

ESKER FOUNDATION

Winter 2020



WELCOME

To mark the start of 2020, we thought an exhibition that celebrates Katie Ohe's extraordinary sculptural work was both timely and, in many ways, long overdue. Bringing together work spanning six decades of Ohe's remarkable career, the exhibition marks the largest and most comprehensive solo exhibition of her work to date. The exhibition also draws from Ohe's material archive, revealing a glimpse of a process devoted to research, inquiry, and visual or formal problem solving.

While most of the arts community in Alberta understands the importance of Katie Ohe's sculptures, public and private commissions, teaching legacy, and generations of mentorship; this exhibition aims to introduce her singular practice to a larger audience outside of this province, and to champion her significance as one of Canada's most important artists.

In the Project Space, we round out our partnership with Calgary's artist-run centres with Anna Gustafson's *Object Lessons*, presented by The New Gallery. Gustafson's practice highlights the waste of work. Turning to the endless supply of discarded small appliances as her material starting point; Gustafson enshrouds toasters, irons, kettles, stereo equipment, and remote controls in white linen to narrate multiple readings of power, vulnerability, ritual, and destruction.

Since the fall of 2015, we have been quietly working on a project called *Permanent Collection*. As a non-collecting institution, Esker is defined by the conversations, ideas, and research that emerge around our exhibitions and programming—our model for a permanent collection. For each exhibition season, we have commissioned an open-ended response, which to date has resulted in poems, essays, scores, and letters. This collection of 12 responses will be released digitally in the new year, with subsequent material added every few months.

Esker Foundation continues to present some of the most innovative and forward-thinking engagement programs in the country, and this season is no different. Of note is our new EYE (Esker Youth Engagement) series which offers much needed access for youth to contemporary artists, ideas, and skills, ensuring the next generation of leaders are powerful advocates for the importance and relevance of culture in their communities.

For details on all of our programs and events, visit our website, Facebook, Instagram, or Twitter (all @eskerfoundation) or drop by the gallery—you are always welcome here.

Naomi Potter
Director/Curator

COVER IMAGE

Katie Ohe, *Venetian Puddle*, 1977-78. Installation view at Griffin Art Projects, North Vancouver. Courtesy of the artist and Herringer Kiss Gallery. Photo by: Byron Dauncey.

RIGHT

Katie Ohe, *Hill*, 1985. Courtesy of the artist and Herringer Kiss Gallery.



Katie Ohe



25 JANUARY–3 MAY

For over 60 years, Katie Ohe has been a catalyzing force in Calgary's art community as an artist, mentor, teacher, supporter, and builder. As one of Alberta's most important artistic figures, she has made a significant contribution to the development of contemporary art in the province and her innovative approaches to material, form, movement, and participation have been a meaningful influence for generations.

Katie Ohe, *Weeping Bees*, 2008.
Courtesy of the artist and Herrer Kiss Gallery.



This eponymous exhibition—her largest and most comprehensive solo exhibition to date—traces the development of work through six decades of Ohe's remarkable sculptural practice, from early small-scale sculptures concerned with articulations of the figure; to her break from anatomical structures into abstraction; intricately engineered large-scale kinetic forms; floor-based works concerned with the interrelationship of form, space, and movement; to a brand new series of modular sculptures. Shown alongside this body of work is a selection of objects from Ohe's material archive—maquettes, sketches, studies, and small works—that illuminate her ongoing research and processes of material experimentation, formal problem solving, and her continuum of thought.

Katie Ohe in her studio, August 2019.
Courtesy of AvidEye Productions.

Active in the Calgary arts community since the mid-1950s, when she began her formal arts education at the Provincial Institute of Technology and Art, (now the Alberta University of the Arts,) Ohe subsequently pursued training in Montreal, New York City, and Verona. In the early 1960s, a time when a tradition of European landscape painting still had a stronghold on the artistic production in the province, and very few artists were making sculpture at all, Ohe became one of the first artists in Alberta to make abstract sculpture. She began to utilize a variety of new materials, skills, and techniques, including the use of prefabricated objects and industrial processes. Through her work and her teaching practice, (she taught at the Alberta College of Art and Design from the early 1960s until her retirement in 2016,) Ohe became a major influence on the sculptural practice in the region.



Embracing elements of reductive geometry, repetition, and visual harmony, Ohe has developed a body of work that is at once connected to Minimalism through its purity and unity of form, but is also affective, idiosyncratic, sensual, and concerned with personal experience, memory, and the perception of the natural world.

She is perhaps best known for her masterful kinetic sculptures. Beginning in the early 1970s, after much thought and experimentation with ways to rise above familiar heavy and static sculptural forms to achieve a sense of weightlessness, dynamism, fluidity, and optical confusion, Ohe perceived that changes in sculptural configuration through movement coupled with a viewer's physical and physiological interaction would be essential in realizing these goals. To that end, much of her work since that point is distinguished by its radically tactile nature. The quality of surface became inextricably important to the success of her sculptures; works such as *Horizontal Loops* (1973), *Zipper* (1975), *Upper Flow* (1975-76), and *Venetian Puddle* (1977-78) were chromed and polished to a perfect, seductive smoothness, which would, as Ohe often remarks, "induce or provoke touch before you think that you really shouldn't." Movement introduces an integral element to the space within and surrounding the sculptures, which in turn influences the perception of their form. Combinations of undulating, spiralling, fluidly shimmering and reflective shapes generate a sense of visual instability and optical uncertainty—and also a sense of humour and playfulness—which makes the viewer and their experience an essential part of the work.

The 1980s introduced other external influences to her oeuvre and generated new ways of thinking and making. The ambitiously scaled installation, *Skyblock* (1981-82), a configuration of suspended horizontal bars branching into a spiral herringbone pattern, was originally designed as a proposal for a public commission in the Gulf Canada Building. The work was conceived as a way to bring the viewer within an immersive environment of reflective material and into a physical relationship with the idea of an infinitely changing linear pattern. Although Ohe didn't receive the public commission, she proceeded to fabricate the work on a smaller scale. In 1983, Ohe travelled to Japan and there drew insight from traditional rock gardens and their elemental sense of contemplation. Kinetic works from the mid-1980s to early 1990s, such as *Drummer Boys* (1988) and works from the Guardian series deployed new, more earthy materials such as cast and tinted aluminum and aggregate stone, which introduced a

shift toward a warmer, textured surface and a more diffuse and softer reflection of light. These works are both more elemental and more figurative, and movement is principled on the contemplatively rhythmic swing of ringed pendulums.

Ohe's floor-based series of works such as *Typhoon* (1984), *Monsoon* (2006, 2011), and *Chuckles* (2015) utilize powder coating and colour to induce intuitive touch. The collective movement of these groupings emphasizes the importance of the space around the sculptures, their relationship to each other, and to the viewer. When the sculptures are collectively in motion, their unique movements and spatial relationships generate a situation wherein the mind and eye cannot immediately comprehend the logic of form and space.

Although they appear simple and minimal, each of Ohe's works is extremely labour intensive and technically precise. Their creation often involves years of experimentation, trial and error, engineering, and fabrication to create the correct effect and affect through movement. Her sculptures have agency; they are active, vital, and compel you to touch them. Ohe's work reminds us that seeing is not the only form of perceiving our environment; that the relationship among the visual, physical, poetic, and psychological compose a way of knowing the world rooted in comprehensive and intellectual challenge and disruption.

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 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.



IMAGES, CLOCKWISE: Katie Ohe, *Zipper*, 1975. Collection of Nickle Galleries, University of Calgary. Photo by: Serita Rana.

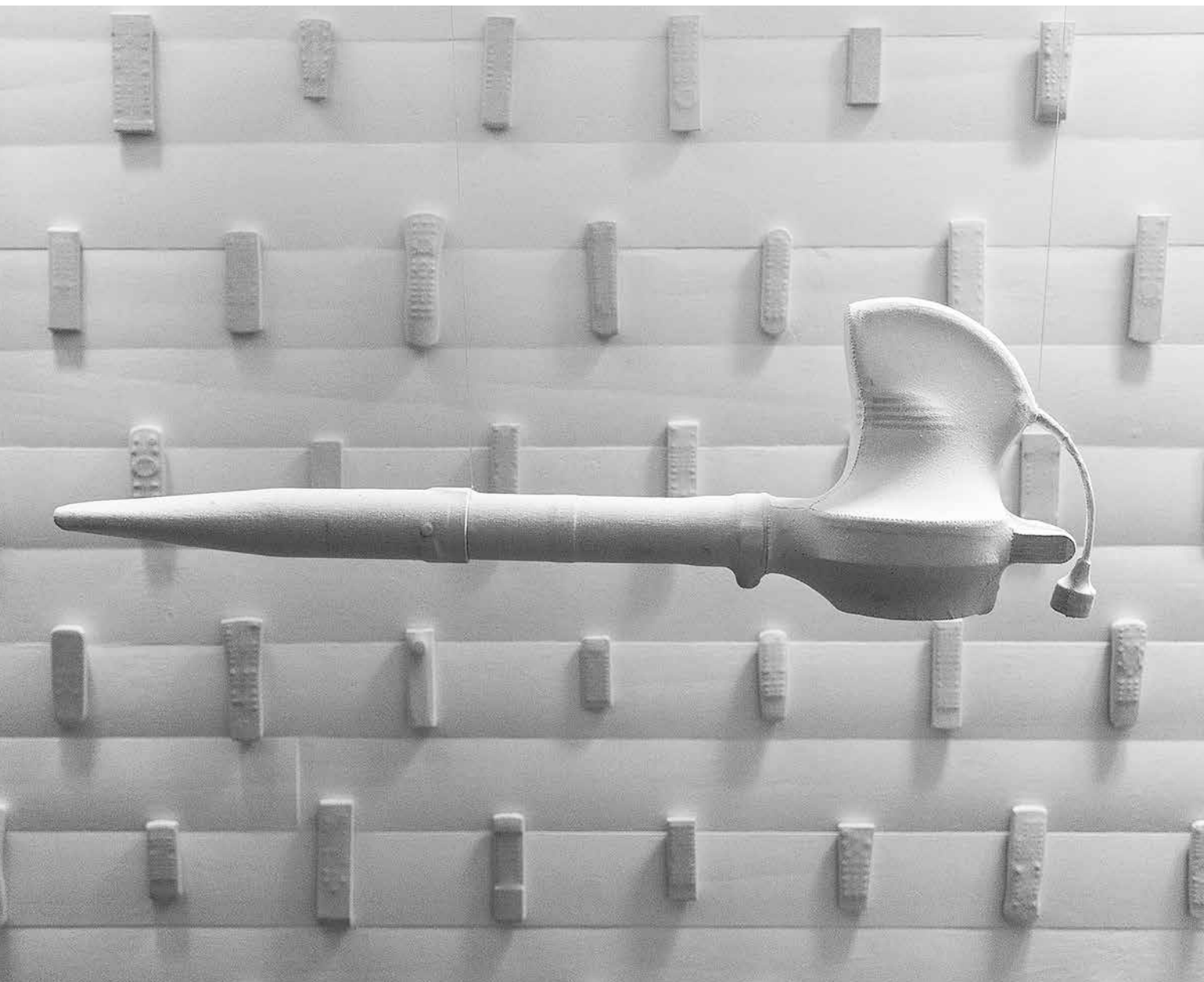
Katie Ohe, *Squat Lady (Guardian Series)*, 1988-89. Courtesy of the artist and Herringer Kiss Gallery.

Katie Ohe, *Muse*, 2001. Courtesy of the artist and Herringer Kiss Gallery.

PROJECT SPACE

UPCOMING IN
THE PROJECT SPACE

Kasia Sosnowski
27 April–19 July



Anna Gustafson Object Lessons

3 FEBRUARY–19 APRIL

Presented in partnership with The New Gallery

As we deplete the earth's resources to manufacture and power consumer products, we destroy ecosystems. When such objects are deemed obsolete, these pieces of our contemporary material culture are consigned to landfills and further continue the sequence of ecological devastation.

In response to the destructive cycle of late capitalist consumer culture, Anna Gustafson began enshrining discarded appliances in old, white linen; a manner historically used by many cultures to prepare the dead for burial. Intrigued by this ritual, the material problem solving, the physical, repetitive labour involved, and of course, the enveloped object's transformation, Gustafson came to understand this process as a way to individuate each item, and to honour the destruction necessary to make and power them.

Beginning with nearly any small abandoned appliance she could find—in particular kitchenware, including kettles, toasters, pots, and irons—Gustafson's focus soon shifted to encompass objects that might resonate more strongly and universally upon contemporary, common ground: consumer electronics such as remote controls, entertainment electronics, and film and slide projectors. By enshrining these ubiquitous items, Gustafson's work extends a broad address to those that hold the decision-making power behind the destruction of our natural world.

For this installation of *Object Lessons*, Gustafson includes the ubiquitous leaf blower. Once disruptors in our neighbourhoods, they now float mutely through their new context of decommissioned remote controls.

CALL TO COMMUNITY

As part of this exhibition Gustafson has made a call out to the community for contributions to the ongoing *Object Lessons* project by donating items that will be enshrined. Gustafson is currently collecting remote controls, film and slide projectors, film cans, slide carousels, and flashlights, along with white cotton and linen fabric for shrouding. Donations can be brought to The New Gallery from February 3 to April 19.

Biography

Anna Gustafson was conceived in Guatemala to an Italian/Guatemalan mother and Swedish father. She was born in Sweden and raised in Vancouver. Gustafson's view throughout her lifetime has benefited from being nurtured in a multi-cultural family within an immigrant perspective. An important premise of her work is that we best remember information and events through our senses and associated emotions. With a strong sensory component, her work encourages each viewer to develop their own emotional responses and fully absorb the information presented. Her artistic practice combines a spare aesthetic with a sincere use of materials, and rigorous methodology to create narratives that resonate with the synergy between idea, material, and technique. She chooses to work with a limited palette and a restricted vocabulary of natural materials and found objects. She is an honours graduate of Vancouver School of Art (now Emily Carr University of Art + Design). Gustafson has shown in public galleries since 1974.

About The New Gallery

The New Gallery (TNG) is an artist-run centre located in Mohkinstsis, also known as Calgary, on the ancestral and traditional territories of the people of the Treaty 7 region in Southern Alberta. This charitable centre for contemporary art was established in 1975 as the Clouds & Water Gallery and Visual Production Society. Currently, TNG operates the Main Space — an exhibition venue in a storefront of the historic Canton Block in Calgary Chinatown — and the Resource Centre — a combined library/archive located across from the Main Space in Ng Tower. These venues support the research, creation, and exhibition of socially relevant and politically informed creative practices from artists at all junctures of their careers, while enabling a public engagement with artist-run culture and contemporary art. TNG's programming comprises a broad range of art and educational activities, including exhibitions, publications, residencies, offsite projects, and community collaborations that serve to invigorate audiences' experience of contemporary art and culture.

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
15 January, 29 January,
26 February, 25 March
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

6 February, 5 March,
2 April
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

7 February, 6 March, 3 April, 1 May
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

23 February, 15 March,
19 April
1-2:30PM

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



I'M SO ANGRY / MADE A SIGN
Protest Signs, Pins & Tees with Sondra Meszaros and
Jane Trash, EYE workshop at Esker, Photo by: Jodie Rose Serwa.

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.

Sculpting with Light:
Found Materials, Light,
and Guerilla Public Art
with Caitlind r.c. Brown
and Wayne Garrett

AGES 13–17, but flexible

FRIDAY
28 February
4–6PM

At this hands-on workshop youth are invited to construct miniature light sculptures from everyday objects. In the second half of the workshop we'll bring the light sculptures out into the night streets surrounding Esker for a guerilla exhibition in the public realm. How does light change darkness? How does art change public space? We look forward to exploring together!

Materials will be provided, including battery-powered light sources, found materials, an overhead projector and more. However, we challenge you to bring an object you would normally throw away, and that is

shiny, transparent or reflective. It can be anything from a broken mirror to a shiny wrapper, but it should be something you'd normally throw out.

No experience necessary.
Dress for the weather.

Upcycling: DIY Patches and
Visible Stitches with Fashion
Designers Kristi Woo and
Claudia Franco-Slater

AGES 13–17, but flexible

FRIDAY
20 March
4–6PM

Come make DIY patches and learn basic visible mending stitches from local fashion designer Kristi Woo, founder and designer for Riyoko and Assemble Work/Shop, and designer and professional seamstress Claudia Franco-Slater. Make your loved clothes last longer and make personalized fashion statements with the clothes you wear!

Participants are encouraged to bring an item of clothing they want to work on, but this is not required.

No experience necessary.
All materials will be provided.

Power Tools Sculpture Studio
with Katie Ohe and Magnus
Tiesenhausen

AGES 13–17, but flexible

FRIDAY
17 April
4–6PM

Join artists Katie Ohe and Magnus Tiesenhausen for an experimental studio workshop where you'll build a sculpture of your own design using wood, metal and power tools.

No experience necessary.
All materials will be provided.

TALKS

Rebellious: Alberta Women
Artists in Conversation

TUESDAY
28 January
6–7:30PM

Esker Foundation and the Art Gallery of Alberta are pleased to present an evening of conversation with some of Alberta's most influential artists. AGA Curator Lindsey Sharman will moderate a series of conversations with artists featured in the current AGA exhibition *Rebellious: Alberta Women Artists in the 1980s*, discussing their careers, practices and what it means to be a woman artist, then and now.

Speakers:

Vera Gartley, Toyo Kawamura,
Lylian Klimek, Katie Ohe, and
Teresa Posyniak.

Registration recommended,
opens 15 January.

The exhibition *Rebellious: Alberta Women Artists in the 1980s* is on at the AGA through 17 February 2020, and features 24 artists: Sandra Bromley, Catherine Burgess, Isla Burns, Joane Cardinal Schubert, Vera Gartley, Alexandra Haeseker, Joice M. Hall, Faye HeavyShield, Liz Ingram, Mary Joyce, Toyo Kawamura, Jane Kidd, Lylian Klimek, Pauline McGeorge, Rita McKeough, Katie Ohe, Lyndal Osborne, Jane Ash Poitras, Teresa Posyniak, Mary Scott, Arlene Stamp, Leila Sujir, Carroll Taylor-Lindoe, and Wendy Toogood.

More information on the exhibition can be found at www.youraga.ca/exhibitions/rebellious

Artist Talk with Anna Gustafson

FRIDAY
7 February
6:30–7:30PM

Anna Gustafson uses discarded appliances and single-use plastics in her work, shining a light on habitat loss and environmental destruction. Join Gustafson for an artist talk where she will share insights into her on-going project *Object Lessons* currently on display in the Project Space, and her creative practice as a whole.

Registration recommended,
opens 15 January.

Artist Talk with Katie Ohe

SATURDAY
4 April
1–2PM

Join Katie Ohe for an artist talk about her work and practice. A renowned Canadian sculptor and one of the first artists to make abstract sculpture in Alberta, Ohe is best known for her kinetic steel works whose otherworldly seamlessness and lightness belie the intricacy of their internal machinery.

Registration recommended,
opens 15 January.

Crash Course: Discussions
in Contemporary Art

THURSDAYS
13 February, 19 March, 23 April
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 the contemporary art scene!

Thursday 13 February

Sans façon (Tristan Surtees
and Charles Blanc)
Registration opens 15 January.

Thursday 19 March

Su Ying Strang
Registration opens 26 February.

Thursday 23 April

Shannon Norberg
Registration opens 25 March.

Registration essential. Space is
limited to 20 participants per class.

WORKSHOPS

Transforming Objects with Anna Gustafson

SATURDAY
8 February
1–4PM

In her practice engaged with technology, obsolescence and habitat destruction, artist Anna Gustafson uses linen and thread to enshroud discarded manufactured objects. This enshrouding creates startling beautiful and mysterious sculptures. In this workshop Gustafson will demonstrate how common everyday objects such as flashlights and remote controls are transformed by this process.

Participants must bring a flashlight or remote control to the workshop— all other materials will be supplied.

**Registration essential,
opens 15 January.**

Our Bodies as Sculpture in Motion with Pam Tzeng

SATURDAY
29 February
1–4PM

Take a breath and explore Katie Ohe's work in motion. This workshop, led by choreographer and movement educator Pam Tzeng, begins by inviting participants to awaken their senses through the GYROKINESIS® Method—a gentle and invigorating therapeutic exercise that mobilizes the spine and supple strength and space in the body through holistic, circular and spiraling motions. With a spirit of play and communion, Tzeng will then lead the group through a series of small dances and games, offering experiential insight into ways touch can provoke movement and movement can alter space. With bodies and curiosities primed, the workshop will end with solo and collective interactive explorations of Ohe's kinetic creations.

No experience required.

Wear comfortable clothing to move in. We will move in bare feet and socks.

**Registration essential,
opens 29 January.**

Sculpture Studio Workshop: Katie Ohe with Magnus Tiesenhausen

SATURDAY
7 March
1–4PM

Join artists Katie Ohe and Magnus Tiesenhausen in experimentation and creation. Using a range of materials, participants will explore shape, texture and movement through building sculptures of their own design.

**Registration essential,
opens 29 January.**

Folding Kinetic Forms with Eveline Klijn

SATURDAY
21 March
1–4PM

Finding inspiration in Katie Ohe's many kinetic sculptures, participants in this workshop will explore how a simple sheet of paper can be transformed into a three-dimensional shape with dynamic properties. By adding colours and designs on the folded sculptures interesting optical effects can be created.

**Registration essential,
opens 26 February.**

Date Night at Esker: Kinetic Connections with Suzanne Presinal

FRIDAY
24 April
6:30–8PM

Explore an evening of Kinetic Connections with local artist and maker Suzanne Presinal. Dive into the world of design thinking and investigate the Maker Culture. "With blocks of wood, springs, assorted hardware and more tools than necessary, can we make connections with movement to and from each other? What could that 'sound like,' how might we engage in new ways at this perfect evening at Esker?" No maker experience necessary, bring a date or a friend and come get creative with us!

**Cash bar. For participants aged 18+
Registration essential,
opens 25 March.**

Living Breathing Sculpture: DanceAbility® Workshop for All Bodies and Minds with Momo Movement

SATURDAY
25 April
1–2:30PM

Join Momo Movement, a dance company for people with and without disabilities, for an accessible workshop for all bodies, minds and ages inspired by Esker's current exhibition. DanceAbility® is an inclusive methodology designed to support each person's unique way of moving their body in space. Participants will move solo and as a group, drawing inspiration from the shapes and textures of the sculptures in the exhibition to explore their bodies' relationship to the space around them, and each other. The workshop will culminate in a group exercise that builds a living, breathing sculpture created by the unique characteristics of each person in the room. No experience required. All people welcome.

**Registration essential,
opens 25 March.**



Hoop Dance workshop with Sandra Lamouche, 2019.

TOURS



Registration for all free tours opens from 15 January.

Be Who You Are: Exhibition
Tour with Katherine Ylitalo

SATURDAY
22 February
1–2PM

Katie Ohe’s words of encouragement will set the tone for this tour through the exhibition. Katherine Ylitalo shares her experience of knowing Katie Ohe for over thirty years as we enjoy the magic of setting Ohe’s kinetic sculptures in motion and investigate her exploration of abstract form and movement.

Making Lightning: Curator’s
Tour with Naomi Potter

SUNDAY
1 March
1–2PM

This exhibition tour will focus on Katie Ohe’s lifelong obsession with material, movement, and making. Focusing on the development of ideas through drawing, scale models, or rough drafts, this tour will trace the evolution of Ohe’s process from playful doodles to complex, highly engineered works that defy logic and spark wonder with each encounter.

This tour will be American Sign Language (ASL) interpreted.

What’s on the edge became
a centre: Curator’s Tour with
Shauna Thompson

SATURDAY
18 April
1–2PM

Join curator Shauna Thompson for a walking tour through the work of legendary Calgary artist, Katie Ohe. This tour will focus on the development and influence of this important artist and mentor, and will explore Ohe’s ongoing experimentation with material, form, movement, and spatial, bodily, and environmental relationships throughout the evolution of 60 years of sculpture.

Lifelong Learners

WEDNESDAY
22 April
2:30–3:15PM

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

The sublime and moving space
between them: Curator’s Tour
with Elizabeth Diggon

SUNDAY
3 May
1–2PM

Many of Katie Ohe’s works are fully activated only by the push of a human hand. Each of her kinetic sculptures are internally engineered to facilitate a particular movement pattern, with chromed, polished, or powder-coated surfaces that are designed to be irresistible to touch. This exhibition tour will focus on Ohe’s singular approach to movement and material across six decades of artistic practice.

The Kiyooka Ohe Arts Centre

Katie Ohe and her artist husband, Harry Kiyooka believe in giving back to the community that enabled and supported their long careers as teachers and artists. They set up the Kiyooka Ohe Arts Centre (KOAC) in 2007, donating 20 acres of land in Springbank, their home, studios, an art library and their personal art collection, plus a generous endowment fund.

Their vision is to foster contemplation and creativity in a natural forest and wetlands habitat, focusing on Retreat, Research and Residence, and promoting and experiencing contemporary art through exhibitions, research, lectures, symposia, workshops, and residencies.

The KOAC collects and preserves modern contemporary sculpture—from monumental-scale to site-specific earthworks including works by Ray Arnett, Roy Leadbeater, Michael Sandle, Charles Robert Boyce, Evan Penny, Christian Eckhart, Alex Caldwell, and Katie Ohe, just to name a few. With more than 100 pieces, KOAC’s sculpture park has the potential of creating the largest of its kind in Western Canada.

At the Kiyooka Ohe Arts Centre, nature is the gallery.

As part of its legacy, a priority for KOAC is the protection of 10 acres of Aspen, Birch, and first growth forests as a green corridor and woods sanctuary. The landscape is being carefully developed to maximize the presence of artworks against nature while encouraging viewers to fan out and mill the grounds. During the summer months, KOAC visitors can stroll designed walkways that meander through the botanic garden and the sculpture park. Katie says KOAC wants to encourage everyone to see that there is no “wrong” way to look at art. “We want the general public to enjoy art,” she says. “It doesn’t require special education, only the fun and the pleasure that lies in applying our imagination.”



Katie Ohe at the Kiyooka Ohe Arts Centre, 2019.
Photo by: Doug Levis.



Tour and Studio Visits at the
Kiyooka Ohe Arts Centre

244034 Horizon View Road, Calgary

SATURDAY
2 May
1–3:30PM

Join us for a tour of the Kiyooka Ohe Arts Centre, an intimate experience that offers a look into the studios and home of two talented visionaries and important working artists: Katie Ohe and Harry Kiyooka. We’ll take a fabulous journey through the space and grounds, with rich conversation and stories shared about both artists’ work and creative practices.

Dress for walking outdoors on uneven terrain, and intermittent weather conditions.

Bus transportation provided.
Registration essential, opens 25 March. Space is limited.

Permanent Collection

DIGITAL READER
AND PUBLISHING PROJECT

Esker Foundation is pleased to announce the launch of Permanent Collection. For each season of exhibitions, Esker commissions a response from compelling voices within or beyond the visual arts. We ask contributors to consider each of the current exhibitions together as a means of generating new ideas and connections about and between the artworks from a new perspective. Our contributors have ranged from poets, to neuroscientists, to design advocates, and art historians, who have crafted prose, poetry, letters, and musical scores.

As a non-collecting institution, Esker is defined by the conversations, ideas, and research that emerge around our exhibitions and programming—this is our model for a permanent collection. We see Permanent Collection, accessible in an online digital reader format, as an expanded exhibition space that explores the latent connections and points of resonance between and within exhibitions and between disciplines. Permanent Collection offers a forum for experimentation, and for innovative, transdisciplinary approaches to discussing art and exhibitions.

LAUNCH AND READINGS WITH
SPECIAL GUEST CONTRIBUTORS

FRIDAY, 27 MARCH, 6–8PM

All welcome.

Join us to celebrate the launch of this digital reader and publishing project. Follow us on social media @EskerFoundation for project updates and further launch information.

Parmela Attariwala
Billy-Ray Belcourt
Amery Calvelli
Mark Clintberg
Cobra Collins
Adam Dickinson
Josh Edwards
Merray Gerges
Heather Igloliorte
Areum Kim
Andrea Protzner
Diana Sherlock
Michael Turner

WATCH & LISTEN



Watch & Listen to explore
more art at Esker.

We're expanding access to our digital resources! You'll now find everything, including content previously found on the Esker app, on our new Watch & Listen page. Visit eskerfoundation.art to check out our latest mini-documentaries,

audio tours & interviews, and artist talks. Listen to insights from our artists, curators, programmers, preparators, and community members to discover more about our exhibitions and programs.

We'll be posting new content and revisiting our favourite interviews and videos throughout the coming months. Follow us on our social media for notifications about new updates.



VISIT:
eskerfoundation.art/watch&listen

Still's courtesy of AvidEye Productions

UPCOMING EXHIBITION

Liz Magor

One Bedroom Apartment

30 MAY–5 SEPTEMBER

OPENING: Friday 29 May, 6–10PM

As one of Canada's most important artists, Liz Magor has been producing a broad spectrum of sculptural objects, installations, and photography since the mid-1970s. She is best known for sculptures made from both found and cast objects that quietly, yet intensely pull our focus to the things that surround us everyday. Often presenting delicate items in harsh places, Magor creates structures that support fragile and vulnerable things; a practice, one could say, of care. Her work reveals how ordinary objects contain latent qualities that are obscured by our intentions as we acquire, use, and discard these items. In her sculptural arrangements Magor allows things to form relationships with each other that reveal their emotional and historic burdens and strengths.

The singular work *One Bedroom Apartment* was first presented in 1996 at Susan Hobbs Gallery in Toronto. Several iterations have since been presented at galleries including The David Ireland House in San Francisco, the Kunstverein in Hamburg, Triangle France in Marseilles, and the Doris McCarthy Gallery in Scarborough. In each version, the entire contents of a one-bedroom apartment are pulled together through a combination of renting and borrowing, the only constant being a sculpture of a dog that maintains its anxious position under a table.

One Bedroom Apartment presents a static moment; a suspension of daily life. It is quite simply the boxed and wrapped contents of a one-bedroom apartment, waiting to be moved, unpacked, or put into storage. These material belongings have served us, but at times they feel like dead weight, a drag on our mobility. Setting aside the narrative of the owners, *One Bedroom Apartment* offers an opportunity for the things themselves to express anxiety, aspiration, faith, and resilience. They are not plans or ideas, but things, persistently and stubbornly real. While the temptation may be to organize and assess this pile of belongings, there is no clear narrative given, and so no way to sort through it logically. Each iteration



of the work has addressed different ideas of lifestyle, taste, material and social history. Presenting the work in Calgary in 2020 reflects a moment in which the act of packing up and moving evokes a present and foreseeable future of insecurity and transience.

BIOGRAPHY

Liz Magor lives and works in Vancouver. In 2017, her work was the subject of a traveling survey exhibition at the Kunstverein in Hamburg; Migros Museum, Zurich; and MAMAC, Nice. Other recent solo exhibitions of her work include: Centre d'art contemporain d'Ivry—le Crédac, Paris (2016); Musée d'art Contemporain de Montréal (2016); the Art Gallery of Ontario, Toronto (2015); Peep-hole, Milan (2015); Presentation House Gallery, Vancouver (2014); and Triangle France, Marseille (2015). In addition, she has had

solo exhibitions at Henry Art Gallery, Seattle (2008); the Power Plant, Toronto (2003); and the Vancouver Art Gallery (2002). Magor is the recipient of the Gershon Iskowitz Prize (2014), the Audain Prize for Lifetime Achievement (2009), and the Governor General's Award (2001). She represented Canada at the 41st Venice Biennale, and participated in the 4th Biennale of Sydney and dOCUMENTA (8). Magor is represented by Susan Hobbs Gallery, Toronto; Catriona Jeffries, Vancouver; and Marcelle Alix, Paris.

Liz Magor, *One Bedroom Apartment*, 1996
Courtesy of the artist and Susan Hobbs Gallery,
Toronto. Photo by: Isaac Applebaum.

UPCOMING EXHIBITION

Samuel Roy-Bois Presences

30 MAY–5 SEPTEMBER

OPENING: Friday 29 May, 6-10pm

Curated by Charo Neville

Samuel Roy-Bois' artistic practice involves site-specific installations concerned with the conceptual and material definition of space and the ways the built environment contributes to our understanding of the world.

Through sculpture, photography, and installation, Roy-Bois examines the relational network of objects and their historical resonance: How do we define ourselves through the creation of structures? Is it possible to conceive of one's existence outside any material linkage? We make things, but are things making us?

For this new body of work, first exhibited at the Kamloops Art Gallery in 2019, Roy-Bois has created an ensemble of constructed and found objects that consider our contemporary material knowledge. His architectural structures act as vessels for everyday objects, point to the ways in which human experience is inextricably linked to manufactured things and spaces, and how the greater meaning of our existence is mediated through things. Referencing what the French philosopher Jean Baudrillard called "hyperreality," a mode of existence based on the mediated real where fiction and non-fiction are indistinguishable, Roy-Bois' sculptures and photographs of momentary sculptures (which exist only long enough to document) reveal our tenuous relationship with the real. Through re-presenting everyday objects in improvisational and new ways, Roy-Bois' blurs the boundaries between art and life and shifts the ordinary into a poetic dimension.

Samuel Roy-Bois: *Presences* is organized and circulated by the Kamloops Art Gallery. Support for the development and production of new works for the exhibition provided by Esker Foundation.

BIOGRAPHIES

Samuel Roy-Bois is widely recognized for his large-scale installations and his interdisciplinary practice which includes sculpture, installation, performance, photography, drawing, and writing. Roy-Bois explores the role of objects in our relationship with the world, the history of architecture, the critique of different modes of cultural production, and the pure pleasure of making. His work has been presented at Carleton University Art Gallery, Ottawa; Musée d'art contemporain de Montréal; Contemporary Art Gallery, Vancouver; Musée National des Beaux Arts du Québec; SFU Art Gallery, Burnaby; Oakville Art Galleries; Kamloops Art Gallery; Vancouver Art Gallery; and Point éphémère, Paris. Originally from Québec City, Roy-Bois is based in the Okanagan, where he is Assistant Professor of Sculpture in the Faculty of Creative and Critical Studies at the University of British Columbia's Okanagan Campus and heads The Research Studio for Spaces and Things, an interdisciplinary lab for creative exchange.

Charo Neville is Curator at the Kamloops Art Gallery, where she has developed a program of contemporary, historical, and touring exhibitions along with publications since 2011. She graduated with a Master of Arts degree in Critical Curatorial Studies from the University of British Columbia, Vancouver in 2006. Neville has held positions as Curatorial Assistant at the Vancouver Art Gallery; Associate Director at Catriona Jeffries Gallery and Interim Curator/Director at Artspeak, both in Vancouver. Neville also served on the Board of Directors at the Western Front, Vancouver from 2006 to 2010. In 2014 Neville initiated the first outdoor video projection exhibition throughout downtown Kamloops, called Luminocity, which is now presented every two years. She has also facilitated permanent public art projects throughout Kamloops. Neville has contributed to publications such as *Fillip*, *Yishu*, *West Coast Line* and *Blackflash* and participated on visual art juries, including the 2013 Sobey Art Award.

Samuel Roy-Bois, installation view of the exhibition *Presences* at Kamloops Art Gallery. Photo by SITE Photography.



UPCOMING EXHIBITION

Jon Sasaki

30 MAY–5 SEPTEMBER

OPENING: Friday 29 May, 6–10PM



Jon Sasaki's multidisciplinary practice delves into the potentially generative outcomes of failure and futility. Sasaki's solo exhibition at Esker Foundation will centre around a selection of his videos from the past decade that depict the artist's persistent, sometimes reckless refusal to accept the obsolescence or inadequacy of everyday objects.

Jon Sasaki, *Improvised Travel Adapters* series, 2018–ongoing. Courtesy of the artist.

Sasaki resolutely taps and maneuvers burnt out lightbulbs in the hopes of reconnecting the broken filament and re-illuminating the bulb, if only fleetingly. He shakes a pendant lamp with a frayed cord, which illuminates briefly—tantalizingly—if shaken just so, before inevitably disconnecting again. When faced with the task of scaling a wall, he stacks small stepladders on top of one another. Sasaki's relentlessness evokes the minor anxieties induced by the failure of everyday objects theoretically designed for convenience. At the same time, the futility of Sasaki's actions transform these objects into conduits for improvisation—their original function shifts to a more fluid, open-ended space.

Improvised Travel Adapters (2018–ongoing) documents an ongoing series of temporary sculptures comprised of repurposed objects, jury rigged to serve as adapters for international electric sockets. Well-intentioned warnings placed in hotel rooms urging travellers to avoid using multiple devices at once are scorned as Sasaki engineers travel adapters by jamming safety pins, paper clips, or nail files between a plug and a socket. Through this flirtation with failure – and possible electric shock – Sasaki evokes the disorientation of arriving somewhere new and being confronted with the need to improvise and make do, heightened by our intense dependence on electronic devices.

Sasaki's videos operate as wry visual jokes that revel in the absurdities and frustrations of our relationship to the things that surround us and our habits of consumption. In the same breath, they offer a deeper meditation on our complicity in the destructive, cyclical process of consuming, discarding, and re-consuming manufactured goods.

BIOGRAPHY

Widely known as a “Romantic conceptualist,” Jon Sasaki's many projects, videos, photographs, performances, objects, and installations often revolve around trying to reach dubious goals through perversely optimistic means. Currently based in Toronto, Jon Sasaki's work has been exhibited in solo exhibitions at the Ottawa Art Gallery (2015); the Southern Alberta Art Gallery, Lethbridge (2011); the Art Gallery of Ontario, Toronto (2011); as well as a 2015 performance project at the Museum of Contemporary Art Detroit. Sasaki has participated in recent group exhibitions at the Nihonbashi Institute of Contemporary Art, Tokyo (2018); National Museum of Modern and Contemporary Art, Seoul (2017); Platform Art Spaces, Melbourne (2014); and the Museum of Contemporary Canadian Art, Toronto (2014). He has completed recent public art commissions for Sheridan College, Oakville, and the City of Barrie, Ontario, and – along with collaborator Jennifer Davis – was the recipient of a 2017 Concepts award from the Ontario Association of Architects. He was the recipient of the 2015 Canadian Glenfiddich Artists in Residence Prize (Dufftown, Scotland.) Sasaki holds a BFA from Mount Allison University, Sackville. He is represented by Clint Roenisch Gallery, Toronto.

CONNECT



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.

- TITLES IN THE LIBRARY
- BOOKS
- Isamu Noguchi: A Sculptor’s World*, R. Buckminster Fuller & Isamu Noguchi

Made in Calgary: An Exploration of Art from the 1960s to the 2000s, edited by Melanie Kjorlien and Lindsay Moir

Constantin Brancusi, Carolyn Lanchner

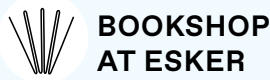
An Alberta Art Chronicle, Mary-Beth Laviolette

A History of Art in Alberta 1905-1970, Nancy Townshend

Katie Ohe, Nancy Townshend, Katherine Ylitalo

The Japanese Garden, Sophie Walker

Louise Nevelson: I Must Recompose the Environment, Jennifer Wulffson Bedford



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

At the bookshop you will discover a selection of publications and limited editions including recent artist totes by Nep Sidhu and Jeffrey Gibson, along with elegantly designed pins and patches by GuyGuyGuy.

Look out for exciting new events, pop-ups, readings and new publications by Jeremy Shaw and Katie Ohe, upcoming in 2020.

Community Evening: Permanent Collection Launch with Special Guests
FRIDAY
27 March
6–8PM

For this iteration of Community Evening Esker will be celebrating the launch of our Permanent Collection—an online series of contributions by writers, poets, neuroscientists, design advocates, and art historians who have crafted prose, poetry, letters, and musical scores in response to our exhibitions.
No registration required, just drop in.

CALENDAR OF EVENTS

JANUARY	FEBRUARY		MARCH		APRIL		MAY
Wednesday 15 January 11AM	Thursday 6 February 11–11:45AM	Sunday 23 February 1–2:30PM	Sunday 1 March 1–2PM	Friday 20 March 4–6PM	Thursday 2 April 11–11:45AM	Wednesday 22 April 2:30–3:15PM	Friday 1 May 12–1PM
Early programs registration opens	Mini Masters	Master Class for Families	Making Lightning: Curator’s Tour with Naomi Potter	Youth Workshop: Upcycling: DIY Patches and Visible Stitches with Fashion Designers Kristi Woo and Claudia Franco-Slater	Mini Masters	Lifelong Learners Tour	Bring the Baby Art Tour & Tummy Time
Friday 24 January 6–10PM	Friday 7 February 12–1PM	Wednesay 26 February 11AM	Thursday 5 March 11–11:45AM	Saturday 21 March 1–4PM	Friday 3 April 12–1PM	Thursday 23 April 7–8:30PM	Saturday 2 May 1–3:30PM
Opening reception for Katie Ohe	Bring the Baby Art Tour & Tummy Time	Programs registration opens	Mini Masters	Folding Kinetic Forms Workshop with Eveline Koliijn	Bring the Baby Art Tour & Tummy Time	Crash Course Discussions in Contemporary Art with Shannon Norberg	Tour and Studio Visits at the Kiyooka Ohe Arts Centre
Tuesday 28 January 6-7:30PM	Friday 7 February 6:30–7:30PM	Friday 28 February 4–6PM	Friday 6 March 12–1PM	Wednesday 25 March 11AM	Saturday 4 April 1–2PM	Friday 24 April 6:30–8PM	Sunday 3 May 1–2PM
<i>Rebellious</i> : Alberta Women Artists in Conversation	Artist Talk with Anna Gustafson	Youth Workshop: Sculpting with Light: Found Materials, Light, and Guerilla Public Art with Caitlind r.c. Brown and Wayne Garrett	Bring the Baby Art Tour & Tummy Time	Programs registration opens	Artist Talk with Katie Ohe	Date Night at Esker: Kinetic Connections with Suzanne Presinal	The sublime and moving space between them: Curator’s Tour with Elizabeth Diggon
Wednesday 29 January 11AM	Saturday 8 February 1–4PM	Saturday 29 February 1–4PM	Saturday 7 March 1–4PM	Friday 27 March 6–8PM	Friday 17 April 4–6PM	Saturday 25 April 1–2:30PM	
Programs registration opens	Transforming Objects Work- shop with Anna Gustafson	Our Bodies as Sculpture in Motion workshop with Pam Tzeng	Sculpture Studio Workshop Katie Ohe with Magnus Tiesenhausen	Community Evening at Esker: Permanent Collection Launch with Special Guests	Youth Workshop: Power Tools Sculpture Studio with Katie Ohe & Magnus Tiesen- hausen	Living Breathing Sculpture: DanceAbility® Workshop for All Bodies and Minds with Momo Movement	
	Thursday 13 February 7–8:30PM		Sunday 15 March 1–2:30PM		Saturday 18 April 1–2PM		
	Crash Course Discussions in Contemporary Art with Sans façon (Tristan Surtees and Charles Blanc)		Master Class for Families		What’s on the edge became a centre: Curator’s Tour with Shauna Thompson		
	Saturday 22 February 1–2PM		Thursday 19 March 7–8:30PM		Sunday 19 April 1–2:30PM		
	Be Who You Are: Exhibition Tour with Katherine Ylitalo		Crash Course Discussions in Contemporary Art with Su Ying Strang		Master Class for Families		

INFORMATION FOR YOUR VISIT



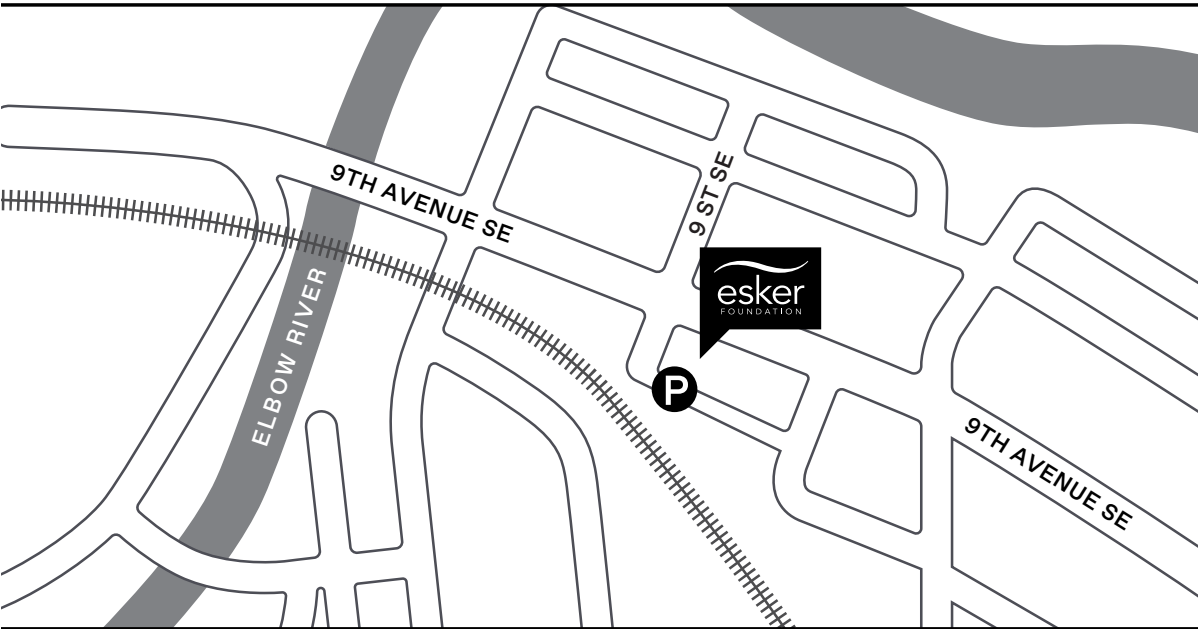
LAND ACKNOWLEDGMENT
Esker Foundation is located on the traditional territories of the Niitsitapi (Blackfoot) and the people of the Treaty 7 region in Southern Alberta, which includes the Siksika, the Piikani, the Kainai, the Tsuut’ina, and the Iyarhe Nakoda First Nations. The City of Calgary is also 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.

ACCESSIBILITY
Esker Foundation is accessible via elevator access up to the fourth floor, which is available on all levels of the building and parkade. A swing door with an automatic door control into the gallery is situated adjacent to the gallery’s revolving door. A wheel-chair-accessible public washroom is available on the fourth floor. There are accessible parking spaces on both levels of the parkade and in the surface parking lot at the rear of the building.

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 don’t hesitate to contact us at 403-930-2490 or by email at info@eskerfoundation.com

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

INFORMATION FOR YOUR VISIT



FREE ADMISSION
Programs are free and open to all.

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

PARKING & WIFI
Complimentary

PROGRAM REGISTRATION
Programs are free and open to all. Please visit eskerfoundation.art/program/current to register.

CONTACT US AT
Telephone 403 930 2490
Email info@eskerfoundation.com
Twitter @EskerFoundation
@EskerCalgary
Instagram @eskerfoundation
Facebook Esker Foundation
Vimeo vimeo.com/esker

 Explore the Bookshop at Esker
 WATCH & LISTEN eskerfoundation.art

