



# A Parallel Excavation

Duane Linklater & Tanya Lukin Linklater

Curated by Ociwan Contemporary Art Collective



## EDMONTON EXCAVATIONS

Erin Sutherland with Tiffany Shaw-Collinge

*nitápowakéyih̄tēn éhahkaméyimoyahk kaktiskéyimikowisiyahk  
isi iyiniw tápasinahikésak, okanéyih̄táhkik tápasinahikéwinahk,  
okiskinohamawákanak, okihcikiskinohamawákanak ékwa  
káiskéyih̄tamohowēt óma ohci osám ayisk kitápasinahikéwininaw  
ita kistanaw kácimohatáyahk iyiniw ihtwáwina, ékwa  
éhisikaskihoyahk kistanaw kiyám áta kakípéhispayik  
péhcínáway kakikakwékwésinikawiyahk, kittikahikawiyahk,  
ékwa katipéyimikawiyahk. kahisimámiskohtamahk  
ékwa kitápasinahikaninaw ékwa kitisihtwáwinawa anihi  
káwihakih̄tēhki kwéyask kácimohk kakwéhisiméscihkawiyahk  
ahpó késikwéskinihawiyahk, kotaki isi, stasis ékwa wiyawáw  
káhisipimátsisicik.*

—Heather Igloliorte, 2012

ispi manitowikisikanipisim 2014, níkihitohtánán émicisohk asci mihcét  
ayisiyiniwak ohci Edmonton Indigenous tápasinahikéwin mámawinitowin.  
kimámawinitowak kamámiskohtahkik mékwác éhisiwépinkéhk ohci mékwác  
óma tápasinahikéwin amiskwaciwáskahikanihk ékwa Alberta pikwihté isi.  
ékota kihayáwak iyiniw osihcikésak, tápasinahikésak, kákanawéyih̄tahkik  
tápasinahikéwina, káhisihciktahkik tán'si wáskahikan késihtáhk, ékwa  
kápaminiwécik asci mína aniki káhatoskátahkik ékwa kásihtoskákécik  
ohci amiskwaciwáskahikan kátakahkicik iyiniw tápasinahikéwin  
mámawinitowin. mámawinitowin óma ékwáác ékwa wihitakon Ociciwan  
Contemporary Art Collective. nistam mámawipiwiwa óhi kamámiskohtamihk  
kakiskéyih̄tamihk iyiniw tápasinahikéwin óta amiskwaciwáskahikanihk,  
ékhihsimiywéyih̄tákwak péhcínáway ékwa tán'si késihtákwatamihk níkánihk.  
ékonik óki kánihtáhosihcikécik – ékwéyác kámácihtákwak asci aniki ásay  
ómisiyisi káhisihcikécik – kimámiskohtamwak tán'si éhisiyinih̄kátahkik  
ékwa kákipéhitóthahkik, iyiniwak ékwa káwicohkamákwak tápasinahikéwin  
kápaminahkik kámámiskohtahkik tán'si éhitéyih̄tahkik éwako óma ohci  
amiskwaciwáskahikanihk.

kámámawinitowicik kiskéyih̄tamohowéwak kíkway  
kámámitonéyih̄tamihkocik iyiniw tápasinahikéwak, designers, ékwa  
opaminikéwak kápaminiwécik óténáhk, késihtákwak sóniyáwa, ita  
káhatoskécik, ékwa ita káwápahtihwécik osihcikéwiníwáw, tánisi mína  
éhisihayimahk kawitápisómitok tápasinahikéwikiskinohamátowikamikwa,

asci mína késihtákwak iyiniwak ékota kiskinohamátowikamikohk.  
mihcét mámiskohtamwak éphikwéyih̄tamihkocik iyiniw tápasinahikéwak  
kakanawéyih̄tákwaniyik iyiniw otápasinahikéwiníwáw óténáhk, ayiman  
ayisk kawicicik sóniyáwa ohci. ékwa mína mámiskohtamwak tán'si kwéyask  
késihtákwak éka ita awiyak kapómehit ahpó pitos késihtákwakamiht.

tán'si éhisimácpitamihk, ékota ohci, ékospi kákimicisohk Ociciwan  
Contemporary Art Collective. paskwáwiiniwiniw, ociciwan [o-sit-  
sti-wan] itwémakan the current comes from there. Ociciwan, ahpó the  
current, éhotwémakahk ohci Amiskwaciwáskahikanihk (Edmonton) ita  
émámawinitohk, éshikskátahk ohci ótē níkánihk ékwa kamanácihtákwak  
péhcínáway ékwa anohc káhitákwakamiht. óma ohci, Ociciwan métoni  
ahkaméyimitotamwak kawitápisókwak éhahkaméyimoyit mámawinitowin  
ohci iyiniw kásihtákwak, tápasinahikésak, kákanawéyih̄tahkik  
tápasinahikéwina ékwa aniki kásihtoskawácik otápasinahikésa éshikmácihk  
kotaka (iyiniwa ahpó kotak ayisiyiniwa) kawicimámiskohtamátocik  
kwéyask ékwa kamanátsisicik mámiskohtákwáwini tánisi éhitéyih̄tamihk  
anohc iyiniw tápasinahikéwin óta Alberta. énohtéhahkaméyimoyahk  
kawitápisómitohk, kanikánistáhk tápasinahikéwin ékwa nitwácihtwáwin  
ékwa kásihtoskawáyahkik mámawinitowina kamámiskohtamáhk iyiniw  
tápasinahikéwin óta ohci ékwa misiwih̄tē késihtákwakiyih̄tákwáki iyiniw kíkway  
káhispayikocik.

ékákihtwám miskohcikátēki Ociciwan tápasinahikéwina – ékwa ékipehtamáhk  
émiskohcikátēhk kayakáskáhk mámawinitowin – éhámitonéyih̄tahkik  
tán'si óma anohc iyiniwak kátápasinahikécik késihtákwakamiht  
péhcínáway kákimáyohtamihk ékwa kákihayimahk kamiyowitatoskémotocik  
páksimoh̄tákwak tápasinahikéwikiskinohamátowikamikwa ékwa iyiniw  
mámawinitowina. kiskinohamákisowin tápiskóc tápasinahikéwin  
káhisikiskétamihk, Anthropology, nitoskamawin ékwa anihi ékotwa  
kihikiskinohamátowikamikwa ohci kayás ácimowikamik ékwa ita  
tápasinahikéwina káwápahtihwéhk épiskih̄tákwak iyiniw tápasinahikéwin ahpó  
kíkway kawápacikátēk ohci iyiniwih̄táwini. káhápahtahk móniyáwih̄táwina  
ékwa káhisitápastéhki naspisihcianihtwáwina anita kiskinohamákisowina  
péhcínáway namóya mámiskohtamwak ihtwáwina ékwa péhcínáway  
kákihisiyahimahk ékwa áskaw namóya kwéyask ékihisisitohcikátēk tánisi  
éhitéyih̄tákwak. isih̄táwini kihcikiskinohamátowikamikwa kihitwétákwak  
tápisók óhi tépiyahk iyiniw ápacihcikana ohci nanátohkóskánésowin ohci  
ékwa kikanawéyicikátēwa kayásácmowikamikohk, késihtákwakiyih̄tákwak  
ékhihtakoki. ékosi kákipéhispayik, namóya iyiniw tápasinahikéwin ékwa  
kákimawácihtáhk táp'wé kihohcispayin. áta káwé óma épimátsisiamihk  
ita émiskohcikásocik iyiniwak óta tasi ékwa ita káwápahtihwéhk  
tápasinahikéwina ita kamámiskohtamihk isih̄táwina, kéyápa óma  
métoni óki tipéyih̄tamohkásowak óhi kákanawéyih̄tahkik, éwako óma  
ohci, Jolene Rickard masinaham, “paminisowin anima káwicihikok  
péyákwani éhitwéhk émistéyih̄tahkwa” ékwa tápasinahikésak ékota  
kánitawéyimihcik kanátohkátahkik kápiniméscokipayik anohc.  
éwako óma, késihtákwakamiht, Ociciwan mámiskohtamwak

tán'si kéhciná káhisinisohtamihk ita kwéyask késihtatikihcik ita wistawáw kapimikanawéyicikátéyiki ékwa kahpimipayihitamások tánisi énohtéhisihcikéci.

Tanya Lukin Linklater ékwa Duane Linklater's A Parallel Excavation natonikéwak óma tán'si éhisinéyihitáwáhk miyowicéhtowin ohci aniki iyiniwak ékwa kihcikiskinohamátowikamikwa, ékwa ayiwák ohci, tánshiyiniw tápasinahikéwin kési itápacihitáhk kanitawéyihitamihk kwéyask késihtatikihcikéwak. tápasinahikéwak atoskátamwak késinisohtamihk kakwé wápahtihiwéhk tápasinakéwina ékwa kotak kiskinohamákisowina tápasinahikéwak osihcikéwina. óhi osihcikéwina éhániskohmakáki ékwa kwéyask mámitonéyihitamowin ka kihkánákáwáhk káki oskáyiwán éwhispáyik ita masinipayihowin ékwa nitoskamawin ayáwin isih épikwiyamihk óta askihk. káwápahtihiwéhk tápasinahikéwak kímámiskohtamwak éwako óma káki pési wápahtahkik amiskwaciwáskahikanihk, ékwa késinistawéyihcikátéhk kanikánispayik ékwa éhitahkohk iyinihtawína ita tasi mámawinitowin kamámiskotámihk tán'si kwéyask kawitatoskémáci kihcikiskinohamátowikamikwa. ékosi ékwa kaskihtáwak ité tápasinahikéwina kamámiskotáhik isihcikéwina, péhcináway ékwa mámawi óta ékwa misiwé askiy.

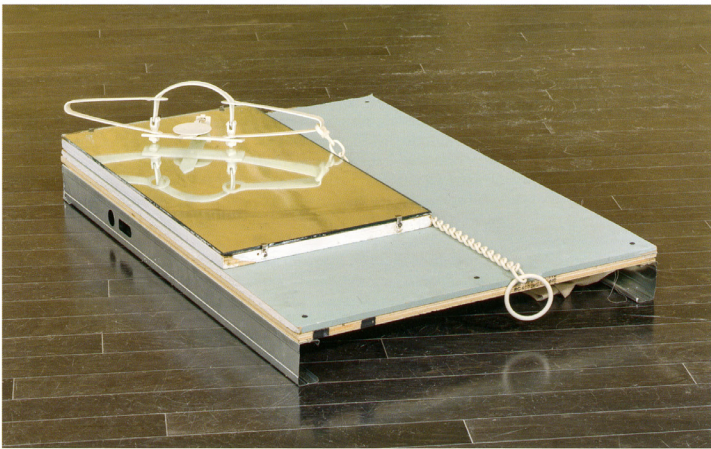
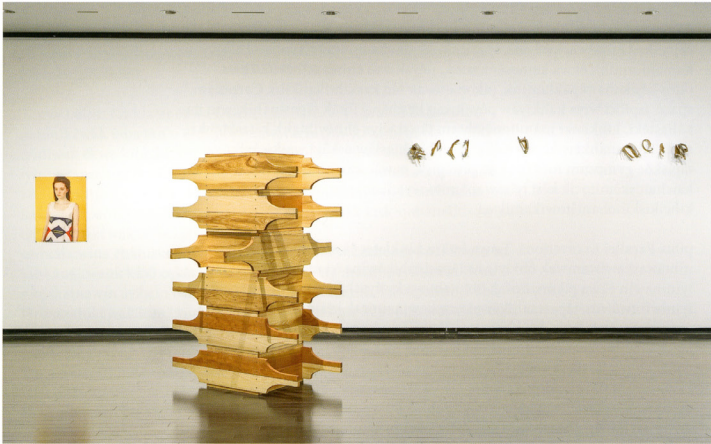
ká pikiskwátahkik Ociciwan awa káwácihiwét, Erin Sutherland, Tanya Lukin Linklater pikiskwátam wiya óma Alutiiq wikiwin wahkohtowin asci nitoskamawin ékwa ayisiyiniw. Kodiak Island, ité kákihohpikhit, kiskéyihitam wiya ita kákihayáhk ayisiyiniw ékisóhkisicik péhcináway. Lukin Linklater itwéw, tápiskóc kotaki mámawinitowina, mihcét otayisinima kákihisiwápahtahkik isihitáwín otinamwak kánitwácihtáci kikway ékwa nahastáwak ité katipéyihitáhk kihcikiskinohamátowikamikwa kakimawacihitáci apacihikéwina. ká nihtawastát mosci osihcikéwina óhi Horsehair Question #1 ékwa #2 nawác kiwápahtihikonaw atámiskamikohk. nawác óhi Inuit tápasinahikana káwápahtihiwéhk kiwápahtén tánsh kiwetinohk iyiniwak ési kanawápamihcik ohci tápasinahikéwikiskinohamátowikamikwa, Lukin Linklater kwéyask itótam. éwako óma kikiskinohamákonaw pitos kiwetinohk mámawinitowina kákipaskinamihk iyinihtawáwin ékwa tánisi késinisohtamihk anohc.

Duane Linklater mína nihtawastáw isihikéwina ité mána iyiniwak namoya kákihakimihcik. Linklater otápasinahikéwina kiskinohamákew ékosi óma piskic astániwán anita kihcikiskinohamátowikamikwa ohci iyiniw mámawinitowina. kwéyask kawápahtamihk óma paskéhitowin, tápasinahikéwin miyohastáw, kwéyask késinistawinákwa ékwa kasaminamihk, ékwa pitos itascikátéw ita kotaka apacihikana éhayáki. pícosés itastáw ékosiyisi pitos éhisikanawápahtamihk káhitastát anihit otápasinahikéwina, Linklater ayiwák ahkaméyihitam iyiniw tápasinahikéwin ékwa awa wiya Lukin Linklater natonikéw tán'si óma kwéyask kahoyakihitamihk iyiniw tápasinahikéwina.

nánao otápasinahikéwak pitos isi kiskinohamákéwak éhapacihitáci osihcikéwiniwáwa, kwéyask apacihitáwak óhi émoscimámawihasták, kamanisamihk ékwa kamosénamihk. péyakwan éhitápacihitáci ékwa pitos késikanawápahtamihk, pikonamwak óhi kaskihtikahkih Cartesian space. isiphci wiya kahkiyaw péyakwan késihtatikihcik tápasinahikéwin ita kábstéki, Linklater mámitonéyihitam tán'si wiya éhitéyihitahk kétasktéhki anita tápasinahikéwikamikosihk, tahtahkohtastáw oskáyí waskicáyik tápiskóc gymsum mistik ékwa piwápsik. nawác atoskátam isi iyiniwak kawitatoskémítocik kési iyiniw mámitonéyicikani ohci iyinihtawáwin kihcikiskinohamátowikamikwa.

pihci Parallel Excavations, Tanya Lukin Linklater ékwa Duane Linklater nihtawaskawistamwak óhi iyiniw tápasinahikéwina isi mamihcihtáwin iyininawin ékwa pikonamwak óhi namoya kwéyask káwápahtihiwéhcik iyinihtawáwin. tápasinahikéwak waskawinamwak késinisohtamihk óma késpayik kihcikiskinohamátowikamikwa ka pimipayihitáhk. nawác ispahákéyiwak mákamikisowin isiphci nitoskamawin, waskawiwin isiphci tán'si isi mámitonéyihcikéwin, ahkaméyimotohtam asci késinakacitáhk kanawápahtamihk pitos isi: isiphci wiya tápwé nawác ékihcihohkéyihitamihk. péyakwan isi Ociciwan kápakoseyihitahk kési pimipayihitáci, nawác ayiwák iyiniw ékwa iyinihtawáwin ohci mécimóc pitos tápasinahikéwin, osihcikéwin, oyahiwéwin, itótamowin ékwa ita kátáwák kahitotámihk. éwako óma kihkánákwan kakiskéyicikáték óhi kotaka, ahpó Lukin Linklater wista oshihcikéwina. éwakoni óhi kiskeyihitamohtawéwina kákanawápahtamihk itwémakana tán'si éhisimámitonéyihitamihk, ékakwecihkémocik, isiphci wiya tépiyá naskomowina. isiphci wiya kakwéhapacitáhk kayás iyiniw apacihikana kakwé pahpiskihitastahk tápasinahikéwina, tápasinahikéwak kwéyask kakwéhisihcikéwak kési miyokanawápahtamihk éhapatahk iyiniw mámitonéyicikan – éwako óma Ociciwan Contemporary Art Collective ékakwésitoskahkik.





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## EDMONTON EXCAVATIONS

Erin Sutherland with Tiffany Shaw-Collinge

*I believe that we continue to assert our identities as Indigenous artists, curators, students, scholars, and activists because it is through our arts that we demonstrate the inconvertible continuity of Indigenous cultures, and our ability to survive and thrive despite centuries of colonization, oppression, and imperialism. It is by dynamic engagement with and presentation of Indigenous arts and cultural practices that we contradict colonial narratives of our eminent disappearance or inevitable assimilation, otherness, stasis, and acculturation.*

—Heather Igloliorte, 2012<sup>1</sup>

In December 2014, we attended a dinner with a number of people from the Edmonton Indigenous arts community. The group gathered together to discuss the current climate of Indigenous contemporary art in Edmonton and in Alberta more broadly. Attendees included Indigenous designers, artists, curators, architects and administrators as well as those working in and supporting Edmonton's vibrant Indigenous arts community. The gathering was one of the first held by what would become Ociciwan Contemporary Art Collective. These early meetings were aimed at discussing the current reality of Indigenous contemporary arts in Edmonton, its vibrant past and future possibilities. Arts professionals—both emerging and established—discussed their practices and their experiences, as Indigenous and allied arts administrators talked about their visions for Edmonton.

The group also expressed various concerns that face Indigenous artists, designers and administrators in the city, including access to funding, studio and exhibition spaces, the difficulty of collaborating with arts institutions while privileging Indigenous ways of knowing and maintaining creative support outside of academic spaces, as well as the potential precarity of identifying as Indigenous within those institutions. Many discussed concerns about keeping Indigenous contemporary artists in the city, given the challenge of acquiring ongoing financial support. They also discussed how to encourage diversified dialogue and criticality in a safe and engaging manner without the risk of lateral violence or racism.

What formed, in part, as a result of that dinner was Ociciwan Contemporary Art Collective. In Plains Cree, *ociciwan* [o-sit-sti-wan] translates to *the current comes from there*. *Ociciwan*, or *the current*, relates to the region of Amiskwaciwāskahikan (Edmonton) as gathering point that brings us all together, inspiring us to move forward while at the same time engaging us to respect the past and our moments in the present.<sup>2</sup> In this regard, *Ociciwan* seeks to connect to a rich and thriving community of Indigenous artists, curators, designers, arts administrators and art supporters while encouraging others (Indigenous and non-Indigenous) to join the conversation in a safe and respectful manner that magnifies diversified expressions of Indigenous contemporary art in Alberta. We look to advocate through collaboration, curation and research and to support the community through dialogue about Indigenous arts locally and globally as a way to raise awareness of Indigenous issues.

A recurring discussion within the Ociciwan collective—and one that we heard referenced in the broader community—focused on the ways in which contemporary Indigenous peoples in the arts engage the violent history and complex relationship between Western arts institutions and Indigenous communities. Disciplines such as Art History, Anthropology, Archaeology and the related institutions of the museum and art gallery have long histories of either excluding Indigenous art or presenting Indigenous visual culture. Using Western systems of value and imposed hierarchical iconographic systems, these disciplines have historically removed much cultural and historical complexity, and often dramatically changed the context and meaning of the work. Cultural institutions have historically defined Indigenous objects as ethnographic and relegated them to museum displays, thereby presenting Indigenous cultures as existing primarily in the past.<sup>3</sup> As a consequence of this value system, the inclusion of Indigenous art in major galleries and collections has lagged.<sup>4</sup> Although this history has begun to be reclaimed with a focus on Indigenous self-representation in those spaces and a dedication by some galleries to critique exclusionary practices, those institutions continue to apply discursive power over the objects contained within their walls.<sup>5</sup> In this connection, Jolene Rickard writes, “sovereignty is the border that shifts indigenous experience from a victimized stance to a strategic one” and artists play an important role in that shift.<sup>6</sup> Related to this, as a collective, Ociciwan discussed how our curatorial perspective could add to the negotiation of cultural space and the assertion of aesthetic sovereignty.

Tanya Lukin Linklater and Duane Linklater's *A Parallel Excavation* subtly explores the complicated relationship between Indigenous peoples and institutions, and more specifically, the role of Indigenous art in the destabilization of institutional discourses through the implied physical breakdown of barriers. The artists use excavation as a way to critically engage with the gallery itself and the connected disciplines found between the artists' practices. These methods of excavation interact and inform each other to predict new ways of bleeding between pictorial and architectural space through excavating the ground, the sacred earth and dissecting the walls, the constructed settler space. This installation explores both of the artists' personal connections

1. Heather Igloliorte, “No History of Colonialism: Decolonizing Practices in Indigenous Arts,” in *Decolonize Me* (Ottawa: Robert McLaughlin Gallery and The Ottawa Art Gallery, 2012), 21-22.

2. Amiskwaciwāskahikan, meaning Beaver Mountain House, is the Cree word and original place name for the region now known as Edmonton (the region was re-named Fort Edmonton in 1795 by Hudson's Bay Company settlers).

3. James Clifford, “On Collecting Art and Culture,” *The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art* (Cambridge: Harvard University Press, 1988), 215-255.

4. In her chapter “Hard Inclusion,” in *On Aboriginal Representation in the Gallery*, Lynda Jessup points out that major Canadian art galleries, such as the Art Gallery of Vancouver, the National Gallery, and the Art Gallery of Ontario had no collections of Aboriginal art, except for Inuit art created before mid-century at the time of publication in 2002. There were, however, a small number of exhibitions that brought native-made objects into the National Gallery in the early twentieth century, although the narrative constructed was one that supported beliefs that complemented ethnographic classification systems (xiv).

5. While many galleries and museums have made extensive efforts to include Indigenous peoples and their cultures in institutional processes, there remains much more to be done.

6. Jolene Rickard, “Sovereignty: A Line in the Sand,” *Aperture Summer* (1995): 51.



to the Edmonton region, their acknowledgment of preceding and existing cultural resources in the community with commentary on possible relationships and outcomes with institutions through the use of critical placements and performative interactions. By inserting themselves into the gallery and playing with the physicality and performance of the space the artists comment on its structure, history and collection with local and global intentions.

In conversations with Ociciwan member Erin Sutherland, Tanya Lukin Linklater spoke of her Alutiiq home's intense relationship with archaeology and anthropology. Kodiak Island, where she grew up, has a strong history of anthropological presence, and Lukin Linklater was acutely aware of that history throughout her childhood. Lukin Linklater explained that, as in other Indigenous communities, many of her peoples' visual culture was taken by researchers and placed within the ownership of institutional collections. The exploration of instruments she arranges for the works *Horsehair Question #1 and #2* forms a deeper history that the viewer can imagine exists within the foundation of the gallery or even deeper, in the earth below. Juxtaposing the stacked excavation tools with Inuit prints that are displayed within museum cases also mirrors Northern peoples' relationship with arts institutions, Lukin Linklater makes the institutionally constructed distance between the cultural object and the viewer visible. The dichotomy created between the displayed prints and the excavating equipment expresses the various ways in which Northern communities were mined for their visual culture and the ways in which those histories continue to influence a broader public understanding of these cultures today.

Duane Linklater also asserts the materiality of the institution that has historically excluded Indigenous peoples. Linklater's work brings to mind the liminal space that separates the institution from Indigenous communities. To highlight this separation, the artist's work reduces, blurs and replicates the walls of the gallery, making its structure visible and available to be touched, leaned upon, and interacted with by seemingly dissimilar objects. By reinterpreting the structure of the constructed wall surface and the adjacency of the gallery wall surface to that of the gypsum construction of his artwork panels, Linklater is literally taking up additional space for Indigenous art while Lukin Linklater investigates the appropriation and placement of values on Indigenous art.

Both artists explore the materiality of structures, playing with these material references through the simplification of assembly, cutting and unearthing. Using similar methods and arrangements they explore and break down the framework of horizontal (the ground) and vertical (the wall) planes of Cartesian space. Rather than inserting vernacular Indigenous structures into the gallery to take up additional space and prominence, Linklater takes apart and reorganizes gallery walls, overlaying new surfaces within the gallery that intersect and interact with the familiarity of commonly used construction materials such as gypsum, wood and steel. Rather than connecting to the semiotic operations of the gallery, their interactions interpret a deeper history

of colonial arrangements reappropriated through extensions and placement, which inherently expands the manifestation of literal and imagined field of Indigenous engagement with cultural institutions.

In *Parallel Excavations*, Tanya Lukin Linklater and Duane Linklater explore the role of Indigenous artists in decolonizing the gallery and its collecting practices by breaking down its environmental and cultural confines. The artists provoke our given understanding of the institution as absolute in their subtle approaches to the movements of constructed space. Their emphasis on process over artefact, interactivity over subjectivity, challenges the conventions of display in art galleries that audiences have become familiar and comfortable with: the categorical simplification and detached view of Indigenous objects as fixed historical objects devoid of contemporary meaning. Similar to the way Ociciwan hopes to operate, the nuanced act of excavation emphasizes a broader civic and cultural provocation for a renewed discourse amongst the fields of art, architecture, design, performance and the spaces allocated for these activities to take place. This is made clear in the unfinished appearance of Linklater's gypsum panels, or Lukin Linklater's instruments and their placement in relationship to each another. The atmosphere surrounding the objects indicates they are points of view, asking questions, rather than telling answers. Rather than using historical Indigenous tools to dissect the gallery, the artists use and reconstruct settler methodologies through an Indigenous lens—a contemporary approach that Ociciwan Contemporary Art Collective aims to support in our endeavours.

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#### Notes

Clifford, James. "On Collecting Art and Culture." In *The Predicament of Culture: Twentieth-Century Ethnography, Literature and Art*, 215-255. Cambridge: Harvard University Press, 1988.

Igloliorte, Heather. "'No History of Colonialism': Decolonizing Practices in Indigenous Arts." In *Decolonize Me*, 18-27. Ottawa: Robert McLaughlin Gallery and The Ottawa Art Gallery, 2012.

Lynda Jessup, "Hard Inclusion." In *On Aboriginal Representation in the Gallery*, edited by Lynda Jessup with Shannon Bagg, xi-xxvii. Hull: Canadian Museum of Civilization, 2002.

Rickard, Jolene. "Sovereignty: A Line in the Sand." *Aperture Summer* (1995): 5.

**OMA EVENT SCORE OHCI MARIA  
TALLCHIEF, DYLAN ROBINSON ÊKWA  
SHERRY FARRELL RACETTE**

*Tanya Lukin Linklater*

ayisiyiniw pihtokwêw êkwa itwêw

kayâs âcimowikamikwa ahpô ita kâwâpahtihiwêhk tâpasinahikêwina kwêyask  
âcimohtâwak piko kâwâpahtamihk.

êkwa

kâhisikanawâpahtahk ana kâkiskinohamâkêt nîmihitowin mêttoni  
nistawinâkan iyikohk êhahkamêyihthahk ana onîmihitow.

êkwa

kiwiyâwinawa êsohkîmakahki.

êkwa

kitâpacihcikaniwâwa êsohkîmakahki.

êkwa

tân'spî kiwiyâwinawa nawâc kâmâmawisohkîmakahki ispihci wiya ana  
kâkiskinohamawât onîmihitowa?

êkwa

tân'spî kitâpacihtkaninawa nawâc kâsohkîmakahki iyikohk anima  
kâhisinâkwak âcimowikamikwa ahpô ita kâyasi wâpahtamihk  
tâpasinahikêwina?

**AN EVENT SCORE FOR MARIA TALLCHIEF,  
DYLAN ROBINSON AND SHERRY FARRELL  
RACETTE**

*Tanya Lukin Linklater*

A person enters and says

The museum or gallery exerts a force in its looking.

Then

The look of a choreographer is like an every day structure that exerts a force on  
the body of a dancer.

Then

Our bodies exert a force.

Then

Our objects exert a force.

Then

When do our bodies' force exceed the look of a choreographer?

Then

When do our objects' force exceed the look of the museum or gallery?

**OMA EVENT SCORE OHCI KODIAK ALUTIIT 1  
(HELEN SIMEONOFF)**

*Tanya Lukin Linklater*

Alutiiq ayisiyiniw pihtokwêw êkwa itwêw:

ôma kâhitâkamika nâwâc ayiwâk iyikohk kotaka. nitatoskêwin  
anima kawihitamân. kitatoskêwin anima kiya kanihtaman. nitohta  
êhisikiyâmêwimakâki itwêwina.

êkwa

Alphone Pinart kimâwacihâtaw Alutiiq mihkwâkanihkâna kiministikominaw  
1872 êkwa kihitohtatâw France.

êkwa

ayiwâk kihcimitâhtomitanaw askiya Helen Simeonoff, kiwahkômâkaninaw,  
êkipimohtahot ohci Kodiak Island isko ita anihi mihkwâkanihkâna  
kâkanawêyicikâtêki France. wiya êkosi nikân êkihîtotâhk.

êkwa

êkosi mihcêt Alutiit kipimohtahowak isi Kodiak Island ita kâyâki  
mihkwâkanihkâna kâkanawêyicikâtêki France. êkiwihitamâkoyâhkik  
kâkisâminahkik mihkwâkanihkâna kimâtowak.

êkwa

Alutiiq mihkwâkanihkâna piyisk kitakohtâniwîw Kodiak Island mâka  
osâm êhayâyahk Alutiiq kayâsâcimowikamik ita kawâpahtihwêyahk êkwa  
kahasotamahk namôya wihkâc kamêkiyahk mihkwâkanihkâna.

êkwa

êkhasotamihk êkwa ita kakanawêyicikâtêki êkihosihâtâhk

êkwa

êkikanawâpahtamâhk anihi mihkwâkanihkâna nâway êhayâki  
wâsênamawinâpiskohk. âtiht mihkwâkanihkâna sêmak nipônikanawâpahtênân.  
tânânihi mihkwâkanihkâna kakiwâpahtamâhk? ayisk nawâc nitâyamihtânân  
kâhitasinahikâhtek sisonê anita mihkwâkanihkâna kâkawkêhâcimohâtâhk tân'si  
anihi kêhcinâ mihkwâkanihkâna ohci.

êkwa

nimosihtânân anihi mihkwâkanihkâna kâkanawâpahtamâhk.

êkwa

nimosihtânân anihi mihkwâkanihkâna kâsâminamâhk.

êkwa

nimâmitonêyihênân anihi masinahikanisa kakinakatamâkoyâhk Alphonse  
Pinart êkwa kakihsinakatamâcik nitâyisiniminânak pâmayês pèpimohtahot  
niministikominânihk kapêmawacihâtât ôhi.

êkwa

nawâc ayiwâk êhayâk ôhi masinahikanisa Pinart kâhitwêstamâkêt ohci  
ninikamowininâna êkwa ninimihitowininâna Alutiiq isi Russian isi  
âkayâsimowin isi wêmistikowisimowin êkwa kâwê isi mîna.

êkwa

nawâc ayiwâkês wiya Alphonse Pinart kâkanawêyicikâtêki ohci Alutiiq  
mihkwâkanihkâna.



**AN EVENT SCORE FOR KODIAK ALUTIIT 1  
(HELEN SIMEONOFF)**

*Tanya Lukin Linklater*

An Alutiiq person enters and says:

This event score is longer than most. My job is to tell. Your job is to listen. Listen to the quiet around the words. Listen for the sparse and melancholic.<sup>7</sup>

Then

Alphonse Pinart collected Alutiiq masks on our island in 1872 and took them to France.

Then

Over a century later Helen Simeonoff, our relative, travelled from Kodiak Island to the masks held in a collection in France. She was the first.

Then

Then many Alutiit travelled from Kodiak Island to the masks held in a collection in France. They tell us that when they touched the masks they wept.

Then

The Alutiiq masks eventually travelled back to Kodiak Island but only because we had an Alutiiq Museum to exhibit them and only if we promised to never repatriate the masks.

Then

The promise was made and vitrines were built.

Then

We looked at the masks behind glass. Some masks we quickly looked away from. Which masks were we supposed to see? Mostly we looked at the texts alongside the masks that attempted to tell us what the masks meant.

Then

We felt the masks when we looked at them.

Then

We felt the masks when we touched them.

Then

We think about the text remnants left by Alphonse Pinart and all that was held in our people before he ever travelled to our island to collect.

Then

We exceed the text remnants in Pinart's translations of our songs and dances from Alutiiq to Russian to English to French and back again.

Then

We exceed the Alphonse Pinart collection of Alutiiq masks.

7. Kari Cwynar in a Skype conversation March 12, 2016, described my practice as "sparse and melancholic."

**OMA EVENT SCORE OHCI KODIAK ALUTIIT 2  
(TO ALEŠ HRDLIČKA)**

*Tanya Lukin Linklater*

Alutiiq ayisiyiniw pihtokwew ekwa itwew

nawac ayiwak iyikohk wiya nitoskamawinihk.

ekwa

nawac ayiwak iyikohk kâhisikanaweyicikêt Anthropology.

ekwa

ekwa ayiwak mistahi iyikohk wiya kotak awiyak kâkakwehisitipëyimikoyahk.

**AN EVENT SCORE FOR KODIAK ALUTIIT 2  
(TO ALEŠ HRDLIČKA)**

*Tanya Lukin Linklater*

An Alutiiq person enters and says

We exceed the archaeological site.

Then

We exceed the discipline formation of Anthropology.

Then

We exceed the structures imposed on us.