

PRESENTS

Tanya Lukin Linklater
Scrape soak steam pour crack sew
bend brace., 2024

Commissioned by the Wexner Center for the Arts
Courtesy of the artist and Catriona Jeffries, Vancouver

JUNE 1, 2, 4, 5 | 2–5 PM
AUGUST 13–17 | 2–5 PM
GALLERY C

Tanya Lukin Linklater is compelled by audiences viewing the process of making dances. She facilitates a choreographic process in these open rehearsals through experimentation and structured improvisation, as well as prompts from objects in the exhibition; places (specific locations, architectures, and Indigenous territories/homelands); and writings. Audiences are invited to view the in situ, unfolding activities of embodiment, gesture, and sensation. From 2022 to 2024, Lukin Linklater has stayed with this slow, unfolding approach, refusing to culminate these rehearsals in finished performances. In this way, she centers both the labor—intellectual, affective, and physical—and relational aspects of making dances.

BIOGRAPHIES

ARTIST, CHOREOGRAPHER

Tanya Lukin Linklater (Alutiiq/Sugpiaq) undertakes embodied inquiry in rehearsal, performance, video, installation, works on paper, and writing. Her work cites Indigenous dance and visual art lineages, our structures of sustenance, and weather. It reckons with histories that affect Indigenous peoples' lived experiences, (home)lands, and ideas.

Lukin Linklater's recent exhibitions include Aichi Triennale, Japan; Gwangju Biennale, South Korea; New Museum Triennial, New York; and Toronto Biennial of Art. Her work has also been shown at Contemporary Art Gallery, Vancouver; National Gallery of Canada, Ottawa; and the San Francisco Museum of Modern Art. She is represented by Catriona Jeffries, Vancouver.

Her first collection of poetry, *Slow Scrape*, was published in 2020 by the Centre for Expanded Poetics and Anteism Books and in 2022 by Talonbooks. Her catalogue *My mind is with the weather* was released in 2024.

In 2021 she received the Herb Alpert Award in the Arts for Visual Art. She studied at Stanford University (AB honors), University of Alberta (MEd), and Queen's University (PhD). Her Alutiiq/Sugpiaq homelands are in southwestern Alaska. She lives and works in Nbsiing Anishinaabeg aki.

OUTSIDE EYE/FACILITATOR

Rosy Simas (Seneca Nation, Heron Clan) is a transdisciplinary and dance artist.

Simas's knowledge of her Haudenosaunee family and lineage is the underpinning of her relationship to culture and history—stored in her body and expressed through her work—of moving people, images, and objects that she makes for stage and installation.

Simas's work weaves personal and collective identity themes with family, sovereignty, equality, and healing. Simas creates with a team of Native and BIPOC artists. Her work is driven by deep listening.

Simas has presented and exhibited her work throughout Turtle Island at performance venues, cultural centers, museums, and galleries.

Simas is a Doris Duke Artist, Native Arts and Cultures Foundation (NACF) Fellow, Guggenheim Fellow, McKnight Foundation Fellow, Dance/USA Fellow, United States Artists Fellow, a Joyce Awardee, and NACF SHIFT Awardee. She has received multiple awards from the New England Foundation for the Arts, the MAP Fund, and the National Performance Network.

Simas is the Artistic Director of Rosy Simas Danse and is currently an artist in residence at the Walker Art Center.

COSTUMES, STYLING, AND STUDIO ASSISTANT

Mina Linklater (Alutiiq/Sugpiaq and Omaskeko Ininu) received her first jingle dress at age seven and has participated in a series of video works made by her mother, Tanya Lukin Linklater.

During her studies at McMaster University, Linklater organized on-campus and community arts and cultural events in support of Indigenous students and for the Indigenous studies program. Her honors thesis was supervised by Dr. Adrienne Xavier, and she focused her research on urban Indigenous identity as it relates to the reclamation of Indigenous knowledge, fashion as a means of expressing identity, and material culture. Linklater graduated with distinction in 2022 (honors BA in Indigenous studies with an art history minor).

Recently Linklater has modeled in runway shows for Fashion Art Toronto (2022–2024) and in Scott Wabano's runway show at New York Fashion Week in 2023. She makes clothing and jewelry through upcycling, reworking garments, and beading.

DANCERS

Sam Aros-Mitchell (he/him; enrolled member of the Texas Band of Yaqui Indians) is an Indigenous art maker and scholar. Aros-Mitchell's work spans the disciplines of performance; sound, light, and scenic design; choreography; and embodied writing. Aros-Mitchell holds a PhD in theater and drama from the joint doctoral program at the Universities of California, San Diego and Irvine; an MFA in theater and drama from University of California, San Diego; and a BFA from University of California, Santa Barbara.

Since 2017, Aros-Mitchell has worked with Rosy Simas Danse (RSD) as a performer, teacher, and community engagement organizer. He has performed with RSD in *Skin(s)* (2018), *Weave* (2019), *yōdoishëndahgwa'geh* (2021), and *she who lives on the road to war* (2022–2024).

Aros-Mitchell is currently collaborating with Dante Puleio, director of Limón Dance Company in New York City to restage/reconstruct two original Limón pieces, the Indio solo from *Danzas Mexicanas* (1939) and the deer solo from *The Unsung* (1970). This marks a new passage for Aros-Mitchell and for Limón Dance, in that José Limón and Aros-Mitchell share the proud lineage of Yaqui ancestry. Aros-Mitchell received a 2023 McKnight Fellowship for Dancers. www.samarosmitchell.com

Ivanie Aubin-Malo (Wolastoq and Quebecois) is dancer, choreographer, and curator. She invests herself in projects that reflect on ecology and human ethics regarding our environment. She has also danced fancy shawl, a powwow style, since 2015. Her artistic research hopes to shed light on the beauty of the Wolastoqey language and its relation to the land and the body. Through the collective MAQAHATINE, based in Tio'tia:ke/ Montreal, Aubin-Malo contributes to connecting Indigenous movement-based artists by organizing a dozen workshops each year both for and by this vast community. Recently based in L'Islet (Quebec), she fosters the idea of a Wolastoqey Cultural Center where culture can be celebrated and revitalized in the area while getting to know others.

Talia Dixon (she/her; enrolled member of the Pauma Band of Luiseño Indians (Payómkawichum) in North San Diego County) grew up in Hemet, California, and graduated with a BFA in modern dance from the University of Utah in 2021. She is a dancer, artist, and currently a PhD student in performance studies on occupied Ohlone territory at University of California, Berkeley.

lisa nevada (New Mexican) is an advocate for our earth mother, dancemaker, collaborator, and teacher. After living most of her life in New Mexico, nevada landed in Brooklyn in 2019 where she thrives as a dance and teaching artist.

In Lenapehoking (New York City) and beyond, nevada facilitates movement experiences and performs dances that engage all peoples in the observation of ecosystems and our human interactions to ignite kinship with mama earth, centered on gratitude. She choreographs for experimental theater and musicals and is continuously mining her personal creations and offerings. Her embodied research and performance delve into the sonic realms of lullaby and wailing in response to humanity's active destruction of psyche and home. Soils, plants and trees, waters, animals, and insects propel nevada's work, while dance remains the sustaining conduit through which she lives and communicates.