Decommission
by Tanya Lukin Linklater

three men stand facing an open UHaul. The carcass of our Jeep tucked inside is a thousand pounds. Duane’s black boots mark the white ground. At his back, a wind carves deep water. For four days, the Jeep is pulled apart and boiled down. For four days, Phil labors. It sits, tucked inside the UHaul, as a rusted carcass. I catch a glimpse and no longer remember all that I wanted to say about living with this object for six years. My ideas about the object are not the same as the object itself. My ideas are only part of the negotiation between Duane, Phil and the thousand pounds left.

Duane Linklater is a multidisciplinary artist whose practice spares experimental choreography, performance, installation, text, and video. His works have shown at Images Festival/Word of Contemporary Canadian Art/Toronto, Museum of Contemporary Native Art (Santa Fe), Latitude 53’s Visualeyez (Edmonton), the UBC Gallery, Vancouver; UBS Gallery, Redhook, New York City; The Banff Centre, Banff Alberta; and Art Gallery of Alberta, Edmonton. Duane lives and works in North Bay, Ontario.

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Duane Linklater is Omaskêko Cree from Moose Cree First Nation on James Bay. He obtained a Bachelor of Fine Studies and a Bachelor of Fine Arts at the University of Alberta, followed by a Master of Fine Arts in Film and Video at the Milton Avery Graduate School of Arts at Bard College. Duane is the 2013 winner of the Sobey Art Award, Canada's pre-eminent award for contemporary art. He has had solo exhibitions at Susan Hollely Gallery, Toronto; Thunder Bay Art Gallery, Thunder Bay; Or Gallery, Vancouver; and Family Business, New York. Mostid Livehood, a film installation co-created with Brian Jung, debuted at the Walter Phillips Gallery as part of DOCUMENTA (13) and has since traveled to Chicago, Vancouver and Toronto. His work has been included in group shows at the Eiskier Foundation, Calgary; La Musée d’art contemporain de Montréal, Montreal; The Power Plant, Toronto; Vancouver Art Gallery, Vancouver; UBS Gallery, Redhook, New York City; The Banff Centre, Banff, Alberta; and Art Gallery of Alberta, Edmonton. Duane lives and works in North Bay, Ontario.

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decommission is a solo exhibition by Duane Linklater, composed of a single work: 2005 Grand Jeep Cherokee, the stripped frame of Linklater's family car.

An object/sculpture in an otherwise empty space, the shape is strange and quirky for the eye, a sort of object/fragment to be seen and almost get lost in. Beneath it lies the skidmark,

The line of work reads funny, too, in its inversion of terms, that is, the words to give the sense of something being on display. For myself, if it's a familiar act of imagination because my sister and I, like many teenage girls, had our bout with silly fandom obsession. The handsome<br>

though it manages to give specific shape to the filling-in-the-blanks of the thing. For the Jeep Grand Cherokee, that ending has yet to come. Launched almost<br>

years later, that jeep has been "driven into the ground" and the economy declined on<br>

a decade after the introduction of the Cherokee, the Grand Cherokee was<br>

For the Jeep Grand Cherokee, that ending has yet to come. Launched almost a decade after the introduction of the Cherokees, the Grand Cherokee was manufactured and advertised as an upscale version of the tough SUV variant to be "maneuverable enough for urban duty, roomy enough for family duty, stylish enough for future. Struggling for something beyond the shopping mall, North Americans<br>

Though Linklater did not do the dismantling himself, the de-author[7] of the vehicle was his family's, not some random Jeep. The specific lived connection to the piece of metal on display cannot be read as separate from Linklater's artistic relationship to the material. As a sculpture, 2005 Grand Jeep Cherokee is whole, complete, betraying the unburdened movement of the machine. In its occlusion as an object, it is fragmentary, its status relative to the exhibition space in which we encounter it. At the same time, at an even larger scale, the dismantling is antagonistic to the piece of metal on display cannot be read as separate from Linklater's artistic relationship to the material. As a sculpture, 2005 Grand Jeep Cherokee is whole, complete, betraying the unburdened movement of the machine. In its occlusion as an object, it is fragmentary, its status relative to the exhibition space in which we encounter it. At the same time, at an even larger scale, the dismantling is antagonistic to the existence of commodities that essentially create the modern SUV market segment. 3 In referring to Linklater's work as an object/sculpture, I am making reference to Helen Molesworth's 2005 exhibition, "Decommission", which was presented at the Wexner Center for the Arts. The show<br>

In Linklater's act of authorship, I think it is fair to imagine that there is a negotiation with the初中网络 and the commodity fetishism represented by the Jeep Grand Cherokee. Yet, the work is distinct not only in some kind of what constitutes the ideological framework which his identity became aligned with by virtue of ownership (despite any reservations he may have had). In releasing the frame from its utility, the object/sculpture becomes an idea in formation, not only an aesthetic object nor a represented reality. In stripping the vehicle down to frame—a kind of irreversible undoing—Linklater pays homage to his implication with systems of buying, selling and identity by which he presents himself to North American consumers today: we, viewers of the work, have our bodies and lives taken by the things we see called around us. In the act of encounter, the taking away the Jeep as one man's identity, the possibility of dissocation (or the necessity of labour to know) opens for us all. Though Linklater did not do the dismantling himself, the de-author[7] of the vehicle was his family's, not some random Jeep. The specific lived connection to the piece of metal on display cannot be read as separate from Linklater's artistic relationship to the material. As a sculpture, 2005 Grand Jeep Cherokee is whole, complete, betraying the unburdened movement of the machine. In its occlusion as an object, it is fragmentary, its status relative to the exhibition space in which we encounter it. At the same time, at an even larger scale, the dismantling is antagonistic to the existence of commodities that essentially create the modern SUV market segment. 3 In referring to Linklater's work as an object/sculpture, I am making reference to Helen Molesworth's 2005 exhibition, "Decommission", which was presented at the Wexner Center for the Arts. The show<br>