

Tanya Lukin Linklater

My mind is with the
weather



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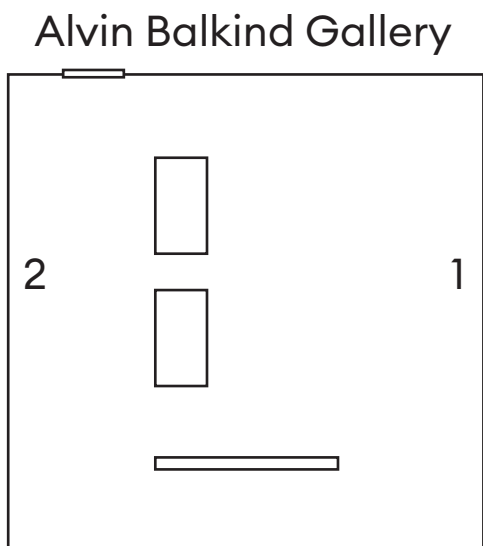
The practice of Tanya Lukin Linklater is at once an exploration and articulation of insistence. Across works encompassing performance, video, installation, and writing, Lukin Linklater traces the expansive ways Indigenous knowledges, histories and structures have been embodied and sustained amidst colonialisms' systemic dispossessions. Centering her focus in and through the body, her works map continuance as an iterative practice, often most powerfully enacted through relational gestures such as conversation, movement, listening and touch.

At the Contemporary Art Gallery, Lukin Linklater presents *An amplification through many minds* (2019), a work that extends from her close engagement with a collection of Alutiiq/Sugpiaq and Unagan belongings

originating from her homelands in southern Alaska and the Aleutian Chain, now held by the Phoebe A. Hearst Museum of Anthropology in Berkeley. This video follows Lukin Linklater and a trio of dancers through the process of developing a choreographic score for these displaced belongings that is subsequently performed in the museum's storage vaults. A gesture towards both restoration and repatriation, this piece is accompanied by a series of new works on paper that index the artist's presence through land and movement alike.

1 *An amplification through many minds*, 2019
video, 36 minutes

Over the past several years, Lukin Linklater has come to be known for her performances in relation to museums, exhibitions and ancestral belongings, which contend with the fraught relationships between Indigenous peoples and the museum as a system that displaces and contains Indigenous material culture. Often working in collaboration with dancers, composers, poets, and architects,



these performances palpably shift the atmospheric conditions of the museum, generating what Lukin Linklater calls *felt structures*, enacting embodied practices such as dance, song and oration that partially restore ancestral belongings and make space for other ways of knowing and being in relation not frequently housed in the space of the gallery.

An amplification through many minds follows Lukin Linklater in a project that comes together in three parts, tracing a series of visits with the belongings in the museum's storage spaces; documenting a rehearsal process that sees Lukin Linklater develop a choreographic score for these belongings with dancers; and a subsequent performance behind closed doors in the Hearst's collection

storage spaces. While we see the artist speaking through this process, we never hear her thoughts; instead, a text runs throughout the film that shares her reflections both on the belongings and the project itself. In so doing, Lukin Linklater offers us a glimpse of the knowledges she's engaging without rendering them available for consumption.

An amplification through many minds was originally commissioned by the San Francisco Museum of Modern Art.

2 *Hair Prints 1–5, 2022*
strawberry, blueberry,
raspberry pigments
transferred to paper with
artist's hair

These dynamic prints see Lukin Linklater coat her hair in natural pigments and then transfer them to paper

gesturally. Inspired in part by American artist David Hammons' *Body Prints*, in which he pressed his greased body onto paper and dusted the surface with charcoal and powdered pigments, these works register Lukin Linklater's presence, but through movement rather than form. Seen here alongside *An amplification through many minds*, which considers the museum as a structure of containment and devitalization, these prints offer an energetic counterpoint paralleling the enlivening gesture of performance.

From November 9 to 11, Tanya Lukin Linklater will hold open rehearsals for a choreography she is developing in relation to these works. For more details, visit cagvancouver.org.

All works courtesy of the artist and Catriona Jeffries, Vancouver.

September 23, 2022
→ January 8, 2023

Contemporary
Art Gallery

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Open Tuesday to Sunday
12 pm → 6 pm
Free admission