



Natesa Medlicott-Kappo

These works are conceptually based around the issues of intergenerational trauma and the strength that Indigenous women show despite that trauma. During the creation of this work, I sourced photographs of my family members, both in day-to-day life and during cultural events, to use as a source of love and connection to my culture and community. Some wear regalia and ribbon skirts but rather than be depicted as the “Indian princess” — for the consumption of non-Indigenous viewers, or in the format of “trauma-porn,” I have chosen to show them from a gaze that depicts happiness, love, and cultural continuation. These works show the beauty in the day-to-day reality of life for women in post-colonial Northern Alberta and act as a reclamation of indigeneity and a statement that we do not have to perform that indigeneity in ways that are easily digestible to non-Indigenous people to be connected to our birthright. The juxtaposition of stretched canvas and rawhide images questions the history of the gallery as a colonial space, while circular forms break out of the typical square canvas and act as a connection to the importance of the circle in Indigenous cultures. The circular forms are also connected to the drum and the importance of the circle in Cree culture. The addition of beaded elements act as a reminder of the strength in the hands of our grandmothers and mothers. Using rawhide for half of the works is important because it is a direct connection to our non-human family and our ancestral traditions, while also being inseparable from the land and beyond-human world.