled eggs made in the late 1800s and early 1900s), is a flash drive containing what Kelly Church describes as "all the teachings of the past, all of the things happening today, and all of the things we need to do in the future to sustain this tradition [basket weaving]."

Maria Tallchief and Michael Maule in *The Firebird*, choreographed by George Balanchine, c. mid-20th century
Film; running time 1:09 minutes

The George Balanchine Trust

Maria Tallchief (Ki He Kah Stah Tsa) (Osage, 1925–2013) was born in Fairfax, Oklahoma, on the Osage Reservation. She exemplified the Osage principle of *washkan*, a word meaning "do your best." From her youth, Maria applied *washkan* in everything she did, and she and her sister Marjorie studied classical ballet from a young age. The first popularly known prima ballerina in the United States, Tallchief was the muse of choreographer George Balanchine and the star of the New York City Ballet in the late 1940s. *The Firebird* was choreographed especially for her. Her remarkable career brought a sense of pride and accomplishment to Osage people and to Native communities across the United States.

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

Jolene Rickard
Tuscarora, born 1956

. . . the sky is darkening . . ., 2018
Infused dye on aluminum and fabric/beaded birds

Artwork courtesy of the artist, with special thanks to the Cornell University Museum of Vertebrates for permission to document the passenger pigeon (*Ectopistes migratorius*), Cornell Lab of Ornithology, 2018

This artwork includes beaded birds made by Haudenosaunee women, which Jolene Rickard has collected for 50 years. Rickard says she "juxtaposed them against a stark taxidermy image of the extinct passenger pigeon that was hunted to extinction at contact [with Euro-Americans]. . . . at early contact the sky would go dark from the vast flocks of pigeon overhead. The etched photograph of the taxidermy pigeon in combination with the Tuscarora beaded bird bridges the ecological and cultural space we live in now. We can't bring the pigeon back, but we are continuing to celebrate their song, and subsequently our being, through beadwork."

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

Marianne Nicolson

Kwakwa̲ka̲’wakw, Dzawada̲’enu̲x̲w First Nations, born 1969

Ba̲x̲wa̲na’tsi: The Container for Souls, 2006

Glass, cedar, light fixtures

Collection of the Vancouver Art Gallery, Purchased with funds donated by the Audain Foundation, VAG, 2007.4.1 a-c

The Container for Souls affirms Marianne Nicolson’s Dzawada̲’enu̲x̲w traditional culture and language while presenting a complex relationship between body and soul. The light box takes the form of a bentwood chest, a traditional Native Northwest Coast wooden container. It casts a shadow that invites the viewer to be both observer and observed, as one’s own body interrupts light and casts a shadow upon the wall. Nicolson says, “When I saw the captured heritage of our nations on the market and in the museums, it seemed to me that we too had become encased in glass.”

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

Binaakwiikwe
Waaganakising Odawa onjibaa, 1946–

“To Our Sisters” basket, 1994
Wiigwaas, wiingashk, gaawayag

Ogii-mazinibii’aan izhi-bimaadizi izhi-biimkiid: nitaam abinoojiinsan dikinaaganing miidash ani-ikwesensiwinid miidash ani-gaashiwinid miidash ani-okomisiwinid. Apane igo waawiyeyaa ezhi bigwaji-bimaadiziyang. Yvonne Walker Keshick ezhinikaadaan gaa-anokid “gaaway-mazinaawin” onzaam gikendang Waaganakising Odawajin gii-ozhitoonid Michiganing niizhwaak biboonagag.

Yvonne Walker Keshick (Falling Leaves Woman)
Anishinaabe/Little Traverse Bay Bands of Odawa Indians of Michigan, born 1946

“To Our Sisters” basket, 1994
Birchbark, sweetgrass, porcupine quills

Courtesy of Michigan State University Museum, 7594.20

This quill box represents the four stages of life: a baby (snuggled tightly in a cradleboard) who becomes a girl, then a mother, and finally a grandmother. The circularity of the shape references life’s endless cycle. Yvonne Walker Keshick refers to her practice as “quill art,” asserting the aesthetic significance of this art form that has been made without interruption within the Waganakising Odawa community of Michigan for at least 200 years.

Gaawiin Gikenindaagozisii mezinaad

Dakota gaye/gemaa Anishinaabe aawi

Moshwe, 1840-50
Biiway, zenibaawegin, manidoominensag, mazinigwaasogan

Debwetaagwad epiichii wiidigendiwin 1845 Minnesotang wa'aw moshwe inawemaaganag gii-meshkodoonaawaad. Jane Dickson gii-onjiba Dakota miinawaa Anishinaabe gaye Joseph LaFramboise gii-aawi adaawewinini onjibaad Wemitigoozhiiwaki. Mezinaad gii-giizhenimaa wa'aw moshwe aabajitood niibina gegoo gii-ozhitoominid Waabishkiiwewakiing, manidoominensag gii-ozhi'aan Itaniiwakiing miinawaa zenibaan gii-ozhitoominid Wemitigoozhiiwakiing.

Dakhóta and/or Anishinaabe (Ojibwe) artist

Dance blanket, 1840–50
Wool, silk, beads; needlework

Minneapolis Institute of Art, The Robert J. Ulrich Works of Art Purchase Fund 2007.1

It is believed that this blanket was given during the 1845 wedding between members of two prominent families in Minnesota. Jane Dickson was of an esteemed Dakota and Anishinaabe lineage, and Joseph LaFramboise was an important French trader. The artist who created this blanket incorporated luxury materials from Europe, including incredibly small glass beads from Italy and silk ribbon from France. She also drew upon rich Dakhóta aesthetic sensibilities in design and execution, creating a beautiful gift to commemorate this special occasion.

Christine McHorse
Navajo, born 1948

Untitled Drawing (Robster Claw), 2016
Graphite on paper

Courtesy Peters Projects, Santa Fe and the Artist

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

Aapiiwaaxáaxiish (Wendy Red Star)
Crow (Apsáalooke), 1981–

Chihpashí Díilish, 2011
Bachíishiiak

Aapiiwaaxáaxiish hínne, “isáakusse Baappaalissúua” kooiilíik Bía iíttaashteek báashikkuhpek koo chíchihee Apsáalooke baachée baaiíwishe isbaashiliák Eek baaaxuawaalaáchem kóon Báakukutaawaaalakoole chútchi Aapiiwaaxáaxiish baawaalúshkua waakuleelichék Hinne, “liliwitchashik Awewilapáake baaishtashíile awéniio awáxalatuu iikuuwíik iihaatéetak” húk

Wendy Red Star
Apsáalooke (Crow), born 1981

Walks in the Dark, 2011
Mixed media

Minneapolis Institute of Art, Gift of Loren G. Lipson, M.D.
2016.30.5.1-3.2

Wendy Red Star calls this a “futuristic powwow outfit.” It consists of an elegant woman’s evening gown and a feather hat inspired by the Apsáalooke (Crow) men’s regalia, which includes angora sheepskin anklets with bells. The photograph that hangs behind it shows Red Star herself wearing this outfit somewhere in outer space, holding a mysterious stick with a dangling feather. Through her witty, ingenious art and subtle commentary, Red Star points out popular misconceptions and stereotypes of Native people as mystical and otherworldly. “I relate this to the first contact of Europeans to the ‘New World’ and how strange they felt the Native communities were,” she says.

NOW A DECK LABEL

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 Booey-gund, 2014

Booey'dem pah-ohse, napias zoe-woe, bee-kahp, oh'ha napias, doe-sah weehee, bow-wah, zah pah-dookah zoe-woe, donzia, du'ahs buduhzeegeed 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-vooeyp zeepone. Sookah booey-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,Virginia Museum of Culture and History

Keri Ataumbi
Kiowa/Comanche, born 1971

Jamie Okuma
Luiseño/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

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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 1616 engravings by Simon van de Passe, and Thomas Sully's classic 1852 portrait of Pocahontas, 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.