

ᓴᓃᓃᓃᓃᓃ *sâkohtwâw (they overcome, and are victorious)* (2025), Epson UltraPremium Photo Paper Lustre, February 2025, 3.5'x4'. Collection of the Artist.



ᓱᓐᓴᓐᓴᓐ *sâkohtwâw (they overcome, and are victorious)* (2025), Epson UltraPremium Photo Paper Lustre, 4'x3.5'. Collection of the Artist.



*sâkohtwâw* is a body of work that confronts the intimate violence of medical and institutional systems and reclaims them through Indigenous, queer, and disabled presence. The work consists of six beaded hospital bracelets accumulated over two years of disability-related care, alongside two large-scale photographs: one depicting a beaded hospital bracelet bearing my

deadname, and another showing a beaded prescription pill bottle paired with a pine needle basket.

The photographs adopt a stark, sterile visual language: black backgrounds, controlled lighting, and an almost clinical precision. This aesthetic intentionally echoes the conventions of museum display and archival documentation—systems that have historically extracted, classified, and contained Indigenous bodies and material culture. By placing these reclaimed objects within that visual framework, I assert control over the terms of visibility. The museum lens is not rejected, but taken up, reworked, and claimed as my own.

In this recontextualization, the photographs function as a form of repatriation. Objects that once signified surveillance, deadnaming, misgendering, and institutional power are presented with care, scale, and authority. What was once evidence of harm becomes evidence of survival. The sterile becomes intentional. The archive becomes personal.

*sâkohtwâw* insists that survival is not passive. These works honour the endurance required to move through systems not built for Indigenous, queer, or disabled bodies, while asserting the right to self-definition and cultural continuity. Victory here is not conquest, but persistence—the ongoing act of reclaiming how we are seen, named, and remembered.