

Mouth of the River

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Duane Linklater's sculpture *rarebird* stands monumental in the exhibition space, accompanied by the deep sound of *kīya* (*music for an art exhibition*) (both 2025). The body is weighed down by its heavy, oversized beak, supported by strong, elongated legs. Its form is derived from the crane – known as *Ajijaak* in the Ojibwe language of Nbisiing Anishinaabe Aki, or North Bay, Ontario, where the artists Duane Linklater and Tanya Lukin Linklater have lived for the past fifteen years. In the Indigenous cosmologies of this area, *Ajijaak* calls the Anishinaabe First Nation people to ceremony, ritual and celebration. As a symbol of wisdom and equal communication, it stands as a reminder to think carefully and thoroughly before we speak.

The crane is a migratory bird. *rarebird* too speaks of movement – it is made and remade of the places in which it stands and has stood, using the materials of the bird's natural habitat, the local clay, hay, straw and grass. In Prague, its position is determined by the river Vltava, flowing just outside the Rudolfinum. Water is also present in all the works within its sight. In Tanya Lukin Linklater's *A bow a cup a shaker* (2026), the life-giving properties of water are activated as long ribbons of soft wool in a shade of arctic blue, suspended from a semicircle made of ash wood. Her nearby works on paper are constellations of weather forms and elemental forces – rain, clouds, condensation and breath. But they also speak of erased histories, such as those of her Alutiiq people (also known by the ancestral name Sugpiaq) in the now-lost village of Afognak on her native Kodiak Archipelago in Alaska. In the harsh weather conditions of the islands, bows, cups and shakers are not only tools for daily sustenance but also tactile objects that recall the acts of holding and transmission.

The poetics of these works are formed by Indigenous cosmologies, but they also unfold within ongoing conditions of coloniality that affect contemporary Indigenous life. Speaking of fleeting moments and different conceptions of time, *rarebird* also calls attention to the increasingly rare sightings of certain species across Canada, to the histories of land theft and the climate crisis: the crane's legs are captured inside its pedestal, limiting its possibility of flight.

Water is a passage but also a flow of power and relations.¹ Its droplets and paths resemble the glass beads that appear in numerous places in the exhibition. Similar beads travelled bodies of water during the Habsburg Empire – along rivers and across the Atlantic Ocean in shipments, from the glassmakers of Bohemia's Jizera Mountains (Jizerské hory) to the hands of First Nation Peoples. The effects of trade with the North American colonies went hand in hand with the domination and seizure of Indigenous land

¹ Astrida Neimanis, *Bodies of Water: Posthuman Feminist Phenomenology*, Environmental Cultures (Bloomsbury Academic, 2017).

and the extermination of its Peoples, the repercussions of which are still acutely felt today.² In subtle gestures and material histories, the exhibition unfolds as an act of repair and renewal.

Giinan kawirtuq – Your face is red

Slip lusters (2026), a new collaboration between Tanya Lukin Linklater and Duane Linkater for the exhibition at Galerie Rudolfinum, responds to the traces left by these beads. The work is formed from readymade glass rods, which are produced in the glassmaking process before being cut into beads. Here, the rods are in a deep red – a customary colour in both the Cree and Alutiiq (Sugpiaq) cultures of the artists. The Alutiiq people used the red ochre of Kodiak Island as a life-giving resource, incorporating it into ceremonial clothing, regalia and masks. *Kawisqaq* (the Alutiiq word for “red”) dye was made by grinding the mineral iron oxide into powder and mixing it with seal oil or blood; on Kodiak Island, a deeper shade of reddish-brown dye was made from berries or by boiling alder bark.³

In the ethnically mixed, German-speaking region of the Jizera Mountains, the glassmaking industry of the nineteenth century provided a lifeline to impoverished people.⁴ The bead trade with the so-called New World contributed to popular imaginaries of these conquered lands. Such stereotyping and othering were, as historian Markéta Křížová argues, chiefly based on material culture and ethnographic shows.⁵ Imported goods from the United States brought new technological and social innovations to the Czech lands, alongside an exoticising fascination with the cultures of First Nation Peoples.

What is known today as the Náprstek Museum of Asian, African and American Cultures in Prague was established in 1873 as *České průmyslové museum* – the Czech Museum of Industry. Alongside industrial goods sent to its founder, collector and patriot Vojtěch Náprstek, the museum acquired numerous Indigenous items from collector-travellers. These included Náprstek’s own collection, documenting his 1856 visit to the Dakota First Nations.⁶ At the *Národopisná výstava československá* (Czechoslovak Ethnographic Exhibition), held in Prague in 1895 and visited by two million people, the “American Settlement” display celebrated the Czech-American immigrant as a successful settler. The section titled “Wild West,” in fact, represented the colonial conquest of First Nations

² Jonathan Singerton et al., eds., *Habsburg Encounters with Native America: Familiar Strangers* (Amsterdam University Press, 2025), <https://doi.org/10.1515/9789048571819>.

³ “Red—Kawisqaq,” *Alutiiq Word of the Week*, Alutiiq Museum, accessed 28 July 2026, <https://alutiiqmuseum.org/collection/Detail/word/417>.

⁴ Petr Nový, “The Story of Jablonec Costume Jewelry,” *Journal of Glass Studies* 64 (2022): 189–212.

⁵ Markéta Křížová, “Neither Red Enough nor Fierce Enough: The Construction of Native Americans in Nineteenth-Century Czech Culture,” in Singerton et al., *Habsburg Encounters with Native America*, 111.

⁶ Kateřina Klápšťová, *Dakotská kultura na rozcestí. Vojta Náprstek a jeho dakotská sbírka z roku 1856 / Dakota Culture at the Crossroads. Vojta Náprstek and His Dakota Collection from 1856* (Národní muzeum, 2016).

land and featured a representative of the Huron (Wyandot) people, dressed in traditional costume, who made small craft objects for sale as part of the exhibition.⁷

In Czech historiography, little published research has addressed interactions between Bohemian bead exporters and Indigenous people in the colonised lands of the New World; however, the work of design historian Petr Nový describes in detail the history of glassmaking in the Jizera Mountains and the trajectories of the international bead trade. This includes a beautiful coral bead necklace of imported Bohemian beads, made around 1890 by First Nations people, now held in the Museum of Glass and Jewellery in Jablonec nad Nisou.⁸ The available records do not identify the Indigenous craftspeople who made the necklace, nor do they explain how it entered this collection. Likewise, while the histories of the Bohemian glass trade, its owners and its export companies are recorded, we know little about the workers who made the beads, apart from records of their poverty. In the village of Lučany (Wiesenthal) in 1890, starving workers destroyed the new technology: bead-cutting machines. According to Nový, this was one of the bloodiest uprisings against the industrialisation of glass production in the region, resulting in deadly clashes with the local police.⁹

With *Slip lusters*, Tanya Lukin Linklater and Duane Linklater propose what curator Candice Hopkins might call “repatriation otherwise”¹⁰ – reclaiming ancestral belongings outside of Western-centric frameworks of restitution. The trails and histories of the beads are reinvigorated not through simple reappropriation, but through the resurgence of old and the building of new cultural practices. Disrupting a Eurocentric hierarchy of value, the artistic process here elevates the temporality of the glass rods as an unfinished product suspended in the process of becoming a commodity. This interruption exposes the material past of glass, recognising that an artwork affects the world much earlier than it appears in the exhibition space. Extracted and transformed by labour and logistics, the artists’ intervention unleashes the potential of the materials to reclaim the land and histories to which they once belonged. Elsewhere in the exhibition, Duane Linklater’s *northbaywood_northbaystone* (2025) buttresses the gallery walls. Raw cubes of wood and tubes of granite from Indigenous territories are interrupted while being repurposed as objects for trade.

⁷ Křížová, “Neither Red Enough nor Fierce Enough,” 355.

⁸ Nový, “Story of Jablonec Costume Jewelry.”

⁹ Nový, “Story of Jablonec Costume Jewelry.”

¹⁰ The concept of “repatriation otherwise” seeks the frameworks of restitution that go beyond Western museum practices. Candice Hopkins, “Repatriation Otherwise: How Protocols of Belonging are Shifting the Museological Frame,” *Constellations. Indigenous Contemporary Art from the Americas*, Museo Universitario Arte Contemporáneo, Mexico City, October 2020, accessed 26 August 2026, <https://muac.unam.mx/constelaciones/assets/docs/ensays-candicehopkins.pdf>. Candice Hopkins, “Repatriácia inak: Ako protokoly náležania menia múzeá,” *Kapitál*, October 14, 2021, <https://kapital-noviny.sk/repatriacia-inak-ako-protokoly-nalezania-menia-muzea/>.

Waterfronts of bodies

In the Omaskêko Cree language spoken by Duane Linklater's people from Moose Cree First Nation in Northern Ontario, *mâcistan* is the moment when ice breaks and starts to move downriver. The movement speaks of an expectation, a time when difference happens. Wetlands appear where the crust of frozen lakes has held water for months; coastlines blur; rivers rise. The body and the way we inhabit it, including its porousness, are central to such a transformation of the world. Tears and sweat leave bodies to circulate within the planetary transfer of water. While water is formless, only in the processes of becoming a body of water does it create a membrane that gives meaning to its relations.¹¹ *mâcistan* is such a membrane: a spectacle and celebration of a passage through which the workings of water become different, eroding riverbanks and breaking man-made boundaries. "Other-worldly membranes are too ephemeral or too monumental – such as a gravitational threshold, a waterfront, a wall of grief or a winter coat."¹² Yet, as cultural theorist Astrida Neimanis argues, without membranes, we face annihilation and dissolution.

The Rudolfinum building, where the exhibition *Crested/mâcistan* takes place, is defined by the river's flow, and its history is infused by a relationship to water. It was built on Prague's former marshland in the late nineteenth century as the *Dům umělců* (House of Artists), to recover Czech art and language at the time of the National Revival. Its impressive façade and interiors project tradition and permanence; the building was named after the then-popular crown prince of the Austro-Hungarian Empire.¹³ In an ocularcentric culture, such buildings act like the skin of the body, to give an illusion of impenetrability.¹⁴ Behind both walls and bodily boundaries, we believe we can take in the world selectively. Yet, because of its proximity to the Vltava, the Rudolfinum bears the memory of when its structure was overpowered by water. Devastatingly, in 2002, a major flood filled the basement and ground floor, even reaching the building's majestic Ceremony Hall, leaving behind crumbling walls and paths of river mud.

Like many Indigenous people, Tanya Lukin Linklater has to rely on institutional bearers of history to access her ancestral belongings. But some objects of the Alutiiq (Sugpiaq) people are inaccessible even in museums, due to geopolitics and war – for example, a small, intricately woven bag held in the Kunstkamera in Saint Petersburg. There it was taken from the Kodiak Archipelago by the Imperial Russian forces who colonised Alaska

¹¹ Sarah Bezan and Astrida Neimanis, "Hydrofeminism on the Coastline: An Interview with Astrida Neimanis," *Anthropocenes—Human, Inhuman, Posthuman* 3, no. 1 (2022), <https://doi.org/10.16997/ahip.1363>.

¹² Bezan and Neimanis, "Hydrofeminism on the Coastline."

¹³ "History," Rudolfinum, accessed 28 July 2026, <https://www.rudolfinum.cz/en/history>. "Historie," Rudolfinum, accessed 28 July 2026, <https://www.rudolfinum.cz/historie>.

¹⁴ Bezan and Neimanis, "Hydrofeminism on the Coastline."

in the nineteenth century, before selling the land to the United States. The weavers and intended guardians of the bag are unknown.

Like the Rudolfinum, the Kunstkamera is built by the river, situated on the estuary of the Neva. For her new body of work, Lukin Linklater takes river deltas and coastlines as a starting point for her research-based and poetic activation. In the Neva estuary, brackish waters regularly rise in floods, and its tidal marshes and grasses are reminiscent of the Kodiak Archipelago. As the artist notes, the Kunstkamera's collection may be weatherproofed, but it is not resistant to the world outside. The false impermeability of both museum architecture and bodily boundaries enables day-to-day practices of repair and restitution. In her writing and choreography, such as the *Open Rehearsals* performances held in 2026, Lukin Linklater responds by forming relations to embody the weather, a practice of energetic (physiological and affective) activation.¹⁵ Perspiration, condensation, tears, breath and the sound of the artist's voice may travel in the bodies of water – clouds and rivers – to reach the taken Suqpiak belongings at the Kunstkamera. Weaving and beading are an important part of these rehearsals, activating ancestral knowledge through material transfer – from the hands of performers to distant belongings.

Such poetic restraint also manifests itself in Lukin Linklater's sculptures: a waxed yellow canvas, *Fin* (2026), is suspended from the ceiling to form a line alongside the flow of the Vltava, allowing the viewing experience to unfold as we move through the room. Its twenty-one descending panels, arranged in geometrical lines, are derived from the ancestral technology of a rare Suqpiak waterproof gut parka. Lukin Linklater's performance of 2019, *We wear one another*, with Laura Ortman and dancers Ceinwen Gobert and Danah Rosales, was followed by the artist's journey from the Manitoba Museum in Winnipeg to the Agnes Etherington Art Centre in Kingston, Ontario. There, she displayed the parka in defiance of museum conventions. Most important for the artist was the time she took to familiarise herself with the object, which long ago sheltered a body against the harsh subarctic weather. For Lukin Linklater, what may be considered small gestures count. Voice, breath and listening are embodied in her objects, woven into her sculptures' ornamentation. In Galerie Rudolfinum, the artist's height is inscribed into *Headwaters* (2026) by the length of the laminate ash and of each beaded strand, drawing on the vocabulary of ancestral handicraft. The shades that include water, sea and beach grasses evoke ancestral knowledge and love passed down through the matrilinear line, symbolised in family crests.

Like the skin of the body, coastlines and riverbanks form boundary lines. But when recorded through mapping, the line becomes a normative tool, an abstraction, extracting the river from the flow of time. Maps do not show the tides, erosion or effects of the weather. Water determines not only flow but also conceptions of time and space that

¹⁵ Tanya Lukin Linklater, "We wear one another," *Journal of Visual Culture* 21, no. 1 (2022): 85–89, <https://doi.org/10.1177/14704129221088305>. This work was extended by the performance *Open Rehearsal* at the opening weekend of the exhibition *Crested*, held at Portikus, Frankfurt am Main, in May 2026.

travel and shift. Such moments of transition mark *Crested* as both a title and a strategy. For Tanya Lukin Linklater, repurposing English is both poetic and political; her native Suqpiaq language was not taught in schools. Crests can be imagined as a line on the top of a cloud or a wave; birds' crowning feathers standing sharply against the horizon. Yet, as the bird takes flight and the *mâcistan*'s melting ice forms a tidal wave, those lines are in flux and cannot be captured. In the artwork *Crested* (2026), from which the exhibition takes half its name, three triangular sculptures in a simple geometrical shape made of ash wood lean against the wall. Their forms are reminiscent of orcas' dorsal fins – almost precariously movable, unfixed in space and time, but sturdy. The line is a blur, as are the meanings of language and words enforced on us rather than passed down through our ancestors.

Outer shell of a soul

What is it that forms a person who is enduring the ongoing conditions of coloniality? How is subjectivity constituted through family and community histories, their objects, bodies and relations – what should be restored and what might be better to build anew? Duane Linklater's large, spectacular scaffolds present what seems, at first, to be a personal collection: his artworks, personal keepsakes, clothing. Yet, *tešipitâkan* – the Cree word for "cache" – refers to architectural structures that were built as mobile resources for survival in the wild. Recently, a historical cache was found at a site where three major river systems meet near Ottawa, revealing Indigenous artefacts and quartz tools dating back 10,000 years.

Caches have served as safekeeping devices to which people could return at a later date. In Cree, "cache" means a structure or frame and, because of its mobility and temporality, also speaks to the transmission of knowledge. Scaffolds usually support buildings on the outside, but, moved within Galerie Rudolfinum, their construction stands as an autonomous inversion of the gallery space. Alluding to the human scale, the caches reframe the structure of the building and its architecture. Whereas the institution's other staircases are purposeful, leading to thresholds and entrances, the entry points to the caches are obstructed – physically by a large stone or a painting, and symbolically by the absence of an invitation – so the knowledge held within them is sheltered.

Developing from *pêyakotênaw* (2018) – Duane Linklater's sculptures made of teepee poles for the High Line in New York – the caches on display in Prague also draw on a value system that politicises the status of home and shelter through temporality and the relation of structures to the absence of canvas. The interiors of *cache_littlebrother_1* and *cache_olderbrother_2* (both 2025) are almost entirely exposed, accentuating the embodied softness of the woven and embroidered fabrics and fur coats placed on and around the metal scaffolds. Nearby, the cache *never-eat-shredded-wheat* (2025) – the title a mnemonic used to recall the cardinal points in order: north, east, south, west – is partially wrapped in various fabrics, such as conventional household curtains and green nets from building sites. These speak to the concept of the "home" as something that can be mobile yet specific, shaped

and reshaped.¹⁶ The dismantling of the wall/surface and inside/outside binaries of the dwelling is, however, never completed. Linklater's *threefourteen_birch* (2025), a solid plywood sculpture with staircases, is placed near the exit of the exhibition, holding vases of fresh cut flowers. It notes the architectural memory of emotional histories, often concealed through time, and the (im)possibilities of the unfolding of such emotions.

When we speak of home, we may often speak of bodies: in Linklater's sculptures for this exhibition, bodies are missing, absent and lost. This absence, though, is never pronounced or made obvious. The largest cache, *tešipitâkan_cache_1* (2024), most intently manifests such a loss. Covered in the various painted renditions of Turtle Island (the name for North America in many Indigenous cultures), it is dominated by *immolations_of_saint_anne*, a large digital print on hand-dyed pink canvas, covered by a circular red drawing showing the James Bay region in northern Canada, the home of Moose Cree First Nation. This circular pattern – hand drawn by Linklater with a wax crayon used by road workers – marks the cruciform north–south/east–west layout in cylindrical shapes. Dark spots scattered across the pattern are marks from photographs found in the ruins of St. Anne's Indian Residential School. Linklater's ancestors were forced to attend this school before it burnt down in 1976, the year of the artist's birth. At such residential schools, Indigenous children were forcibly removed from their families and banned from speaking their language; many of them died after suffering mental, physical and sexual abuse.

Such loss – of people and land – calls for resistance, but Linklater's caches are staged to be inhabited as an act of resilience from within. In the paintings displayed in *tešipitâkan_cache_1*, patterns of land may be read as ghostly spirits, where absence is articulated through acts of witnessing. The canvas *haveeyes* (2024) comprises numerous eyes, which were earlier seen in Linklater's mural *Earth Mother Hair, Indian Hair, and Earth Mother Eyes, Indian Eyes, Animal Eyes* (2017) – itself based on Norval Morrisseau's mural *Earth Mother and Her Children* (1967). Filled with deep, earthy ochres and yellow, the multiple eyes of *haveeyes* could suggest either the children lost to residential schools or those who witnessed their suffering. Morrisseau's painting fuelled controversy when the Canadian Indian Council attempted to censor its presentation at the Canadian Expo of 1967, where historical injustices against First Nation Peoples were openly discussed. According to Linklater, the crane is a Cree symbol of protection of suffering children; the bird may serve as a reminder of histories of Indigenous genocide, extermination and illegal settlements.¹⁷

Linklater inhabits his caches with other eclectic characters that accentuate absence, an inability to testify and the temporality of home. One of them is Mona, the titular

¹⁶ Johanna Burton et al., eds., *Interiors*, CCS Readers: Perspectives on Art and Culture 1 (Sternberg Press, 2012).

¹⁷ "Duane Linklater: rarebird," *Duane Linklater. mâcistan*, 21.3.26–14.6.26, Kunsthalle Bielefeld, <https://kunsthalle-bielefeld.de/programm/ausstellungen/duane-linklater-cache>.

“vagabond” from Agnes Varda’s 1985 classic *Sans toit ni loi* (*Vagabond*). In a black-and-white digital print of a film scene, attached to two of Linklater’s paintings, her absence is shown through Assoun, the Moroccan migrant worker, as he silently gazes into the camera. After being told that Mona froze to death, Assoun is unable to speak about the time they spent together, when he was forced, because of his own precarious living conditions, to deny her shelter; he only briefly smells a scarf she left behind.

Varda gestures towards forms of refusal and difference as values in the normative society: the fear of difference can be traced through all levels of society, characterised by a young woman embracing a nomadic life instead of the security of the farm, settlement and a gender role. Inhabiting the caches with such characters may raise questions about social exclusion versus a search for authenticity, of settlement and home. But their presence also asks what exactly characterises a person: testimonies, memories or items we leave behind? Assoun’s gesture towards the scarf as a keepsake is an act of inhabiting someone who has been lost; a point of contact.

The specific account of anthropologist Eduardo Viveiros de Castro may further illuminate the concept of objects and inhabiting in the caches. Clothes lead us to the bodies they cover, and throughout the exhibition both Duane Linklater and Tanya Lukin Linklater employ items of clothing to gesture to their use.¹⁸ As Viveiros de Castro writes, any body – human or animal – is the outer shell of a soul. In some Indigenous languages, the term for body also means an envelope or casing, and this applies to objects such as baskets, shoes, clothes, hats and houses; all these things are bodies that envelop something else. In this way, Linklater’s caches, as well as the moccasins, suits and jackets they store, could be understood as body-envelopes, which, in this framework, house a vital life force.¹⁹

Objects from Duane Linklater’s personal history – gifts like a Brazilian national team football jersey in *never-eat-shredded-wheat* and, in other caches, designer clothing by luxury Italian fashion brands – move beyond questions of ascribed cultural stereotypes and expectations. Love of clothing, dreams and aspirations all play a part, but access is restricted by plastic semi-covers. A red lightning motif, inspired by William Blake’s *The Ancient of Days* (1794), is screen-printed on the Prada suit and reappears elsewhere in the exhibition space. Also an energising symbol in Cree cosmology, this motif conveys action and movement; as body-envelopes, these garments suggest different hierarchies of value, not only in terms of possession and desire, but also as property.

Fur coats and linings, orcas’ fins and bears’ ears, abstracted into bentwood shapes in Tanya Lukin Linklater’s works, might be seen through the lens of animality, in which

¹⁸ Eduardo Viveiros de Castro, *The Relative Native: Essays on Indigenous Conceptual Worlds*, trans. Martin Holbraad, David Rodgers and Julia Sauma (HAU Books, 2015), 285–98.

¹⁹ Viveiros de Castro, *Relative Native*, 275–76.

most animal species have a spiritual component that qualifies them as “people.” As Viveiros de Castro writes, in such cosmologies, the common condition of both humans and animals is humanity – a shared, invisible anthropomorphic essence that can be put on and taken off, like a garment. In this skin-changing metamorphosis imagined as clothing, humans and spirits may put on the bodies of animals, merely transforming their appearance, while animals can take off their bodies to reveal a human form.²⁰

Quiver

As Candice Hopkins and artist Maria Thereza Alves note, what complicates the restitution of Indigenous ancestral belongings is that the objects returned are no longer the same. The returned items may be suffused with arsenic or, as Hopkins quotes, “carry disease.” They are often burdened by labels, guidelines and museum conservation protocols enforcing Eurocentric notions of ownership. By demanding the maintenance of these protocols, such belongings are kept fixed in a particular moment of colonial history. Yet, regalia and other objects used in Indigenous ceremonies are often *ownerless* – not possessions, but things cared for by the people to whom they were entrusted, passed with care from generation to generation and sometimes even viewed as living beings.²¹

Propertylessness based on the care and circulation of belongings requires thinking beyond the immediate awareness of time and space. The video installation *Quiver* (2025) shows an exchange between Tanya Lukin Linklater and a group of young researchers, through their attempts to physically embody the ancestral objects held in the Phoebe A. Hearst Museum of Anthropology at the University of California, Berkeley.²² *Quiver* shows vast, sterile, empty corridors with neatly organised boxes and crates secured by metal casings – the visual language of global logistics, categorisation and scientific taxonomy. Wearing rubber gloves and taking notes, these three young people are accompanied by

²⁰ Viveiros de Castro, *Relative Native*, 225. At some points in the book, Viveiros de Castro is not specific about what he terms *Amerindian cosmologies*, problematising his writing. However, in my interpretative framework, I use his ideas as an entry into possibilities presented in the exhibition.

²¹ “Cultural heritage is inalienable, but under the law these things are now also considered *property*, a status that reveals a deep rift between understandings of ownership for Indigenous and non-Indigenous peoples. For Tlingit peoples, for example, the most highly valued regalia, masks and other objects – the *at.oow* – are ‘ownerless,’ their caretakers hold them in trust in perpetuity and pass this responsibility on to future generations.” “Fair Trade Heads: A Conversation on Repatriation and Indigenous Peoples with Maria Thereza Alves, Candice Hopkins and Jolene Rickard,” *documenta 14*, accessed 28 July 2026,

http://www.documenta14.de/en/south/460_fair_trade_heads_a_conversation_on_repatriation_and_indigenous_peoples_with_maria_thereza_alves_candice_hopkins_and_jolene_rickard.

²² Gaining permissions for the filming of ancestral belongings is essential for Tanya Lukin Linklater. Therefore, her film includes the following acknowledgments: *Quyanaasinaq to the Alutiiq Museum and Native Village of Atka of Alaska who provided permission to access and film Sugpiaq and Unangax belongings. Quyanaasinaq to the La Jolla Band of Luiseño Indians and Pauma Band of Luiseño Indians in California for access to film Puyumkowitchum belongings.*

a museum assistant who brings them to Indigenous holdings in museum storage facilities. It is only through sharing stories and physical contact with the belongings that new forms of meaning may emerge. In this respect, inhabiting is an embodied process hinted at in the double meaning of the word *Quiver* – to tremble, but also a case for storing.

On the large screen of the projection, the vastness of the Pacific Coast unfolds: beaches and cliffs, rocks and flowerbeds, and low skies hovering above the researchers, now performers, standing in a circle. It is a transmission to a different time. Grounded by the earth, the performers' bodies hum and quiver. The stiff timelessness of the institution, sealed off by impenetrable, weatherproof doors that had seemed insurmountable, dissolves. In the cut-back to the museum, *Quiver* tells us of land and belongings that were taken away; yet, it also proposes that embodied learning may restore missing parts of one's history, thereby bringing reparative justice. These exchanges, as Tanya Lukin Linklater notes, need to be felt if transformation is to be lived, through small gestures of daily practice.

The practices of inhabiting call for a time that travels through sensations and movements, through the body, and through processes of learning from ancestors, but also from children to older generations. In *Crested/mâcistan*, such spaces can be found in a grain of sand, shifting waters and blurring lines, making routes to other worlds possible.

To paraphrase the philosopher Denise Ferreira da Silva, such worlds must be nourished by imagination, by ways of being together, so that a flow, a membrane, a circle will replace the fixed, hard lines of the Understanding that authorises ongoing violence against the lives of Indigenous people and non-human Others.²³

Understanding that authorises ongoing violence against the lives of Indigenous people and non-human Others.²⁴

²³ "A figuring of The World nourished by the imagination would inspire us to rethink sociality without the abstract fixities produced by the Understanding and the partial and total violence they authorize – against humanity's cultural (non-white/non-European) and physical (more-than-human) 'Others.'" Denise Ferreira da Silva, "On Difference without Separability," in *Incerteza viva: 32nd Bienal de São Paulo Catalogue*, ed. Jochen Volz et al. (Fundação Bienal de São Paulo, 2016), 57–65, <https://static1.squarespace.com/static/574dd51d62cd942085f12091/t/5c157d5c1ae6cf4677819e69/1544912221105/D+Ferreira+da+Silva+--+On+Difference+Without+Separability.pdf>.

²⁴ "A figuring of The World nourished by the imagination would inspire us to rethink sociality without the abstract fixities produced by the Understanding and the partial and total violence they authorize – against humanity's cultural (non-white/non-European) and physical (more-than-human) 'Others.'" Denise Ferreira da Silva, "On Difference without Separability," in *Incerteza viva: 32nd Bienal de São Paulo Catalogue*, ed. Jochen Volz et al. (Fundação Bienal de São Paulo, 2016), 57–65, <https://static1.squarespace.com/static/574dd51d62cd942085f12091/t/5c157d5c1ae6cf4677819e69/1544912221105/D+Ferreira+da+Silva+--+On+Difference+Without+Separability.pdf>.