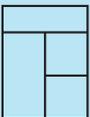


Hannah Claus

**tsi iotnekahtentióhatie
(Tiohtià:ke)**

**[where the waters flow]
(Tiohtià:ke)**

Nicole Burisch



Territorial Acknowledgement

The Leonard & Bina Ellen Art Gallery acknowledges that it is located on unceded Indigenous lands. The Kanien'kehá:ka Nation is recognized as the custodians of the lands and waters on which we gather today. Tiohtià:ke/ Montréal is historically known as a gathering place for many First Nations. Today, it is home to a diverse population of Indigenous and other peoples. We respect the continued connections with the past, present and future in our ongoing relationships with Indigenous and other peoples within the Montreal community.

Kaiaiteré:on tsi nón:we iohontsá:te

Ne Leonard & Bina Ellen Art Gallery ratiien:tere's tsi iah nonwén:ton tewatká:wen tsi Onkwehón:we raononhón:tša. Ronwatiien:tere's ne Kanien'kehá:ka tsi ronnónha ronaterihwaién:ni ahonten'nikón:raren ne ohóntsa tánon ohné:kanos tsi nón:we ónwa wenhniserá:te niionkwatia'taró:ron. Tsi takenhá:tie tsi e'tho ní:ioht tsi ronateriën:tare ne Onkwehón:we, tsi Tiohtià:ke rontia'taró:roks. lakwarihwakweniënstha tsi shékon teiakwá:neren ne iotohétston, ne ónwa tánon ne ehniiserá:te tá:we tsi shékon teiakwá:neren ne Onkwehón:we tánon ne akohréshon ne Tiohtià:ke kanakerahserá:kon.

This text accompanies
the exhibition

Kí karihwakwe'ní:io skátne
ne shakotina'tón:ni

Hannah Claus
tsi iotnekahtentióhatie
(Tiohtià:ke)

November 19, 2025 —
February 7, 2026

Kentenhkó:wa 19, 2025 —
Enníska 7, 2026

Curator:
Nicole Burisch

Ienónhnha ne kanonstá:ton:
Nicole Burisch

Leonard & Bina Ellen Art Gallery

Between Ground and Sky

Nicole Burisch

We are part of an ecology of interactions that extends beyond those we share with human beings to every animate and inanimate form that can be seen or imagined. These relationships are reciprocal in nature and embrace us just as we embrace them, opening us to a deeper sense of self.¹

—Danielle Printup

There is a Kanien'kehá:ka protocol that Hannah Claus recites when she opens a public event in Tiohtià:ke: the Ohenton Karihwaterhkwen, or Words Before All Else.² Also known as the Thanksgiving Address, these words are spoken by the Haudenosaunee to open a gathering, express gratitude, and bring everyone's minds together. The words acknowledge and give thanks to all aspects of the world around us, including:

All the People
Our Mother the Earth
All the waters
All that lives in the waters
All the roots
All the grass and flowers
All the insects
All the medicines
All the fruits

Tsi Na'tetiá:tere Ohontsà:ke tánon tsi Karonhiá:te

Nicole Burisch

Tetewá:neren ne tewaia'taktón:tie tánon sénha í:sí' nonwéha skátne tewátstha ne akohrénschon ónkwe kwah tsi nahò:ten ne thénon konnónhnhe tánon ne iah tekonnónhnhe. Kí:ken tsi tetewá:neren ne sha'oié:ra iethiwe'nón:nis tánon ionkhiwe'nón:nis, sénha kí' tewattó:kas ónhka' ní:i.¹

—Danielle Printup

Káien ne Kanien'kehá:ka tsi niionkwarihò:ten ne Hannah Claus eniaié:ron nó:nen enwatehnhótón:ko nó:nen thénon iakoterihwahtentiá:ton ne tsi ionkwé:ne ne Tiohtiá:ke: Né:ne Ohén:ton Karihwatéhkwen, tóka ní' Words Before All Else.² Ne ní' óni ratina'tónhkhwa Tehontenonhwerá:tons, kí owenna'shón:'a Haudenosaunee ronónhses enhaterihwatsté:riste, tehatenónhwerá:ton tánon akwé:kon ne onkwehshón:'a ska'nikón:ra enkénhake. Ne owenna'shón:'a akwé:kon iakoién:tere's tánon teiakononhwerá:ton nahò:ten ne tewaia'taktón:tie, e'tho í:kare ne:

Akwé:kon ne Onkwehshón:'a
Iethi'nisténha Ohóntsa
Ohneka'shón:'a
Nahò:ten kontí:teron ne Awénke
Ohtehra'shón:'a
Ohonte'shón:'a tánon Otsi'tsa'shón:'a
Otsi'nonwa'shón:'a
Ononhkwa'shón:'a
Kahishón:'a

The sustenance foods
 All the trees and bushes
 All the animals
 All the birds
 The Four Winds
 Our Grandfathers the Thunders
 Our Elder Brother the Sun
 Our Grandmother the Moon
 The stars
 The Great natural power

After naming each element, the phrase “And now our minds are one” is repeated. At daphne (an artist-run centre in Tiohtià:ke that she helped co-found), Claus invites others to read with her, including each person in turn, in the process of slowly and carefully naming and giving thanks. The reading takes time—more time, more gratitude, and more attention than we are usually used to giving. This slow process calls attention to parts of the world that we may not always think about, especially in urban, academic or gallery spaces.

The invitation to pay closer attention to all aspects of the world around us, and specifically the natural world, is at the centre of Claus’ artistic practice. In artworks that span photography, installation, and video, she takes the time to focus on the smallest details, to situate these as parts of a larger whole, and to include audiences in these same embodied experiences of perception. Moving from still imagery, to images brought alive through video and sculpture, to exploded constellations of photographic fragments, her decades-long practice offers an attentive meditation on ways of being that are shaped by Kanien’kehá:ka worldview. The exhibition *tsi iotnekahtentióhhatie (Tiohtià:ke)* brings together

Akwé:kon nahò:ten aionkwaia’takénhnhha
 Karonta’shón:’a tánon okwire’shón:’a
 Kontí:rio
 Otsi’tenokón:’a
 Kaié:ri Nikawerá:ke
 lethisohtokón:’a Ratiwé:rahs
 Ehtshitewahtsí:’a Ehtiehkenékha Karáhkwa
 lethisotha Ahsonthennékha Karáhkwa
 lotsistohkwarón:nion
 Ro’shatstenhserowá:nen Shonkwaia’tí:son

Nónen skátshon tsi entewana’tón:nion “E’tho káti’ naióhton ne onkwa’nikón:ra” enthonní:ron ne Onkweshón:’a. Ne daphne (ratiráhsths nón:we ne Tiohtià:ke iakotsnié:non tsi tiotáhsawen) Ionthonkará:wis ne Claus skátne aeseawennahnó:ten, tánon ne tseia’táshon ne kwah eh skenén:’a akwé:kon aietshina’tón:nion tánon taietshinonhwerá:ton. Kwah ken’ nikarí:wes kí:ken – sénha karí:wes, sénha tenhsatenonhwerá:ton, tánon sénha kí’ ensa’nikonhraién:ta’ne. Kí tsi iáwe iohshá:ion ensehiaráhkwen tsi iah akwé:kon tetewehiá:rahs, sénha ne tsi kanatowá:nen, tsi ionteweienstáhhkwa tóka ní’ tsi iontkathótha.

Tsi kwahonkará:wis kwah tokén:en ahskaén:ion tsi niiá:wens ne tewaiá’taktón:tie, tánon sénha ne thénon shaoié:ra, ne ahsén:non ní:kate ne Claus tsi tiakoió’te ne aié:rahste. Ne akoio’ténhsera né:ne aieráhste, aiehniotón:nion, tánon ne Video, iah ktshia’tiakohsteríhens téken oh naiá:wen’ne akwé:kon ne ken’k niwaterí:wa’s ahsatkátho tsi ieniorihowáhnha tánon e’tho ninen’né:’e ní:ioht tsi ahónttoke ne ronnónha. laonhtén:ti owén:na aióntste tsi aiontkátho, aiako’nikonhraién:ta’ne nahò:ten kéntons ne karahstá:nion, enwatónhnhete tsi video tánon ne wahkaratáhkwen tsi niió:re ne tenwaterá’nekarón:ko ne otsistohkwa’shón:’a. lawén:re niiohserá:ke nikarí:wes shiakoio’tens kari’wanón:tha ne kwah tokén:en aionnonhtonnióhwe, akwé:kon ne Kanien’kehá:ka tsi ní:ioht tsi rontká:thos. Tsi shakotina’tón:ni

a selection of works spanning over two decades of practice, all centred on the lands and waters of Tiohtià:ke, now known as Montréal. Claus, who is Kanien'kehá:ka and English, has made the island her home since 2001. Through these works, she expresses gratitude to this place, while also calling attention to its overlooked histories.

Claus' approach is intertwined with Haudenosaunee cosmology—which situates the skyworld above, the surface world in between, and the underworld below.³ Many of the works in this exhibition prompt a way of looking that emphasizes this conception of space and relationality: a world in which humans are firmly situated within the realm of all living things; or as Claus prefaces the Ohenton Karihwatehkwen: "...a part of creation, neither above or below."⁴ As we are prompted to look up, look down, and become aware of our position through engagement with these works, it is with an understanding that we are not only observing, but also a part of all that surrounds us. This is the "expansive relationality"⁵ of Indigenous peoples' worldviews that curator Danielle Printup articulates in the quote that opens this text.

The exhibition opens with *watersong* [*Kaniatarowanen - othorè:ke nonkwá:ti*] (2025), an installation that replicates the trajectory of the waterway that runs along the north shore of the island of Tiohtià:ke. To create the work, Claus began with a recording of Ionhiarò:roks McComber, a Kahnawakerò:non singer who composed a song to thank and acknowledge the river now called the Saint Lawrence. Claus used the recorded audio to create a digital depiction of the sound wave of McComber's voice. She then translated this shape into clusters of suspended acetate discs that give form both to

ne tsi *iotnekahtentionhá:tie* (*Tiohtià:ke*) entkáhawe ne tóhka nikaio'tenhserá:ke í:si' nónwe ne tewáhsen niohserá:ke kaio'tén:en, akwé:kon né:ne ohóntsa tánon ohné:kanos ne Tiohtià:ke nón:we, nónwa nikahá:wi's Montréal ratina'tónkhwa. Ne Claus teiakotiéston ne Kanien'kehá:ka tánon Tiorhen'shá:ka, tsi ié:teron iena'tónkhwa ne tsi kawé:note tsi náhe ne 2001. Tsi ní:ioht tsi iakoio'tén:en teiontenonhwerá:tons ne ohón:tza tánon ohné:kanos ne kénthon, tánon ionthró:ris nahò:ten ne iah tewathró:ri tsi takenhá:tie.

Tsi niieírha ne Claus tekení:neren ne Haudenosaunee tsi ní:ioht tsi rontkáthos ne akwé:kon ne tsi iohontsá:te, ne kí' ne karonhia'ké:shon, ne tsi ná'tetiá:tere ne iohontsá:te tánon ne nà:kon ne tsi iohontsá:te.³ É:so ne nahò:ten iakoio'tén:en tsi ensatkátho tsi ka'nikonhraientá:on ne karonhia'késhon tsi akwé:kon tekontí:neren: "... ne tsi ní:ioht tsi tiotáhsawen, iah é:neken téken iah ní' óni ehtà:ke té:ken.⁴ Tsi kí' niionkwarihò:ten é:neken ientewatká:tho, ehtà:ke ientewatká:tho entewáttoke ka'nón:we ní:tewe's tsi tewatká:thos ne akoio'ténhsera, ionkwa'nikonhraién:ta's tsi iah nék tsi tewatkáthos ne óni ne tewaia'taktón:tie. Ne kí:ken ne kowá:nen tsi tehatí:neren ne Onkwehón:we tho ní:ioht tsi rontkáthos ne ohontsakwé:kon,⁵ ne ietharákhwa ne Ohén:ton ié:iente Danielle Printup teiakohna'netáhkwen kí nahò:ten ieskahiá:ton.

Kí: shakotina'tón:ni karén:note *ohné:kanos karén:na* [*Kaniatarowanen - othorè:ke nonkwá:ti*] (2025), kakwatakwen taonsatiatié:ren tsi niohahò:ten ne tsi *iotnekahtentionhá:tie* ne othorè:ke nonkwá:ti atsákta ne tsi kawé:note ne Tiohtià:ke. Tsi waakón:ni kaio'ténhsera ne Claus taiontáhsawen aiontatewén:narahste ne Ionhiarò:roks McComber, teierihwakhwa Kahnawa'kehró:non iakorennaráhston takonwanón:weron ne Kaniá:tara ratina'tónkhwa St. Lawrence. Ne Claus tsi waontatewennaráhste waontste ne digital aiakothonte'ne ne ónkwe tsi ní:ioht tsi watwastia'ks tsi teiakorihwá:kwen. Thóne ónen

the song and to the path of the river. This gesture of translation, from sound to shape, is one that Claus has used in other works, including the recent public art installation, *between the waters and the stars* (2025) at the Centre Sanaaq just a few blocks away, as well as the 2024 companion work *watersong [éntie nonkwá:ti ne Kaniatarowánen]*, which traces the path of the south shore of the island.⁶ Hung on threads that run from the floor to the ceiling, the shimmering, colourful acetate discs in *watersong* appear like notes on a staff or beads on a thread. The discs are printed with photographic imagery taken from sites along the river, each depicting small parts of this massive body of water which connects the Atlantic Ocean to the Great Lakes. By walking alongside the installation, visitors trace the winding path of the river, embodying a physical and sonic trajectory as they move through the space. *watersong* underlines multiple ways of relating to the land and water—not only as spaces to be traversed, but as multi-faceted, complex entities to be addressed, acknowledged, and cohabited.

To generate the imagery for her suspended installations, Claus begins with digital photographs: duplicating, flipping and mirroring these to create repeated patterns that are then cut into circles to make the discs. In the past few years, she has transformed this source imagery into 2D works of their own, that offer new ways of looking at the world. In the series *flatrocks* (2024), kaleidoscopic patterns amplify and distort details of rocks, water, and plants on the shores of the Saint Lawrence. In *the language of the land* (2024), the constructed landscape echoes motifs found in Haudenosaunee beadwork. Their repeated patterning suggests the potential of these compositions to continuously expand out past the

wa'tiehna'netáhko ne tsi nikaieron'tó:ten tsi ní:ioht ne iothohkwen'tón:nion iohren'tón:nion waterennó:tha tsi nikaieron'tó:ten ne otsíhkwa, tetsá:ron waoio'ten tsi karén:note tánon tsi niiohahò:ten ne kaniá:tare. Kí tsi naé:iere tsi wa'tiehna'netáhko ne owénna sok tsi nikaieron'tó:ten, ne iakótston ne Claus ne oiáshon iakoio'tén:en, e'tho ní' í:kare ne nahé:'a, ne tsi ionkwé:ne waa'kón:ni tsi nón:we wahonwatina'tónhase ne iakorahstá:nion, tsi na'tetiá:tere ne ohné:kanos tánon tsi iotsistohkwarón:nion (2025) tsi nón:we ne Sanaaq, iah í:non téken tóka' kaié:ri khok na'tekanatókhaniion, ne sháka ne 2024 akó:ren skátne rotiió'tén:en ne ohné:kanos karén:na [*Kaniatarowánen - éntie nonkwati*], e'tho nónwe ne éntie nonkwá:ti ne tsi kawé.⁶ Ahserí:ie watston tsi iohren'tón:nion ohswen'karake tsi niió:re kentskaráhere, teiowishónkhwa nia'tewasóhkwake kwah né:ne otsíhkwa ne ohné:kanos karén:na enhsatkátho tsi ní:ioht ne waterennótha ne kanakará:ke tóka ní' ohstaró:kwa ahseriie'tà:ke wa'taní:haron. Ne tsi ní:ioht ne otsíhkwa'shón:'a karahstá:nion ónkwe e'tho ní:ioht tsi aiontká:tho atsa'któn:tie ne kaniataratá:tie nitkaráhston kí: kowá:nen ohné:kanos tsi ia'tekontékhen ne Atlantic Kaniatara'kehkó:wa tánon ne Kowá:nen Kaniatarahrón:nion. Tsi enhontén:ti ne onkweshón:'a tsi kahnió:ton ne karahstá:nion, eniehsere kí' tsi teiotkwá:ton ne kaniá:tara, enhontkátho kí' ne thénon enwá:ton iorákahre tsi iowerá:re tsi iohá:te, tsi enhontóhetste ne tsi nón:we ronatenatará:kwen. Ne ohné:kanos karén:na wathró:ris tsi tóhka tsi ní:ioht tsi teká:neren ne ohóntsa tánon ne ohné:kanos, iah ne khok téken ne tsi nón:we ia'taieiá:ia'ke, nék tsi tóhka niió:ien ia'taieiá:ia'ke, tóhka nahò:ten wátston tsi káhson ne oia'k thé:ioht.

Ne aontontáhsawen ne owenna'shón:'a ne iakokwatá:kwen ne iohren'tón:nion, taiontáhsawen ne Claus ne digital tsi aiésrahste: teiehna'netáhkwas, iekahrhathó:serons tánon atátken ióntstha aiakón:ni ne tetewatna'né:ten thóne ónen teiotwe'nonniá:nion iakaón:ni taonsatiatié:ren ne otsíhkwa. Tóhkara' ónen

frame, existing as an infinitely multiplying network of life, from a micro to macro level.

Zooming out to encompass broader views of the land, the installation *skystrip* (2006) consists of a repeating suite of photographs, taken of clouds in the sky above Mont Royal Park. This filmic ‘sky’ is pulled slightly out from the wall by a series of threads, each attached to a rock that sits on the floor of the gallery. Like the threads that run vertically through Claus’ suspended installations, this criss-crossing field of connections tethers a direct link from ground to sky, while giving form and presence to the realm of everything that exists between. Like *watersong’s* rendering of a massive body of water, *skystrip* takes elements of the natural world that are almost incomprehensibly large—the sky, the ground—and brings them into human-scaled relationship with the space.

As anyone who lives in Tiohtià:ke will tell you, it is easy to forget that the city is actually an island, and equally possible to lose sight of the longer history of this place. Claus describes how the island has long been a place of gathering for Indigenous and non-Indigenous people, whose stories “lie largely buried under the city’s buildings, roads and sidewalks.”⁷ The video installation *reflection on river rock [Blue Nordic]* (2003) hints at the overlooked infrastructure of urban spaces and how these are intimately connected to natural forces. Projected down onto a bed of river rocks sourced from a commercial landscaping store, a looped video shows a blue and white dish collecting water that drips rhythmically from above. Inspired by a leaky faucet in her first Montréal apartment, Claus captures the quiet, yet persistent power of water, flowing through the network of pipes and tunnels beneath the city.

niihserá:ke teiakoté:nion kí owenna’shón:’a, kwah tká:ra’s tsi rontká:thos tsi niión:s tsi enhsatká:tho, áse tsi ní:ioht tsi ensehskaén:ion ne tsi iohontsá:te. Ne tóhka na’teiosonterá:kwen *Tewatakwénhte onén:ia* (2024), nia’tewahsóhkwake, nia’tekontiiérón:take kakowanáhton tánon kaieron’taríhshion ne oneniá’shón:’a, ohné:kanos tánon kaienthó:sera ne atsa’któn:tie ne St. Lawrence. Ne *ohóntsa aohrokhá:tshera* (2024), ne káhsón tsi niwatenató:ten tetiowennontie’s ne tetewatna’netá:rion tsi ní:ioht ne Haudenosaunee tsi tehatitsi’nehtará:rons. Ne tsi iá:we ne shá:ka tió:konte tsi ronnón:nis iotón:on’ kí’ ahotianeráhsten tsi ní:ioht tsi ratihsá:ahs iahontahsón:teren akowáhnha aontóhetste ne tsi tekaién:taron, iah tshieió:to’kte, tekaiá:serens ne takowahnhá:sere’k ne atónhnhets, ken’ niwá:’a sok waón’shá’ne tánon wa’kowáhnha.

Tewatté:nie’s tsi ní:ioht tsi ensatkátho sénha iohontsowá:nen tsi enskaén:ion, tsi kakwatákwen ne *tsi karonhiá:te iohaténion* (2006) e’tho í:kare ne tetewatahsawá:nion tsi karahstá:nion ne iotshatarón:nion ne tsi karonhiá:te é:neken ne Mount Royal Park. Kí:ken karáhston tsi kaká:rare, ohstón:’a tewatihénthon ne ahsontákta ahseriie’shón:’a wátston skátshon tsi oneniá:ke iewashá:rante ne ohswen’kará:ke ká:ien. Tsi ní:ioht ahserí:ie é:neken tánon ehtà:ke nieiawé:non tsi iakokwatá:kwen ne Claus e’tho iotohetstá:nion tsi iohaté:nion ia’tatíatnerén:ke ne ohontsá:ke iotohétstón tsi niió:re ne tsi karonhiá:te, tánon we’nésthá akwé:kon nahò:ten ne tsi na’tetiá:tere ká:ien. Tsi ní:ioht ne *ohné:kanos karén:na* sana’tón:nis ne teiitenonhianíhton tsi ní:kon ohné:kanos, ne *tsi karonhiá:te iohaténion* iekáhas ne iah tha’tekaté:nies ne shaoié:ra tsi iohontsá:te, wentó:re aiako’nikonhraién:ta’ne tsi nikowá:nen — karonhiá:te, ohontsá:ke — tánon iaiéhawe ne ónkwe tsi nitiótte tsi tehatí:neren ne karonhiá’késhon.

Tsi kí’ ní:ioht ne ónhka Tiohtià:ke ié:teron eniesahró:ri, watié:sen ne aesa’nikónhrhen tsi kawé:note kí kanatowá:nen tánon ónen kwah sha’té:ioht tsi aiako’nikónhrhen ne sénha

The dripping, living water contrasts with the static, clean-lined depictions of plants and flowers on the dish. For Claus, the work encapsulates the western world's desire to reproduce or assimilate nature; an effort at control that cannot contain the force of the dripping water, which distorts the blue and white pattern and spills over the edges of the bowl.

In *iakoròn:ien's [the sky falls around her]* (2020), Claus again calls attention to the space between what is above and what is below. Filmed on a quiet path on the back side of Mont Royal, this deceptively simple video work features a single static shot, looking up into a canopy of tree leaves. The grey-white sky that peeks through the leaves slowly begins to fall away in pieces, leaving behind irregular sections of black. At first appearing like gently rustling leaves or softly drifting snow, the falling pieces ultimately leave behind an entirely blacked out sky. Created during the COVID-19 pandemic, *iakoròn:ien's* is a meditation on grief and loss—where the structure of the world literally falls apart above us. While inspired by personal experiences of grief, the work also evokes the very real possibility of impending climate collapse, a world slowly eroded by pollution and extractivism.

Finally, *dish* (2025) emphasizes a collective responsibility to care for all parts of the world. Like *watersong*, this installation is composed of hundreds of suspended circular discs. Printed with images of edible and medicinal plants native to Tiohtià:ke, the discs form a giant bowl shape, a reference to the *Dish with One Spoon* wampum belt, an agreement between the Haudenosaunee and the Anishinaabeg nations which articulates principles for shared use of the land.⁸ As curator Lisa Myers describes: “The conceptualization of land as a bowl, compared to the ownership of property, signifies a marked difference in

kaká:res ne tsi nontaihtonhá:tie okará'shón:'a. Claus iontró:ris kí kawé:note rontia'tarohrokstha ne Onkwehón:we tánon ne iah tehonnokwehón:we, ne raotikará'shón:'a “konwaia'tá:ten tsi rotinonhshionniá:nion, ronahahonniá:nion tánon rotitstenhrakwehtáhrhon.” Ne video tsi kakwatá:kon teiaó:ien tsi (ionenió:ton awén:ke) *ken ne awén:ke onén:ia [Blue Nordic]* (2003) iah tetiorihwakwarihshia:ton tsi iah tehontká:thos ne shé:kon ionáktaien ne tsi kanatowá:nen, tánon tsi ní:ioht tsi tekontí:neren ne shaoié:ra.⁷ leió:tion ehtà:ke tsi tioneniatstóhkote atsákta, tsi ronatenatahserón:ni ahatinonhsón:ni, í:ions ne video iakona'tón:ni orón:ia tánon karà:ken iehnekará:kwa aké:ra e'tho ieiostataté:nion ohné:kanos é:neken nitiawé:non. lókahs ohoró:ta tsi tie'terontáhkwe ne Claus nitiawé:non, waakothón:te'ne ne Claus tsi kwah ehskenén:'a nék tsi io'shatstenhserá:ien ne ohné:kanos, iotnekahtentionhá:tie kahoro'takónshon tánon tsi io'wharatá:tie ne ohontsokón:shon ne tsi kanatowá:nen. Kí: iókhas ohné:kanos iah ne sháka téken ne akehrátne iekahné:kare iah tha'tewatté:nies tsi karáhston ne kaienthó:sera tánon otsi:tse ne akehrátne. Ne Claus tsi iakoió'tén:en ne iéhsere ne ohontsá:ke nahò:ten ronská:neks taontá:we tóka ní' ia'tahatí:ieste ne shaoié:ra, aonhkwis:ron ne iaká:hawe tánon iah teio'shatstenhserá:ien ne iaokhá:on ohné:kanos, kahetkén:tha ne orón:ia tánon karà:ken tsi nikanonió:ten tánon iewawerón:ta's tsi iotéksate.

Ne *iakoròn:ien's* (2020), sok kí are' ne Claus saiethá:rahkwe ne ionáktaien tsi na'tetiá:tere nahò:ten ne é:neken tánon nahò:ten ne ehtà:ke. Tsi iohá:te ne ónkwe ta'keshon nieiéntha ohná:ken nonkwá:ti ne Mont Royal kí ensaié:ron tsi káhson ne video, énskak tsi karáhston ensatkátho ne karón:ta aonerahte'shón:'a. Karón:tote ionerahtón:ton tsi na'tekón:tere ensatkátho ne ata'kenhró:kwa tánon karà:ken ne tsi karonhiá:te, kwah ehskenén:'a enkaneráhten'ne ken'k níwa's kahón:tsi ia'teniotá:teren. Niaréhkwe tsi ensatká:tho ehskenén:'a tsi teiowishónkhwa ne oneráhte tóka ní' ehskenén:'a

the use and value of lands today.”⁹ *dish* is a companion piece to the 2014 work *our minds are one*, a dome of discs suspended from the ceiling—suggesting the possibility that if the two works were ever united, they would form a whole world. Where visitors to *our minds are one* can walk under a protective canopy of sky-coloured discs, here they remain on the outside, looking in. This arrangement instead proposes a relationship where they become protectors or caretakers of the land and all it holds.

The artworks in *tsi iotnekahtentióhatie* each offer a specific way of relating to the lands and waters that are part of Tiohtià:ke, grounded in Kanien’kehá:ka worldview and ways of knowing and being in relation with this place. From within the context of a busy urban space, Claus reminds us that there is time to pay attention to singular details, to remember the histories of this island, and to centre embodied relationships and responsibilities to the natural world.

tsi ionien’kwí:seron, ne ton’sén:seron ne khok ne wahsonkwahón:tsi karonhiá:te ensehsatká:tho. Tkáshon tsi nikarí:wis ne COVID-19 wa’kahnrá:tarine, *iakoròn:ien’s* ne khok waonnonhtónnionhwe aiako’nikonhráksen – tsi iohontsá:te wa’tewaré:ni ne é:neken. Waeientehrhá’ne ne aiako’nikonhráksen, akoio’ténhsera kí’ óni né:ne orihwí:io tsi wa’kahétkenhte ne awén:ta aorihwá:ke, ehskenén:’a tsi waohontsáksen’ne tánon é:so ónhton tsi kahawí:ta shaoié:ra.

Kháre’ kí’ ónen ne aké:ra (2025) takáhawe ne ioró:ron aioterihwaién:ni aonten’nikón:raren ne kwah tsi niiohóntsa. Tsi kí’ ní:ioht ne ohné:kanos karén:na kí’ tsi ní:ioht tsi kakwatá:kwen tewen’niaweékxon iohren’tón:nion ne teiotwe’nón:ni kwah né:ne otsíhkwa. Karáhston skátne í:ieks tánon onónhkwa kaienthó:sera, Tiohtià:ke ká:nios, ne discs ne teioksanón:iani ákera, teskaierón:tare ne Dish with One Spoon onekóhrha atia’táhnha né:ne waterihwahserón:ni tsi na’tehón:tere ne Haudenosaunee tánon ne Anishinaabeg raotinakeráhsara ne wathró:ris tsi sha’tenhontste ne ohóntsa.⁸ Ohén:ton lé:iente ne iontkathótha Lisa Myers ie’nikonhraientátha: “Tsi ní:ioht tsi iako’nikonhraién:ta’s ne ohóntsa tsi ní:ioht ne aké:ra, tsi ní:ioht ne akaohóntsa akén:hake, wathró:ris tsi na’tetiattíhen tsi ní:ioht tsi róntstha tánon tsi nikanó:ron se’ ne ohóntsa ónwa wenhniseraté:nion.”⁹ Ne aké:ra onatén:ro ne 2014 kaió’ténhsera *énska í:ken ne onkwa’nikón:ra*, teiotwe’nón:ni tsi iohren’tón:nion ne discs tsi kentskaráhere tewashá:rante – wathró:ris tsi tóka’ kátke énska enwá:ton ne tekaio’tenhserá:ke enión:ni kí’ ne ohontsakwé:kon. Tsi nón:we ne enthón:ne ne our minds are one enwá:ton enhonhtén:ti ne aiakoten’nikón:raren ne tsi wahskwáhere ne tsi iohren’tón:nion ne tsi karonhiá:te niwahsohkó:ten’s discs, ne kén:en átste iotié:ton, kanónhskon ienskaén:ion. Tsi ní:ioht tsi kakwatá:kwen ne ki nen’né:e wathró:ris tsi na’tehontere enhonten’nikón:ra tánon enhatinónhstate ne ohóntsa tánon akwé:kon nahò:ten káhawe.

For commentary on the works and issues raised in the exhibition as well as suggested readings, please consult Ways of Thinking on the Gallery's website.

Ne thénon sá:ien ahsí:ron
ne kaio'ténhsera tánon
ne thénon aonterihwakétsko
tsi nonkwá:ti nahò:ten
karahstá:nion tóka ní'
thénon wahsewennahnó:ten,
aesathontá:ton ia'sheia:tats
ne Ways of Thinking
ne Gallery's website.

Tsi karáhston ne tsi *iotnekahtentióhatie*
tetsá:ron tewatká:was kwah aonhá:ak tsi ní:ioht tsi
kahtharákhwa ne ohontsá:ke tánon ohné:kanos né:ne
Tiohtiá:ke, iohontsá:ien tsi Kanien'kehá:ka tsi rontkáthos
ohontsakwé:kon tsi ronaterién:tare tsi tehatí:teren
ne kénthon. Tsi nónwe ne tehotiweienhnhará:on ne
tsi kanatowá:nen. Ionkhiiehiaráhkwen:ni ne Claus tsi
ionáktote aetewakaén:ion ne skátshon niioriwa'sahsón:'a
aetewehiara'ne tsi nikakaró:tens ne tsi takenhá:tie ne ki
tsi kawé:note, tánon ne kwatóken tsi nón:we ahatí:ren ne
tahatihnerénhake tánon ahonaterihwaién:ni ne shaoié:ra
iohontsá:te.

Mina Beauvais Teiakowennaté:nion
[Translated from the English by Mina Beauvais]

Hannah Claus (Kenhtè:ke | Tyendinaga Mohawks of the Bay of Quinte) is a Kanien'kehá:ka | English visual artist who engages with material and sensorial relationships to express Kanien'kehá:ka epistemology and ontology. Recipient of the Eiteljorg Fellowship (2019) and the Prix Giverny (2020), Claus' recent group exhibitions include *Contextile: Biennial of Contemporary Textile Art* (Guimarães, Portugal) and the North American touring exhibition, *Radical Stitch*. Her solo exhibition, *tsi iotnekahtentióhatie - éntie nonkwá:ti - where the waters flow - south shore* is currently showing at Canada House Gallery (London, England). She is an Associate Professor in Studio Arts at Concordia University in Tiohtiá:ke | Montréal.

(Kenhtè:ke | Tyendinaga Mohawks of the Bay of Quinte) Nitiakawé:non ne **Hannah Claus** Kanien'kehá:ka | Tiorhen'shakanéha tsi ieráhstha ne thénon aiontkátho, ióntstha ne thénon aiakón:ni tánon kwah tokén:en tsi ionnonhtón:nions tsi tekení:neren ionthró:ris ne Kanien'kéha tsi ní:ioht tsi iakoterién:tare ne tsi ronnokwehón:we tánon tsi ronnónhne. Iakoié:nen ne Eiteljorg Fellowship (2019) tánon ne Prix Giverny (2020), nahé:a ne Claus tóhka nihá:ti wahonnón:ni ne ashakotina'tónhase e'tho í:kare ne *Contextile: Biennial of Contemporary Textile Art* (Guimarães, Portugal) tánon ne North American touring exhibition, *Radical Stitch*. Ne akaonhá:a'k ronwatina'tón:ni, *tsi iotnekahtentióhatie - éntie nonkwá:ti - where the waters flow - south shore* ken' nikahá:wi teshakotina'tón:ni ne Canada House Gallery (London, England). Ronwatirihonnién:ni ne Studio Arts Concordia University Tiohtiá:ke | Montreal.

1. Danielle Printup, "Inaabiwin," curatorial essay for the exhibition *Inaabiwin*, featuring artists Scott Benesiinaabandan, Hannah Claus, Tanya Lukin Linklater, Meryl McMaster, and Greg Staats. Oshawa: Robert McLaughlin Gallery, 2019, 19.
2. I am grateful to Hannah for sharing the version that she uses with me, which she learned from Karahkwinehtha Brant from Kenhtè:ke (Tyendinaga). Multiple versions and translations of the Ohenton Karihwatehkwen exist, more information can be found on the Mohawks of the Bay of Quinte (MBQ) website: <https://mbq-tmt.org/ohenton-karihwatehkwen/>.
3. Hannah Claus, conversation with the author.
4. Hannah Claus, personal notes on the Ohenton Karihwatehkwen. These reflections are drawn from a workshop she did with Brant.
5. Printup, op. cit., 19.
6. The exhibition *tsi iotnekahtentióhatie éntie nonkwá:ti - Where the Waters Flow - south shore*, curated by Lori Beavis and organized by daphne, is presented from September 12, 2025, to January 24, 2026, at the Canada Gallery, an exhibition space within Canada House in London, England.

7. Hannah Claus, unpublished exhibition proposal, June 2025.
8. Lisa Myers, "Land Use," in *Reading the Talk*, catalogue for an exhibition featuring works by Michael Belmore, Hannah Claus, Patricia Deadman, Vanessa Dion Fletcher, Keesic Douglas, and Melissa General, curated by Rachelle Dickinson and Lisa Myers, Robert McLaughlin Gallery/ABC Art Books Canada, 2014, p.15. See also Rachelle Dickinson's text in this same catalogue.
9. Myers, Ibid., 15.

1. Danielle Prtinup, "Inabiwin," iakohiáton ne shakotina'tón:ni *Inaabiwin*, ne ratiráhstha Scott Benesiinaabandan, Hannah Claus, Tanya Lukin Linklater, Meryl McMaster, and Greg Staats, Oshawa: Robert McLaughlin Gallery, 2019, 19.
2. Tekatenonhwerá:tons ne Hannah tsi taiontkáwe shataiatiáste, ne Karahkwinehtha Brant, Kenhtè:ke (Tyendinaga nitiakawé:non iontaterihonié:ni. Wé:so ióien tsi nioht asátste ne Ohénton Karihwatehkwen, ne ísi non aiesatókense ensehtsénri ne Mohawk of the Bay og Quinte (MBQ): <https://mbq-tmt.org/pphenton-karihwatehkwen/>.
3. Hannah Claus, tehotitháre ne rohiáton.
4. Hannah Claus, akó;wen iakohiáton ne Ohenton Karihwatehkwen. Tho nitiákoha skátne shahotiió"ten.
5. Printup, op. cit., 19.
6. *tsi iotnekahtentióhatie - éntie nonkwá:ti - where the waters flow - south shore*, iakononhnen Lori Beavis iakotohkénstont daphne, shakotinatón:ni Seskehkó:wa 12, 2025, tdi ní:iore ne Tsiothohrkó:wa 24, 2026, ne Canada Gallery, tsi non shakotinatón:ni ne Canada London nón:we England.

7. Hannah Claus, tontaiontákte ne taonrieniá:ton ne Kahiáton. Ohiari:ha, 2025.
8. Lisa Myers, "Land Use," ne *Reading the Talk*, shakotinatón:ni kahiatonséra ne raotiió'ténséra ne Michael Belmore, Hannah Claus, Patricia Deadman, Vanessa Dion Fletcher, Keesic Douglas and Melissa General, iakononhna Rachelle Dickinson tánon Lisa Myers, Robert Mclaughlin Gallery/ABC Art Books Canada, 2014, p.15. Ne óni skénenion ne Rachelle Dickinson tho iakohiáton.
9. Myers, Ibid., 15.

Acknowledgements

Hannah Claus

The artist would like to thank Jessica Teionshontáthe Beauvais, Armando Cuspiñera, Xenia Laffely and Gabi Lacoste for their dedication in the studio; Kaneratenhá:wi Hilda Nicholas for her generosity in the translation of titles and Mina Beauvais for the text translations to Kanien'kéha; Nicole Burisch for her interest and support of this project; and Michaël, Noé and Simon.

Nicole Burisch

My heartfelt thanks to Hannah for generously sharing her art, stories, knowledge and words with me, as we worked to prepare this exhibition together—it has been a true pleasure collaborating with you. I would also like to thank the Ellen team, my amazing new colleagues who keep things running with professionalism, grace, and good humour: Julia Eilers Smith, Prakash Krishnan, Yasmine Tremblay, Hugues Dugas, Larissa Dutil, Steven Smith Simard, and Marie Rousseau. Thanks as well to the technical team who helped install the exhibition: Gaël Comeau, Olivier Longpré, Emilie Meagher and Marc Montachez.

Tekhenonhwerá:tons

Hannah Claus

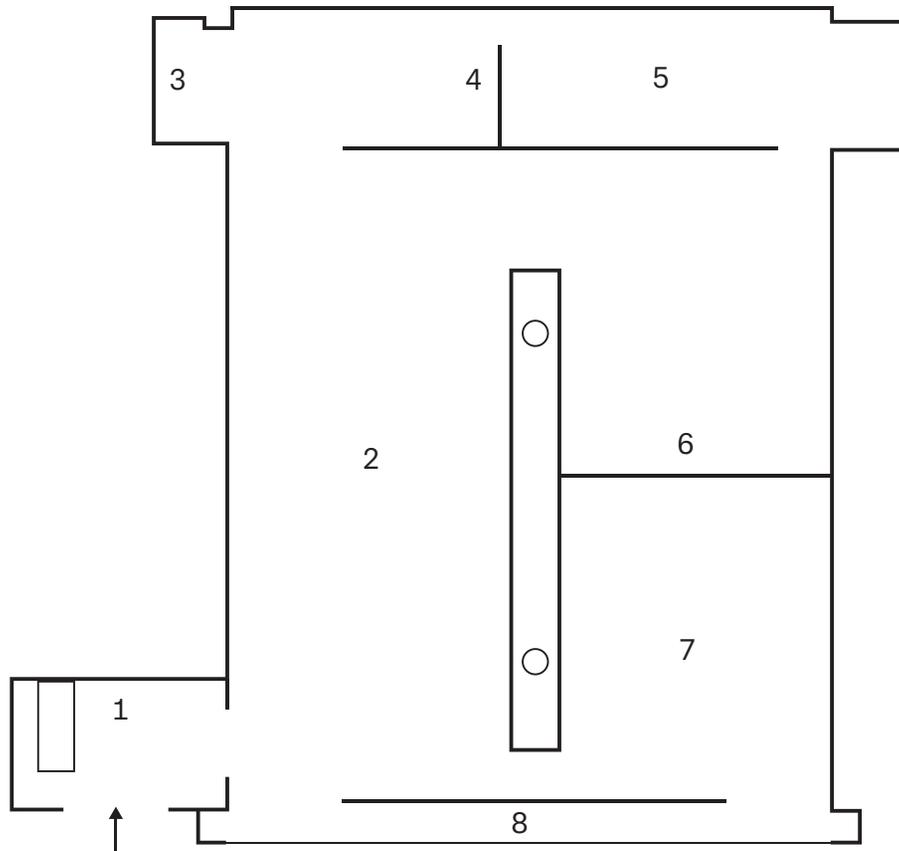
Ne ieráhstha ionhskáneks tahonwatinonhwerá:ton ne Jessica Teionshontáthe Beauvais, Armando Cuspiñera, Xenia Laffely tánon Gabi Lacoste tsi nithonehtáhkwen ne kénthon; Kaneratenhá:wi Hilda Nicholas tsi niiakotsnienóntskon wa'tiewennaté:ni ne nahò:ten konwatií:tsonh tánon Mina Beauvais tsi wa'tiewennaté:ni ne oká:ra Kanien'kéha; Nicole Burisch tsi teion'nikonhrhá:ha tánon iontsnié:nons ne kaio'ténhsera; tánon Michaël, Noé tánon Simon.

Nicole Burisch

Take'nikonhrasaáhte tsi tekhenonhwerá:tons ne Hannah tsi í:si' nón:we nontaióntka'we ne iakorahston, akokara'shón:'a, nahò:ten iakoterién:tare tánon owenna'shón:'a tsi nonkwá:ti ní:i, tsi waonkeniió'ten aiakeniweienén:ta'ne skátne nahò:ten ronwatina'tonni:re – kwah tokén:en tsi ion'wesén:nen tsi skátne waonkeniió'ten. Kahská:neks ní' óni takhenonhwerá:ton ne Ellen raotitióhkwa, rotiiatáhsrats tsi nihotiren'há:on' tsi nihotiió'tenhseró:ten tánon tsi tió:konte tsi ronats'hennón:ni: Julia Eilers Smith, Prakash Krishnan, Yasmine Tremblay, Hugues Dugas, Larissa Dutil, Steven Smith Simard, tánon Marie Rousseau. Niá:wen ní' óni ne énska tsi nihotiió'tenhseró:ten wahontsnié:non wahatiweienén:ta'ne wahatikwatá:ko nahò:ten ronwatina'tonni:re: Gaël Comeau, Olivier Longpré, Emilie Meagher tánon Marc Montachez.

Exhibition Floor Plan

Kakwatákwen Ohswen'kará:ke tsi Onhonwatina'tónhase



List of Works

1. *Kanaiatariio [beautiful big river]*, 2024
Audio, 1 min. 13 sec.
Sung and composed by lonhiarò:roks McComber
Courtesy of the artist
2. *watersong [Kaniatarowanen - othorè:ke nonkwá:ti]*, 2025
Acrylic, thread, glass beads, digital prints on Jetview film, PVA glue
701 × 365 cm
Composer of the song: lonhiarò:roks McComber
Courtesy of the artist
3. *iakoròn:ien's [the sky falls around her]*, 2020
Single-channel video, 5 min.
Video technician: Raohserahà:wi Hemlock
Courtesy of the artist
4. *flatrocks 1, flatrocks 2, flatrocks 3, flatrocks 4*, 2024
Digital prints facemounted on acrylic sheets
137 × 91.5 cm each
Courtesy of the artist
5. *reflection on river rock [Blue Nordic]*, 2003
Single-channel video with audio, river rocks, 5 min. 40 sec.
Courtesy of the artist
6. *skystrip*, 2006
Digital print on polypropylene banner, thread, river rocks
165 × 183 × 609 cm
Courtesy of the artist
7. *dish*, 2025
Acrylic, aluminium, glass beads, thread, digital prints on Jetview film, PVA glue
305 × 305 × 305 cm
Courtesy of the artist
8. *the language of the land*, 2024
Digital print facemounted on acrylic sheet
152 × 244 cm
Courtesy of the artist

Owenna'shón:'a kahiátón:nion

1. *Kanaiatariio*, 2024
Audio, 1 min. 13 sec.
Ohné:kanos karén:na
iakorennaráhston:
lonhiarò:roks McComber
leráhstha tiakotká:wen
2. *ohné:kanos karén:na*
[*Kaniatarowánen -*
othorè:ke nonkwá:ti], 2025
Acrylic, ahserí:ie, otsísera
ohstaró:kwa, digital tsi
karáhston Jetview film
wátston, PVA tiekáhstha
701 × 365 cm
Ohné:kanos karén:na
iakorennaráhston:
lonhiarò:roks McComber
leráhstha tiakotká:wen
3. *iakoròn:ien's*, 2020
Énska khok tsi nón:we
ratirihowanátha video
5 min. (teiotwe'nón:ni)
Video rahtentiátha:
Raohserahà:wi Hemlock
leráhstha tiakotká:wen
4. *atát:ken ne awèn:ke onén:ia*
[*Blue Nordic*], 2003
Énska khok tsi nón:we
ratirihowanátha video
tánon ensathón:te'ne,
kaniatarà:ke onén:ia,
5 min. 40 sec.
leráhstha tiakotká:wen
5. *tewatakwénhte onén:ia 1,*
tewatakwénhte onén:ia 2,
tewatakwénhte onén:ia 3,
tewatakwénhte onén:ia 4,
2024
Digital tsi karáhston
kara'nentáktón ne acrylic
onia'taraákne
137 cm × 91.5 cm skátshon
leráhstha tiakotká:wen
6. *tsi karonhiá:te iohaténion,*
2006
Digital tsi karáhston
tehatiieronionhkwátha
wennia'taróhare, ahserí:ie,
kaniatarà:ke onén:ia
165 × 183 × 609 cm
leráhstha tiakotká:wen
7. *aké:ra*, 2025
Acrylic, karistará:ken,
otsí:sera otsí'nehtara,
ahserí:ie, digital tsi
karáhston ne Jetview film,
PVA tiekáhstha
305 × 305 × 305 cm
leráhstha tiakotká:wen
8. *ohóntsa aohrokhá:tshera,*
2024
Digital tsi karáhston,
kara'nentáktón ne acrylic
onia'tará:'a
152 × 244 cm
leráhstha tiakotká:wen

Team

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Nicole Burisch

Max Stern curator of research

Julia Eilers Smith

Public Programs and Education

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Installation and Collections Coordinator

Hugues Dugas

Communications

Steven Smith Simard,
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Karine Cossette

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Julia Eilers Smith

Onkweshón:'a akorihwá:ke tánon ahonwatirihón:nien

Prakash Krishnan

Skátne rotiió'tens ashakotina'tónhase

Yasmine Tremblay

Skátne rotiió'tens aontahatiniarotáhrhoke

Larissa Dutil

Ahatitokenstá:nion tánon akaró:ron skátne rotiió'te

Hugues Dugas

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LEONARD & BINA ELLEN ART GALLERY

Concordia University

1400 De Maisonneuve Blvd. West, LB-165

Montreal, Quebec, Canada H3G 1M8

ellen.artgallery@concordia.ca

ellengallery.concordia.ca