



**ésis (small shell; small seashell)** (2023), cyanotype treated cotton, ridged dentalium shells, black lip shell, sweetgrass braid, grey felt, thread, machine sewing, hand sewing, hand applique, cyanotype photography. 8.5x11". Collection of the Artist.



***wâsetâhkwakâw (it is starlight)*** (2023), cyanotype treated cotton, deer antler button, braided sweetgrass, matchstick, pressed violets with gold flake in resin, grey felt, thread. 8.5x11".  
Collection of the Artist.



**wísakâpasíw (the smoke is hurting her eyes)** (2023), cyanotype treated cotton, aluminum chain, handmade tobacco bundle, black lip shell. 8.bx11". Collection of the Artist.



**kaskeyihtamowin (being filled with longing; yearn; bereavement; homesick) (2023), cyanotype treated cotton, prairie sage from treaty 6, aluminum chain. 8.5x11". Collection of the Artist.**



**pihkohow (they free themselves by breaking away or breaking loose)** (2023), cyanotype treated cotton, 8/0 seed beads, teardrop beads, dentalium, white sage, sweetgrass. 8.5x11". Collection of the Artist.



This exhibition presents a six-part sequential series of cyanotype textile pieces that explore themes of healing, grief, family, and intergenerational connection. The works serve as a meditation on the process of healing intergenerational trauma and moving through the personal loss of my grandmother. They also reflect an attempt to honor her existence beyond the trauma she experienced, recognizing her as a whole, independent person.

What began as an exploration of the cyanotype process quickly evolved into a deep reflection on the role my grandmother played in our family and her life beyond the

painful experiences she endured. Central to the creation of these pieces were sacred medicines and cultural objects, including beads, dentalium, chaga, and abalone, each of which was used with intention. The act of smudging became integral to the process, allowing the works to take on a ceremonial aspect.

Textile work holds particular significance in these pieces, as nôhkompan taught me how to sew, quilt, and knit. These skills not only shaped the physical structure of the pieces but also formed a deeper connection between the content and creation. In the making of this series, I felt her presence guiding my hands, and I began to realize that although I had not initially intended to address her experience in residential school, the subject emerged naturally. This realization led me to understand that there is a path through pain, one that can lead to healing, release, and transformation—something I believe nôhkompan herself would find peace in.

These works are deeply personal, imbued with love, patience, and an understanding of a complex matriarch whose absence has left a profound and evolving impact on our family.