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Placental Transfer. 2019. 16x20 in. Acrylic on Canvas. Mallery Quetawki (Zuni Pueblo).



The way we hold our connections to earth and ancestor is via a spiritual umbilical cord that never severs. Although mother and child share essential nutrients and oxygen within the womb, the sharing of our ways of knowing never end. Each spun strand of yarn in the sash belt holds stories, chants and prayers that are essential to Native individuals. We continue to weave these environments to nurture the future of our children. The handwoven cotton or wool sash belt is a part of traditional attire in both Navajo and Pueblo men, women and

children. This painting was featured on the cover of *Maternal and Child Nutrition* in July 2020.

Healing Spirit. 2018. 30x40 in. Acrylic on Canvas. Mallery Quetawki (Zuni Pueblo).



With Native EH Equity and METALS tribal communities in mind, this painting was created to signify the connectedness to the land, air and water that these tribes hold dear. The color shift from bright gardens and rainbows to lifeless barren fields, represents the effects of pollution and mining on tribal lands. However, in the middle stands a Crow woman who uses her indigenous prayer, her hope and her knowledge in STEM fields to “push-back” the achromatic and ailing

earth. She represents the many Native individuals who have taken on the challenge to represent their communities in the scientific field. The designs that morphed from the petroglyphs are circuits representing the expansion of knowledge throughout Native Country which includes both ancestral knowledge and those learned from University studies. She uses her pre-Columbian language to send prayers to the ancestors, which are seen in the sage smoke she fans towards the aching lands. The entire left side of the painting has images of plants, fields, homes and water. All which represent re-growth and hope for restoration of affected ancestral lands throughout the US. The mountain silhouettes are from Southwest areas that have great significance to the surrounding communities. From left to right, Dowa Yalanne (Zuni), Shiprock, Mt. Taylor, and Monument Valley. The red line in the center of the painting is the heartline for the painting itself, the artist and those affected by environmental damage. The heartline, on Pueblo pottery, gives the piece "life."

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