





Maureen Gruben
Consumed (detail), 2017
 beluga intestine, thread, found objects
 dimensions variable

Maureen Gruben Tanya Lukin Linklater

INSTRUCTIONS FOR THE GATHERING OF STONES¹

You have agency in this process and these sets of instructions are flexible. Adjust the instructions where required.

Set your intention before you walk near the water. Walk near the water. Look for smooth stones the size of your hand. Allow for the looking to unfold. Take your time as you look. When you find the stones that you will gather, please undertake the following steps before gathering the stones.

Hold a small offering in your hand while you speak to the stones. The offering will be a small piece of cloth. The cloth cannot be black. You may choose to offer blue, yellow, red, white, or green cloth. You will speak to the stones (in your mind or aloud) before you pick them up in order to communicate your intention to them.

Before you pick the stones up, perhaps introduce yourself to them. Ask the stones' permission to borrow them for a time. Describe the place they will travel to and what an artist or an exhibition is. Explain that it is your intention to return them to the water once the exhibition is complete. This promise must be kept either by yourself or by someone acting on your behalf.

Before you pick them up, rest an offering on the ground near the stones. Carry the stones carefully; set them in a container. Place them carefully in the car or train. Do not leave the stones alone while you are travelling or cover them. Allow them to be uncovered. Transport the stones to the place where they will live for the duration of the exhibition.

Before resting them on the shelves, allow them to stay in the container uncovered, acquainting themselves.

Visit the stones as the exhibition unfolds.

Once the exhibition is complete, remember to return the stones to where they were gathered. Carefully handle them. Remember to keep them uncovered as they travel. Once you arrive at the place where they were gathered, rest them carefully in the water or on the ground. Thank them (aloud or in your mind).²

ON RESONANCES³

I am reminded of Lily Hope and her late mother Clarissa Rizal's descriptions of Chilkat and Ravenstail weaving. One covers the garment that is being woven, allowing both the weaving and the weaver to rest. Lily Hope and her late mother describe their behaviour near their weavings.⁴ The makers of such garments hold a set of ethics around how one undertakes weaving, from the gathering of materials through to the preparation for their ceremonial introduction. Weavings hold within them resonances

from the sounds and vibrations of our voices. The makers never argue when they are close to a weaving, as the sound, energetic qualities, emotions, or feltness of an argument will enter the weaving. The garment is later worn by community members and leaders conducting legal and other business on behalf of the community—for the community's well-being and health—through ceremony. *We wear these resonances later.*

ON GUT

I wonder how gut's resonances are felt in the world. My Sugpiaq ancestors processed entrails from the bellies of our non-human relatives. They stitched vessels, garments, and other objects with gut. Gut, transparent, shimmers in sunlight. This shimmering stays with me.

ON SEWING

I am reminded of the action of sewing rain gut parkas, of sewing as a practice in the old days. Women sewed garments watertight for survival, and the task was unending. It was never finished, this continual remaking of the garment, repairing it. This labour was unseen. The preparation of our garments by our relatives—in continuous repair—allowed for our continuance. This continuance is impossible without the ongoing reparative practice of sewing. Our continuousness, our unfolding, our becoming, shored up by the mark-making of stitches.

Tanya Lukin Linklater's performances, works for camera, installations, and writings cite Indigenous dance and visual art lineages, structures of sustenance, and weather. Recently, her work has appeared at the Aichi Triennale in Japan, the Museum Triennial at the San Francisco Museum of Modern Art, and the Toronto Biennial of Art. She has received the Herb Alpert Award in the Arts and the Wexner Center for the Arts Artist Residency Award. Her Alutiq/Sugpiaq homelands are in the Kodiak Archipelago in southwestern Alaska. She lives and works in Nbisling Anishnaabeg aki in Northern Ontario.

Notes

¹ This set of instructions accompanies my work *grassesgrassesgrasses* (2022), which was installed at *Still Alive*, the 2022 Aichi Triennale in Japan. The title references Layli Long Soldier's *Whereas* (Graywolf, 2017), and alludes to the violences of American history, the "grassroots people," and the stones gathered for the work. I read these instructions at a gathering for Tsëmə Igharas's exhibition *Hughadëstët—give it all away*, at SFU Gallery on December 10, 2022, before her performance. The instructions evoke the deep reverence I sense in Indigenous women artists' work in relation to what others might perceive as "material." I sense this reverence, and the quotidian, in Maureen Gruben's *Consumed* (2017).

² If you will be visiting multiple sites for the gathering of the stones, please repeat this process for each site.

³ Parts of this text are adapted for this publication from my forthcoming dissertation, Department of Cultural Studies, Queen's University, 2023. In this writing I practise nearness to Maureen Gruben's *Consumed*.

⁴ Lily Hope and the late Clarissa Rizal are Tlingit weavers. They spoke of this during a course taught by Richard and Nora Marks Dauenhauer at University of Alaska Southeast in Juneau in 2005.



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