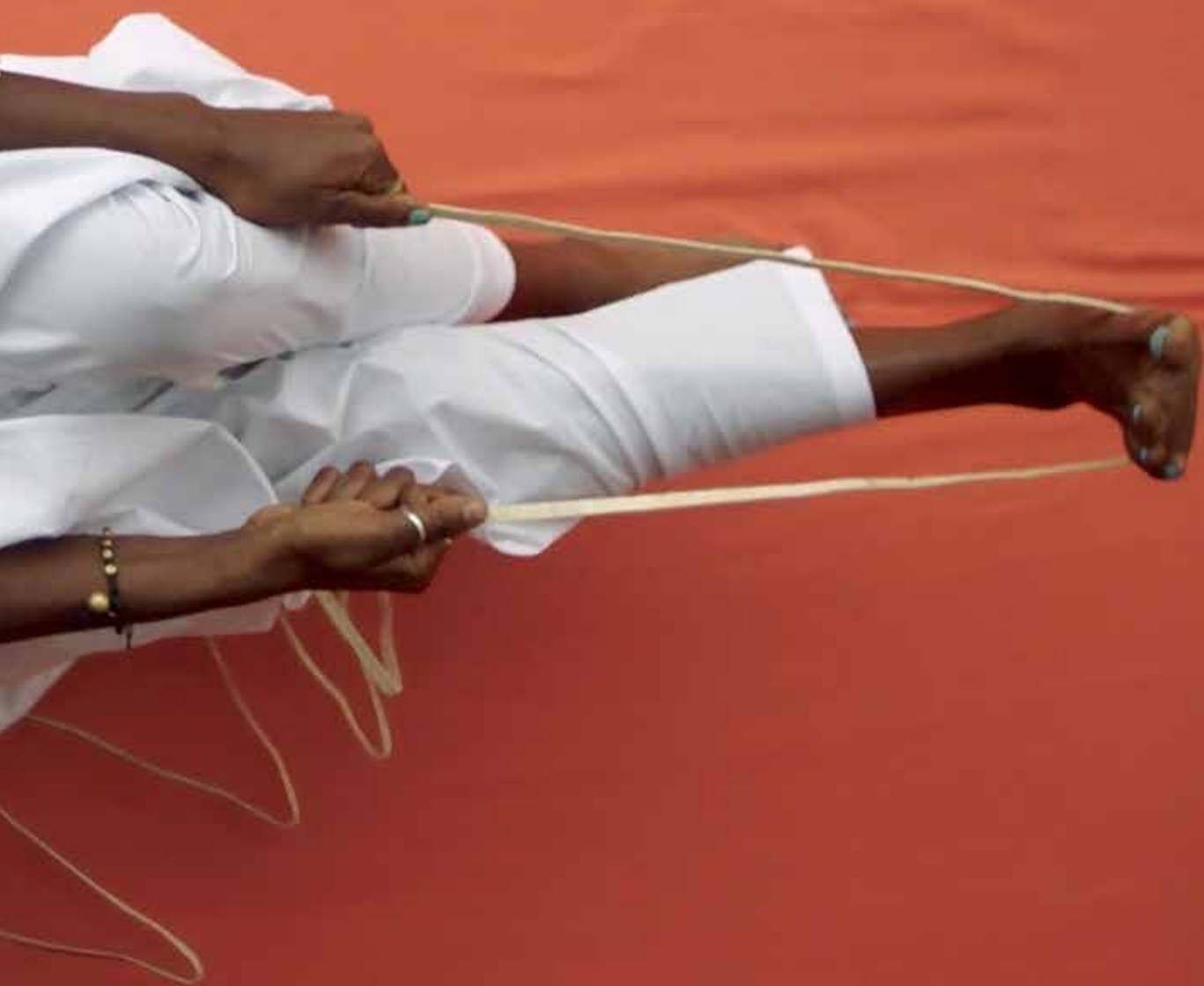


ESKER FOUNDATION

Fall 2019



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 favour 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 dispossession 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.”¹

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, *litsi’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

¹ Jeffrey Gibson: *The Anthropophagic Effect*. Curators: Johanna Burton, Keith Haring, Director and Curator of Education and Public Engagement, and Sara O’Keeffe, Associate Curator, with Kate Wiener, Curatorial Assistant. New Museum, New York. February 13–June 9, 2019.

COVER IMAGE
Still from *Black (W)hole*, 2019.
Directed by Nep Sidhu and
Maikoio Alley-Barnes.



Jeffrey Gibson, 2019.
Courtesy of the artist,
Sikkema Jenkins, NYC;
Kavi Gupta, Chicago;
and Roberts Projects,
Los Angeles.



Jeffrey Gibson, *Mx. Oops and Xavier*, 2018. Digital photograph, dimensions variable. Courtesy the artist, Sikkema Jenkins & Co., Kavi Gupta, and Roberts Projects. Photo by: Peter Mauney.

RIGHT
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.



28 SEPTEMBER – 20 DECEMBER

Jeffrey Gibson Time Carriers

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.



MORE ART with
the Esker app

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 with a “name” that describes an action or event that Gibson has found inspiring and courageous in defiance of circumstances he views as wrong. Avoiding terms such as “cultural resistance,” “colonialism,” or “patriarchy” for fear they will become flattened, Gibson prefers to describe the specifics of a circumstance, defining them as either right or wrong. Things are wrong when someone is silenced, erased, denied their civil rights, treated

inhumanely, or because privilege and power are given rules that are different or inequitable. He states, “Although I feel confident that I know what is right and wrong, I also know that life is a constant negotiation and that negotiating is more and more difficult the more engaged you become.” Although the performance of *To Name An Other* occurs for just under an hour, its residual echo continues to make space for a diversity of voices to have powerful and continued agency in the public sphere; the garments activated in the performance remain, and have been forever altered by the abilities, responses, and histories of living bodies and loud voices.

The garments and photographs from *The Anthropophagic Effect* series were created for an exhibition and residency at the New Museum in 2019, in which Gibson was invited to produce new work around the theme of inheritance. Gibson continually looks for opportunities to learn new skills and handicraft techniques, choosing for this project to focus on Southeastern river cane basket weaving, Algonquian birch bark biting, and porcupine quillwork, decorative techniques used by Indigenous makers long before European contact. The title of the series alludes to Oswald de Andrade’s legendary 1928 *Anthropophagic Manifesto*, which argued that Indigenous communities could devour colonizers’ culture as a way of rejecting domination and radically transforming Western culture to their own ends. Gibson speaks of the history of Indigenous craft and design as being “used to signify identity, tell stories, describe place, and mark cultural specificity,” explaining, “I engage materials and techniques as



Jeffrey Gibson, 2019.
Courtesy of the artist,
Sikkema Jenkins, NYC,
Kavi Gupta, Chicago, and
Roberts Projects, Los Angeles.

strategies to describe a contemporary narrative that addresses the past in order to place oneself in the present and to begin new potential trajectories for the future.”

Gibson salvages his practice to continually recover, re-claim, and reconsider the scraps of past work for new projects. Drawing from an ever-growing file of designs and photographs of models wearing his work, these images are altered, cropped, and printed onto fabric. It is a reciprocal process; new work pulls from this inventory of recycled imagery while off-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

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; *LIKE A HAMMER*, organized by the Denver Art Museum, and *This Is The Day*, organized by The Wellin Museum, Clinton. 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; and *A Kind of Confession* (2016), Savannah College of Art and Design Museum. Select group exhibitions include The Whitney Biennial (2019), Whitney Museum of American Art, New York; *Aftereffect* (2019), Museum of Contemporary Art, Denver; *Suffering from Realness* (2019), Massachusetts Museum of Contemporary Art, North Adams; *Re:Define* (2019), Heard Museum, Phoenix; and *Art for a New Understanding: Native Voices, 1950s to Now* (2018), Crystal Bridges, Bentonville. Gibson is a member of the faculty at Bard College, Annandale-on-Hudson.

28 SEPTEMBER – 20 DECEMBER

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 Maikoio 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.

Nep Sidhu with Nicholas Galanin, *SHE in Shadow Form & SHE in Light Form*, from *No Pigs in Paradise*, 2015–2016. Courtesy of the artists.

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 conjure 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 life-long 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 Sports Academy and women's boxing school that Sidhu helps his family run—these works exist in a balance of tradition and modernity, and acknowledge technologists who employed materials to protect, commune with, and activate the connection between

everyday intention and the natural world. Galanin and Sidhu find this commonality in their distinct histories, which traverse the African, North American, and Asian continents, celebrating the flourishing power of their traditions to express new possibilities.

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 embedded 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. 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.

Maikoiyo Anabi Alley-Barnes is a Seattle-based multimedia artist, curator, filmmaker, writer, and designer. He explores the resonance 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 Winter Count and Black Constellation artist collectives.

cheyanne turions is a Vancouver-based curator and writer. Her work positions exhibitions and criticism as social gestures by which 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.

LEFT
Nep Sidhu in collaboration with Maikoiyo Alley-Barnes, *The Books and the Scripts Were Stolen, Our Steel Is Forever, Mool Mantar Medicine Hat 7b*, 2019.
Photo by: Toni Hafkenscheid.

ABOVE
Nep Sidhu, *Medicine for a Nightmare* (from the series *When My Drums Come Knocking, They Watch*), 2019. Courtesy of the artist. Produced with support from the Toronto Arts Council, Mercer Union and the Esker Foundation Commission Fund.
Photo by: Toni Hafkenscheid.


Mercer Union
a centre for contemporary art

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.

PROJECT SPACE

ON NOW

Kablusiak
Qiniqtuaq

29 JULY–20 OCTOBER

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 Takunagaksalirijiit Kanatami* (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?

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). 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.



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Installation view of
Kablusiak's *Qiniqtuaq*.



PROJECT SPACE

UPCOMING

Marjie Crop Eared Wolf *litsi'poyi*

28 OCTOBER–26 JANUARY

litsi'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*¹ with a sound and video work featuring Crop Eared Wolf reciting Blackfoot words and phrases from an audio tape made by her mother. *litsi'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.² 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."³ As we approach the close of 2019, the United Nations' International Year of Indigenous Languages, *litsi'poyi* reflects on the significance of language to cultural memory and resurgence.

Biography

Marjie Crop Eared Wolf is a Káinai / Secwépemc multidisciplinary artist. Crop Eared Wolf graduated with a Bachelor's 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 Káinai and Secwépemc heritage, and is greatly influenced by her tribal traditions as well as contemporary western art forms.

Marjie Crop Eared Wolf,
litsi'poyi (detail), 2019.
Courtesy of the artist.



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¹ Donald G. Frantz and Norma Jean Russell, *Blackfoot Dictionary of Stems, Roots, and Affixes*, 3rd edition (Toronto: University of Toronto Press, 2017)

² *Truth and Reconciliation Commission of Canada: Calls to Action*, (Winnipeg: Truth and Reconciliation Commission of Canada, 2015), 2.

³ Chelsea Vowel, "The Reports of our Cultural Deaths Have Always Been Greatly Exaggerated," first published in *FUSE Magazine*, 19 June 2013.

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



Registration essential, opens:

WEDNESDAY
11 September,
2 October,
6 November
11AM

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

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.

EYE: ESKER YOUTH ENGAGEMENT



Esker 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.

Plant Medicine for Dreaming:
Make Your Own Essential Oils
and Balms with Sachin Sudra

AGES 13–17
FRIDAY
11 October
4–6PM

Learn how to create scented beeswax balm or essential oil for your diffuser using local medicinal plants and herbs. Ayurvedic practitioner, Sachin Sudra, will help participants use their five senses: hearing, sight, smell, touch and taste to make self-care balms and relaxing essential oil blends. Create a personalized scent, just for you! No experience necessary. All materials will be provided.

Protest Signs, Pins & Tees
with Sondra Meszaros
and Jane Trash

AGES 13–17
FRIDAY
22 November
4–6PM

Join artists Jane Trash and Sondra Meszaros in a hands-on workshop inspired by their ongoing community-based creative resistance project *I'M SO ANGRY I MADE A SIGN*. Participants will be encouraged to engage with their personal expression represented through the production of signs, t-shirts and pins as protest objects to be worn out in the world. Join in and let your voice be heard! No experience is necessary. All materials will be provided.

Introduction to DJing with
DJ BLKFT of Drum Beat
Productions

AGES 13–17
FRIDAY
6 December
4:30–6:30PM

Learn about the fundamentals of DJing from Richard Sparvier aka DJ BLKFT of Drum Beat Productions, and host of CJSW 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.

TALKS



Medicine In The Bark,
Teeth That Leave A Mark:
Panel Discussion with
Maikoioy Alley-Barnes,
Nicholas Galanin and
Nep Sidhu moderated
by Negarra A. Kudumu

SATURDAY
28 September
1–2:30PM

Join us for a panel discussion as members of the Black Constellation collective—Maikoioy Alley-Barnes, Nicholas Galanin, and Nep Sidhu—discuss their work and collaboration in *Divine of Form, Formed in the Divine (Medicine for a Nightmare)*. This conversation will be moderated by independent scholar and healer Negarra A. Kudumu.

Registration recommended,
opens 11 September.

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.

Artist Talk with
Marjie Crop Eared Wolf

FRIDAY
8 November
6:30–7:30PM

In conjunction with the exhibition of her work in the Project Space, Marjie Crop Eared Wolf will discuss *Itsi'poyi* and her practice as a whole.

Registration recommended,
opens 2 October.

Sikh Spirit Through Time

THURSDAY
14 November
6–7:30PM

Sikh literature, arts, and political development formed the backbone of the community - including the reaction to success, and dealing with grief during the troubling times of the 18th century. Asian Studies scholar Sukhdeep Sembi will dive into texts from the 18th century, drawing out key underlying themes that manifested in politics and arts as Sikhs began to form kingdoms in South Asia.

Registration recommended,
opens 2 October.

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.

Wednesday 16 October
Judy and Cruz Anderson

Thursday 21 November
Adrian Stimson

Thursday 12 December
Sarah Alford

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 Akookchook Warden.

WORKSHOPS



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: otahpiaakifashionweek.com

Catherine Blackburn, *Aboriginal Classics* Series: *Rosehip #2*. Rosehip, czech seed beads, sinew, birch-bark, paper, acrylic gel, and beaver fur. Courtesy of the artist.

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 Indigenous 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
1–5PM

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 instalment 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.

Steep, Sip, Speak: Applied Beading Workshop with Catherine Blackburn

SUNDAY
3 November
11AM–2PM

TUESDAY
5 November
6–9PM

Blackburn will lead an applied beading workshop inspired by her series *Aboriginal Classics*, which explores themes of identity, language, and story. Through a guided exploratory self-reflection process, participants will uncover powerful symbolism which will be transformed into a pattern and applied to an unconventional medium: a teabag becomes the vessel.

Recommended for intermediate beaders. Beginner beaders who would like to participate can visit *Contour Beading 101* on YouTube for instructions on fundamentals and to practice small projects in advance.

Catherine Blackburn is a multi-disciplinary artist and jeweller whose practice speaks to the complexities of memory, family, history and identity, creating a dialogue between traditional art forms and contemporary interpretations. Blackburn was born in Patuanak, Saskatchewan of Dene and European ancestry, and is a member of the English River First Nation.

Registration essential, opens 2 October. Attendance limited to 15 participants per workshop.

Hoop Dance with Sandra Lamouche

SATURDAY
7 December
1–4PM

Join Hoop Dancer Sandra Lamouche for a dance demonstration, story-telling performance and workshop where she will share the origins and history of Indigenous hoop dance. Participants will have the opportunity to make their own hoop, learn the basics, and collaborate in creating a team Hoop Dance.

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 uncapped 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.

Date Night at Esker: The Alchemy of Spices with Sachin Sudra

FRIDAY
13 December
6:30–8PM

Join Sachin Sudra, founder of Namaste Cooking, for an exploration of Ayurvedic cuisine. Sudra will offer 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.

Image courtesy of Sachin Sudra.

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.

SCREENING



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.

Derrick Woods-Morrow, *Much handled things are always soft*, 2019. Commissioned for Visual AIDS' Day With(out) Art 2019. Production still by Patric McCoy.

Iman Shervington, *I'm Still Me*

I'm Still Me highlights Sian, 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.

Jack Waters, *(eye, virus)*

Through an experimental collage of video and pictographs, *(eye, virus)* explores how conversations around disclosure, stigma, and harm reduction shift across generations and from public to private realms. Collaboratively produced with Victor F.M. Torres and Nikki Sweet.

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 longterm survivor Patric McCoy.

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.



Courtesy of the artist, and The National Portrait Gallery, Washington, DC. Photo by: Franz Mahr.





UPCOMING EXHIBITION

Katie Ohe

25 JANUARY–3 MAY

OPENING: Friday 24 January, 6–10PM

Esker Foundation is pleased to present an in-depth look at Katie Ohe’s sculptural practice and her unparalleled approach to material, form, space, and movement.

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.

BIOGRAPHY

Katie Ohe is a renowned Canadian sculptor and one of the first artists to make abstract sculpture in Alberta. Born in 1937 in Peers, Alberta, Katie Ohe studied at the Alberta College of Art (now AUArts), the Montreal School of Art and Design, the Sculpture Centre in New York and Fonderia Fabris in Verona, Italy.

Ohe’s work has been exhibited across Canada and internationally, in addition to numerous commissioned works installed throughout Alberta. Her work is also represented in collections including the Canada Council Art Bank, the Alberta Foundation for the Arts, the Shell Collection, The University of Calgary, and the Glenbow Museum. In 1991 Katie Ohe received the ACAD Alumni Award of Excellence Award (formerly the Board of Governors’ Award of Excellence) and in 2001 was the recipient of an honorary doctorate from the University of Calgary in recognition of her influence on art in Alberta. In 2019, she became a member of the Alberta Order of Excellence and received the Lieutenant Governor of Alberta Distinguished Artist Award.

Katie Ohe is represented by Herringer Kiss Gallery, Calgary.

CONNECT

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

Chimamanda Ngozi Adichie, “The Danger of a Single Story,” TED, 19:16, published 7 October 2009.

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

BOOKS

Brian Keith Axel, *The Nation’s Tortured Body: Violence, Representation, and the Formation of a Sikh ‘Diaspora’* (Durham: Duke University Press, 2001).

Veena Das, *Life and Words: Violence and Descent into the Ordinary* (Berkeley: University of California Press, 2006).

Donald G. Frantz and Norma Jean Russell, *The Blackfoot Dictionary of Stems, Roots, and Affixes*, 3rd edition (Toronto: University of Toronto Press, 2017).

Michael Nijhawan, *The Precarious Diasporas of Sikh and Ahmadiyya Generations: Violence, Memory, and Agency* (New York: Palgrave, 2016).

Dean Rader, *Engaged Resistance: American Indian Art, Literature, and Film from Alcatraz to the NMAI* (Austin: University of Texas Press, 2011).

Joyce Pettigrew, *The Sikhs of the Punjab: Unheard Voices of State and Guerilla Violence*. (London: Zed Books, 1995).

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 Nativez remix), 2014, 5.07.

Ethnic Heritage Ensemble, *Be Known: Ancient/Future/ Music*, 2019. Spiritmuse Records.

Shabazz Palaces, *Lese Majesty*, 2014. Sub Pop.

Alice Coltrane Sextet, *Live at the Berkeley Community Theater 1972*, 2019. BCT Records.



BOOKSHOP
AT ESKER



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

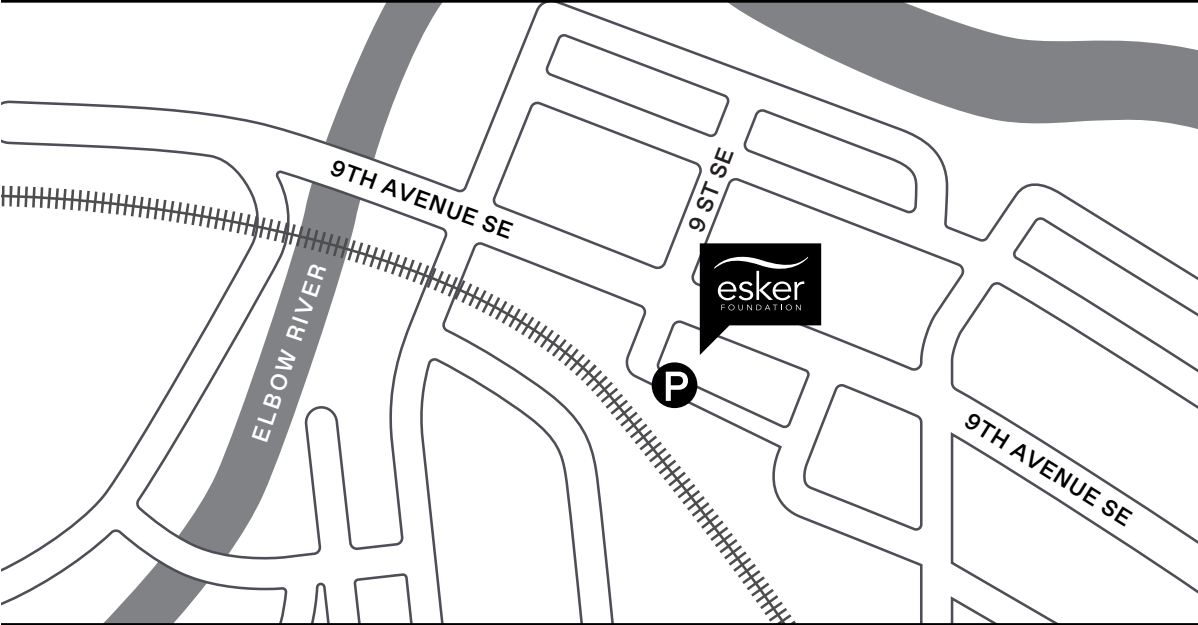
24 to 27 October
Metro Toronto Convention Centre
Editiontoronto.com

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 | Wednesday 16 October 7–8:30PM | Tuesday 5 November 6–9PM | DECEMBER |
| Exhibitions opening | Crash Course with Judy & Cruz Anderson | Steep, Sip, Speak: Applied Beading Workshop with Catherine Blackburn | Sunday 1 December 3–4PM |
| Saturday 28 September 1–2:30PM | Friday 18 October 6:30–7:30PM | Thursday 7 November 11–11:45AM | World AIDS Day With(out) Art Film Screening |
| Medicine in the Bark, Teeth that Leave a Mark: Panel discussion with Maikoïyo Alley-Barnes, Nicholas Galanin and Nep Sidhu, moderated by Negarra A. Kudumu | Artist Talk with Jeffrey Gibson | Mini Masters | Thursday 5 December 11–11:45AM |
| Saturday 28 & Sunday 29 September 1–4PM | Saturday 19 October 3–4PM | Friday 8 November 6:30–7:30PM | Mini Masters |
| Esse + Esker Pop-up in the Bookshop | <i>To Name An Other:</i> Performance by Jeffrey Gibson | Artist Talk with Marjie Crop Eared Wolf | Friday 6 December 12–1PM |
| | Friday 25 October 7–8PM | Wednesday 13 November 2:30–3:15PM | Bring the Baby Art Tour & Tummy Time |
| | Performance as Protest: Exhibition Tour with Elizabeth Diggon | Lifelong Learners | Friday 6 December 4:30–6:30PM |
| | Saturday 26 October 12–3PM | Thursday 14 November 6–7:30PM | Youth Workshop: Introduction to DJing with DJ BLKFT of Drum Beat Productions |
| Thursday 3 October 11–11:45AM | Star People, Star Trek: Dream Catcher Time Travel beading with The Sparkling Buffalo | Sikh Spirit Through Time: Talk with Asian Studies scholar Sukhdeep Sembi. | Friday 6 December 4:30–6:30PM |
| Mini Masters | Sunday 27 October 1–2PM | Sunday 17 November 1–2PM | Saturday 7 December 1–4PM |
| Friday 4 October 12–1PM | Master Class for Families | Master Class for Families | Hoop Dancing Workshop with Sandra Lamouche |
| Bring the Baby Art Tour & Tummy Time | Thursday 21 November 7–8:30PM | Thursday 12 December 7–8:30PM | Thursday 12 December 7–8:30PM |
| Thursday 10 October 6–7PM | Crash Course with Adrian Stimson | Crash Course with Sarah Alford | Friday 13 December 6:30–8PM |
| Hive To Honey Jar: Hands-on artisanal honey extraction with Alvéole | Friday 22 November 4–6PM | Date Night at Esker: The Alchemy of Spices with Sachin Sudra | Saturday 14 December 1–2PM |
| Friday 11 October 4–6PM | Friday 1 November 12–1PM | Friday 22 November 6:30–7:30PM | Powerful Because They’re Different: Exhibition Tour with Naomi Potter |
| Youth Workshop: Plant Medicine for Dreaming: Make Your Own Essential Oils and Balms with Sachin Sudra | Bring the Baby Art Tour & Tummy Time | Look & Listen at Esker | Sunday 15 December 1–2PM |
| Friday 11 October 6:30–7:30PM | Saturday 2 November 1–5PM | Community Medicine: Exhibition Tour with Shauna Thompson | Master Class for Families |
| Look & Listen at Esker | <i>Mekinawewin, to give a gift:</i> Story Exchange and Paper-Making with Tamara Lee-Anne Cardinal | Sunday 24 November 1–2PM | Friday 20 December 6–8PM |
| | Sunday 3 November 11AM–2PM | Community Evening at Esker: Language Open House | |
| | Steep, Sip, Speak: Applied Beading Workshop with Catherine Blackburn | | |

INFORMATION FOR YOUR VISIT



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| LAND ACKNOWLEDGMENT | FREE ADMISSION | TOURS |
| 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 Iyarhe 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. | Programs are free and open to all. | Complimentary tours are available on request. Please pre-book at least two weeks in advance. Call 403 930 2490 or email info@eskerfoundation.com |
| | HOURS | |
| | Tuesday to Sunday | 11-6 |
| | Friday | 11-8 |
| | Monday | Closed |
| | PARKING & WIFI | |
| | Complimentary | |
| | PROGRAM REGISTRATION | |
| | Please visit eskerfoundation.art/program/current to register. | |

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|--|---|
| 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. | |
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