WE WELCOME YOU

This fall we present the work of Hudson-based artist Jeffrey Gibson and Toronto-based artist Nep Sidhu. Both articulate complex histories and the contemporary struggle to uphold, dismiss, or renegotiate these narratives through work that is itself dense, culturally specific, and technically magnificent. Both artists favor collaboration as a way to expand practice, open conversation, and create community. Presenting their work together for the first time, Esker endeavours to create space for cross-cultural communication to flourish, and for difficult conversations to happen. As an institution we acknowledge it can be far more important to reflect on how we listen rather than reacting to what we hear.

While working on these two exhibitions over the last year it has become increasingly clear that although both artists have a fierce commitment to material exploration, what resonates with me now is an underlying theme of inheritance. I borrow from the exhibition text of Jeffrey Gibson: The Anthropophagic Effect at the New Museum this past spring: “Inheritance, of course, refers to what is handed down, usually through family, tradition, or even by chance. But it also points to other modes by which people come to own: the dispossess or erasure of others, for instance. Yet, whether by generosity or violence, inheritance leaves a trace; individual and collective bodies are marked by, and in turn mark, the objects and ideas they only temporarily possess.”

Kablusiak continues in the Project Space this fall with their installation Qiniqtuaq. Taking cues from previous work that introduces the comic ghost sheet into the landscape of the artist’s life, this multi-eyed viewing apparatus compounds the complexities of nostalgia, spectatorship, and diaspora. From October 28, Marjie Crop Eared Wolf continues her ongoing project to learn Blackfoot in the drawing, sound, and video installation, lits’poyi. Using thousands of Blackfoot words transcribed from the Blackfoot Dictionary as well as an audio tape made by her mother, this work addresses cultural legacy and resilience by actively engaging in language preservation.

An exceptional series of engagement opportunities have been developed for this season of exhibitions. For the latest news, pop-up programs, pictures, and behind-the-scenes commentary, check out our website, the Esker app, Facebook, Instagram, or Twitter.

Naomi Potter
Director/ Curator

Jeffrey Gibson, 2019. Courtesy of the artist, Sikkema Jenkins, NYC; Kavi Gupta, Chicago; and Roberts Projects, Los Angeles.
Garments, not clothes. Their intention is not to cover or hide, but to make manifest the riches of the body, its treasure of signifiers. Like actors’ costumes, they are a visual speech, a confided secret or a confession of desires and fears. These fine outfits do not veil. They exalt. They celebrate. They translate feelings into jewels. They are the glorious soul of the body. Not a covering, but a sudden appearance, an epiphanic outpouring. A revelation.

— Hélène Cixous, *Those Are Pearls …*

*From Jeffrey Gibson: The Anthropophagic Effect exhibition text.*
**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 is especially appropriate when considering Jeffrey Gibson’s work, as he has always pushed to create kinship among unlikely partners. Collaboration is at the heart of his practice; working and learning with artists and craftspeople as a way to resist acculturation, support a strong legacy of making, and to build and honour community.

Gibson’s focus on creating garments in the last few years is a logical progression from previous work, drawing on the bodily-ness of his ongoing punching bags series and the cloak-like qualities of his wall hangings. Each garment starts from a single pattern, cut to be oversized on the artist’s body. In researching traditional Indigenous makers who were creating things for themselves and their communities for use, not as art, Gibson observed the incredible power and respect these garments commanded. He decided he wanted to “dress” his work with his own cultural legacy, and further complicate his definition of the art object by insisting his work be wearable. After seeing too many lifeless garments in museum display cases, decontextualized from their cultures and the individuals who wore them, it became crucial to Gibson to also activate his garment works through performance.

Originally commissioned as a performance by the National Portrait Gallery, Washington, in 2019, and then presented in New York at the New Museum, this is the first time that *To Name An Other* will be seen as both a performance and an installation. The 50 garments and accompanying drums are printed from this inventory of recycled imagery while offset cuts of the newest projects become seeds for future work. Quilts, by design, are made from the fabric scraps of life. Gibson, like many, recognizes quilts as legacy projects: portraits of individuals, families, or communities, and keepers of generational knowledge and histories passed down from one maker to another, from one owner to the next. This series of quilts are a collaboration with the quilter Robert Bemis whose machine-based free form drawing style adds a wild pattern of stitches upon Gibson’s energetic textile collages. These quilts are about Gibson’s personal narrative; they give love to topics he thinks are important, and honour communities that have supported him. Like all of Gibson’s work, these quilts stitch delicate struggles to rare victories, piece together a future free of colonized and cultural restraints, and connect the most radical, and colourful fabric of his life to an equally vibrant yet complex past.

**BIOGRAPHY**

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

Curated by cheyanne turions

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. 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 Maikoioy Alley-Barnes and Nicholas Galanin. Across different bodies of work produced over the last decade, Sidhu explores how memorialization practices can transfigure grief and loss, and how they can speak to the power and harmony of the divine.
Anchoring the exhibition are works from Sidhu’s *When My Drums Come Knocking They Watch* series. These large-scale tapestries variously commemorate how percussive rhythms are formed through labour, function as the architecture of ceremony, structure communication, and collectively evoke how cultural practices confer aural and embodied rhythms that carry ancestral connections forward in time.

This interest in the transformative potentials of rhythm are further explored in *Black (W)hole*, a new short film by Sidhu and Alley-Barnes that engages with musician and composer Alice Coltrane’s lifelong search for an expression of an uninterrupted melody. Commissioned by Esker Foundation and premiering as part of this exhibition, *Black (W)hole* maps a journey from an individualized self to a communal oneness.

The exhibition also showcases recent sculptural works including *Formed in the Divine, Divine of Form* (2019), a 3,000-pound concrete sculpture that invokes practices of community responsibility and activation—such as seva (selfless service) and *langar* (the tradition of serving of free meals in a communal setting)—that are fundamental to Sikh cultural and spiritual life. In referencing these practices, Sidhu connects ancient social traditions to contemporary actions that continue to sustain Sikh communities, especially through shared experiences of violence and turmoil, such as the genocide that unfolded in India in 1984 around Operation Blue Star, Operation Woodrose, and the anti-Sikh pogroms that followed. The sculpture evokes the memories of those lives lost and destroyed through recognizing acts of memorialization that preceded those events and continue to be practiced today.

Reflecting on earlier works of Sidhu’s, and highlighting his ongoing interest in adornment, armour, and the divine feminine, the exhibition also gathers together a significant selection of gowns from the *No Pigs in Paradise* series. Produced in dialogue with Galanin, these garments are more than a surrogate for the human body; they are commentaries against ongoing forms of social and structural violence, and they are commemorations of strength. With reference to ancient cultural forms, such as Kufic script, wootz steel metallurgy, and Northwest Coast weaving traditions, as well as referencing contemporary sport—in particular the Sher-E-Punjab—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.

Maikoiyo Anabi Alley-Barnes is a Seattle-based multimedia artist, curator, filmmaker, writer, and designer. He explores the intersection of genetic cultural memory through the mundane and the mystical, offering meditative narratives that reflect a fascination with, admiration for, and immersion in the aesthetics, rituals, and continuum of practices that comprise the African Diaspora. He is a founding member of the Black Constellation collective.

Nicholas Galanin is a Sitka, Alaska-based artist whose work offers perspectives rooted in a connection to land through an intentionally broad engagement with contemporary culture. He engages past, present, and future through two- and three-dimensional works and time-based media, exposing intentionally obscured collective memory and barriers to acquisition of knowledge. He is a member of the Wintu Count and Black Constellation artist collective.

**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. 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.

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cheyanne turions is a Vancouver-based curator and writer. Her work positions exhibitions and criticism as social gestures that seek to respond to artistic practices by linking aesthetics and politics through discourse. Currently, turions is the Curator at SFU Galleries, Burnaby and Vancouver, and sits on the Board of Directors at 221A, Vancouver.

Nep Sidhu, *Divine of Form, Formed in the Divine (Medicine for a Nightmare)* is produced in part with Mercer Union, Toronto. Support in part for the project is through the Ontario Arts Council.
A flicker of movement behind the eyes.

Qiniqtuaq (searching/looking) summons viewers to peer through a wall of white curtain that has been punctured by dozens of ghostly eye holes. Inside, one catches fragments of a liminal, dream-like space and a mise-en-scène that evokes an uneasy sense of nostalgia and displacement.

Faded and difficult to discern during daylight hours, once night falls, colours saturate and the bluish flashes of a television screen beckon more insistently to passersby. As we press our faces against the glass, we witness pieces of a looping video collage of 90s-era television programs: The Simpsons, Emeril Live, Seinfeld, community shows from Inuit Broadcasting Corporation, American Gladiators—shows watched and enjoyed in childhood. On the floor in front of the screen (perhaps even too close to the screen) sits a piece of oil-stained cardboard and a simple salt shaker, suggesting an interruption has occurred.

The trope of the bedsheet ghost makes frequent appearances in Kablusiak’s work; deployed as a device by which they wryly articulate a sense of their diasporic identity as an urban Inuk. Here, the ghost-sheet is reconfigured; unworn and flattened as a curtain, its role is ambiguous. It controls access to what is behind it—a potentially protective barrier, or perhaps a supernatural threshold—but it also asks us to physically engage with it. By peering through the eyeholes—some of which are cut high, too high for human eyes—we are implicated, and forced to acknowledge an Inuit presence behind the curtain. As we observe the scene before us, are we invited in, or kept on the periphery? Who now is doing the haunting?

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Bio

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). Awards include the Alberta Foundation for the Arts Young Artist Prize (2017) and the Primary Colours Emerging Artist Award (2018), the TD Meloche Monnex Alumni Career Award (2018), and shortlisted for the Sobey Art Award (2019). 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.
Iitsi’poyi documents Marjie Crop Eared Wolf’s ongoing endeavours to learn Blackfoot. The installation combines densely composed large-scale drawings comprised of thousands of Blackfoot words transcribed from the Blackfoot Dictionary with a sound and video work featuring Crop Eared Wolf reciting Blackfoot words and phrases from an audio tape made by her mother. Iitsi’poyi layers references to oral and textual ways of learning and knowing, the intergenerational transmission and revitalization of language, and the mobilization of technologies such as apps for language preservation.

The Truth and Reconciliation Commission of Canada’s Calls to Action equates Indigenous language rights to Indigenous human rights. Indeed, as Métis writer and public intellectual Chelsea Vowel states, “I believe our languages to be so central to who we are as Indigenous peoples, that I cannot discuss our present or our future without reference to languages.” As we approach the close of 2019, the United Nations’ International Year of Indigenous Languages, Iitsi’poyi reflects on the significance of language to cultural memory and resurgence.

Biography
Marjie Crop Eared Wolf is a Káínai / Secwépemc multidisciplinary artist. Crop Eared Wolf graduated with a Bachelors of Fine Art in 2009 from the University of Lethbridge. She also received a Kainai Studies Certificate from the Red Crow Community College in 2015. Marjie Crop Eared Wolf works with a variety of artistic mediums such as painting, drawing, print making, photography, and installation. Her art practice is inspired by her Káínai and Secwépemc heritage, and is greatly influenced by her tribal traditions as well as contemporary western art forms.

2 Truth and Reconciliation Commission of Canada: Calls to Action, (Winnipeg: Truth and Reconciliation Commission of Canada, 2015), 2
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-transferable. All programming requires that an adult accompany children under the age of 16.

FAMILY PROGRAMS

Mini Masters
AGES 3–5
THURSDAYS
3 October, 7 November, 5 December
11–11:45AM
Calling Calgary’s newest Contemporaries! Mini Masters is a workshop series for children aged 3 to 5 where we explore themes in our current exhibitions through art making, movement and play. From yoga to dance, painting to print-making, each month we discover new mediums and techniques in all art forms. A parent or guardian is required to stay for the duration of the program. All materials will be provided. Dress for mess!

Bring the Baby Art Tour & Tummy Time
FOR BABIES
FRIDAYS
4 October, 1 November, 6 December
12–1PM
This program is designed for babies and their guardians! We start with a casual half-hour tour of our current exhibitions, followed by a half-hour of ‘tummy time’ social fun for the little ones. Tummy time will center around artist Yvonne Mullock’s extraordinary interactive sensory blanket, created especially for babies to explore and enjoy following the exhibition tour. Come for the tour at 12 or just for tummy time at 12:30.

Master Class for Families
AGES 5–10
SUNDAYS
27 October, 17 November, 15 December
1–2PM
Join us for an afternoon of family fun at the gallery as we delve into new mediums with art projects and activities that connect to our current exhibitions. This is a fun and educational program where kids aged 5–10 have the opportunity to respond creatively to the work featured in the gallery space. Younger siblings are welcome to join. 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.

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

Esher Youth Engagement is a new initiative designed to connect youth to contemporary art and artists through creative activities. This includes free public programs as well as partnerships with community organisations and schools that offer alternative education frameworks.

FREE! No registration required. Space is limited.

Esker Youth Engagement

<table>
<thead>
<tr>
<th>ACTIVITY</th>
<th>AGES</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plant Medicine for Dreaming: Make Your Own Essential Oils and Balms with Sachin Sudra</td>
<td>13 – 17</td>
<td>Esher Youth Engagement</td>
</tr>
<tr>
<td>Protest Signs, Pins &amp; Tees with Sondra Meszaros and Jane Trash</td>
<td>13 – 17</td>
<td>Esher Youth Engagement</td>
</tr>
<tr>
<td>Medicine In The Bark, Teeth That Leave A Mark: Panel Discussion with Maikoyo Alley-Barnes, Nicholas Galanin and Nep Sidhu moderated by Negarra A. Kudumu</td>
<td></td>
<td>Esher Youth Engagement</td>
</tr>
<tr>
<td>Artist Talk with Jeffrey Gibson</td>
<td></td>
<td>Esher Youth Engagement</td>
</tr>
<tr>
<td>Crash Course: Discussions in Contemporary Art</td>
<td></td>
<td>Esher Youth Engagement</td>
</tr>
</tbody>
</table>

INTRODUCTION TO DJ'ING WITH DJ BLKFT OF DRUM BEAT PRODUCTIONS

AGES 13 – 17

FRIDAY
22 November 4 – 6PM

Learn about the fundamentals of DJ'ing from Richard Sparvier aka DJ BLKFT of Drum Beat Productions, and host of CJRW 90.9FM’s award-winning Electronic and Hip-Hop music program Bannock ‘n’ Jams. Participants will be introduced to the hardware that DJs use, and learn about the basics of mixing, including tempo, beats per minute (BPM) and beat-matching. No experience is necessary. All materials and equipment will be provided.

FREE! No registration required. Space is limited.

ARTIST TALK WITH JEFFREY GIBSON

FRIDAY
18 October 6:30 – 7:30PM

Join us as Jeffrey Gibson discusses his work in the exhibition Time Carriers. Registration recommended, opens 11 September.

FREE! No registration required. Space is limited.

CRASH COURSE: DISCUSSIONS IN CONTEMPORARY ART

16 October, 21 November, 12 December, 7 – 8:30PM

Are you intrigued by performance art, sound art, or public art? Interested in architecture and design? Brilliant creative thinkers, local artists, curators and academics host this monthly seminar series that explores a variety of topics related to current issues in contemporary art. Come with a friend or make a new one while expanding your knowledge of contemporary art.

FREE! No registration required. Space is limited.

WEDNESDAY 16 OCTOBER

Judy and Cruz Anderson

THURSDAY 21 NOVEMBER

Adrian Stimson

THURSDAY 12 DECEMBER

Sarah Alford

Free: No registration essential, opens 11 September, 2 October, 6 November. Attendance limited to 20 participants per class.

ABOVE LEFT & RIGHT: Youth Group and artist May G.N. Artist Talk with Allison Akokchok Warden.
WORKSHOPS

Star People, Star Trek: Dream Catcher Time Travel with The Sparkling Buffalo
SATURDAY
26 October
12–3PM
In this workshop, The Sparkling Buffalo will share their work in the science fiction and Indigenous futurities realm, and one of their beading techniques. Perfect for beginners, participants will create a small beaded sun-catcher and learn about Cree connections to the Star People.
The Sparkling Buffalo is mother-daughter duo Sarah and Chrystal Buffalo, multidisciplinary artists from Maskwacis, Samson Cree First Nation. They combine semi-precious stones with traditional beadwork, seamlessly integrating designs into Indigenousized futuristic realities.
Registration essential, opens 2 October.

Mekinawewin, to give a gift: Story Exchange and Paper-Making with Tamara Lee-Anne Cardinal
SATURDAY
2 November
1–4PM
Mekinawewin, to give a gift is rooted in a circular gesture of exchange. It is an invitation into relationship, as a guest to Treaty 7, and an introduction into the deep humility of belonging.
Cardinal offers her third installment of this generative project through a process made and shaped by many hands. As a result of stories told aloud, mixtures of water and botanical pulp collide and reconfigure themselves as paper sheets where these stories reappear.
Participants will be invited to contribute creations generated in this workshop to the exhibition of Mekinawewin, to give a gift, presented by Otahpiaaki at the Central Library, 3rd Floor, from 4–9 November 2019.
Tamara Lee-Anne Cardinal is a multi-media artist and community activist who traces her ancestral roots back to the Saddle Lake Cree Nation and the once-German occupied lands of Ukraine.
Registration essential, opens 2 October.

Date Night at Esker: The Alchemy of Spices with Sachin Sudra
THURSDAY
13 December
6:30–8PM
Experience a step-by-step cooking class using spices designed to boost the immune system, decrease inflammation and balance the mind. Ayurveda is an ancient wisdom and branch of wellness that originated in India, and uses specific combinations of spices to help create life balance through diet, our individual Dosha compositions, interpersonal relationships and nature. Bring a date or a friend! Enjoy the finished meal together and receive a take-home recipe. Cash bar. For participants aged 18+.
Registration essential, opens 6 November.

Hive to Honey Jar with Alvéole
THURSDAY
10 October
6–7PM
Experience a complete hands-on artisanal honey extraction with Alvéole urban beekeeper Liam Cobbe. Participants will uncap honeycomb cells, hand-spin honeycombs in the centrifuge extractor, filter the raw honey, jar and label it all. Everyone will leave with their very own honey jar!
Registration essential, opens 11 September.

Esker Foundation is pleased to present a series of workshops this fall in partnership with Otahpiaaki 2019: Indigenous Beauty, Fashion & Design Week. The following five workshops will be held at Esker Foundation.

An additional seven workshops, inspired by the work of Jeffrey Gibson in Time Carriers, will be held at the Central Library Maker Space and Mount Royal University Maker Space, for more information and to register for these seven partner workshops go to: otahpiaaki/fashionweek.com

Image courtesy of Sachin Sudra.
Esker Foundation

TOURS

MORE ART with the Esker app

ESKER APP SELF-GUIDED TOUR

Stay connected to our latest exhibitions, programs, and events with the Esker Foundation app. 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.

We are pleased to introduce our new Esker app Icon which along with our Bookshop at Esker logo is designed by artist and designer GuyGuyGuy. More of his elegant designs can be found in the Bookshop at Esker, including limited-edition pins and patches, available for purchase online at: eskerfoundation.com/shop.

Performance as Protest: Exhibition tour with Elizabeth Diggon
FRIDAY
25 October 7–8PM
Join Esker’s assistant curator Elizabeth Diggon on this conversational tour that considers the significance of performance and performative gestures to the work of Jeffrey Gibson and Nep Sidhu, and the potential for performance to challenge dominant narratives, address difficult histories, and foster community.
Registration recommended, opens 11 September.

Lifelong Learners
WEDNESDAY
13 November 2:30–3:15PM
Seniors and all ages are invited to join us for a tour and discussion of the current exhibitions in a relaxed and social environment. Explore new ideas and engage creatively with arts and culture.
Registration recommended, opens 11 September.
Register on our website or by phone at 403 930 2490.

Community Medicine: Exhibition tour with Shauna Thompson
SUNDAY
24 November 1–2PM
Join Esker Curator Shauna Thompson on this tour through Jeffrey Gibson and Nep Sidhu’s exhibitions. Thompson will discuss the potential of art and performance to strengthen and uplift community healing and resilience, as well as the political and spiritual powers of percussion and collaborative action.
Registration recommended, opens 11 September.

Powerful Because They’re Different: Exhibition Tour with Naomi Potter
SATURDAY
14 December 1–2PM
In a discussion with Jeffrey Gibson on his use of traditional craft techniques, he noted that work “often referred to as kitsch, novelty, or decorative can actually have deep inherent content that is representative of conflict and attempts at resolution.” This tour will explore craft as a strategy used by Gibson and Sidhu to navigate past and present traumas, offer space for resilience or reconciliation, and propose future trajectories of healing.
Registration recommended, opens 11 September.

Community Evening: Language Open House
FRIDAY
20 December 6–8PM
Hey friends and neighbours, this is an evening for you! For this iteration of community evening, we invite you to join the Esker team and volunteer family for a multi-language open house. Volunteers fluent in a diverse range of languages will be available to answer questions about the gallery and our current exhibitions. Stay tuned for a complete list of languages spoken, and other activities, which will be announced through our e-newsletter and social media channels.
No registration required, drop in.

Visual AIDS Day With(out) Art Film Screening
SUNDAY
1 December 3–4PM
On December 1, 2019, Visual AIDS will commemorate the thirtieth anniversary of Day With(out) Art with seven newly commissioned videos by Shanti Avirgan, Nguyen Tan Hoang, Carl George, Viva Ruiz, Iman Shervington, Jack Waters, and Derrick Woods-Morrow. These artists will consider the continuing presence of HIV/AIDS in the contemporary moment while revisiting resonant cultural histories of art and activism from the past three decades.
In 1989, Visual AIDS organized the first Day Without Art, a call to the art world for mourning and action in response to the AIDS crisis. Every year since, Visual AIDS has coordinated and publicized events at museums, universities, and arts organizations to highlight the ongoing urgency of the epidemic.

The hour-long video program will premiere on December 1, 2019 for the 30th Annual Day With(out) Art. Visual AIDS partners with museums, galleries, universities, and organizations around the world to present over 100 free screenings on/around December 1. The seven films are:

Shanti Avirgan, Beat Goes On: Beat Goes On is an all-archival video portrait of Keith Cylar (1958–2004), the co-founder of Housing Works and a central figure in the AIDS Coalition To Unleash Power (ACT UP) NY.

Carl George, The Lie: The Lie is the latest in an ongoing series of short films drawing on found footage and original materials from the artist’s archive. Offering “ruminations on ruined nations,” the film aims to expose the links between war, poverty, AIDS and capitalism, and discredit the persistent mythologies that bind them all.

Nguyen Tan Hoang, After Heaven: After Heaven returns to two subjects from the artist’s 1995 video on gay Asian sexuality, 7 Steps to Sticky Heaven, examining how HIV/AIDS has shaped their lives in the 24 years since.

Viva Ruiz, Chloe Dzubilo: Love Warrior

Viva Ruiz invites transgender AIDS activist, artist, and beloved friend Chloe Dzubilo (1960–2011) to speak via never before seen Hi-8 footage filmed by Chloe’s then-partner Kelly McGowan.

Iman Shervington, I’m Still Me: I’m Still Me highlights Iain, a Black woman living with HIV in Louisiana, who works in partnership with the Institute of Women & Ethnic Studies to address the disproportionate effect of HIV on Black women in the South.


Derrick Woods-Morrow, Much handled things are always soft: Derrick Woods-Morrow will document the geography of the public sex culture of Black Chicago from the 1960s through the 1980s, in conversation with photographer and long-term survivor Patric McCoy.

Iman Shervington, I’m Still Me

Derrick Woods-Morrow, Much handled things are always soft

Derrick Woods-Morrow will document the geography of the public sex culture of Black Chicago from the 1960s through the 1980s, in conversation with photographer and long-term survivor Patric McCoy.

TOURS

PROGRAMS

SCREENING
PERFORMANCE

Jeffrey Gibson
To Name An Other

Saturday 19 October, 3–4pm
Atlantic Avenue Art Block Lobby
No registration required, free

In a special performance as part of Jeffrey Gibson’s exhibition *Time Carriers* at Esker Foundation, fifty performers will be brought together for a drumming event to give names to our current political climate.

The performance is presented in partnership with Springboard Performance, as a part of the 2019 Fluid Festival, and Esker Foundation.
This exhibition will bring together sculptural work spanning six decades of Ohe’s remarkable career, marking the largest and most comprehensive solo exhibition of her work to date. The exhibition will also draw from Ohe’s material archive, revealing a glimpse of a process devoted to research, inquiry, and visual or formal problem solving.

Ohe is best known for her abstract steel sculptures; organic forms that evoke the undulatory surface of a pool of water, the crest of a rolling hill or cumulonimbus cloud, or the cadence of a walking figure. The surfaces of many of these sculptures are subsequently chromed or polished, creating a flawlessly smooth exterior that conjures an illusion of weightlessness and is also irresistible to touch. Indeed, many of Ohe’s works are fully activated only by the push of a human hand. She remarks, “I want my sculptures to induce or invoke touch before you think that you really shouldn’t.”

The otherworldly seamlessness and lightness of Ohe’s sculptures belie the intricacy of their internal machinery. Each kinetic sculpture is internally engineered to facilitate a particular movement pattern. This precision is borne out of Ohe’s intimate understanding of her materials—notably steel, bronze, aluminum, and chrome—and her commitment to investigation and experimentation.
Look & Listen at Esker
FRIDAY
11 October, 22 November
6:30–7:30PM
Enjoy our current exhibitions Time Carriers and Divine of Form, Formed in the Divine (Medicine for a Nightmare) accompanied by musical selections played throughout the gallery, curated by artists Jeffrey Gibson and Nep Sidhu.

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.

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.

SELECTED TITLES IN THE LIBRARY

PODCASTS
Kamal Arora, “The ‘Widow Colony’ in Dehli: Female Bodies as Vessels of Remembrance,” on The Funambulist, podcast, 10 May 2014.

BOOKS
VeeNa Das, Life and Words: Violence and Descent into the Ordinary (Berkeley: University of California Press, 2006).
Dean Rader, Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI (Austin: University of Texas Press, 2011).
Leanne Betasamosake Simpson, As We Have Always Done: Indigenous Freedom through Radical Resistance (Minneapolis: University of Minnesota Press, 2017).
PauL Chaat Smith, Everything You Know About Indians is Wrong (Minneapolis: University of Minnesota Press, 2009).

MUSIC
Tanya Tagaq, Retribution, 2016, 7:57, Six Shooter Records.
A Tribe Called Red, Burn Your Village to the Ground (Neon Natev remix), 2014, 5:07.
Ethnic Heritage Ensemble, Be Known: Ancient/Future/Music, 2019, Spiritmuse Records.

Explore the Bookshop at Esker on your next visit, or browse and purchase Esker titles and more via our new online Bookshop at eskerfoundation.com/shop

Esse + Esker
SATURDAY & SUNDAY
28 & 29 September
1–4PM
Please join us in welcoming esse for a pop-up shop in the Bookshop at Esker, featuring the latest issue of esse magazine, and a selection of art publications produced by this award-winning Montréal-based art publisher.

Esker + Art Toronto
Esker Foundation is pleased to announce a cultural partnership with Art Toronto. Opening on 24 October and continuing until 27 October at the Metro Toronto Convention Centre, Art Toronto, Canada’s international fair for modern and contemporary art, celebrates its 20th anniversary season this year. Dynamic artwork and programming from a diverse roster of galleries, cultural institutions, and arts publications will be presented as the fair enters a new decade.

Esker at Edition Art Book Fair
24 to 27 October
Metro Toronto Convention Centre
Editiontoronto.com
Look for Esker Foundation’s booth at the 4th edition Art Book Fair produced in tandem with Art Toronto dedicated to the promotion of art book publishing in all forms and artworks created in editions.
CALENDAR OF EVENTS

SEPTEMBER
- Friday 27 September: 6-10PM, Exhibitions opening
- Saturday 28 September: 1-2:30PM, Medicine in the Bark, Teeth that Leave a Mark; Panel discussion with Maiyooyi Alley-Barnes, Nicholas Galanin, and Nep Sidhu, moderated by Negarra A. Kudumu

OCTOBER
- Thursday 3 October: 11-4:30AM, Mini Masters
- Friday 4 October: 12-1PM, Bring the Baby Art Tour & Tummy Time
- Thursday 10 October: 6-7PM, Hive To Honey Jar: Hands-on artisanal honey extraction with Alvéole
- Friday 11 October: 4-6PM, Youth Workshop: Plant Medicine for Dreaming: Make Your Own Essential Oils and Balms with Sachin Sudra
- Friday 11 October: 6:30-7:30PM, Look & Listen at Esker
- Wednesday 16 October: 7-8:30PM, Crash Course with Judy & Cruz Anderson
- Friday 18 October: 6:30-7:30PM, Artist Talk with Jeffrey Gibson
- Saturday 19 October: 3-4PM, To Name An Other: Performance by Jeffrey Gibson
- Friday 25 October: 7-8PM, Performance as Protest: Exhibition Tour with Elizabeth Diggon
- Saturday 26 October: 12-3PM, Star People, Star Trek: Dream Catcher Time Travel with The Sparkling Buffalo
- Sunday 27 October: 1-2PM, Master Class for Families

NOVEMBER
- Friday 1 November: 12-1PM, Bring the Baby Art Tour & Tummy Time
- Saturday 2 November: 1-5PM, Mekinawewin, to give a gift: Story Exchange and Paper-Making with Tamara Lee-Anne Cardinal
- Sunday 3 November: 11AM-2PM, Steep, Sip, Speak: Applied Beading Workshop with Catherine Blackburn
- Tuesday 5 November: 6-9PM, Steep, Sip, Speak: Applied Beading Workshop with Catherine Blackburn
- Thursday 7 November: 11-11:45AM, Mini Masters
- Wednesday 13 November: 2:30-3:15PM, Lifelong Learners
- Sunday 17 November: 1-2PM, Master Class for Families
- Thursday 21 November: 7-8:30PM, Crash Course with Sarah Afford
- Friday 22 November: 6-7PM, Youth Workshop: Protest Signs, Pins & Tees with Sondra Messzars and Jane Trash
- Friday 22 November: 8-10PM, Date Night at Esker: The Alchemy of Spices with Sachin Sudra
- Thursday 28 November: 1-2PM, Powerful Because They're Different: Exhibition Tour with Naomi Potter
- Sunday 1 December: 1-2PM, Master Class for Families
- Friday 6 December: 6-7PM, Power: Protest Signs, Pins & Tees with Sondra Meszaros and Jane Trash
- Saturday 7 December: 1-2PM, Crash Course with Sarah Afford
- Friday 8 December: 6:30-7:30PM, Artist Talk with Marjie Crop Eared Wolf
- Wednesday 13 December: 2:30-3:15PM, Lifelong Learners
- Thursday 14 December: 6-7:30PM, Sikh Spirit Through Time: Talk with Asian Studies scholar Sukhdeep Sembi.
- Sunday 17 December: 1-2PM, Master Class for Families
- Thursday 21 December: 7-8:30PM, Crash Course with Sarah Afford
- Friday 22 December: 6:30-8PM, Date Night at Esker: The Alchemy of Spices with Sachin Sudra
- Thursday 28 December: 1-2PM, Powerful Because They're Different: Exhibition Tour with Naomi Potter
- Sunday 1 January: 1-2PM, Master Class for Families
- Friday 6 January: 6-7PM, Power: Protest Signs, Pins & Tees with Sondra Meszaros and Jane Trash

DECEMBER
- Sunday 1 December: 3-4PM, World AIDS Day With(out) Art Film Screening
- Thursday 5 December: 11-11:45AM, Mini Masters
- Friday 6 December: 12-1PM, Bring the Baby Art Tour & Tummy Time
- Friday 6 December: 4:30-6:30PM, Youth Workshop: Introduction to DJing with DJ BLKFT of Drum Beat Productions
- Saturday 7 December: 1-4PM, Hoop Dancing Workshop with Sandra Lamouche
- Thursday 14 December: 6-7:30PM, Sikh Spirit Through Time: Talk with Asian Studies scholar Sukhdeep Sembi.
- Sunday 17 December: 1-2PM, Master Class for Families
- Thursday 21 December: 7-8:30PM, Crash Course with Sarah Afford
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INFORMATION FOR YOUR VISIT

LAND ACKNOWLEDGMENT
Esker Foundation is located on the traditional territories of the Nitsitapi (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 Insmi 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.

FREE ADMISSION
Programs are free and open to all.

HOURS
- Tuesday to Sunday: 11-6
- Monday: Closed

PARKING & WIFI
Complimentary

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

ACCESSIBILITY
While Esker Foundation is physically accessible, we all benefit from deeper, relational considerations of accessibility. If you have any questions or requests regarding access to the gallery or programs, please contact us at 403 930 2490.

INFORMATION FOR YOUR VISIT

Explore the Bookshop at Esker
MORE ART with the Esker app

INFORMATION FOR YOUR VISIT

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
Phone: 403 930 2490
Email: info@eskerfoundation.com
Twitter: @EskerFoundation
Instagram: @EskerFoundation
Facebook: Esker Foundation
Vimeo: vimeo.com/esker

Fourth Floor
1011, 9 Avenue SE
Inglewood, Calgary, Alberta
Canada T2G 0H7

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