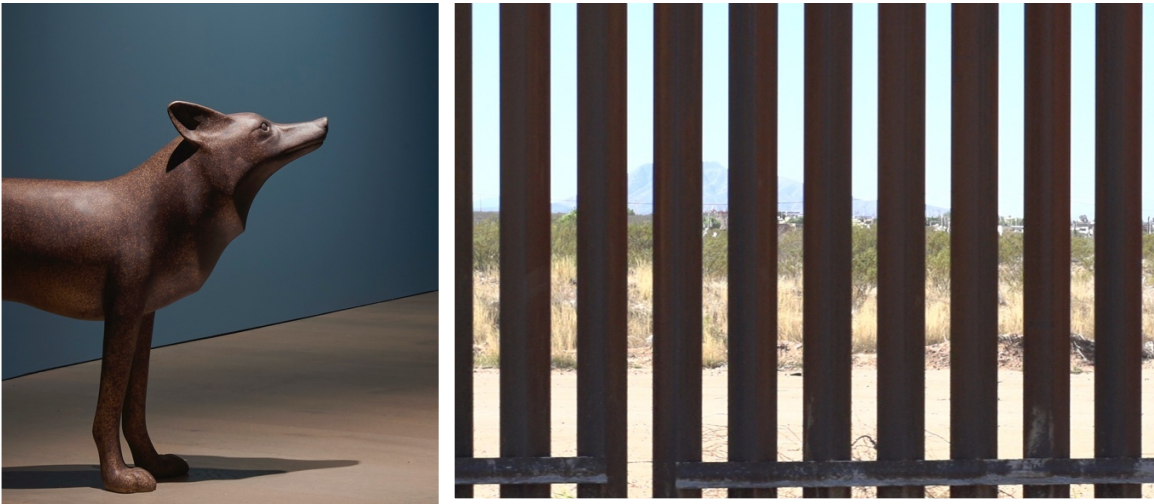




Fall Exhibitions Open at Esker Foundation



For immediate release:

Mary Anne Barkhouse

Le rêve aux loups

September 16 to December 22, 2017

Opening reception: Friday, September 15, 6-10pm

Press preview: Thursday, September 14, 6-7pm

RSVP to jhenderson@eskerfoundation.com

Esker Foundation presents a major mid-career survey of work by Kwakiutl Artist Mary Anne Barkhouse – including three new commissions.

Le rêve aux loups is the first solo exhibition in Alberta by Kwakiutl artist Mary Anne Barkhouse and the largest survey exhibition of her work to date. Guest curated by Jennifer Rudder, an earlier iteration of the exhibition originated at the Koffler Gallery, Toronto. At Esker Foundation the exhibition is greatly expanded upon and reimagined, bringing together for the first time works from major museum collections along with three new commissions.

The artistic practice of Mary Anne Barkhouse is deeply engaged with environmental and indigenous issues, with the visual iconography of animals playing a central role. Barkhouse situates her work between two worlds, the human and the natural. She employs the beaver, raven, wolf and coyote as symbols of the ability to adapt and persist, regenerate and repair –even throughout endless incursions into their environs.

“Barkhouse’s bi-coastal heritage taught her the individual and communal importance of stewardship of the land. She spent alternate summers fishing on the Pacific Ocean with her Kwakiutl grandfather, Fred Cook – a fisherman, logger, and carpenter – and looking after the animals close to the Atlantic Ocean with her German settler grandfather, Alfred Barkhouse – a farmer in Nova Scotia. [she]...employs a visual iconography of animals – including the owl, wolf, bat, and coyote – both as symbols of persistence, resilience, and regeneration, and as a way to address her commitment to the active Kwakiutl and farming practices of conservation and sustainability.” – Jennifer Rudder, Guest Curator.

Barkhouse invokes the animal inhabitants of the land at home in the flamboyant interiors of the Louis XIV of France, in artworks that reveal the transitory nature of empire, highlighting both the triumphs and betrayals that delineate history north of the 49th parallel. The works also reflect on our skewed experience of nature, treated as a resource for human needs rather than an ecosystem with its own intrinsic value.

Indeed, the animals have taken over the parlour, begging the questions: “Who owns this land?” and “Who is the intruder?”

Postcommodity

A Very Long Line

September 16 - December 22

[Esker Foundation presents the Canadian Premiere of *A Very Long Line* by arts collective Postcommodity.](#)

A Very Long Line by artist collective Postcommodity is an immersive four-channel video and sound installation comprised of four screens of moving images featuring desert landscapes, framed by the constant presence of a fence.

Filmed along a portion of the border between Douglas, Arizona, USA and Agua Prieta in Sonora, Mexico we see variations of the fence with surrounding neighbourhoods and landscapes. Shot through the border, the fence is a moving blur past viewers on all sides, at varying speeds, amid a jarring, dissonant soundtrack composed by the artists. Portions of the Southwestern landscape, both rural and urban, are visible through the fence, prompting concerns about the border’s impact not only on people, but also on the surrounding ecosystems. Beyond documenting a section of the US-Mexico border, *A Very Long Line* captures the deep complexity of border-related issues, with its varied pacing and uncomfortable noise, it acts as a metaphor, critiquing and asking questions on colonization and contemporary culture.

Comprised of Raven Chacon, Cristóbal Martínez, and Kade L. Twist, arts collective Postcommodity creates work that subverts mainstream social, economic, and political ideologies through an Indigenous lens. *A Very Long Line* is one part of a broader, transdisciplinary conversation on the complexity of the exchanges, dialogues, and conflicts that occur between, across, and beside the U.S.-Mexico border and the Indigenous communities that have resided in the area before and after the border’s establishment.

In the Project Space:

Making Treaty 7: Finding Common Ground

July 31 - October 22, 2017

This Project Space exhibition is a rotating presentation of works produced in response to the Making Treaty 7 Cultural Society's Common Ground Dinner Series. Over the next twelve weeks, each of the works created in response to the Dinner Series will be displayed in the Project Space in rotating groupings. The artists involved are: Jill Allan, Derek Beaulieu, Tamara Lee-Anne Cardinal, Chris Cran, Amanda Fox, Micheline Maylor, Keegan Starlight, Andrew Tarrant, and George Webber. Based on the Making Treaty 7 methodology, this dinner series explored the theme of The Land through eight sub-themes: Energy, Agriculture, Education, Law, Culture, Borders, Safety and Security, and Medicine. Read more at www.eskerfoundation.com

Mary Anne Barkhouse was born in Vancouver and belongs to the Nimpkish band, Kwakiutl First Nation. An established sculptor, she is a descendant of a long line of internationally recognized Northwest Coast artists that includes Ellen Neel, Mungo Martin, and Charlie James.

She has shown at the Ottawa Art Gallery; Art Gallery of Peterborough; Robert McLaughlin Gallery, Oshawa; Art Gallery of Sudbury; Gallery Stratford; and the Wave Hill Glyndor Gallery, New York. Her public art installations can be found across Canada and her work is in the collections of the National Gallery of Canada, Ottawa; Canadian Museum of History, Ottawa; McMichael Canadian Art Collection, Kleinburg; Mendel Art Gallery, Saskatoon; MacKenzie Art Gallery, Regina; Canada Council Art Bank, Ottawa; Museum of Anthropology at UBC, Vancouver; Art Gallery of Guelph; Banff Centre for the Arts; and the Department of Indigenous and Northern Affairs Canada.

Postcommodity is an interdisciplinary arts collective founded in 2007 and comprised of three indigenous artists Raven Chacon, Cristóbal Martínez, and Kade L. Twist. Founded in the U.S. Southwest the artists live between Albuquerque, Santa Fe, and Phoenix. Known for their multimedia installations and performances, the collective works within the borderlands, capturing the areas complex history and presenting a contemporary counter narrative to the simplistic ideological views of the border.

The collective has exhibited internationally, including: Contour the 5th Biennial of the Moving Image in Mechelen; Nuit Blanche, Toronto; 18th Biennale of Sydney; Scottsdale Museum of Contemporary Art; 2017 Whitney Biennial, New York City; Art in General, New York City; documenta14, Athens and Kassel; and their historic land art installation Repellent Fence at the U.S./Mexico border near Douglas and Agua Prieta.

Above images:

Mary Anne Barkhouse, *Treats for Coyote* (detail), 2017. Courtesy the artist and the Koffler Gallery, Toronto. Photo by Rafael Goldchain.

Postcommodity, stills from *A Very Long Line*, 2016. Photos courtesy of Postcommodity and Bockley Gallery.

Contact jhenderson@eskerfoundation.com for high res images and full credits.

NOTES TO EDITORS:

1. Public Events: Exhibition Opening

Opening reception: Friday, September 15, 6-10pm

Press preview: Thursday, September 14, 6-7pm

Public opening, all welcome. Artist and guest curator in attendance.

2. Artist talks:

r/Evolution: Exhibition Tour with Jennifer Rudder and Mary Anne Barkhouse

Friday 10 November, 7-8:30PM

Join curator Jennifer Rudder and artist Mary Anne Barkhouse as they address historical and contemporary notions around land from a Western and Indigenous point of view.

Artist Talk by Postcommodity

Saturday 16 September, 1–2:30PM

Postcommodity will present a body of related works moving from the U.S.-Mexico border to Athens, Greece. Furthermore, their presentation will frame, connect, and complicate their work *A Very Long Line*, on exhibition at Esker Foundation.

3. Learning Programs: Read about and register for upcoming and current learning program details at: <http://eskerfoundation.com/program/current/>

Esker Foundation provides free public programming to encourage participation and to increase accessibility to contemporary art. Learning programs are free and created in response to, and in tandem with our current exhibitions. This fall, learning programs include: A guided walk of the Inglewood Bird Sanctuary and Nature Centre; Treacherous Terrain: A History of the U.S.-Mexico Border, talk by Dr. Mary E Mendoza and a trip to the Yamnuska Wolfdog Sanctuary. Esker Foundation also presents free curatorial and staff led tours of the exhibitions for all ages, free family art making workshops for all ages and, a free film screening series.

4. About Esker Foundation

Esker Foundation is the largest free, privately funded, non-commercial contemporary art gallery in Calgary. As a leader in the Calgary arts community, Esker Foundation connects the public to contemporary art through relevant, accessible, and educational exhibitions, programs, and publications. Esker Foundation reflects on current developments in local, regional, and international culture; creates opportunities for public dialogue; and supports the production of ground-breaking new work, ideas, and research. Founded in 2012 by Jim and Susan Hill, Esker Foundation is a new model for institutional relevance, curatorial focus, and audience engagement.

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For high resolution imagery and more information contact:

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