

duane linklater from our hands with ethel linklater & tobias linklater

december 8. 2016 –
february 18. 2017

80 Washington Square East Galleries is pleased to present *From Our Hands*, a solo exhibition of Duane Linklater (b. 1976, Omaskêko Cree from Moose Cree First Nation in Northern Ontario), in collaboration with Mercer Union, Toronto. This exhibition features a series of new works including a large-scale architectural intervention that runs through all five galleries. This structural response explores the internal language of walls, the spaces for the Indigenous body, and how spaces of inclusion can be extended. The further introduction of works by Duane's late paternal grandmother Ethel Linklater and his twelve-year old son Tobias unearths his familial framework, the migration and exchange of knowledge and ideas, and their consequences.

The title *From Our Hands* refers to an exhibition which toured Ontario between 1982 and 1985 presenting Indigenous craft, including the work of Ethel Linklater, which is re-presented within the galleries and displayed on museum-style steel and concrete armatures. The placement of these objects in the installation instigates questions around the exclusion of craft and the handmade from fine art discourses. Moreover, it reflects on concepts of lineage, Indigenous history and cultural property. The process of the loan, shipping and customs negotiation for Ethel's objects — caribou-hide and rabbit-fur mitts, slippers, mukluks and baby boots — from the Thunder Bay Art Gallery at Duane's request mobilizes present day relations of cultural heritage while highlighting traces of genealogy and questions of legacy.

Ubiquitous materials of construction, gypsum, plywood and steel mined and extracted from the land are repurposed in a series of 8 foot high sculptures, their span mimicking that of Linklater's chest and height with extended arms. This act recalls the opening lines in Audra Simpson's *Mohawk Interruptus: political life across the border of settler states* when she describes the role of ironworkers from Kahnawà:ke who built the infrastructure for skyscrapers, bridges, and other large scale jobs in cities across the Northeastern United States traveling on Sunday nights to start work on Monday mornings. This series of sculptures, *Untitled Problems*, are draped with discarded elk and bison hides, offcuts from a native crafts store, plastic and a faux fur scarf, and are presented in clusters in the front three galleries as a form of occupation.

A large-scale architectural intervention in the galleries has removed and replaced the gallery walls, and introduces a sentence questioning Indigenous sovereignty of land, law and legacy. During the installation the drywall, plywood and steel studs along the length of three gallery walls have been removed. The structure of the gallery has been physically altered and extended. This has been replaced with new steel studs, in a skeletal form, powder coated in a fire engine red at specific intervals to form the words, 'WHAT THEN REMAINS' with each word occupying one full wall. This text is an excerpt from a 2015 statement by Justice Sonia Sotomayor in the closing remarks of the United States Supreme Court case *Dollar General v. Mississippi Band of Choctaw Indians*. When a thirteen-year-old tribal member on the training program alleged abuse by a non-Indian employee on the company's store on tribal land. At the core of the case was the legal principal that tribal courts have civil jurisdiction over non-Indian conduct arising from consensual relations on Indian reservations, weaving through overriding sovereignties across territories and bodies, and, critically, Indigenous sovereignty. The walls of 80WSE Gallery have not been opened since its construction in 1974 and following the close of the exhibition the new powder coated steel studs will be plastered over to reinstate the gallery walls, becoming a permanent yet unseen presence in the gallery. Their residue will remain.

Within Washington Square, images of Duane Linklater's studio in North Bay, Ontario, are installed in the gallery's Washington Square Windows.

80wse gallery 80 washington square east, new york steinhardt.nyu.edu/80wse hours: 11 – 6 pm tuesday to saturday

Duane Linklater is Omaskêko Cree from Moose Cree First Nation in Northern Ontario. Born in 1976, he holds bachelor's degrees in Fine Art and Native Studies from the University of Alberta (2005) and a master's degree in Film and Video from the Milton Avery Graduate School of Arts at Bard College (2012). His collaborative film project with Brian Jungen, *Modest Livelihood*, was originally presented at the Walter Phillips Gallery at The Banff Centre in collaboration with dOCUMENTA (13) with subsequent exhibitions of this work at the Logan Centre Gallery at the University of Chicago, Catriona Jeffries Gallery in Vancouver and at the Art Gallery of Ontario. Recent exhibitions include a two-person exhibition *Parallel Excavations* (with Tanya Lukin Linklater) at the Art Gallery of Alberta, Edmonton, Alberta and his participation in the SeMa Biennale 2016 in Seoul Korea. Solo exhibitions include; *From Our Hands*, Mercer Union, a centre for contemporary art, Toronto (2016); *Salt 11: Duane Linklater*, Utah Museum of Fine Arts, Salt Lake City (2015); *ICA@50: It means it's raining*, ICA, Philadelphia (2014); *Decommission*, Maclaren Art Centre, Barrie, Ontario; *Learning*, Susan Hobbs Gallery, Toronto; *Something about encounter*, Thunder Bay Art Gallery, Ontario; *Grain(s)*, in collaboration with Tanya Lukin Linklater, Images Festival co-presentation with Museum of Contemporary Canadian Art, Toronto; and *Secondary Explanation*, The New Gallery, Calgary (all 2013). Linklater was awarded the Sobey Art Award in 2013. Duane is represented by Catriona Jeffries Gallery Vancouver. He lives with his family in North Bay, Ontario.

Ethel Linklater was born November 24, 1932 near the community La Sarre Quebec. She was raised by her parents in the area who then relocated to Moose Factory, Ontario. A fluent Cree language speaker, she was taught to make objects at an early age by her mother, matriarch of the Trapper family, Emily Trapper. Ethel developed her practice over her entire lifetime and the high quality of her work was well known and sought after throughout the James Bay region. Ethel Linklater passed away July 7, 2004 leaving a strong cultural legacy behind for her many children, grandchildren and great grandchildren.

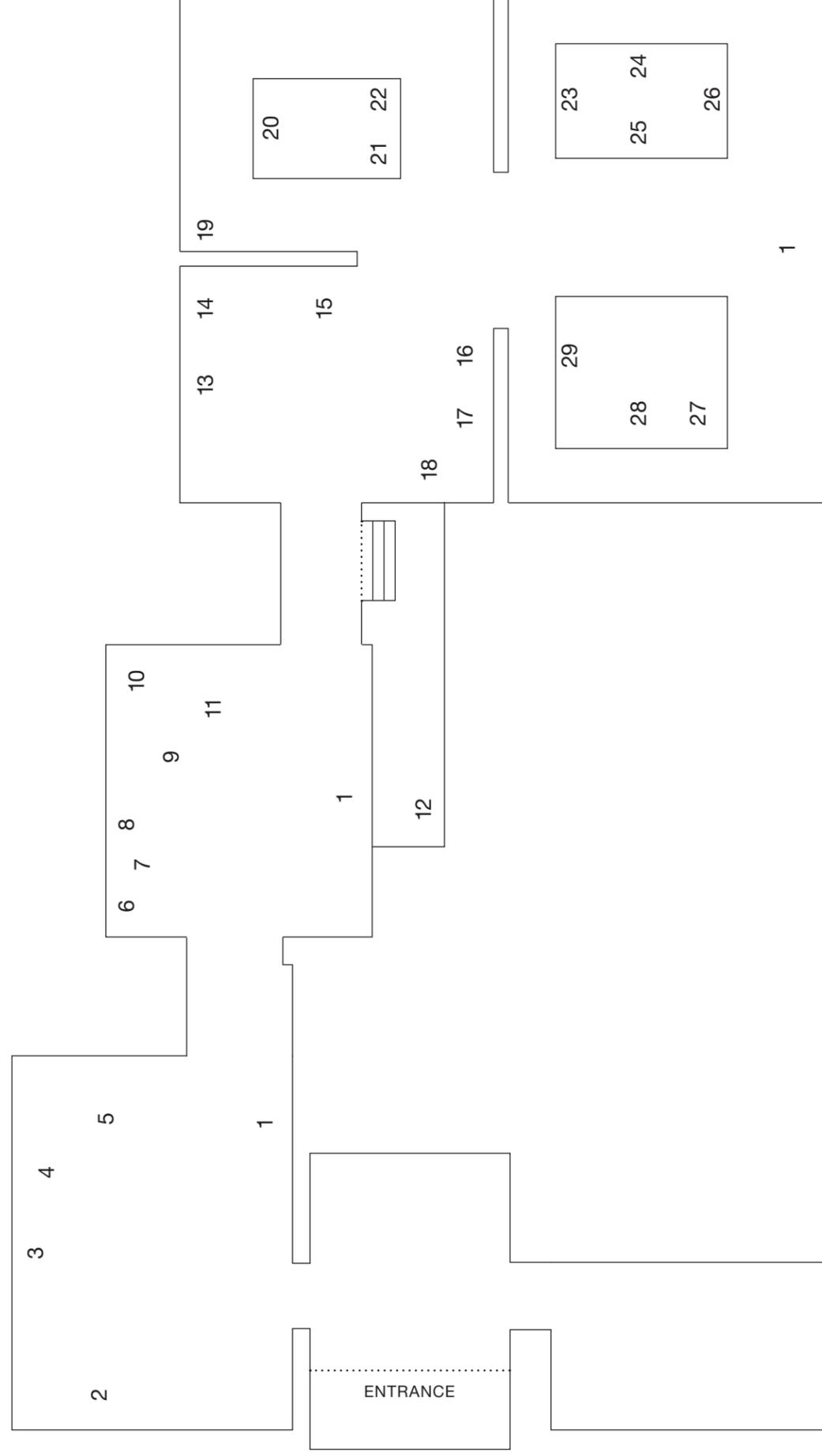
Tobias Linklater (b. 2004) is a member of Moose Cree First Nation (Ontario, Canada) and the Native Villages of Afognak and Port Lions (Alaska, USA). Tobias is Omaskêko Cree and Alutiiq and resides

in North Bay, Ontario. *Origin of the Hero* (2016) is his first video for exhibition and was developed at Near North Mobile Media Lab's Animation Creation Camp in August 2016.

The Wood Land School was established in 2011, originating in Duane Linklater's North Bay studio. It is an ongoing project with no fixed location or form. It seeks critical engagement within the realms of representation, film, contemporary art, land and politics across Turtle Island and beyond. Each iteration of Wood Land School carries forth with it a commitment to address the lack of structural inclusion, both historically and in the now in a multiplicity of institutional spaces. It is a conceptual and physical space for indigenous people, with indigenous people deciding its direction and structure. Its current members are Duane Linklater, Tanya Lukin Linklater and cheyanne turions. The Wood Land School will take over SBC Gallery of Contemporary Art in Montreal for the duration of 2017, following an invitation by Pip Day (Director). This coincides with the launch of the first Wood Land School Critical Anthology co-published by OR Gallery and SFU Galleries.

NYU's 80WSE Gallery in Washington Square is part of the Steinhardt School. The art gallery is a space for dialogue, experimental and cross-disciplinary projects by noted artists and curators, often produced in collaboration with the faculty and students from the department of arts and arts professions. During 2017, 80WSE will provide space for the Indigenous Student Group to be in residence, organize informal events, as well as their ongoing activities including the NYU Native Film Festival.

This exhibition originated at Mercer Union, a centre for contemporary art, Toronto with support from *Partners In Art*. The pre-sentation at 80WSE Gallery is curated by Georgina Jackson (Director of Exhibitions & Programs, Mercer Union) and Nicola Lees (Director and Curator, 80WSE Gallery) with curatorial assistant Georgia Harrell.



- 1 Duane Linklater
What then remains
Three disassembled walls, powder coated steel, steel screws
10.6 x 31 x 10 feet
12 x 20 x 3.5 feet
12 x 31 x 7.25 feet
- 2 Duane Linklater
Untitled Problem 5
Powder coated steel, drywall, plywood, screws, plastic, bison rawhide
96 x 7.5 inches
- 3 Duane Linklater
Untitled Problem 4
Powder coated steel, drywall, plywood, screws
96 x 14 inches
- 4 Duane Linklater
Untitled Problem 9
Powder coated steel, drywall, plywood, screws, found blanket
96 x 7.5 inches
- 5 Duane Linklater
Untitled Problem 11
Powder coated steel, drywall, plywood, screws, plastic, digital print on linen
96 x 7.5 inches
- 6 Duane Linklater
Untitled Problem 12
Powder coated steel, drywall, plywood, screws, carpet, digital print on linen
96 x 7.5 inches
- 7 Duane Linklater
Untitled Problem 14
Powder coated steel, drywall, plywood, screws, digital print on linen
96 x 7.5 inches
- 8 Duane Linklater
Untitled Problem 2
Powder coated steel, drywall, plywood, screws, plastic, bison rawhide
96 x 7.5 inches
- 9 Duane Linklater
Untitled Problem 15
Powder coated steel, drywall, plywood, screws, found faux fur scarf
96 x 7.5 inches
- 10 Duane Linklater
Untitled Problem 8
Powder coated steel, drywall, plywood, screws, carpet
96 x 7.5 inches
- 11 Duane Linklater
Untitled Problem 1
Powder coated steel, drywall, plywood, screws, plastic, bison rawhide
96 x 7.5 inches
- 12 Duane Linklater
Untitled Problem 6
Powder coated steel, drywall, plywood, screws, found statue
96 x 7.5 inches
- 13 Duane Linklater
Untitled Problem 10
Powder coated steel, drywall, plywood, screws, linen
96 x 7.5 inches
- 14 Duane Linklater
Untitled Problem 3
Powder coated steel, drywall, plywood, screws, carpet
96 x 14 inches
- 15 Duane Linklater
Untitled Problem 13
Powder coated steel, drywall, plywood, screws, plastic, plaster, digital print on linen
96 x 7.5 inches
- 16 Duane Linklater
Untitled Problem 7
Powder coated steel, drywall, plywood, screws, carpet, digital print on linen
96 x 7.5 inches
- 17 Duane Linklater
Untitled Problem 15
Powder coated steel, drywall, plywood, screws
96 x 7.5 inches
- 18 Duane Linklater
Untitled Problem 6
Powder coated steel, drywall, plywood, screws, found statue
96 x 7.5 inches
- 19 Duane Linklater
Accession
Framed digital print, plastic
10 x 12.25 inches
- 20 Duane Linklater
Speculative apparatus for the work of nikosis
Concrete, stainless steel, flatscreen television, mac mini
36 x 16 x 43 inches with
Origin of the Hero, 2016
by Tobias Linklater
Stop motion video w/ sound
2 min, 43 sec
- 21 Duane Linklater
Speculative apparatus 4 for the work of nohkompan
Concrete, welded stainless steel
24 x 16 x 38 inches with
Baby Boots, c. 1980
by Ethel Linklater
Caribou hide, rabbit fur, beads
4.9 x 1.8 inches
Collection of Thunder Bay Art Gallery
- 22 Duane Linklater
Speculative apparatus 2 for the work of nohkompan
Concrete, welded stainless steel,
16 x 8 x 43 inches with
Mitts, c. 1980
by Ethel Linklater
Moosehide, glass beads, fabric, beaver fur, wool
13.8 x 5.1 inches
Collection of Thunder Bay Art Gallery
- 23 Duane Linklater
Speculative apparatus 1 for the work of nohkompan
Concrete, welded stainless steel, tape
16 x 16 x 19 inches with
Beaded Slippers, c. 1980
by Ethel Linklater
Caribou Leather, moose leather, beads, rabbit fur
9 x 3.5 inches
Collection of Thunder Bay Art Gallery
- 24 Duane Linklater
Speculative apparatus 9 for the work of nohkompan
Concrete, welded stainless steel, tape
16 x 48 x 2.5 inches with
Child's Mukluks, c. 1980
by Ethel Linklater
Moose leather, rabbit fur, beads, wool, 7.7 x 2.8 inches
Collection of Thunder Bay Art Gallery
- 25 Duane Linklater
Speculative apparatus 6 for the work of nohkompan
Concrete, stainless steel, tobacco
16 x 48 x 2.5 inches
Speculative apparatus 2 for the work of nohkompan
Concrete, welded stainless steel, tobacco
16 x 48 x 2.5 inches
Speculative apparatus 3 for the work of nohkompan
Concrete, stainless steel
24 x 16 x 45 inches with
Child's Mitts, c. 1980
by Ethel Linklater
Moosehide, rabbit fur, wool, glass beads
9 x 4.1 inches
Collection of Thunder Bay Art Gallery
- 26 Duane Linklater
Speculative apparatus 3 for the work of nohkompan
Concrete, stainless steel
24 x 16 x 45 inches with
Child's Mitts, c. 1980
by Ethel Linklater
Moosehide, rabbit fur, wool, glass beads
9 x 4.1 inches
Collection of Thunder Bay Art Gallery
- 27 Duane Linklater
Speculative apparatus 8 for the work of nohkompan
Concrete
16 x 16 x 5 inches
- 28 Duane Linklater
Speculative apparatus 5 for the work of nohkompan
Concrete, welded stainless steel, tape
16 x 48 x 2.5 inches with
Child's Mukluks, c. 1980
by Ethel Linklater
Moose leather, rabbit fur, beads, wool, 7.7 x 2.8 inches
Collection of Thunder Bay Art Gallery
- 29 Duane Linklater
Speculative apparatus 7 for the work of nohkompan
Concrete, stainless steel, flowers
24 x 16 x 43 inches
Speculative apparatus 7 for the work of nohkompan
Concrete, stainless steel, flowers
24 x 16 x 43 inches
Speculative apparatus 7 for the work of nohkompan
Concrete, stainless steel, flowers
24 x 16 x 43 inches
Speculative apparatus 7 for the work of nohkompan
Concrete, stainless steel, flowers
24 x 16 x 43 inches
- 30 Duane Linklater
Untitled Studio View (Main Street, North Bay)
Digital print on vinyl
Washington Square Windows, 80WSE
Gallery
- All works courtesy of Catriona Jeffries, Vancouver, except where otherwise noted.