

ESKER FOUNDATION

Spring/Summer 2019



WELCOME

The need to provide a varied, honest, and loving view of the circumpolar world lies at the heart of both exhibitions this season. *Among All These Tundras*, curated by Heather Igloliorte, Amy Prouty, and Charissa von Harringa, presents an exhibition that is both politically and poetically connected. We are honoured to present the work of asinnajaq, Laakkuluk Williamson Bathory, Carola Grahn, Marja Helander, Kablusiak, Sonya Kelliher-Combs, Joar Nango, Taqralik Partridge, Barry Pottle, Inuuteq Storch, Couzyn van Heuvelen, and Allison Akootchook Warden. Thank you to Leonard & Bina Ellen Art Gallery / Concordia University who produced and is circulating this exhibition.

CHANNEL 51: IGLOOLIK curated by asinnajaq and presented in partnership with Vtape, is the first large-scale tour of Igloolik Inuit video art from the Isuma and Arnait Women's Video collective, a collection of over 40 works (short films, documentaries, and feature films) from 1987 to today. In the words of asinnajaq: "The collection of films is a gift for the curious. Isuma has produced intriguing work that completely resists telling viewers what to think. It simply asks that you do."

In the Project Space we are pleased to present in partnership with Untitled Art Society, May G N: *Occlusion Field*. Ultimately a reflection on boundaries and barriers, this work scrutinizes the artist's personal strategies of building meaningful self-expression as a trans person, defying the limits imposed by socially-enforced legibility in gender and sexuality.

These pages also hold a wealth of engagement opportunities for everyone. As always, check out our website, the Esker App, Facebook, Instagram, or Twitter (all @eskerfoundation) for more details about exhibitions and programs, behind the scenes commentary, pictures, and the latest news.

Naomi Potter
Director/Curator

COVER IMAGE
On location filming *Nunavut Stories*. 1995.
Isuma Distribution International.

Marja Helander,
Birds in the Earth, 2018. Video still.
Courtesy of the artist.



1 JUNE – 30 AUGUST

OPENING Friday 31 May, 6–10PM

Among All These Tundras

For Indigenous peoples, language and culture are rooted in the land. Knowledge is place-based, embodied, and interrelational. This worldview, and the artistic practices based in it, has become politicized by settler colonialism, which is characterized by a historical and ongoing dispossession of Indigenous peoples from their lands. Decolonial thought and aesthetics, therefore, must also centre on the land.

asinnajaq
Laakkuluk Williamson
Bathory
Carola Grahn
Marja Helander
Kabusiak
Sonya Kelliher-Combs
Joar Nango
Taqralik Partridge
Barry Pottle
Inuuteq Storch
Couzyn van Heuvelen
Allison Akootchook
Warden

Curated by
Heather Igloliorte,
Amy Prouty, and
Charissa von Harringa

PERFORMANCE

siku/siku

Friday 31 May, 7:30PM

Artist Allison Akootchook Warden will perform *siku/siku* at the *Among All These Tundras* opening. In Alaskan arctic communities the Iñupiaq word *siku* names both ice and methamphetamine. For her two-part performance Warden will address both senses of the word, considering the social and personal consequences of colonization and means of resistance through language revitalization.

Produced and circulated by the
Leonard & Bina Ellen Art Gallery / Concordia University

GALERIE
LEONARD & BINA ELLEN
ART GALLERY



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asinnajaq, *Rock Piece*
(*Ahuriri edition*), 2018. Video still.
Courtesy of the artist.

Explore more
with the Esker app

Among All These Tundras, a title taken from the poem ‘My Home is in My Heart’ by famed Sámi writer Nils-Aslak Valkeapää, features contemporary art by Indigenous artists from around the circumpolar world. Together, their works politically and poetically express current Arctic concerns towards land, language, sovereignty, and resurgence. Artists from throughout the circumpolar north share kinship with each other and their ancestors, love for their homelands, and respect for the land and its inhabitants. Yet they also share histories of colonialism and experience its ongoing legacies and are united in their desire to protect northern ecologies, languages, peoples and knowledge from the nefarious effects of climate change, encroaching industry, and competition. These resistance efforts do not merely express, they give shape to a collective ecology of care, a “decolonial love” (in the words of Leanne Simpson and others) that is both generous and generative. These works invite viewers to contemplate relationships between textual and embodied Indigenous knowledges, innovation and sustainability, humour and resilience, and our collective responsibility to northern life and land.



IMAGE, LEFT
Carola Grahn, *Look Who's Talking*, 2016. Video. Installation View. Courtesy of the artist.

IMAGE, ABOVE
Barry Pottle, *Starting the Feast*, 2012. From the series *Foodland Security*. Courtesy of the artist.



1 JUNE – 30 AUGUST

OPENING Friday 31 May, 6–10PM

CHANNEL 51: IGLOOLIK

Celebrating 30 Years of Inuit Video Art

Curated by asinnajaq

Isuma Igloolik Productions occupies an essential part of contemporary Inuit culture. For over 30 years Isuma has produced a rich body of work comprised of fictional, documentary, and experimental films. These are the product of a filmmaking practice rooted in Inuit values of consensus, working together, service to the community, and cultural authenticity.

CHANNEL 51: IGLOOLIK, a project of Isuma in partnership with Vtape, Toronto, is the first large-scale tour of Igloolik Inuit video art from the Isuma and Arnait Women's Video Collective. It celebrates a young cinematic tradition that has its own distinct voice and worldview, its own language, culture and traditions, history and stories, philosophy of education and knowledge-sharing, relationship to land, conception of gender and social structures, relationship to space and time, and vision for the future. This collection highlights the unique power of Inuit filmmaking: an approach that challenges individualistic notions of the "artist," and centers itself in an ethical obligation to serve Inuit first through thoughtful self-representation.

Explore more
with the Esker app

A project of Isuma in partnership with Vtape



Isuma, on location filming
Saputi. 1993. Courtesy of Isuma
Distribution International.



Our name Isuma means ‘to think,’ as in Thinking Productions. Young and old work together to keep our ancestors’ knowledge alive. We create traditional artifacts, digital multimedia, and desperately needed jobs in the same activity. Our productions give an artist’s view for all to see where we came from: what Inuit were able to do then and what we are able to do now.

— Zacharias Kunuk

The selection of films shown here at Esker Foundation, curated for this space and context by asinnajaq, is comprised of three feature-length films, which will each run for a month of the exhibition, and a 13-part dramatic television series, which will run in its entirety every day.

Inuit Piqutingit (What Belongs to Inuit) (2009), screened in June, depicts a group of Nunavut elders who travel to five museums in North America to see and identify artifacts, tools, and clothing collected from their Inuit ancestors. Throughout July we will screen *Ajainaa! (Almost!)* (2001), which features Igloolik Elders discussing their views of contemporary Inuit life, including topics such as the role of Inuit and “Southern” forms of education, the relationship between parents and children, the passing along of knowledges, the effects of colonization and the adoption of Christianity, survival strategies (such as how to save a drowning victim), and the differences between camp and settlement life. Finally, through the month of August, we will feature the Inuktitut-language film *Unikkaat Sivunittinnit (Messages from the Past)* (2012); shot in 1991, this film depicts Igloolik Elders telling stories about their family’s traditional *ajaja* songs—many of which have been sung and passed down orally for hundreds or thousands of years—before recording them in an Igloolik studio.

Running throughout the exhibition is the television series, *Nunavut (Our Land)*, which follows the lives of five fictional Inuit families living on the land in the mid-1940s. Based on true stories of present-day Elders, who still remember their early days growing up before government and settlement life begun, *Nunavut (Our Land)* takes us through the different seasons of the Arctic year and brings to life the people, setting, traditions, and continuing story of Inuit in the Igloolik region.

Other films from *CHANNEL 51: IGLOOLIK* may be found and previewed at www.isuma.tv. Contact Vtape.org for further information.

Isuma, on location filming *Saputi*. 1993. Courtesy of Isuma Distribution International.



BIOGRAPHIES

Isuma

In 1985, Zacharias Kunuk broke the race barrier at Canada Council for the Arts when his Inuktitut-language video, *From Inuk Point of View*, was the first work by an Inuit or Aboriginal artist deemed eligible to apply for a professional artist’s grant. Kunuk was the video’s director; Norman Cohn cameraman; Paul Apak editor; and Elder Pauloosie Qulitalik told the story. By 1990, the four partners had formed Igloolik Isuma Productions Inc. to produce independent video art from an Inuit point of view. Early Isuma videos, featuring actors recreating Inuit life in the 1930s and 1940s, were shown to Inuit at home and in museums and galleries around the world.

Over the next ten years, Isuma artists helped establish an Inuit media arts centre, NITV; a women’s collective, Arnait Video Productions; and Artcirq, a youth media and circus group. In 2001, Isuma’s first feature-length drama, *Atanarjuat: The Fast Runner*, won the Caméra d’or at the Cannes Film Festival; in 2002, both *Atanarjuat* and *Nunavut (Our Land)*, a 13-part TV series, were shown at Documenta11 in Kassel, Germany. Isuma’s second feature, *The Journals of Knud Rasmussen*, opened the 2006 Toronto International Film Festival, and its third feature, *Before Tomorrow*, written and directed by Igloolik’s Arnait women’s

collective, was screened in World Cinema Competition at the 2009 Sundance Film Festival. In 2008, Isuma launched IsumaTV, the world’s first website for Indigenous media art, now showing over 7,850 films and videos in 71 languages. In 2012, Isuma produced Digital Indigenous Democracy, an internet network to inform and consult Inuit in low-bandwidth communities facing development of the Baffinland Iron Mine and other resource projects. Isuma then produced a non-fiction feature about what took place during this intervention, *My Father’s Land* (2014). Further recent projects include the feature drama, *Maliglutit (Searchers)*, the TV series, *Hunting with My Ancestors*, and the first Haida-language feature film, *Edge of the Knife*.

asinnajaq

asinnajaq is a visual artist, writer, and curator, from Inukjuak, Nunavik and based in Montreal. She studied film at the Nova Scotia College of Art and Design, Halifax, after working for two summers on a cruise ship in the Arctic. asinnajaq is a co-creator of the Tillutarniit Inuit Film Festival in Montreal. She is the Writer/Director of *Three Thousand* (2017), a film included in the Winnipeg Art Gallery’s landmark show *INSURGENCE/ RESURGENCE* and nominated for a Canadian Screen Award. This past year, asinnajaq worked with Isuma on their retrospective titled *CHANNEL 51: IGLOOLIK*. She enjoys the continual learning process afforded her by the many artistic hats she wears.

PROJECT SPACE

ON NOW

MAY G N Occlusion Field

6 MAY–21 JULY

Occlusion Field is a singular moment in time and space made of the stuff of trans defense mechanism: tattoos, liquid gender concepts, and hormonally transforming surfaces that come together to speak to an idiosyncrasy, a gestalt, a whole that transcends its constitutive parts. The Field is a shifting space of images and materials that represent the space between you and me. Beyond that space is me and you, respectively: two Occlusions who belie understanding, who promote narratives of deflection and anxiety. The Field, however, isn't necessarily keen to divulge its disparate natures; it needs to be seen, first.

Built from printed matter depicting locales, bodily matters, illustrations from tattooed queers, and miscellany meant to prop up a presentation, *Occlusion Field* is a means to prove existence despite absence. The artist exists at its centre, but the exact nature of their form and function is deliberately obscured. Aerosolizing the body, denying romantic distance with clutter, demurring from direct definition, this transfemme is nonetheless present and engaged. Ultimately a reflection on boundaries and barriers, *Occlusion Field* scrutinizes the artist's personal strategies of building meaningful self-expression as a trans person, defying the limits imposed by socially-enforced legibility in gender and sexuality.

About Untitled Art Society (UAS)

Through the provision of resources to emerging artists, and the fostering of situations of encounter with broad publics in Calgary, UAS fosters developments in social, political, ecological, and cultural thinking and practice, making active the many potentialities of contemporary art and its salience in greater socio-political and cultural contexts.

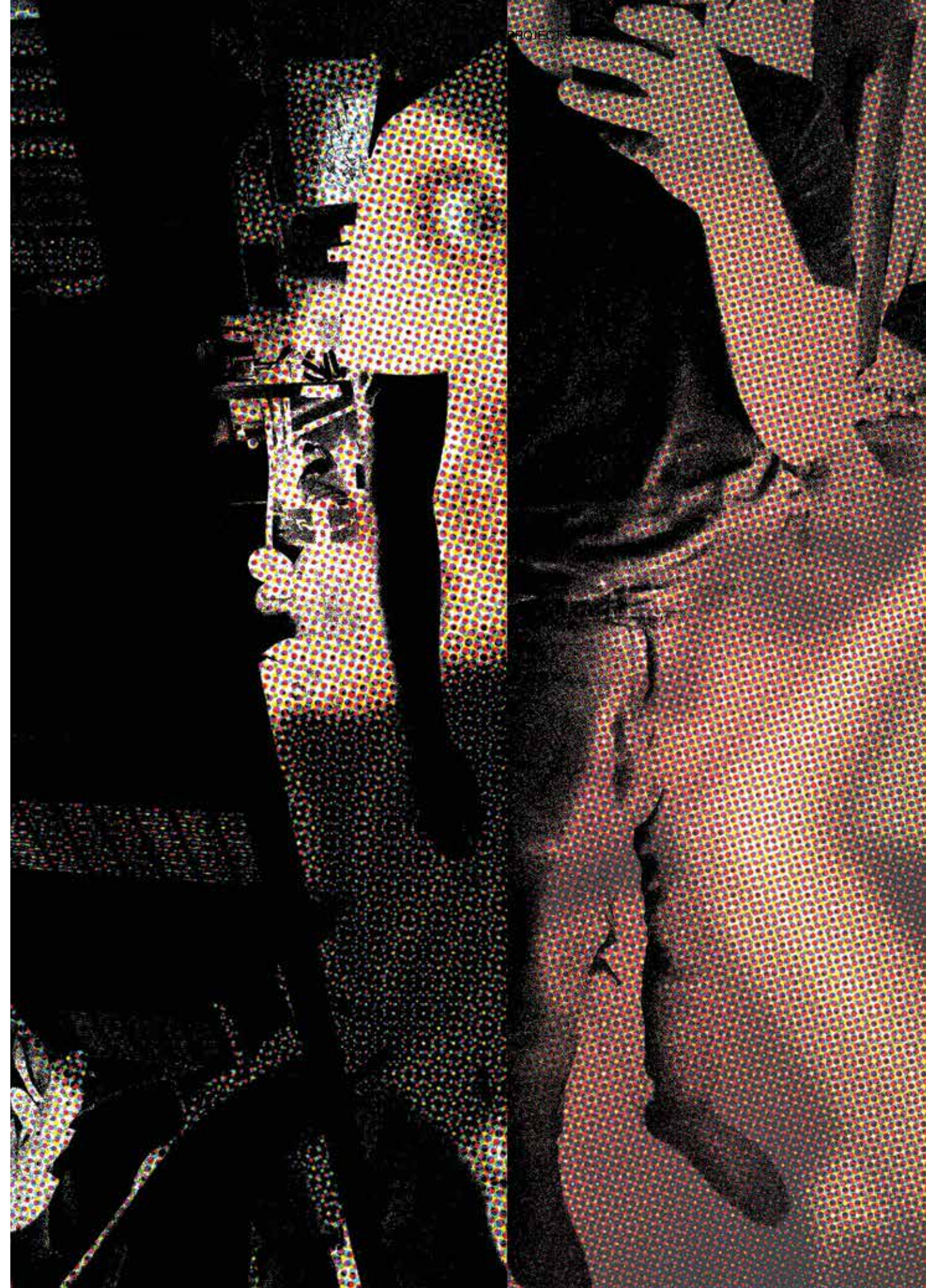
Biography

May G N is a Calgary-based transfeminine artist, writer, and administrator. She works with lo-fi digital print methods and editorial strategies to create experiential works that investigate clarity and abstraction regarding transgendered bodies. Currently working with The New Gallery, Calgary as Communications and Outreach Coordinator, May G N has presented work at organizations including TRUCK Contemporary Art in Calgary; Untitled Art Society, Calgary; and Left Contemporary, Windsor. She was the media correspondent for M:ST 9 in 2018, a continuation of her effort to advocate for works of queer art journalism within the arts community in Calgary.



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May G N, *Occlusion Field*, 2019.
Courtesy of the artist.



PROJECT SPACE

UPCOMING

Kablusiak Qiniqtuaq

29 JULY–20 OCTOBER

Qiniqtuaq (searching/looking) invites viewers to peer through a multi-eyed ghost sheet to witness a looping projection of a video collage screened in front of a piece of oil-stained cardboard. *Qiniqtuaq* is meant to evoke a dream-like state imaging a hypothetical place and time; a representation of what is felt but not known. *Qiniqtuaq* invites a presence of nostalgia, spectatorship, and diaspora.

Biography

Kablusiak is an Inuvialuk artist and curator based in Mohkinstsis and holds a BFA in Drawing from the Alberta University of the Arts, Calgary. They use art and humour as a coping mechanism to address cultural displacement. The lighthearted nature of their practice extends gestures of empathy and solidarity; these interests invite a reconsideration of the perceptions of contemporary Indigeneity.

Kablusiak has recently shown work at Art Mûr as part of the Biennale d'art contemporain autochtone (2018) and at the Athens School of Fine Arts as part of the Platforms Project (2018). They completed the Indigenous Curatorial Research Practicum at Banff Centre for Arts and Creativity in the summer of 2018. Kablusiak is currently TRUCK Contemporary Art in Calgary's interim Programming Coordinator and is a board member of Stride Gallery (2016-present) and the Aboriginal Curatorial Collective (Fall 2018-present). Awards include the Alberta Foundation for the Arts Young Artist Prize (2017) and the Primary Colours Emerging Artist Award (2018), and the TD Meloche Monnex Alumni Career Award (2018). They are represented by Jarvis Hall Gallery, Calgary, and public and private collections across so-called Canada have acquired their work.

Kablusiak, along with three other Inuit curators, will be creating the inaugural exhibition of the new Inuit Art Centre, Winnipeg in 2020.

Courtesy of the artist.



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PROGRAMS

Esker Foundation provides free public programming in response to our current exhibitions to encourage participation and increase accessibility to contemporary art.

REGISTER

online

eskerfoundation.com/program/current/

or call

403 930 2490

We request that you please provide 72 hours notice for cancellations so we can offer your ticket to the waitlist.

Tickets are non-transferrable. All programming requires that an adult accompany children under the age of 16.

FAMILY PROGRAMS



After attending a family program enjoy a 10% discount at Bite Grocer & Eatery, Gravity Espresso & Wine Bar, Scarpetta Italian Eatery, and Sidewalk Citizen Bakery.

Mini Masters

Thursdays 6 June, 4 July, 1 August
11–11:45AM

Calling Calgary's newest Contemporaries! Join us on the first Thursday of every month for an engaging hands-on art program for children ages 3 to 5. Each class explores new mediums and techniques in all art forms, inspired by our current exhibitions. From collage to movement, painting to kaleidoscope-making, your little one is sure to learn something new and have lots of fun doing it! A parent or guardian is required to stay for the duration of the program. All materials will be provided. Dress for mess!

Registration essential, opens:
Wednesday 15 May, 5 June, 3 July,
11AM

Bring the Baby Art Tour & Tummy Time

Fridays 7 June, 5 July, 2 August
12–1PM

This program will start with a casual half-hour tour of our current exhibitions, followed by a half-hour of 'tummy time' social fun for both baby and guardian! Tummy time will center around an interactive artwork created especially for babies by artist Yvonne Mullock. Mullock's extraordinary sensory blanket will be out in the gallery for the babies to explore and enjoy following the exhibition tour. Come for the tour at 12 or just for tummy time at 12:30.

Registration essential, opens:
Wednesday 15 May, 5 June, 3 July,
11AM

Master Class for Families

Sundays 23 June, 21 July, 18 August
1–2PM

Join us for an afternoon of family fun at the gallery as we delve into new mediums with art projects that relate to our current exhibitions. This is an educational, energetic, hands-on program for kids ages 5 to 10. An adult is required to stay for the duration of the workshop and is encouraged to participate in the class. All materials will be provided.

Registration essential, opens:
Wednesday 15 May, 5 June, 3 July,
11AM

TALKS

***Among All These Tundras*
Artist Exhibition Tour & Talk****Saturday 1 June**
1-2:30PM

Join us for a tour with *Among All These Tundras* artists Kablusiak, Sonya Kelliher-Combs, Barry Pottle, Inuuteq Storch, Couzyn van Heuvelen, and Allison Akootchook Warden as they discuss their work in the exhibition.

Registration recommended, opens:
Wednesday 15 May, 11AM***Fix your hearts or die:*
Gender, Sexuality, and
Colonialism from an
Indigenous Perspective****Tuesday 11 June**
6:30-7:30PM

Esker Foundation and the Art Gallery of Alberta (AGA) are pleased to present artists Daniel Cardinal McCartney, Adrian Stimson, and Kablusiak in a discussion with AGA Adjunct Curator of Indigenous Arts, Jessie Ray Short. The panel will explore gender, sexuality, and the intersection of cultural identity and colonial traumas represented in the artists' work currently on display at the AGA. Many Indigenous queer, two spirit, trans people, women and men have paid with their lives for their existence. Each artist brings a unique understanding to these topics, recognizing a richer space of existence outside of a normative binary.

The exhibition *Fix your hearts or die* featuring Daniel Cardinal McCartney, Adrian Stimson, Sheri Nault, and Cheryl L'Hirondelle is on at the AGA through 18 August 2019. *akunnirun kuupak* featuring Kablusiak is on at the AGA through 6 October 2019.

Registration essential, opens:
Wednesday 15 May, 11AM**Artist Talk with Kablusiak****Friday 9 August**
6:30-7:30PM

In conjunction with the exhibition of their work in both the Project Space and *Among All These Tundras*, Kablusiak will discuss *Qiniqtuaq*, and their artistic practice as a whole. Kablusiak's work explores the multilayered effects of Inuit diaspora, and invites a reconsideration of the perceptions of contemporary Indigeneity.

Registration recommended, opens:
Wednesday 3 July, 11AM***Balancing Art and Political
Statements in Artistic
Practice: Artist Talk with
Marja Helander*****Friday 23 August**
6:30-7:30PM

Join Sámi photographer, filmmaker, video and visual artist, Marja Helander as she discusses Indigenous rights and environmental issues in her creative practice, and in her work in *Among All These Tundras*.

Helander's practice is based in her Sámi roots—the indigenous people of Northern Scandinavia and Russia. Traditionally Sámi people have lived by reindeer herding, hunting and fishing. In her work, Helander studies the conflict between modern society and the traditional Sámi way of life. She focuses on post-colonial questions, particularly how the mining industry is conquering the Sámi land, and what kind of marks these industries leave on the land. She states: "In Sámi mythology, the world will end in a natural catastrophe, after which there will remain nothing. In an age of climate change and population growth, it does seem that we are exhausting our planet. On the other hand, if we, humans, disappear, it doesn't mean that the Earth will disappear. It would be a different world."

Helander draws the viewer in with her visual, beautiful and mysterious work to encourage engagement with these challenging subjects.

Registration recommended, opens:
Wednesday 3 July, 11AM**PLACEHOLDER:
An Unconventional Book Club
It's your turn to talk!****Tuesday 27 August**
6-7:30PM

How can we characterize our relationship to the land we live in? Join us in an informal conversation facilitated by members of d.talks. Through the lens of our city, together we will investigate this question, as we consider how our connection to the land is revealed through urban practices of land use, planning, and design. The title of Esker's current exhibition, *Among All These Tundras*, is drawn from the poem "My Home is in My Heart," by the Sámi poet Nils-Aslak Valkeapää—or Áillohaš, in Sámi. Our conversation will also take this poem as a starting point to reflect on these questions. You are welcome to bring a reading or object that manifests your relationship with the land.

PLACEHOLDER is an unconventional book club designed to generate conversations among strangers in a safe space, where a question is as important as an answer. Produced by d.talks (Design Talks Institute) in partnership with Esker Foundation, this is an opportunity for Calgarians to critically discuss how our city and citizens are impacted by local and global themes in Esker's current exhibitions.

Registration essential, opens:
Wednesday 3 July, 11AM

Seth Cardinal Dodginghorse participating in Nas?agha art workshop.



WORKSHOPS

The Collage Mindset: **Workshop with May G N**

Saturday 22 June
1–5PM

This introductory workshop hosted by queer artist May G N is part collage construction basics, part philosophy of objects and images. Participants will learn about the mindset behind the composition of new images from those that already exist, the basics of adhesives and surfaces, and underlying concepts and ethics. They will then apply these ideas to the creation of their own collage work. Focusing on layering and obscuration, the artist will discuss how the tactics they use in art-making transfer to strategies of representation as a trans person. All materials will be provided.

Registration essential, opens:
Wednesday 15 May, 11AM

Northern Animals: **Indigenous Beading Workshop** **with Jared Tailfeathers**

Saturday 13 July
1–5PM

Drawing inspiration from the themes and work in *Among All These Tundras*, multi-disciplinary Blackfoot artist Jared Tailfeathers will instruct two different techniques of traditional beading. Participants will create a northern animal design on leather/vegan leather. All materials will be provided.

Registration essential, opens:
Wednesday 5 June, 11AM

Date Night at Esker

Friday 19 July
6:30–8PM

Looking for a pre-sunset craft-happy summer activity? Let Esker be your host for Date Night! Drawing inspiration from our current exhibitions, you will have the opportunity to roll up your sleeves and create your own artwork while honing your creative skills. Impress your date with your art know-how in this fun hands-on workshop, while sampling wine and enjoying some light refreshments.

Adults 18+ only, cash bar.

Registration essential, opens:
Wednesday 5 June, 11AM

Throat Singing with **Sila Singers**


Saturday 27 July
1–2PM

Join Inuit throat singing duo Jenna Broomfield and Malaya Bishop for a performance, workshop and talk where they will share their practice, the history and significance of traditional songs, and the importance of building new traditions through contemporary collaborations. Participants will have the opportunity to learn about the fundamentals of throat singing in a culturally appropriate space.

Registration essential, opens:
Wednesday 3 July, 11AM

PHOTO:
Allison Seto

TOURS

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EXPLORE AT YOUR OWN PACE WITH THE ESKER APP

Connect and learn more about our latest exhibitions, programs, and events with the Esker Foundation app. Listen to our current artists discuss their work in-depth.

The app provides a digital companion to your gallery experience—including image, text, audio, and video. Download the app for free on your device at either the App Store or Google Play.

Acts of resistance:
Exhibition Tour with Elizabeth Diggon

Friday 21 June
7–8PM

Join Elizabeth Diggon, Esker’s assistant curator, on this conversational tour that will consider how the twelve artists in *Among All These Tundras* draw upon strategies such as humour, the resistive power of language, and a sustained and embodied connection to land as a means of defying and subverting the logic of settler colonialism.

Registration recommended, opens:
Wednesday 15 May, 11AM

Lifelong Learners
Wednesday 10 July
2:30–3:15PM

Seniors are invited to join us for a tour and discussion of the current exhibitions in a relaxed, social environment. Explore new ideas and engage creatively with arts and culture.

Registration recommended, opens:
Wednesday 15 May, 11AM

what do I say to strangers:
Exhibition Tour with Shauna Thompson

Sunday 28 July
1–2PM

The works in *Among All These Tundras* embrace and address concepts of language, land, sovereignty, and home. Join Curator Shauna Thompson for a tour through the works in this exhibition as we consider how these four concepts can be tied to processes of revitalization, history and change, tradition and contemporaneity, and locating a sense of belonging.

Registration recommended, opens:
Wednesday 15 May, 11AM

I carry it in my heart:
Exhibition Tour with Naomi Potter

Saturday 17 August
1–2PM

The title of this tour is taken from the last line of Nils-Aslak Valkeapää’s poem “My Home is in My Heart,” which is also used to introduce *Among All These Tundras*. This tour will consider questions of cultural legacy and sovereignty in the polar regions by looking at the work within a generous and generative ecology of care and love.

Registration recommended, opens:
Wednesday 15 May, 11AM

PLAY



Never Alone
(Kisima Ingitchuna)
Available for play during gallery opening hours

Never Alone (Kisima Ingitchuna) is the first game developed in collaboration with the Iñupiat, an Alaskan Native people. Nearly 40 Alaskan Native elders, storytellers and community members contributed to the development of this game.

Play as a young Iñupiat girl and an arctic fox as they set out to find the source of the eternal blizzard which threatens the survival of everything they have ever known.

Never Alone (Kisima Ingitchuna) was developed and published by Upper One Games and E-Line Media. Released in 2014 it is available on PC, PlayStation 4, and Xbox One.

UPCOMING EXHIBITION

28 September–20 December

OPENING Friday 27 September, 6–10PM

Jeffrey Gibson Time Carriers

Time Carriers conjures a vision of many hands providing a framework of support, a fluid utopia where trust and movement go hand in hand. It evokes a time frame that both unites and collapses present, past, and future into an undulating and responsive single unit, something that could best be described as community or family. This idea seems especially appropriate when considering Jeffrey Gibson's work, as it has always pushed to create kinship among unlikely partners.

Gibson's artwork intermingles elements of traditional Native American art, art historical references, craft, and pop culture. A wide range of both historic and contemporary Native American symbols and objects including powwow regalia, 19th century parfleche containers, and drums are seamlessly merged with elements from Modernist geometric abstraction, Minimalism, the pattern and decoration of traditional textile practices, as well as techno, rave, and club culture.

Collaboration is often at the heart of Gibson's practice; he frequently seeks out makers of traditional craft as a way to resist acculturation, support a strong legacy of making, and to build and honour community. Bold geometric shapes, brash colour schemes, and a fluid self-referencing and recycling of his imagery are combined with materials and ways of making that result in technically evocative and precise work. But what is most important to Gibson's practice is his fierce commitment to giving space to social issues and the communities and individuals who are impacted by these issues. While Gibson documents the endless struggles and rare victories of our time, his work most urgently reimagines a future where one will be free of colonized and cultural restraints while remaining radically and colourfully connected to the past.

BIOGRAPHY

Jeffrey Gibson is an interdisciplinary artist based in Hudson, NY. His artworks make reference to various aesthetic and material histories rooted in Indigenous cultures of the Americas, and in modern and contemporary subcultures. Gibson currently has two solo museum exhibitions traveling; Jeffrey Gibson, *LIKE A HAMMER*, organized by the Denver Art Museum, and *This Is The Day*, organized by The Wellin Museum. Other notable solo exhibitions include: *The Anthropophagic Effect* (2019) The New Museum, New York; *Look How Far We've Come!* (2017), Haggerty Museum of Art, Milwaukee; Jeffrey Gibson: *Speak to Me*, (2017), Oklahoma Contemporary Arts Center, Oklahoma City; and *A Kind of Confession* (2016), Savannah College of Art and Design Museum, Savannah. Select group exhibitions include: *Aftereffect* (2019), Museum of Contemporary Art, Denver; *Suffering from Realness* (2019), Massachusetts Museum of Contemporary Art, North Adams, MA; *Re:Define* (2019), Heard Museum, Phoenix; and *Art for a New Understanding: Native Voices, 1950s to Now* (2018), Crystal Bridges, Bentonville, AR. Gibson will take part in the 2019 Whitney Biennial, and has upcoming exhibitions at MassMoCA, The National Portrait Gallery, Museu d'Art Contemporani de Barcelona, and The Brooklyn Museum. Gibson is also a member of the faculty at Bard College.

Jeffrey Gibson *PEOPLE LIKE US*, (detail) 2019. Digitally printed canvas/linen, cotton and polyester threads, wool batting, cotton.

Quilting by Robert Bemis, photograph by Ellen Siebers, Jeffrey Gibson Studio. Courtesy of Kavi Gupta, Chicago; Sikkema Jenkins & Co., New York, and Roberts Projects, Los Angeles.



UPCOMING EXHIBITION

28 September – 20 December

OPENING Friday 27 September, 6–10PM

Nep Sidhu Divine of Form, Formed in the Divine (Medicine for a Nightmare)

Curated by cheyanne turions

Nep Sidhu is an interdisciplinary artist whose practice is concerned with the reverberations of form, antiquity, myth, and history with an affinity for community. Through material investigations that use textiles, sculpture, video, and sound, Sidhu's work seeks moments of knowledge transfer.

Divine of Form, Formed in the Divine (Medicine for a Nightmare) examines how memories persist in the present, especially when related to personal and collective practices of resistance, resilience, and ritual.



Mercer Union
a centre for contemporary art

This exhibition is produced by Mercer Union, Toronto and Esker Foundation, Calgary with the support of the Ontario Arts Council.



Nep Sidhu, *Mul Mantar Medicine Woman (The Books & Scripts Were Stolen, Our Steel Is Forever)*, Digital Render, 2019. Courtesy of the artist.

This mid-career survey is anchored by recent works that reflect upon Sikh histories, amongst other collectively formed and formative histories considered through collaborations with Maikoiyo Alley-Barnes and Nicholas Galanin, exploring how memorialization practices can transfigure grief and loss, and how they contribute to a writing of histories that speak back to power by celebrating cultural knowledge and practices.

Divine of Form, Formed in the Divine (Medicine for a Nightmare) activates artistic forms towards cultural restoration and charges the spaces of memorialization with new kinds of images, objects and language. The works in this exhibition invite multiple readings where diverging and overlapping responses can take root. Here, the exercise of memory is rooted in the possibility of coming together across difference, of listening, of learning, and of maintaining the possibility of understanding being reshaped in response.

BIOGRAPHIES

(Nep) Nirbhai Singh Sidhu is a Toronto based interdisciplinary artist. His sculptural practice combines language, light-baring materials, and incantation, which are informed by the interplay of script, textile, the poetic wave of architecture, and an affinity for community. Sidhu has previously shown works at exhibitions with Patel Gallery, Toronto; Mercer Union, Toronto; the Museum of Contemporary Art, Toronto; Art Mûr, Montréal; Heard Museum, Phoenix; Art Gallery of York University, Toronto; Aga Khan Museum, Toronto; Aichi Triennale, Nagoya City Museum, Japan; and Surrey Art Gallery, among others. He is a member of the Black Constellation collective, designs the non-commercial clothing line Paradise Sportif, and helps to run Sher-E-Punjab Sports Academy in Chakar, Punjab.

cheyanne turions is a curator, cultural worker and writer concerned with art's capacity to provoke otherwise possibilities. Currently, turions is the Curator at SFU Galleries, Vancouver and on the Board of Directors at 221A, Vancouver.

CONNECT



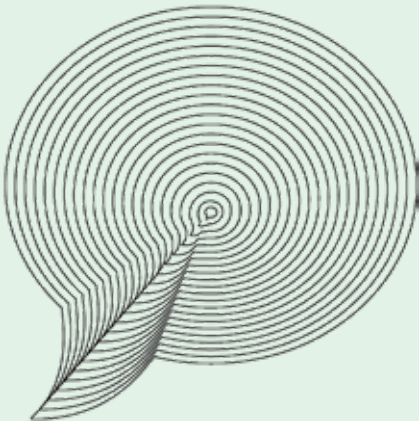
BOOKSHOP AT ESKER

Second Thoughts: Angie Keefer
Book Launch and Reading

Friday 21 June
6-6:45PM

Co-produced with Plug In Institute
of Contemporary Art, Winnipeg

Join artist Angie Keefer as she reads from her exciting new publication *Second Thoughts*, published by Kunstverein Publishing, Amsterdam and Plug In Editions, Winnipeg. This selection of writing from 2008 to 2018, is a compilation that traverses numerous disciplines from physics to philosophy, incorporating biographical elements and running parallel to Keefer’s visual practice. Without directly addressing her own visual work, the book shadows the artist’s research, capturing her thoughts, travels, and encounters across a broad spectrum of subjects, including octopuses, protons, pictographs, poets, grammar, economy, love, loss, and politics. At nearly 550 pages, *Second Thoughts* is long in scope but precisely constructed. Keefer leads readers down vividly articulated paths, documenting her thought processes in an exacting manner that reveals writing itself as a process of formulating the world. Accumulated knowledge is reconfigured through the pacing and cadence of each sentence.



THE LANTERN LIBRARY

The Lantern Library is a curated, publicly available reference library that accompanies our current exhibitions. Exhibiting artists and curators are invited to suggest book titles that reflect their current or past research interests or that offer insight into their work. It offers opportunities for further reflection and discovery, with the recognition that there are many different ways to approach an artwork or an exhibition.

TITLES IN THE LIBRARY

BOOKS

- Life Among the Qallunaat* (1978),
Minnie Aodla Freeman
- Difficult Women* (2017),
Roxane Gay
- Bruce Gilden* (2011),
Bruce Gilden
- Arctic Dreams and Nightmares* (1993),
Alootook Ipellie
- I Love Dick* (1997),
Chris Kraus
- Photography and the Art of Seeing* (1979),
Freeman Patterson
- I Know How Furiously Your Heart Is Beating* (2019),
Alec Soth
- Preliminary Materials for a Theory of the Young-Girl* (2012),
Tiqqun
- The Sun, My Father* (1988),
Nils-Aslak Valkeapää

PAINTINGS

- Jean-Auguste-Dominique Ingres,
La Grande Odalisque, 1814, oil on canvas

MUSIC

- Siouxsie and the Banshees, *Dear Prudence*, 1984
- Celina Kalluk, *Siipinngua*, recorded in 2010
- Uajaerneq-Song*, various artists, Inuit: 55 Historical
Recordings of traditional music from Greenland, 1905-1987

TV SERIES

- Chef’s Table* (2015–), Netflix

THE LITTLE LANTERN LIBRARY

If you are visiting Esker with little ones, an imaginative selection of children’s books chosen by gallery staff and volunteers is available in the Lantern to help you explore some of the themes and ideas in our exhibitions from the comfort of our cozy reading nook.



BEES AT AAAB + ESKER FOUNDATION

Atlantic Avenue Art Block (AAAB) and Esker Foundation are proud to be hosting a bee hive with beekeeping community educators Alvéole. Located on the roof of the building our hive will be pollinating the neighbourhood!

Urban beekeeping creates alternatives: local honey, garden pollination throughout the city, and overall perennial greening. Cities, contrary to what we may believe, are truly the best place for bees: there are strict anti-pesticide laws, untapped floral diversity, and largely unused rooftop space.

Esker is also distributing wildflower seeds for you to plant—to attract bees to our community. On your next visit to Esker pick up your free wildflower seed package, while supplies last!

PHOTO
Courtesy of Alvéole

To celebrate we are hosting two events to get to know our bees better!

Community Evening: Birds & Bees

Friday 12 July
6-8PM, all welcome

For this special community evening we will learn all about the birds and the bees from beekeepers Alvéole, and Calgary artists Caitlind r.c. Brown and Wayne Garrett. Bee expert Liam Cobbe from Alvéole will introduce us to the world of bees and their fascinating role in our world. We will learn about urban beekeeping and the little city that is a hive, the life journey of a bee as she emerges from her cell until she flies her ultimate flight.

Caitlind r.c. Brown and Wayne Garrett will share their newest public art concept, *Flyby Sky Rise*, a perilous stack of birdhouses modelled after buildings in Inglewood and Ramsay that have been demolished. *Flyby Sky Rise* is a pithy commentary about our past, our present, and our future in a community undergoing change.

From Hive to Honey Jar

Look out for this program in October!

Time to get uncapping, extracting, filtering and jarring with this very hands-on honey extraction!

CALENDAR OF EVENTS

MAY	JUNE	JULY	AUGUST
Friday 31 May 6–10PM Exhibitions opening & Performance <i>siku/siku</i> by Allison Akootchook Warden	Saturday 1 June 1–2:30PM <i>Among All These Tundras</i> Artist Exhibition Tour & Talk Thursday 6 June 11–11:45AM Mini Masters Friday 7 June 12–1PM Bring the Baby Art Tour & Tummy Time Tuesday 11 June 6:30–7:30PM <i>Fix your hearts or die: Gender, Sexuality, and Colonialism from an Indigenous Perspective</i> Friday 21 June 6–6:45PM <i>Second Thoughts:</i> Angie Keefer Book Launch and Reading Friday 21 June 7–8PM <i>Acts of Resistance:</i> Exhibition Tour with Elizabeth Diggon Saturday 22 June 1–5PM <i>The Collage Mindset:</i> Workshop with May G N Sunday 23 June 1–2PM Master Class for Families	Thursday 4 July 11–11:45AM Mini Masters Friday 5 July 12–1PM Bring the Baby Art Tour & Tummy Time Wednesday 10 July 2:30–3:15PM Lifelong Learners Friday 12 July 6–8PM Community Evening: <i>Birds & Bees</i> Saturday 13 July 1–5PM <i>Northern Animals:</i> Indigenous Beading Workshop with Jared Tailfeathers Friday 19 July 6:30–8PM Date Night at Esker Sunday 21 July 1–2PM Master Class for Families Saturday 27 July 1–2PM Throat Singing with Sila Singers Sunday 28 July 1–2PM <i>what do I say to strangers:</i> Exhibition Tour with Shauna Thompson	Thursday 1 Aug 11–11:45AM Mini Masters Friday 2 Aug 12–1PM Bring the Baby Art Tour & Tummy Time Friday 9 Aug 6:30–7:30PM Artist Talk with Kablusiak Saturday 17 Aug 1–2PM <i>I carry it in my heart:</i> Exhibition Tour with Naomi Potter Sunday 18 Aug 1–2PM Master Class for Families Friday 23 August 6:30–7:30PM <i>Balancing Art and Political Statements in Artistic Practice:</i> Artist Talk with Marja Helander Tuesday 27 Aug 6–7:30PM PLACEHOLDER: An Unconventional Book Club —It’s your turn to talk!

INFORMATION FOR YOUR VISIT

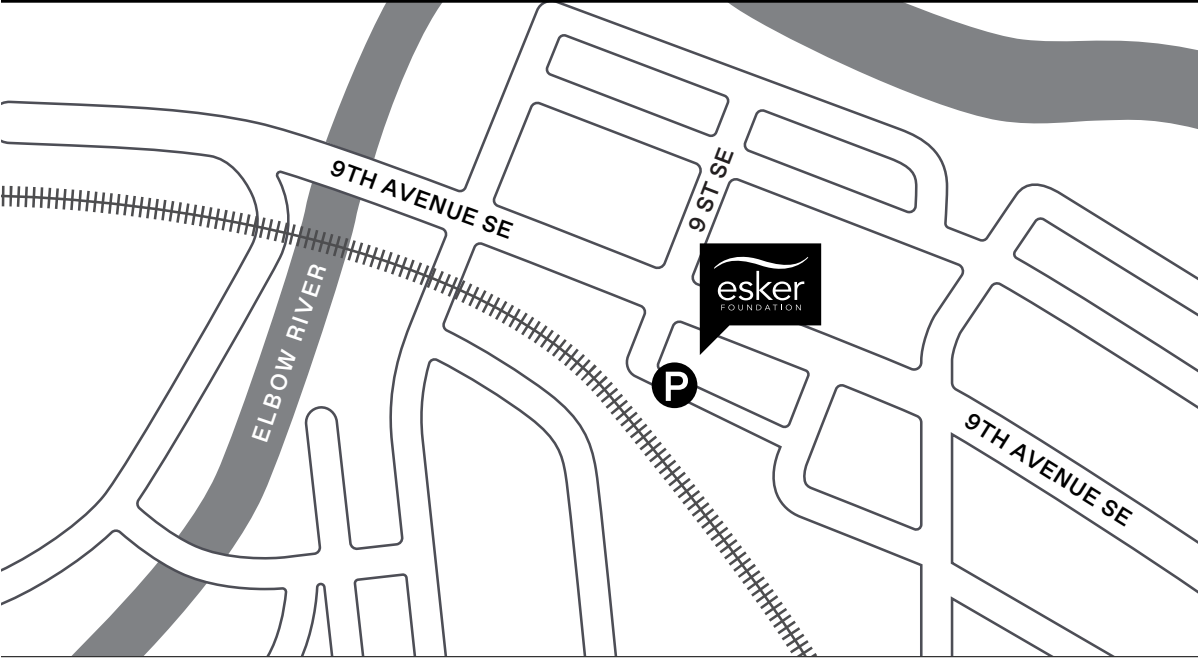
FREE ADMISSION

Hours
Tuesday to Sunday 11-6
Friday 11-8
Monday Closed

PROGRAM REGISTRATION

Please visit eskerfoundation.art/program/current to register.

Parking Complimentary Accessibility Barrier-free



LAND ACKNOWLEDGMENT

Esker Foundation is located on the traditional territories of the Niitsitapi (Blackfoot) and the people of the Treaty 7 region in Southern Alberta, which includes the Siksika, the Piikani, the Kainai, the Tsuut’ina, and the Stoney Nakoda First Nations. The City of Calgary is also home to Métis Nation of Alberta, Region III. Esker Foundation extends sincere appreciation for the opportunity to live and learn on this territory in respect and gratitude.

TOURS

Complimentary tours are available on request. Please pre-book at least two weeks in advance. Call 403 930 2490 or email info@eskerfoundation.com

CONTACT US AT

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