



Gchi-zhinaagot (Look fancy) (2024)
142 x 41 cm x (2), tanned hide, glass beads,
fur, velvet, capacitors, resistors, light-emitting
diodes, coated wire.

Drawing from multiple facets of Anishinaabeg culture, my textile work coalesces a multiplicity of themes and concepts through my use of historical references, traditional knowledge, material culture, found objects, and cultural research. I create works of art that are contemporary, and I then disrupt the reading of these works through the introduction of other elements, to create a convergence between the historical and contemporary. I intentionally draw upon traditional cultural art practices passed on to me, such as beadwork and regalia making, and then meld these newly found and disparate materials, creating a new dialogue.

My up-cycling of reclaimed and salvaged electronic components and circuitry (capacitors and resistors) are foundational to my signature style, and integral to how I transform the refuse of our technological age into complex reworked Anishinaabeg floral motifs. These floral motifs are also symbols of Anishinaabeg power and protection as represented by *manidoominens* (glass beads) which translate from Anishinaabemowin to “spirit berries” of energy. The integration of glass beads coalesces with the electronic component floral motifs referencing Anishinaabe beadwork and medicinal plants, and together these glass beads and component floral works are a simile for individual and collective healing.

In ***Gchi-zhinaagot (Look fancy)*** (2024), I have incorporated glass beads and electronic components (capacitors and resistors) into Anishinaabe style gauntlets found in the Great Lakes regions. Gauntlets emerged in response to colonization, first as functional and protective garments of the fur trade, and then transformed later as a fancy *accoutrement* that became profusely decorated with beadwork and luxurious fur trim to appeal to the tourist trade. The fringe that extends from each gauntlet is composed of hide and telecommunication coated wire and is exaggerated to unreasonable (unwearable) lengths as an intentional *provocateur* dialogue with the fashion industry.

In this hyper-digital and cyber-age of existence, we have become increasingly disconnected from our ability to fully experience and comprehend the mnemonic qualities of the hand-made and our ability to decipher the experientiality of its sensory and intellectual engagement. This works attempts to bridge this precipice between the material and immaterial realms and the historical and contemporary.