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*sipikiskisiwin* is a large-scale installation grounded in Indigenous futurism, queer world-building, and disability justice. The work asks what it means to imagine the future while remaining accountable to memory, ancestry, and the networks of care that make survival possible. It brings together sculpture, beadwork, and installation to honour community as both inheritance and infrastructure.

At the centre of the work is a spirit lodge surrounded by slip-cast hands, taken from friends, family, and community members who have shaped my life, who each represent one of the nehyiaw tipi teachings. The installation holds deliberate tension. Stone-like hands appear to emerge from the ground, evoking ancestral presence rather than absence. Bright, queer colour sits alongside weight and stillness, resisting narratives that frame Indigenous, disabled, and queer lives as either tragic or purely celebratory. Instead, the work insists on complexity: joy shaped by survival, futurity rooted in memory, and softness held alongside endurance.

Ultimately, *sipikiskisiwin* is about collective authorship. It imagines futurity not as escape, but as something built together—through hands held open, stories shared, and responsibilities remembered. The work asserts that Indigiqueer and disabled futures are not speculative; they are already here, carried forward by community, memory, and refusal.