



# biskaabiiyang

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curated by  
Juleana Enright

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Santo Aveiro-Ojeda  
Summer-Harmony Twenish  
Sequoia Hauck  
Reyna Hernandez  
Coyote Park  
*Thunderbird Strike*

(returning to ourselves)

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## 8 Essay 20 Bios, Statements, Works

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Resiliency

*is*

Inherited

# biskaabiiyang

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Juleana Enright

(returning to ourselves)

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Indigenous futures look like the resurgence of our languages, our knowledges, our governance systems, and journeys home to our traditional territories.<sup>1</sup>

- Erica Violet Lee

In Native culture, we have this saying — “running on Indian time” — a lighthearted reference to Natives inability to be punctual, as if time operates on a different parallel for us. Spokane novelist Sherman Alexie describes it as:

Your past is a skeleton walking one step behind you, and your future is a skeleton walking one step in front of you... And they can trap you in the in-between, between touching and becoming...keep walking, keep moving...See, it is always now. That's what Indian time is. The past, the future, all of it is wrapped up in the now. That's how it is. *We are trapped in the now.*<sup>2</sup>

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1. Erica Violet Lee, 'Reconciling in the Apocalypse,' *The Monitor*, 2016.

2. Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven*, (New York, NY: Grove Press, 2013).

In speculative fiction, these subtle nods to multiverses, alternative histories, connective tissues between the ‘nows’ are part of slipstream — time viewed as pasts, presents and futures that flow together like currents and vibrations in a navigable stream — a disruptive counter to Western time. In Grace Dillon’s *Walking the Clouds: An Anthology of Indigenous Science Fiction*, she explains, ‘Futurism is a cultural form of decolonization and the concepts animating this genre help shape emerging narratives about Indigenous futures delinked from colonial capitalism.’<sup>3</sup>

In this narrative, Western time becomes not only unnecessary, but irrelevant. Our ideas of projecting into the future can collapse time; work can be set in the now while still imagining our future.<sup>4</sup>

A correlative to Afrofuturism,<sup>5</sup> Indigenous Futurism is a reclamation of Indigenous sovereignty, a transcendence of past, present, and future, imagining a world where colonization hasn’t threatened the civilization of Indigenous people and the representation of Indigenous people hasn’t been skewed in favor of the colonial project.

In reading *Walking the Clouds*, I came across the word: *biskaabiiyang* — an Anishinaabeg word which means the enactment of ‘returning to ourselves.’ An integral part of the framework for decolonizing is returning to one’s Indigenous teachings to gain new perspectives on identity, purpose, and balance. To fully engage in regeneration demands challenging the effects

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3. Ibid.

4. Hannah Donnelly, ‘Indigenous Futures and Sovereign Romanticisms. Belonging to a Place in Time’ *Sovereign Words: Indigenous Art, Curation and Criticism* (Oslo, Norway: Office for Contemporary Art Norway, 2018).

5. Afrofuturism is a cultural aesthetic, philosophy of science and philosophy of history that explores the developing intersection of African diaspora culture with technology. It was coined by scholar Mark Dery in 1993 in ‘Black to the Future: Interviews with Samuel R. Delany, Greg Tate, and Tricia Rose.’

of colonialism in every tentacled facet of our lives, which includes loss of language, violence enacted against Indigenous women and Two-Spirit relatives, stolen land, any diasporic disconnection to our ancestral ways of knowing. Biskaabiiyang is the conceptual framework for the regeneration of our ways of knowing.

As Dillon writes: “It might go without saying that all forms of Indigenous futurisms are narratives of *biskaabiiyang* [...] which involves discovering how personally one is affected by colonization, discarding the emotional and psychological baggage carried from its impact, and recovering ancestral traditions in order to adapt in our post-Native Apocalypse world.”<sup>6</sup>

When Dillon speaks of this ‘post-Native Apocalyptic world,’ she isn’t speaking in terms of a dystopian end-of-days as one might imagine, but rather a dystopia Indigenous people are already experiencing in the form of an environmental wasteland resulted from settler occupation: the subjugation of all Indigenous life, lands mined for resources, water systems disrupted by pipelines. It is a present post-apocalyptic reality of Western civilization.<sup>7</sup>

Dillon used ‘Indigenous Futurisms’ to describe a form of storytelling and creating work where Indigenous peoples use speculative fiction to challenge colonialism and envision Indigenous futures.<sup>8</sup> And though here Dillon is talking in a literary context, I believe the act of creating work as Indigenous people — any act of creation and body of work as imagination — expands this concept into the artistic and curatorial practice,

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6. Grace Dillon (ed.), ‘Imagining Indigenous Futurisms,’ *Walking the Clouds: An Anthology of Indigenous Science Fiction* (Tucson, AZ: University of Arizona Press, 2012).

7. Lindsay Nixon, ‘Visual Cultures of Indigenous Futurisms,’ *GUTS magazine*, 2016.

8. Grace Dillon (ed.), ‘Imagining Indigenous Futurisms,’ *Walking the Clouds: An Anthology of Indigenous Science Fiction* (Tucson, AZ: University of Arizona Press, 2012).

and ultimately informs my exploration of Indigenous Futurisms through the exhibition, *biskaabiiyang* (*returning to ourselves*).

Regeneration and relevance arrives then in the form of a cultural continuum between pasts, presents and futures as a form of *survivance*: a compound form of survival, resistance, and presence against colonizing curatorial practices.<sup>9</sup> By bringing attention to earth-and water-centered philosophies and ceremonial knowledge, there is an illumination, a union of nows.

“While Indigenous contemporary artists and curators live and work in individual cultures and territories, we also participate in global art worlds and discourses, and create objects, performances, exhibitions, texts, sounds and meanings that blend, bend and snap both colonial and customary cultures. If our labour is to be more than a tributary to mainstream art, and if our lives are to exceed the sum of our privileges, Indigenous artists and curators must engage in collective, critical reflection on ourselves, works and processes. If this movement is to thrive, resulting in Indigenous creative sovereignty, we need our work not only to be recognised by mainstream witnesses, but engaged, critically, by Indigenous people.”<sup>10</sup>

The works of *biskaabiiyang* created by Reyna Hernandez, Santo Aveiro-Ojeda, Sequoia Hauck, Nibinikwe, Coyote Park and Elizabeth LaPensée, speak to a sense of sovereignty carried by the body, by blood memory. By countering Western constructions of sovereignty, ownership and time, they elicit this regeneration of our ways of knowing and explore decolonizing processes through ancestral knowledge, land stewardship, water protection, Native and queer identity, and sacred belongings. Exploring the interconnectivity of nows —

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9. Linda Tuhiwai Smith, *Decolonizing Methodologies: Research and Indigenous Peoples* (London/New York: Zed Books/Dunedin: University of Otago Press, 1999).

10. David Garneau, ‘Can I Get a Witness? Indigenous Art Criticism,’ *Sovereign Words: Indigenous Art, Curation and Criticism* (Oslo: Office for Contemporary Art Norway, 2018).

past/present — they reflect on the future and arrive at Native collectiveness, asking the questions: How do we employ the unapologetic practice of Indigenous Futurisms to challenge colonialism and envisage Indigenous futures? How do we use sovereignty as a practice of world-building, queer and Native utopia-building? How do we lay the groundwork for empowering the Indigenous discourses of the future and hold space for collective healing while experiencing continual acts of violence and erasure to our people, our land and traditional ways of knowing?

Ihąŋktuŋwaŋ Dakota artist Reyna Hernandez’s mixed media paintings investigate the concept of identity hybridity in relation to her Indigenous bloodlines and westernized arts academia. Through her piece, *Rover* (2021), Hernandez examines the roles Indigenous bodies have functioned throughout the disruptive patterns of colonialism. “In terms of the female nude, colonization has created an atmosphere of shame surrounding the ways that we exist in our bodies, which is not only a form of control and erasure, but a stark transformation of views from our pre-colonized world.”<sup>11</sup> By harnessing ancestral knowledge, viewers are encouraged to ‘hover’ between the dimensions of the past and the future and form a connection to the past without the trauma of historical context.

With an emphasis on Indigenous Cyberpunk and Futurisms, artist/game designer, Santo Aveiro-Ojeda explores and challenges the cyberpunk genre through the lens of Indigenous technology. In the Indigenous Futurisms-focused zine *iN ARCADE* curated by Aveiro-Ojeda, collaborator Elijah Forbes describes it as: “Where ‘cyber’ stands for advanced technologies and ‘punk’ is a mode of resistance, Indigenous Cyberpunk combines Indigenous technology across time — ancestral and modern — employing it both for healing and confronting

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11. Quotes from artist’s biography included in this catalog.

colonialism. The goal is to adapt cyberpunk to Indigenous needs and conventions, rather than the other way around.”<sup>12</sup>

In their interactive work, *1870: Cyberpunk Forever*, Aveiro-Ojeda creates a user-playable adventure commenting on urban landscapes and modern technology as they relate to cyberpunk. Offering an alternative to the genre that is more aligned with Indigeneity, *1870* incorporates traditional practices as a form of technology practiced for thousands of years.

Through the video installation, *Resiliency is Inherited* (2020), multi-disciplinary artist Sequoia Hauck investigates the complex relations derived from the intersubstantiation of ancestral beings, humans and land, and the sense of sovereignty carried by Indigenous bodies. As they explore their own connection to the earth through the installation, they offer iterations of the land before colonialism and invite us to look to the ancestors for cues towards creating a more sustained future.

Growing up as a “fat, queer rez grrrl in kkanada,”<sup>13</sup> multi-disciplinary Algonquin artist, Summer-Harmony Twenish blends Algonquin worldviews and their lived experience in a series of vivid illustrations. In *god is an NDN femme* (2020), Twenish re-imagines the ubiquitous Michelangelo painting, *The Creation of Adam*, with an anti-colonial twist, giving representation to Indigenous bodies who challenge the gender binary constructs of Western society. Emphasizing the importance community care and protective spaces, they provide a counter to white cis-hetero-patriarchy.

Created for the politically-focused *Briarpatch Magazine*’s ‘Land Back’ issue, Twenish’s *sacred, sacred, sacred* (2020) engages the viewer in a dialogue that extends homeland sovereignty to

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12. Elijah Forbes, imagineNative *iNARCADE zine*, INDIGITAL SPACE, DECEMBER 01 2020 - JANUARY 05 2021.

13. Quote from artists’ biography included in this catalog.

include body sovereignty. Juxtaposing neon femme silhouettes with elements of the earth — roots, wildflowers, the lunar moon — the artist brings protection of Indigenous sex works and the sacredness of everything into the conversation.

In *dreams* (2020), Twenish uses personal experience with mental illness and medication to investigate their effect on dreaming and lucid states. By using ochre red paint — a natural pigment found in the soil — used in Indigenous art to depict dream-telling and mapping, they invoke and reclaim the traditional methods of storytelling and ceremony in a visual format.

Through the piece, *and don’t let anyone tell you any different* (2021), Twenish provides commentary on how fatphobia is embedded into colonization. Their illustration serves as a tender prompt that loving our bodies as they evolve (or even through a pandemic), is “decolonial af.”<sup>14</sup>

A counter to anger being seen as a sign of weakness in a colonial mindset, *Aunty Rage* (2021) unapologetically explores the ways Black and Indigenous women are viewed as overly-emotional when expressing valid feelings. Through this piece, the artist reframes anger as stemming from a fierce love for self, kin and communities.

Yurok 2Spirit artist, photographer, storyteller, and educator, Coyote Park builds a framework of understanding gender outside of the colonial gender systems, using their work as an outlet to vocalize those narratives.<sup>15</sup> Their work celebrates the every day through documentation of intimate environments, attempting to build a vulnerable depiction of a queer utopia.

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14. Ibid.

15. 15. Living In This Queer Body ‘EPISODE 36: DISRUPTING LINEARITY AND 2 SPIRIT BODY RECLAMATION: COYOTE PARK’ <https://anchor.fm/asher-pandjiris/episodes/Disrupting-Linearity-and-2-Spirit-Body-Reclamation-Coyote-Park-eks0hd/a-a3gf0bq>.

For this exhibition they take on a different approach with their acrylic on plywood painting, *Abundance in the Soil, Abundance in our Hands* (2021). The piece celebrates the collective care that goes into land projects run by Black, Brown, and Indigenous stewardship and farming communities. Juxtaposing art with awareness, Park highlights the roles land stewardship projects have in demands for land back and in envisioning Indigenous futures. Using black acrylic paint etched onto plywood, Park pays tribute to wood block practices traditionally used in their culture.

Through game development focusing on Indigenous culture, Anishinaabe and Métis professor Dr. Elizabeth LaPensée's<sup>16</sup> explores Native identities and colonization through interactive video art. 2D side-scroller *Thunderbird Strike* (2017) — with design and art by Elizabeth LaPensée, programming by Adrian Cheater, and music and sound effects by Casey Koyczan - 'offers players a chance to fly from the Tar Sands to the Great Lakes as a thunderbird protecting Turtle Island, searing lightning against the snake that threatens to swallow the lands and waters whole.' A reference to the Lakota prophecy telling of a black snake that would slither across the land, desecrating the sacred sites and poisoning the water before ultimately destroying the Earth — revealed to Indigenous people as the Dakota Access pipeline — *Thunderbird Strike's* symbolism conjures the cries of water protectors gathered near the Standing Rock reservation: 'Kill the black snake.' and 'Mni Wiconi' (Water is Life).

Using imagery from a future imagined, the works of *biskaabiiyang* present a conscious and collective survival challenging erasure and uniting self into being without assimilating into the colonial body. It is always *now*.

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16. It is of note that Elizabeth LaPensée is the daughter of Grace Dillon.



ALL KIN

*IS*

*blood* KIN

# biographies

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Santo Aveiro-Ojeda  
Summer-Harmony Twenish  
Sequoia Hauck  
Reyna Hernandez  
Coyote Park  
*Thunderbird Strike*

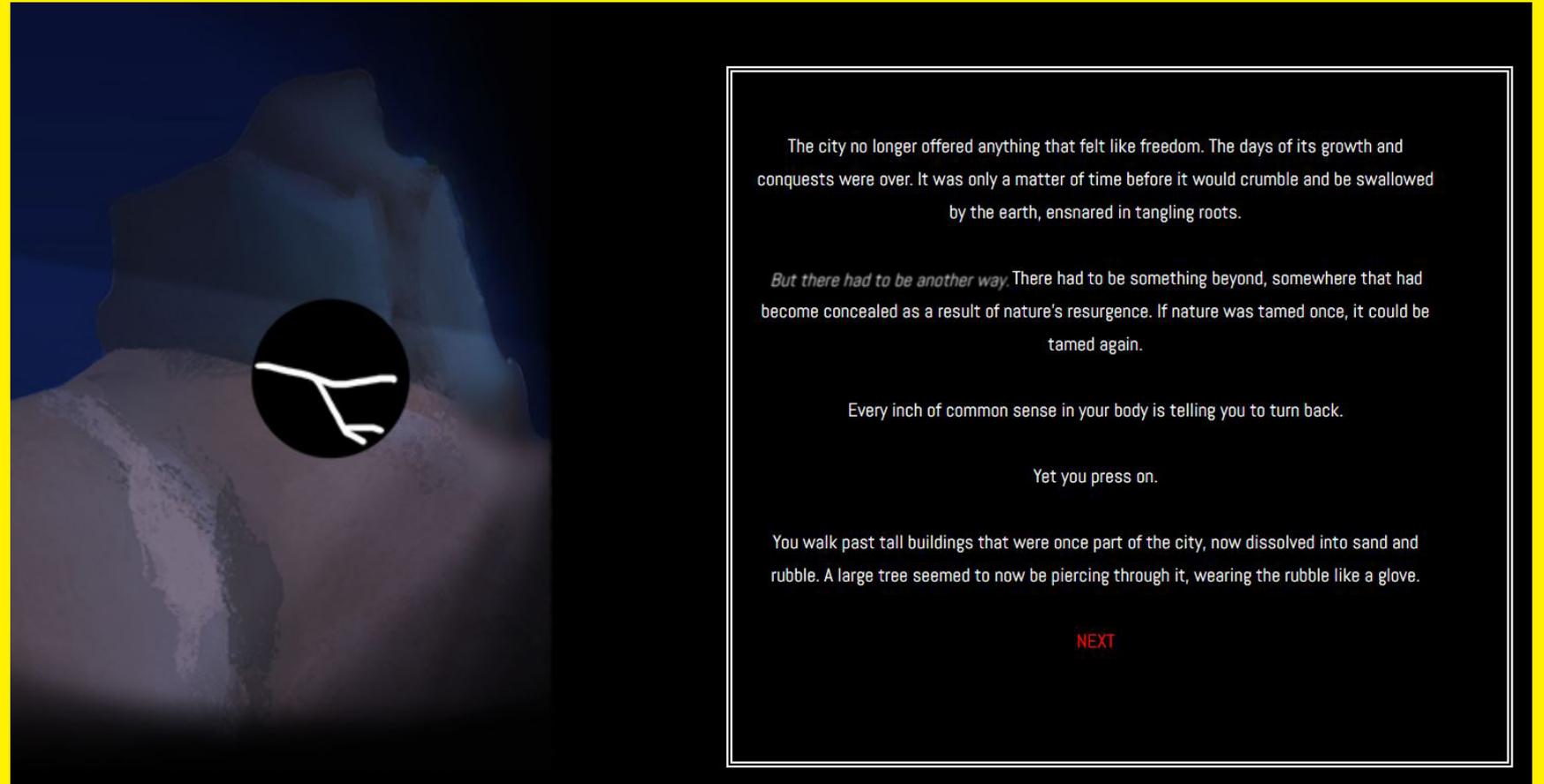
# Santo Aveiro-Ojeda

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SANTO is an artist, speaker, and gamemaker.

Their latest project, *DON'T WAKE THE NIGHT*, is a 2D point-and-click game funded by the Ontario Art Council's Emerging Media Artist grant and the Toronto Arts Council Media Artist grant inspired by and based on concepts of spirituality from Guaraní teachings. They are currently working on a new game project focusing around Indigenous Cyberpunk and Indigenous Futurisms.

SANTO is also a co-director at DMG, a nonprofit arts organization dedicated to supporting queer and gender-marginalized creators in making, playing, and changing games.



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Still from *1870: Cyberpunk Forever*, 2018, digital

# statement

*1870: Cyberpunk Forever* is a text adventure created in Twine as a response to the common tropes of body modification and urban landscapes found in cyberpunk media. The piece started out as an analysis of rural cyberpunk through Guarani spirituality, while also expanding to themes of artificial intelligence and how ingrained the colonial mindset is in modern technology. My goal with this work was to interrogate cyberpunk as a whole while offering an alternative to the genre that is more aligned with Indigenous Futurisms, as well as interpreting traditional practices as a technology that Indigenous peoples have been living with for thousands of years.



You follow her and, despite the darkness, you are at ease. There is a sense of strange familiarity running through your mind every time your feet hit the rough ground.

Despite being very far away from the city and being offline I keep doing my job pretty well.

She stops and so do you. There is a group of people sitting in chairs, arranged in a circle.

Most people are asleep now, except for our vessel friends here.

You pause.

She can tell you're a bit confused.

I can answer some of your questions about this village, and about our technology. But please be brief. I'm not a machine. Heh.

What is this village? 2

What's a 'vessel'? 1

Does the cable I followed here belong to this place? 1

Still from *1870: Cyberpunk Forever*,  
2018, digital

# Summer-Harmony Twenish



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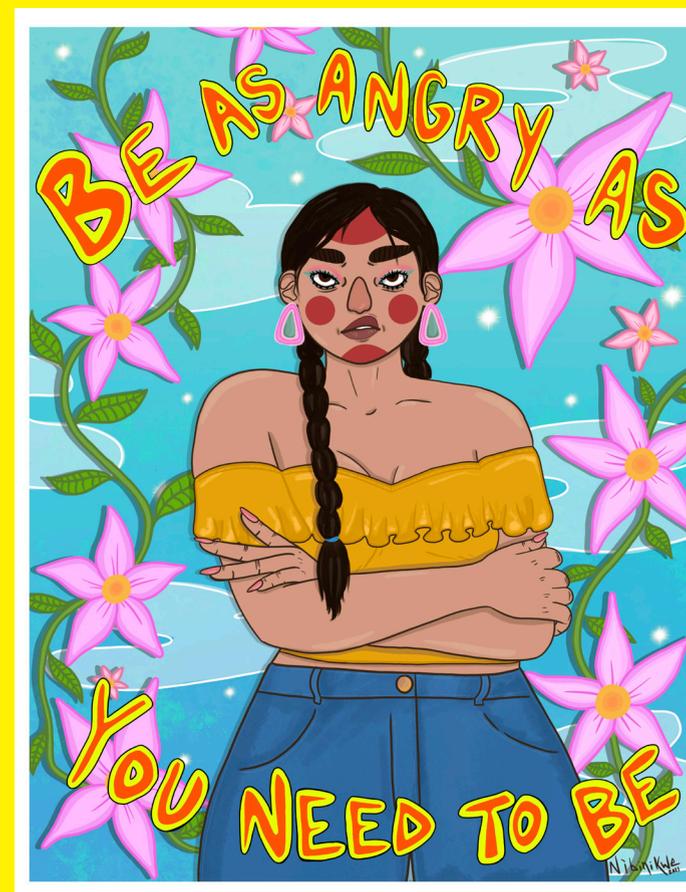
Summer Harmony-Twenish (they/them) is a queer Algonquin person from Kitigan Zibi Anishinabeg. They are a self-taught, multi-disciplinary artist (currently) working primarily in digital illustration, painting, and rug-making. Inspired by a blend of their own Algonquin worldviews and the experiences that come with growing up as a fat, queer rez grrrl in kkanada, their work is both fiercely anti-colonial and unapologetically vulnerable.

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*dreams*, 2020, digital illustration on matte photo paper

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*dreams:* This piece was created in October of 2020 and was inspired by my own experiences with mental illness and medication and the way it impacts dreaming. I noticed that as I was sleeping more, my dreams were becoming more and more vivid. I wanted to honour these changes in my sleeping habits and share them in a way that helped me feel less alone while I tried to regain control of my mental health. The red markings on her face are intended to represent the way red ochre paint was used by Algonquin women prior to colonization, and is my way of returning the site of it to our visual culture. I do this throughout my illustrations because I have only ever seen them depicted in colonial artwork, and feel as though we deserve to see images of Algonquin women with these traditional markings in contemporary, digital contexts. On our own terms. In ways that honour our everyday lives.



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*Aunty Rage*, 2021, digital illustration on matte photo paper

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*Aunty Rage:* This piece came from a reminder I had been repeating to myself while I was working through some anger. I felt as though I had always been taught (especially in settler-colonial/academic spaces) that anger was a sign of weakness. Oftentimes we see the ways Black and Indigenous women are viewed as overly-emotional for expressing the anger we have every right to express. More than that, our anger often stems from a deeply-rooted and fierce love for ourselves, our kin, and our communities. We should never have to shrink ourselves, or “get over” anything unless it is on our own terms.

# Sequoia Hauck



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Sequoia Hauck (they/she) is a Native (Anishinaabe/Hupa) queer multidisciplinary artist based in the Twin Cities on the stolen and ancestral Dakota lands of the Wahpeton, Mdewakantonwon, Wahpekute, and Sisseton. Sequoia's focus is on creating theater, film, poetry, and performance art that decolonizes the process of art-making. They are a graduate from the University of Minnesota-Twin Cities with a B.A. in American Indian Studies. Sequoia have worked on and offstage with organizations such as Aniccha Arts, Art Shanty Projects, Exposed Brick Theatre, The Jungle Theater, Maoriland, An Opera Theatre (AOT), Pangea World Theater, Patrick's Cabaret, Poetry and Pie, The Southern Theater, and Turtle Theater Collective. Sequoia recently co-directed a documentary, "*Never Turn Your Back to the Wave: The Travis Jordan Story*" which was in the 2021 Mpls-St. Paul International Film Festival.

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still from *Resiliency is Inherited*, 2020, digital film

# statements

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Mni Sota Makoce is the ancestral land of the Dakota peoples. This land looks very different now than it once did. While walking down the streets of Gakaabikaang (*Minneapolis*) we see glimpses of what this land could have looked like before colonialism and capitalism overtook. Native peoples have been forced into assimilation, relocation, and genocide on the land we stand on right now. Inspired by the wake of the social uprisings and the ever present pandemic; I find myself asking what do we do next? Maybe we need to look to our ancestors to find out?

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still from *Resiliency is Inherited*, 2020,  
digital film

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### 3. Honor the Past and Future

We are now at a time where Indigenous cultures and ideologies are becoming recognized and appreciated. This has been a painstaking process; it is not over yet. Our ways of knowing were stripped from us and we were told that we were not allowed to be who we are. This leads to generations of loss and pain. My family had lost our culture. We were raised away from our home and we were not connected to our traditional ways. I am trying to regenerate that for myself and for my future generations. I want them to grow up knowing the language of their people. I want them to understand the history of their people and feel a sense of pride in themselves. I have to go against what

I was taught through the colonial mindset. I feel the responsibility to decolonize my own mind and my own artmaking practices. In all my work, I want to make sure that I give thanks to my past and future generations. I am always thinking about ways to create a better path for the future generations and give respect to my ancestors for getting me to where I am.

—Sequoia Hauck

From “Decolonizing the Practice of Artmaking,” *Medium*, 2018.

# Reyna Hernandez

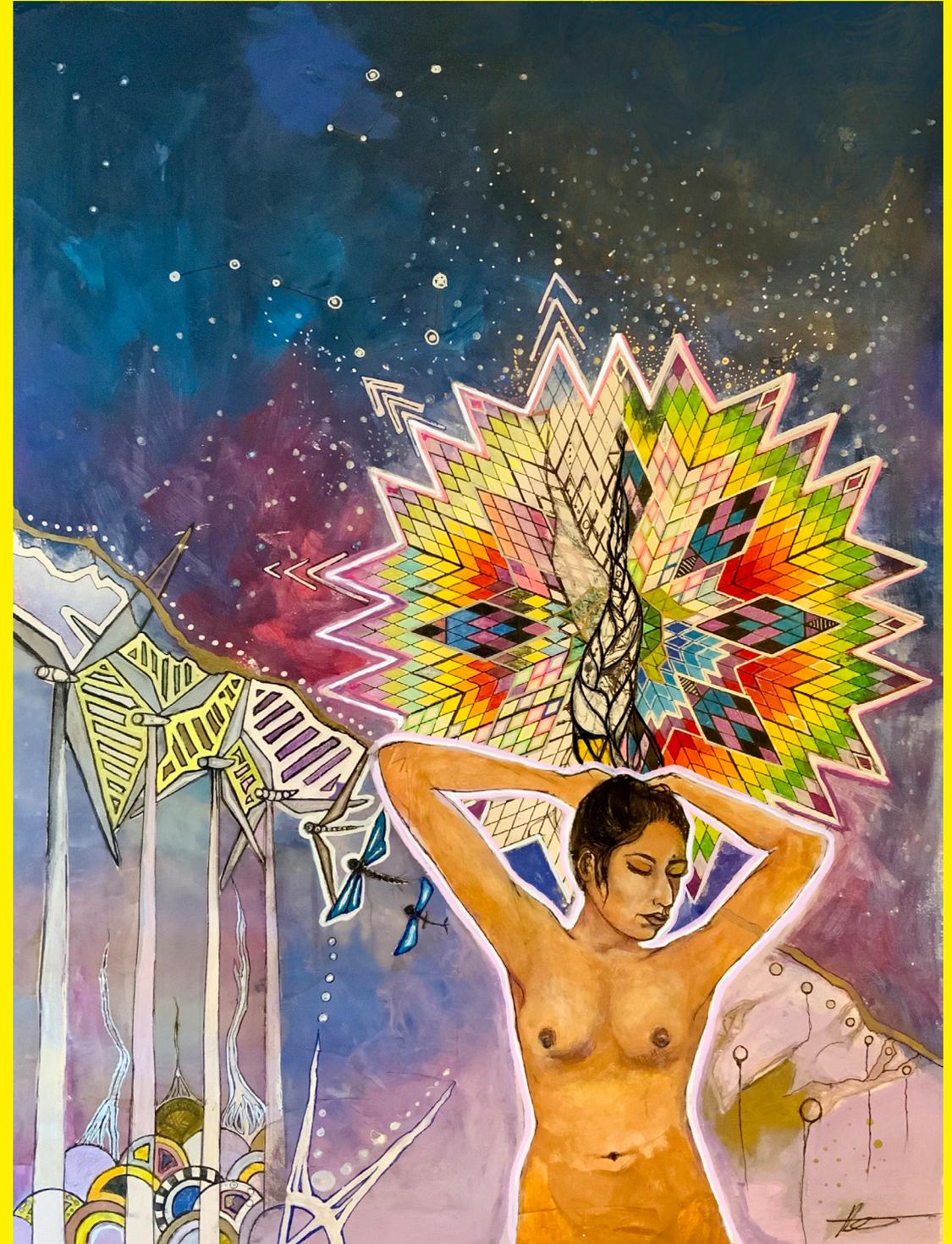
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Reyna Hernandez utilizes mixed media across disciplines to investigate the concept of identity hybridity in relation to her Indigenous bloodlines and westernized arts education. Reyna attempts to investigate her place in the world while examining the complex connections between western discourse, epistemic violence in academia, and her own sense of Dakota identity.

Hernandez is Iháŋktuŋwaŋ Dakota (Yankton Sioux), and received her B.A in English and B.F.A in Studio Arts at the University of South Dakota in 2016. She was recently awarded the 2021 Northern Plains Indian Artist in Residence at The University of South Dakota in Vermillion, SD where she also lives and works.

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*Rover*, 2021, mixed media & collage



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Indigenous lives, as they exist now and into the future, are inexorably connected to our past. By looking to the past to envision an Indigenous future, I've become fixated on the role of Indigenous female bodies and how they have functioned throughout a colonized history. Indigenous people have long been forced to assimilate to western worldviews which have undoubtedly contributed to altered perceptions of our own bodies. In terms of the female nude, colonization has created an atmosphere of shame surrounding the ways that we exist in our bodies, which is not only a form of control and erasure, but a stark transformation of views from our pre-colonized world.

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By looking to the past to reclaim narratives surrounding our bodies, we can begin to recreate a world in which we have control of our existence; In this liminal space we hover between the past and the future to create a world that isn't designed to erase us, but to empower us and connect us to our past.

# Coyote Park

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Coyote Park (he/they) is a 2Spirit, mixed race (Korean, White, Native American) artist from Honolulu, Hawai'i that currently lives in Tongva Territory/Los Angeles. They are a photographer and storyteller who is Indigenous to California. Park focuses their work on their trans family, as they want to make images of people that they love and have shared lived experiences with. Park's work celebrates the every day by documenting their home space and environments in building queer utopia. Park merges their written work with their passion for image making and has been working on a photo book entitled "All Kin is Blood Kin" surrounding themes of family, rebirth, bodies, sexuality, and love. Park's practice is community and collaboration oriented, as they make photographs with their romantic partners and friendships. They are continuing to make photos in New York, California, and Hawai'i with other QTPOC and of queer/trans couples, evolving their work through time and new experiences.

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*Abundance in the Soil, Abundance in our Hands*, 2021, painting, acrylic on plywood



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*Indigenous Futurism isn't a fever dream: it is the heat of a fever and the burning desire of our existence.*

Thinking of futurism as something currently unfolding, as a motion. In the Yurok Language, my people spoke not in a static, material way, but as a description of the relationship between the environment or as an action. I think about futurism in the same way, not a destination but as an ongoing act. Surviving as a 2Spirit person after centuries of m\*rder of Native people, is a future my ancestors prayed for. For us to be here. Something delivered in the love that remained through the apocalypse. As Native people, we have survived many apocalypses. We cultivate a future where our children are laughing, the water is drinkable, the plants are fruitful, and there is new growth after a forest fire. A settler colonial dream is a metal spaceship with a window that watches the burning of worlds

and this dystopian plague of nations. I see the future in land deeds given to Black, Indigenous, People of Color that bring restoration in our care. Land Back is a reality when Black and Indigenous people are the stewards and caregivers of fertile soil and protectors of mountains, streams, oceans, and all that is in between/beyond. The land is calling to be placed in the hands of those that it birthed.

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Land Projects to look into and support via mutual aid for community caregiving for Indigenous land:

@wuurnofkanak  
@sogoreatelandtrust  
@sabokahan (Lumad women)  
@sundaycreeksanctuary  
@blackfarmerscollective (Seattle-based)  
@blackearthfarms  
@lasemilladelsol  
Native seed search  
Land back asheville wnc

# *Thunderbird Strike*

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Thunderbird Strike is an Indigenous-created side-scrolling game where players can fly from the Tar Sands to the Great Lakes as a legendary Thunderbird creature to ultimately destroy the symbolic black snake, reclaim agency over oil pipelines and protect Turtle Island.

Invaders designed by Elizabeth LaPensée with art by Steven Paul Judd and music by Trevino Brings Plenty and Thunderbird Strike with design and art by Elizabeth LaPensée, programming by Adrian Cheater, and music and sound effects by Casey Koyczan.



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Still from *Thunderbird Strike*, 2017, video game (at left and next spread)



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and don't let  
anyone tell you  
any different.

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It is beyond crucial that we not only acknowledge the sacred Dakhóta land this exhibition takes place on but also honor the Indigenous and First Nations people who continue to exist, thrive and persist presently. I want to thank my mother, Holly, my grandmother, Agatha, and my aunts, Sharon and Natalie, whose respect for the Oglala Lakota Nation, culture and all of our relations was instilled into my being. And my dad, Ken, for understanding the importance of listening and having empathy for the stories of others. I want to thank my relatives—living and those in the ether who speak to me through dreams—who have fought for Native rights, land back and water protection. There is not one way to be NDN and there is not just one way to decolonize and indigenize our world, our mindset and art. I want to acknowledge the power of storytelling to connect our people, our past and present. Because to me, Futurism does not distinguish between dimensions of time and space, but rather uses ancestral knowledge to guide our pathways.

A special thanks goes out to ECI as a program which empowers a new generation of curators to harness an anti-colonial attitude towards creating, showcasing and highlighting artwork that reflects and represents the diverse communities we live in. My deepest gratitude to the ECI cohorts—Michael, Kehayr and

Starasea—and mentors, specifically—Daniel, Sally, Esther and Tim—for challenging me and encouraging me to follow my instincts as a curator and a person. I want to thank Angela and Alex at All My Relations Arts for their insights and assistance with all of the steps of curating this exhibit.

And finally I want to thank my queer, trans and non-binary family who without their insistence on being unapologetically authentic, radically real and dreaming differently, I would not have the ability to share my voice. To all the queer and Indigenous curators before me and who will come after me, our vision is a collective vision.

