
Duane Linklater

b. 1976, Moose Cree First Nation, Canada

Born in 1976 in Moose Cree First Nation, Linklater is Omaskêko Ininiwak. Linklater's work interrogates the physical and ideological structures of museums and institutions, and how these structures relate to the current and historical conditions of Indigenous peoples, their practices, and their approaches to materials and cultural objects. Through a range of mediums, including sculpture, video, prints, photography, and installation, Linklater exposes stereotypical and contradictory depictions of Indigenous culture, their social and economic ramifications, and the ways in which they have contributed to the destabilization and disenfranchisement of Indigenous people. Indeed, "Linklater has described his methodology as an 'excavation' of the aggregated 'pile' of misrepresentations that circumscribe Indigenous subjectivities."¹

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In the trio of *Migraine* drawings (2022) that Linklater created especially for this exhibition, he directly subverts the assumption of an implicit spirituality in his work based his identity as an Indigenous artist [PLS. 15, 16, 17]. The aura that Linklater explores in this series is not a mystical ambiance steeped in myth or otherworldliness but a depiction of the visions and shapes he sees while afflicted by migraines. Created in a kind of altered state, the drawings depict visions that are inaccessible in daily consciousness and reflect an abiding interconnection between the self, the psyche, and the surrounding atmosphere.

In *break up swept up all of the willows 1* (2022), Linklater combines crushed cochineal and sumac with acrylic paint [PL. 13]. Both cochineal and sumac have long been used in various cultures to create dyes and paints, and in these works, Linklater explores the same materials in an experiment of mark-making and movement, expanding his artistic vocabulary in connection to the natural world. –MH

¹ Amanda Donnan, ed., *Duane Linklater: mymothersside*, exh. cat. (Seattle: Frye Art Museum, 2021), 30.