

WELCOME TO 2019

Esker is proud to present the work of Vancouver-based Neil Campbell and Berlin-based Jeremy Shaw. Our transformation of the gallery space for these two exhibitions has been two-fold, involving a disorienting new floor plan to present Shaw's ambitious film trilogy, as well as a challenging and provocative space for Campbell's wall paintings.

Campbell's wall paintings have been designed not only to respond to the complex and busy architecture of the galleries, but also to have a calculated effect on our bodies and our minds. As Monika Szewczyk notes in her writing about Campbell's work, "The interest in this bodily response is derived from the need to bring viewers out of a passive consumption of a spectacle and make them aware of the act of perception."

At the center of Shaw's first solo show in Calgary are three para-fictional short films: *Quickeners* (2014), *Liminals* (2017), and *I Can See Forever* (2018), the latter of which is making its Canadian installation premiere. This work seeks to create both a physical and mental space for the exploration of altered states of consciousness and transcendental propositions.

Both artists' work is inherently about the experience of being alive, as Campbell noted "the body is the central preoccupation of both our work – while Jeremy is interested in rhythm, I am interested in the harmonic."

In the Project Space we are pleased to present, in partnership with TRUCK Contemporary Art, Glenna Cardinal's *mourning home*. The artist describes this installation as being "triggered by the loss of my Tsuut'ina Nation childhood home due to the construction of the Southwest Ring Road." Cardinal's work is a local reminder of the constant struggle inherent between urban development and Indigenous land rights as well as our collective responsibility to consider preservation over progress.

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

Naomi Potter
Director/Curator

Cover: Neil Campbell, *Daphne*, 2011. Courtesy of the artist, Galleria Franco Noero, Turin; and Office Baroque, Brussels.

Right: Jeremy Shaw, *Towards Universal Pattern Recognition* (*Teen Challenge, April 7, 1983*), 2018. Courtesy of the artist, KÖNIG GALERIE, Berlin/London, and Macaulay & Co. Fine Art, Vancouver.



NEIL CAMPBELL:
WHEATFIELD

26 JANUARY – 12 MAY

One might say that the primary focus of Neil Campbell's practice is perception. Sensory and sensational, his works are meticulously devised to address and influence the physical and phenomenological aspects of the act of viewing. Campbell's geometric paintings and graphic interventions engage directly with their surrounding architecture, provoking an enhanced awareness of their contextual space. His impulse to interrupt the quotidian experience of viewing ultimately stems from a desire to elicit a physical or somatic response; to shift our experience of looking from a passive act to an embodied and self-reflexive one.

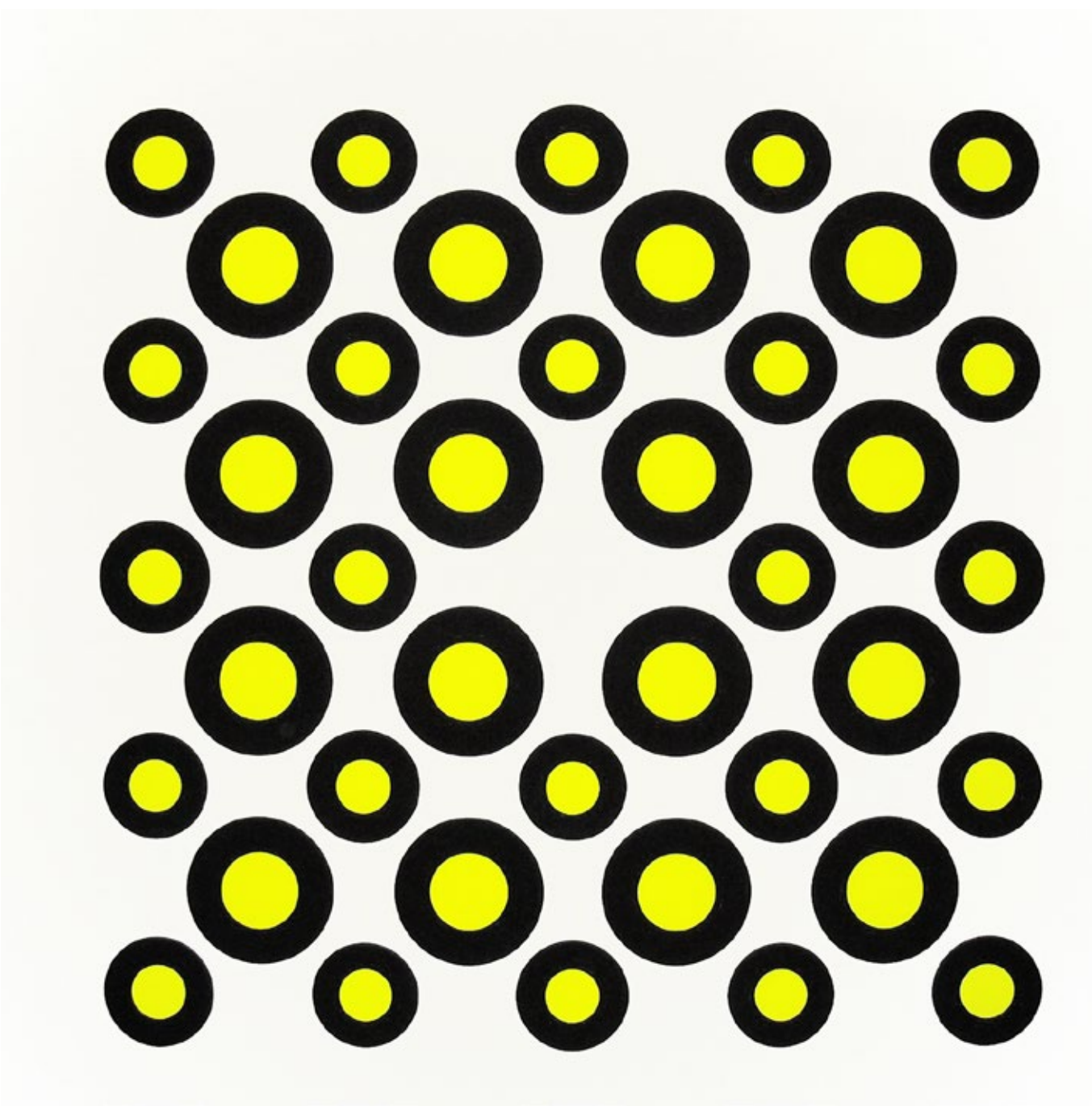
Campbell's practice references artistic movements that range from conceptualism to minimalism, from Op Art and colour field painting to the language of advertising. The works in this exhibition include wall paintings, vinyl print installations, and forms milled from plate steel that gesture towards sculpture. His carefully articulated shapes and patterning were chosen for their ability to transmute the gallery spaces from the familiar and static into the unexpected and active. Campbell spends a good deal of time considering possible locations, measuring spaces and ratios, and often builds precise maquettes in his studio, refining the placement and scale of the works until their relationship to one another, the physical space, and the human body achieve a harmonious arrangement. Like notes on a scale, or sentences in a novel, the composition is carefully deliberated, with the exhibition space often appropriated as an essential element of the final work.

Integral to Campbell's practice is the negative space of the wall between and adjacent to the forms; these elements are critical in producing the necessary balance between tension, harmony, and the body. It is through his exacting editing process that absence acts as a pictorial element; the wall is a part of the piece, forming the "ground" of the composition in contrast to the geometric or graphic "figure." As with traditional painting, the compositional relationship between figure and ground is fundamental to the work. The works are meant to engage us, to trigger a response through architecture, and to ask us to consider the surrounding space, which is often taken for granted.

In a series of lectures proposing that human understanding comes from the bodily experience of perceiving the world, philosopher Maurice Merleau-Ponty asserts, "...[Rather] than a mind *and* a body, man is a mind *with* a body, a being who can only get to the truth of things because its body is, as it were, embedded in those things...this is not only the truth of space but, more generally, of all external objects: we can only gain access to them through our body." Campbell's work invites us to a moment of interface in which we can address the boundaries of perception and consider the body's relationship with its environment. Consider that we do not end at our epidermis; there is no true separation between inside and outside nor clear divisions between self and other, but rather, our experience of the world and reality is contingent upon the exchange of these things. Rather than placing emphasis on separateness or imagined boundaries, Campbell shifts our attention to the consideration of interface and empathy.

BIOGRAPHY

Neil Campbell is a Canadian painter currently based in Vancouver. Campbell studied at the School of the Museum of Fine Arts in Boston, the Vancouver School of Art, and Concordia University in Montreal where he received a MFA in 1979. In 2006 he curated the exhibition *Paint: A Psychedelic Primer* at the Vancouver Art Gallery. Campbell's work has been the subject of solo exhibitions at Andrea Rosen Gallery, New York; Galleria Franco Noero, Turin; Art & Public, Geneva; Teck Gallery, Simon Fraser University, Vancouver; Marianne Boesky Gallery, New York; and Blanket Gallery, Vancouver. His work has been included in group shows at the National Gallery of Canada, Ottawa; Vancouver Art Gallery; Hayward Gallery, London; Le Magasin, Grenoble; Palazzo Fortuny, Venice; Reva and David Logan Centre for the Arts, Chicago; Morris and Helen Belkin Gallery, Vancouver; VeneKlasen/Werner, Berlin; Gladstone Gallery, New York; and the Contemporary Art Gallery, Vancouver. He is represented by Galleria Franco Noero, Turin; and Office Baroque, Brussels.



JEREMY SHAW:
QUANTIFICATION TRILOGY
26 JANUARY – 12 MAY

Jeremy Shaw works in a variety of media to explore altered states and the cultural and scientific practices that aspire to map transcendental experiences. Often combining and amplifying strategies of vérité filmmaking, conceptual art, music video, and esoteric and scientific research, Shaw's works create a post-documentary space in which disparate belief systems and histories are thrown into an interpretive limbo.

At the center of Shaw's exhibition are three para-fictional short films: *Quickeners* (2014), *Liminals* (2017), and *I Can See Forever* (2018), the latter of which is making its Canadian installation premiere at Esker Foundation. This trilogy of thematically entangled works presents marginalized societies of the future and their engagement in transcendental activities as potential tools towards evolution.

Set 500 years in the future, *Quickeners* tells the story of Human Atavism Syndrome, an obscure disorder that afflicts a tiny portion of the advanced Quantum Human population and which catalyzes an impulse to act and feel as their Human Being predecessors once did. A super-intelligent species, Quantum Humans have evolved to wirelessly connect to the neural network known as The Hive, operate solely on pure rational thought, and consequently, have achieved immortality. As the video unfolds, an authoritative Quantum Human narrator clinically comments on what we witness from the affected group: indecipherable testimonials, sermons, songs, prayers, convulsive dancing, speaking in tongues, serpent handling, and ecstatic states – all archaic ritualistic behaviours which, when enacted, bring the performer to a climax of cathartic transcendence – a phenomenon that the Quantum Humans define as “Quickening.”

Liminals depicts a marginalized future society attempting to save humanity from extinction through abandoned transcendental activities. Employing a 1970s cinema vérité aesthetic, yet set three generations from now, *Liminals* follows eight subjects as they engage in various cathartic ritualistic behaviors, from whirling and kundalini meditation, to modern dance and head-banging. The subjects believe that performing these rituals, in tandem with Machine DNA brain augmentations, will provide access to “The Liminal” – a speculative paraspace between the physical and the virtual where humankind can temporarily exist in gestation towards a new phase of evolution, and thereby secure humanity's survival.

Set approximately 40 years from today, *I Can See Forever* is presented as a television documentary series about The Singularity Project, a failed government experiment that aimed to create a harmonious synthesis of human and machine. This specific episode is a vérité account of the only known survivor: 27-year-old Roderick Dale. Born with 8.7% Machine DNA biology, yet uninterested in the virtual reality trappings of his

time, Dale has committed himself to a life immersed in dance. It is during his unique virtuosic activities that he claims to be able to “See Forever” – a multi-layered and contentious term that Dale defines as the ability to transcend to a digital plane of total unity while maintaining a corporeal physical presence.

The central film trilogy is complemented by Shaw's photographic series *Towards Universal Pattern Recognition*. These works present found archival photos in which the subjects are in the throes of various states of religious, mystical, or technological rapture. Framed under custom-machined prismatic acrylic, the images are distorted and repeated through a kaleidoscopic effect; an allusion to the skewed perception of reality the subject is experiencing. In applying an optical device most commonly associated with filmic representations of psychedelic experience to documentary recordings of altered states, the works ask one to consider the universality of all transcendental experiences: religious, hedonistic, technological, and otherwise.

Quantification Trilogy is produced in cooperation with the Kunstverein Hamburg, Germany.

BIOGRAPHY

Jeremy Shaw (b. 1977, Vancouver, currently resides in Berlin) works in a variety of media to explore altered states and the cultural and scientific practices that aspire to map transcendental experience.

Selected solo exhibitions include: *Quantification Trilogy* (2018), Kunstverein in Hamburg; *Quickeners* (2018), CAPRI, Düsseldorf; *Towards Universal Pattern Recognition* (2016), KÖNIG GALERIE, Berlin; *Medium-Based Time* (2015), Contemporary Art Gallery, Vancouver; *Variation FQ* (2013), Schinkel Pavilion, Berlin; *Best Minds* (2011), MoMA PS1, New York; *Something's Happening Here!* (2009), Presentation House Gallery, Vancouver; and *DMT* (2006), Museum of Contemporary Canadian Art, Toronto.

Notable group exhibitions include: *Alone Together* (2018), Musée d'art contemporain de Montreal; *Blind Faith* (2018), Haus der Kunst, Munich; *How To Live Together* (2017), Kunsthalle Wien, Vienna; *Manifesta 11: What People Do for Money: Some Joint Ventures* (2016), Kunsthalle Zurich; *In the Belly of the Whale* (2016), Witte de With Center for Contemporary Art, Rotterdam; *Neo-Tokyo* (2015), National Museum of Modern Art, Tokyo; *Extinction Marathon: Vision of the Future* (2014), Serpentine Sackler Gallery, London; and 12th Biennale de Lyon (2012) (with Palais de Tokyo).

In 2016, Shaw received the Sobey Art Award, and in 2017 he participated in the 57th Venice Biennale, *Viva Arte Viva*. Shaw was recently in residence at the Hammer Museum, Los Angeles in 2018, and has upcoming exhibitions at The Common Guild, Glasgow, and Centre Pompidou, Paris, in 2019. Shaw is represented by KÖNIG GALERIE, Berlin and Macaulay & Co. Fine Art, Vancouver.

EXPLORE MORE
WITH THE ESKER APP



Jeremy Shaw, *I Can See Forever* (still), 2018. HD video installation with 5.1 soundtrack.

Courtesy of the artist, KÖNIG GALERIE, Berlin/London, and Macaulay & Co. Fine Art, Vancouver. Co-produced by Medienboard Berlin Brandenburg and KÖNIG GALERIE with support from the Hammer Museum, Los Angeles, the Canada Council for the Arts, the Esker Foundation Commission Fund, Calgary, and Kunstverein Hamburg.

IN THE PROJECT SPACE

GLENNA CARDINAL: MOURNING HOME

4 FEBRUARY – 28 APRIL

Presented in partnership with TRUCK Contemporary Art.

Esker Foundation is pleased to partner with TRUCK Contemporary Art to present the exhibition *mourning home* by Glenna Cardinal. This exhibition continues TRUCK Contemporary Art's regular program of exhibitions, public programs, residencies, and performances in public spaces.

Through her beautifully crafted work that includes home furnishings, taxidermy, and rocks from the area around her former childhood home, Cardinal's work explores themes of land and home, displacement and loss related to the construction of Calgary's Southwest Ring Road through Tsuut'ina Nation. Esker is pleased to work with TRUCK to present Cardinal's important and timely installation exploring the human impacts of urban development on First Nations land.

UPCOMING IN THE PROJECT SPACE: MAY GN OCCLUSION FIELD

6 MAY - 21 JULY

Presented in partnership with Untitled Art Society.

BIOGRAPHY

Glenna Cardinal continues to explore her bone-deep connection to the reserve land that she grew up on, the land that was her Tsuut'ina Nation grandmothers' and is now the Southwest Calgary Ring Road. Her work is a response to her displacement and forced colonial identity while seeking comfort in a new place. Cardinal is a Saddle Lake Cree Nation member who continues to reside on her maternal reserve, Tsuut'ina Nation.





PROGRAMS

Esker Foundation provides free public programming to encourage participation and to increase accessibility to contemporary art. Programs are developed in response to our current exhibitions. Securing your spot by registering in advance is strongly recommended. Our programs are very popular and often have wait lists; if you register and are unable to attend we ask that you cancel your registration in a timely manner. All programming requires that an adult accompany children under the age of 16.

Visit www.eskerfoundation.com/program/current to register for our free programs. Please note that registration will open at 11am on the date noted on each program.

TALKS

NEIL CAMPBELL AND JEREMY SHAW IN CONVERSATION WITH NAOMI POTTER

SATURDAY 26 JANUARY, 1-2PM

Join us for a conversation with Director/Curator Naomi Potter and artists Neil Campbell and Jeremy Shaw as they discuss the current exhibition and the relationships between their work; the rhythmic and harmonic qualities of the human form, spatial perception, altered states, and what it means to be alive.

Registration recommended, opens 14 January.

SWEATY ZUCKERBERG AND COOL COMPUTING WITH DR. MÉL HOGAN

THURSDAY 7 FEBRUARY, 7-8PM

In 2010 Mark Zuckerberg, Facebook's CEO, was on stage at D8: All things Digital Conference being asked about Facebook's privacy policies. The topic proved difficult for Zuckerberg, who quickly broke out into a terrible sweat. That image is the focus of this presentation: a drenched Zuckerberg under the media spotlight, espousing the benefits of an open world connected by cool computing.

Registration recommended, opens 14 January.

Presented in collaboration with the Department of Communication, Media and Film at the University of Calgary. Reception to follow.



ARTIST TALK WITH GLENNA CARDINAL

SATURDAY 9 FEBRUARY, 1-2PM

In conjunction with her exhibition in the Project Space, *mourning home*, Glenna Cardinal will discuss her work as an exploration of her deep connection to the loss of her childhood home on the Tsuut'ina Nation to the Southwest Calgary Ring Road. Through her practice, she works to shed her "colonial identity" as an Indigenous woman, while responding to her forced displacement from HOME; a place that was once safe, but is now a land wiped clean of her maternal existence, and returned to the same people that put First Nations on reserves.

Presented in partnership with TRUCK Contemporary Art. Reception to follow.

Registration recommended, opens 14 January.

CRASH COURSE: DISCUSSIONS IN CONTEMPORARY ART

THURSDAYS 21 FEBRUARY, 21 MARCH,
18 APRIL, 7-8:30PM

Do you want to learn more about contemporary art? Are you intrigued by performance art, sound art, or public art? Interested in contemporary architecture and design?

In this seminar series offered monthly over the course of our current exhibition, guest speakers will present and lead discussion on different aspects of contemporary art and practice. Led by brilliant creative thinkers, local artists, curators, and academics, classes will explore a variety of topics relating 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 21 February featuring Micah Lexier

Thursday 21 March featuring Craig Fahner

Thursday 18 April featuring Laura Vickerson

Registration is essential, and will open 28 January, 25 February, and 25 March, respectively for the three sessions. Attendance limited to 20 participants per class.

TOURS

SPEAKING TO THE SPINE: CURATOR'S TOUR WITH SHAUNA THOMPSON

FRIDAY 8 MARCH, 7-8PM

The works of both Neil Campbell and Jeremy Shaw appeal to the body, to the physicality of perception, to speculative realities, altered states, and to the transcendent potential of harmony and rhythm. Join Curator Shauna Thompson for a tour of Esker's winter exhibitions in which we will consider the conceptual linkages between these two distinct yet sympathetic practices.

Registration is recommended, opens 28 January.

RAISE YOUR HANDS UP TO THE SKY: CURATOR'S TOUR WITH NAOMI POTTER

FRIDAY 5 APRIL, 7-8PM

Join Naomi Potter for a tour of Neil Campbell and Jeremy Shaw's exhibitions. Asking participants to question their ability to let go of their objectives, assumptions, and need to control, this tour considers how one can be fully present, not only in these exhibitions, but in the world at large.

Registration is recommended, opens 25 February.

MOURNING HOME: WALKING TOUR WITH GLENNA CARDINAL

SATURDAY 13 APRIL, 1-2:30PM

Artist Glenna Cardinal has a bone-deep connection to the reserve land that she grew up on, the land that was her Tsuut'ina Nation grandmothers' and is now the Southwest Calgary Ring Road. Join Cardinal for a conversational walking tour, beginning with her work on view in the Esker Foundation Project Space and ending with her installation *Tina Dik'iizh I clear road or clear trail* in the Elders' Guidance Circle at the Calgary Public Library—with discussion of various places in between.

Registration is essential, opens 25 February.

Rain or shine, please dress appropriately for walking outside.

Presented in partnership with TRUCK Contemporary Art.

LIFELONG LEARNERS

WEDNESDAY 24 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. On your visit enjoy a 10% discount at Bite Grocer & Eatery, Gravity Espresso & Wine Bar, Scarpetta Italian Eatery, and Sidewalk Citizen Bakery.

Registration is recommended, opens 28 January.

Register on our website or by phone at 403-930-2490.

STATES OF TRANSCENDENCE: CURATOR'S TOUR WITH ELIZABETH DIGGON

FRIDAY 3 MAY, 7-8PM

Neil Campbell and Jeremy Shaw explore transcendence, psychedelia, and altered states of mind through vastly different materials and formal strategies. Join Elizabeth Diggon, Esker's Assistant Curator, on this conversational tour that considers how Campbell and Shaw evoke these ideas to gesture towards histories of counterculture and speculative dystopic futures.

Registration recommended, opens 25 February.

FAMILY PROGRAMS

BRING THE BABY ART TOUR & TUMMY TIME

FRIDAYS 1 FEBRUARY, 1 MARCH, 5 APRIL, 3 MAY
12-1PM

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

Registration recommended, all dates open 14 January.

MINI MASTERS

THURSDAYS 7 FEBRUARY, 7 MARCH, 4 APRIL,
2 MAY 11-11:45AM

Calling Calgary's newest Contemporaries! Join us on the first Thursday of every month for a hands-on art class. We invite parents and guardians to bring their little ones, ages 3-5, to explore art making in this fun and social program. From collage to sculpture, every month we will explore new mediums and techniques. All are welcome to participate, and make sure you dress for mess!

Registration recommended, all dates open 14 January.

MASTER CLASS FOR FAMILIES

SUNDAYS 17 FEBRUARY, 17 MARCH, 1-2PM

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

Registration recommended, both dates open 28 January.

COMMUNITY EVENING

FRIDAY 10 MAY 6-8PM

Hey friends and neighbours! This is an evening for you! Enjoy a family-focused exhibition tour, film screenings, and fun art-making activities for kids and adults along with seasonal treats from our neighbours at Bite Grocer + Eatery.

Bring friends and family, and drop in if you are in the neighbourhood!

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





WORKSHOPS

ECSTATIC DANCE WITH MARIE-CLAIRE O'DONOGHUE

FRIDAY 15 MARCH, 8-10PM; SUNDAY 7 APRIL, 9:30-11AM; SUNDAY 5 MAY, 9:30-11AM

When was the last time you gave yourself permission to just dance without judgement, expectation, or wanting to look a certain way? Ecstatic Dance creates a setting for you to let go of your daily structured movement patterning, and let your body speak through dance. Accompanied by a wide variety of music and a carefully structured setlist, let yourself be swept away by the rhythms and melodies. Let your body take control, rather than the expectations of your mind. This is a safe space to explore how free-form dance and movement can open us to different layers within ourselves and each other. Come connect, dance, move, and play!

All ages and experience levels welcome. Adult accompaniment required for children under 16. Please dress appropriately for this activity. Registration is essential, all dates open 28 January.

COLLAGE AND PAINTING WORKSHOP WITH ASHLEIGH BARTLETT

SATURDAY 2 MARCH, 1-5PM

This workshop draws inspiration from Neil Campbell's exhibition. With an emphasis on geometric abstraction, rule-based painting, and collage, participants will investigate scale, materials, and process. Ashleigh Bartlett will discuss Campbell's interest in painting on the wall, art and magic, the senses, and the importance of the human scale. You will cut, paste, and paint to create a series of abstract visual outcomes. All materials will be provided.

16+ only. Registration is essential, opens 28 January.

SPECULATIVE SCIENCE FICTION POETRY AND COLLAGE WITH CRAIG FAHNER

SATURDAY 23 MARCH, 1-5PM

In his video works, Jeremy Shaw nods to a post-human future by digging into the past. Through the superimposition of text upon found footage, Shaw generates a work of speculative science fiction by collaging elements from past and present media. Harkening back to the cut-up poetry technique of the Dadaist movement, participants in this workshop will create collaged vignettes that meld the imagery of the past with contemporary text, creating snapshots of potential futures. This workshop will begin with a presentation on remix and collage techniques, with a focus on the practices of the Dadaist art movement.

Participants will then be provided with a number of sources from which to construct and caption collages. All materials will be provided.

16+ only. Registration is essential, opens 25 February.

DATE NIGHT AT ESKER

FRIDAY 12 APRIL, 6:30-8PM

Spring is in the air, let Esker be your host for date night! Drawing inspiration from our current exhibitions, you will have the opportunity to roll up your sleeves and create your own artwork while honing your creative skills. Impress your date with your art know-how in this fun hands-on workshop, while sampling wine and enjoying appetizers.

Adults 18+ only, cash bar. Registration is essential, opens 25 February.

MEDITATION AND CHANTING WITH PHELI DLAMINI

TUESDAY 16 APRIL, 6-7:30PM

Connect with your inner intuition and collective energy, and stimulate your creativity in this guided meditation and chanting workshop with licensed Science of Mind Practitioner Pheli Dlamini. Take the time to shut out the outside world and focus within. Dlamini states: "I believe future societies will live in this way, being connected within; from that connection anything is possible, especially creativity."

16+ only. Registration is essential, opens 25 February.

MY OLD BODY, MY OLD MIND: LISTENING EXPERIENCE WITH DADA CENTAURI

FRIDAY 26 APRIL, 7-8PM

Dada Centauri, a duo of Calgary synth explorers Andrew Hume and Whitney Ota will be soundtracking a listening experience. Please lie down, close your eyes and be led through the landscape of their aural environment as they send their semi-improvised blips, bloopers and sequences into deep space. When asked about the performance, the duo had this to say: "Calming the mind is even more difficult in the world today. As hard as I try to remove distractions, the more I focus on my old body, my old mind. Even with new parts, there is no stillness in my mind. Upgrades... Failing to download."

Adult accompaniment required for children under 16. Registration is essential, opens 25 February. Please bring a yoga mat.



FILM SCREENINGS

FRIDAY 29 MARCH, 7-8PM

Registration is recommended, opens 25 February.

MESHES OF THE AFTERNOON

Conceived and directed by Maya Deren, and made in collaboration with cinematographer Alexander Hammid, *Meshes of the Afternoon* is an experimental, nonnarrative silent film. For Deren, the film is meant to portray “the inner realities of an individual and the way in which the subconscious will develop, interpret and elaborate an apparently simple and casual incident into a critical emotional experience.”¹

Dir. Maya Deren, 1943, 16mm film, Black and White, Silent; 14 mins.

¹Maya Deren, quoted in: Sally Berger, “Maya Deren’s Legacy,” in *Modern Women: Women Artists at The Museum of Modern Art*, ed. Cornelia Butler and Alexandra Schwartz (New York: The Museum of Modern Art, 2010), page 303.

Left: Maya Deren, *Meshes of the Afternoon*, still, 1943.
Right: Chris Marker, *La Jetée*, still, 1962. Courtesy Criterion Pictures.

LA JETÉE

Constructed almost entirely from still photographs, Chris Marker’s award-winning short film *La Jetée* tells the story of a haunted survivor of World War III who journeys into the past in search of a fleeting memory, only to discover the terrifying moment of death.

Parental guidance recommended.

Dir. Chris Marker, 1963, Black and White/Monochrome; Sound; 27 minutes.

Esker Foundation is proud to partner with Sidewalk Citizen on the presentation of these films. The bakery is generously providing complimentary treats created in response to the films.



CONNECT

THE LANTERN LIBRARY

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

WINTER 2019 LANTERN BOOK SELECTIONS:

Charles Edenshaw, Daina Augaitis, Jim Hart, Robin K. Wright

Salvation on Sand Mountain: Snake Handling and Redemption in Southern Appalachia, Dennis Covington

White Noise, Don DeLillo

The Left Hand of Darkness, Ursula K. LeGuin

The Archaic Revival, Terence McKenna

Evidence, Luc Sante

Paint: A Psychedelic Primer, edited by Monica Szweczyk

WINTER 2019 LANTERN MOVIE SELECTIONS:

Meshes of the Afternoon, directed by Maya Deren

The Beaver Trilogy, directed by Trent Harris

Heavy Metal Parking Lot, directed by Jeff Krulic

2001: A Space Odyssey, directed by Stanley Kubrick

Faces of Death, directed by Conan LeCilaire

Jacob's Ladder, directed by Adrian Lyne

La Jetée, directed by Chris Marker

Altered States, directed by Ken Russell

LITTLE LANTERN LIBRARY

Esker is pleased to be collaborating with Calgary Reads on our Little Lantern Library. If you are visiting Esker with little ones, a selection of children's books chosen by Calgary Reads are available in the Lantern to help you explore and understand some of the ideas and themes in our current exhibitions from the comfort of our cozy reading nook.



THE ESKER APP

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 – triggered by iBeacon technology as you move through our space.



Download the app for free on your device at either the App Store or Google Play.

ESKER ON TOUR

AGNES MARTIN THE MIND KNOWS WHAT THE EYE HAS NOT SEEN

MACKENZIE ART GALLERY, REGINA

26 JANUARY TO 28 APRIL

**Curated by Bruce Hugh Russell and Naomi Potter,
with Elizabeth Diggon.**

**Co-produced by Esker Foundation and MacKenzie
Art Gallery.**

Agnes Martin is one of the most revered abstract artists of the 20th century, celebrated for her serene, reductive paintings that reveal her ongoing meditation on line, stripes, and the grid; for her poetic, spiritual, and sometimes obtuse writing; and for her ascetically solitary approach to artmaking.

The mind knows what the eye has not seen gathers together all 46 of Agnes Martin's print works, bringing renewed emphasis to this comparatively under-examined facet of her practice. Shown alongside the prints are three of Martin's paintings, to provide a more complete picture of her corpus of work and to establish a dialogue between the prints and the medium for which Martin is best known.

ESKER NEW COMMISSION

Esker has commissioned artist Yvonne Mullock to create a very special baby quilt for our Bring the Baby Art Tours.

Designed as an artwork for babies, this interactive sensory quilt will allow babies to explore and play safely in the gallery environment. As a soft sculpture, it will be a versatile play-thing that can be sat on, climbed on, or simply enjoyed. Made of colourful fabric scraps, the quilt will feature various support structures and shapes intended to bring babies together for playful interaction. Parents and guardians can relax and socialize while little ones engage and delight in Mullock's extraordinary creation.

Yvonne Mullock is a multi-disciplinary artist born in the U.K. and currently living and working in Calgary. Her practice spans diverse interests in nature and craft, and incorporates drawing, sculpture, ceramics, video, and textiles for both gallery and site-specific installations. Her work is often informed by a research process that involves both people and their surroundings as a spring-board for the creation of context-specific works. For this most recent commission with Esker, Mullock spent time researching various forms of soft sculpture as well as interviewing participants in Esker's Bring the Baby Tours. Mullock holds a BFA in Drawing and Painting from the Glasgow School of Art.



Yvonne Mullock, preparatory drawing for a Baby Sensory Quilt, 2018.

NEW PUBLICATIONS & EDITIONS

TUNNEL: A TENDER PROPOSITION TO THE DIN

PROJECT BY TUNNEL (JEN REIMER AND
MAGNUS TIESENHAUSEN)
MASTERING BY JAMES PLOTKIN

A tender proposition to the din is a moment extracted from a cycle of water storage, distillation, distribution, consumption, transformation. This cycle takes place on a scale and scope far beyond that of our bodies and the human lifetime; it encompasses states of atmospheric haze, glacial movement, and the wayward paths of astral bodies. *A tender proposition to the din* captures an industrialized, infrastructural instance within the cycle.

The industrial civic processes recorded here are the vibrations of water treatment and circulation taken from within Calgary's Glenmore Reservoir and Bonnybrook Wastewater Treatment Plant. These recordings were facilitated by the City of Calgary WATERSHED+ Dynamic Environment Lab and by many gracious and patient water services workers.

This edition was produced with the support of the Esker Foundation Commission Fund for the exhibition *A tender proposition to the din*.

Edition of 200, custom-pressed records in paper jacket.

\$15.00

JASMINA CIBIC SPIELRAUM

EDITED BY JASMINA CIBIC AND UNA POPOVIĆ

Contributors: Anna Gritz, Róna Kopeckzy, Una Popović, Dubravka Sekulić, Jelena Vesić, Alessandro Vincentelli, What, How & for Whom (WHW), and Giovanna Zapperi.

Spielraum is a publication about Jasmina Cibic's latest work, developed with the Ludwig Museum, Budapest; the International Centre of Graphic Arts, Ljubljana; and the Museum of Contemporary Art, Belgrade.

Cibic is known for her investigation of how art and architecture are utilized as soft power strategies in the enterprise of nation building. Her works often gather and restage found materials that are in some way infused by the spectre of political ideology but that have, over time, changed in their performative function as enforcers of state identity.

The book is published in partnership with the BALTIC Centre for Contemporary Art and Museum of Contemporary Art, Belgrade; with the support of Museum of Yugoslavia; Esker Foundation; Collection Mihael Šutalo; and Waddington Studios, London.

This 296 page, hard cover publication includes 250 colour illustrations.

\$50.00

ESKER BOOKSHOP LAUNCH

FRIDAY 22 FEBRUARY, 7-8PM

Esker is excited to launch a new bookshop space dedicated to our extensive publications.

This space will allow visitors to browse our selection of exhibition catalogues, artist totes, pins, and other unique merchandise in a fresh and accessible environment. The bookshop will also be a site to gather for a book launch, book signings and other gallery events. The evening celebration will feature *Collaborative Hole Punch Drawing* with Micah Lexier, and the unveiling of an exciting new commission from artist and designer guyguyguy, (www.guyguyguy.com).

Micah Lexier: *Collaborative Hole Punch Drawing*.

This project invites viewers to take on the role of "hole locator" and walk away with a unique collaborative artwork for \$5 per punch. Lexier is a Toronto-based artist and curator working in sculpture, installation, photography, and text-based work, his practice revolves largely around conceptual acts of enumeration and demarcation.

UPCOMING EXHIBITION

AMONG ALL THESE TUNDRAS

CURATORS: HEATHER IGLOLIORTE, AMY PROUTY
AND CHARISSA VON HARRINGA

1 JUNE – 30 AUGUST

OPENING RECEPTION: FRIDAY 31 MAY, 6–10PM

**ASINNAJAQ, LAKKULUK WILLIAMSON BATHORY, CAROLA GRAHN,
MARJA HELANDER, KABLUSIAK, SONYA KELLIHER-COMBS, JOAR
NANGO, TAQRALIK PARTRIDGE, BARRY POTTLE, INUUTEQ STORCH,
COUZY VAN HEUVELEN, ALLISON AKOOTCHOOK WARDEN**

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

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

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galerie leonard
& bina
ellen
art gallery

Marja Helander, *Dolastallat (To have a campfire)*, 2016.
Video still. Courtesy of the artist.



UPCOMING EXHIBITION

CHANNEL 51: IGLOOLIK - CELEBRATING 30 YEARS OF INUIT VIDEO ART

1 JUNE – 30 AUGUST

OPENING RECEPTION: FRIDAY 31 MAY, 6–10PM

Curated by Asinnajaq and Stephan Puskas

Esker Foundation is pleased to present selected films from the first large-scale tour of Igloolik Inuit video art from the Isuma and Arnait Women's Video collective, a collection of over 40 works (short films, documentaries, and feature films) from 1987 to today. It is the product of a 30-year filmmaking practice rooted in Inuit values of consensus, working together, service to the community, and cultural authenticity. It is also a non-hierarchical collaborative artistic vision developed by eight celebrated video artists (six Inuit and two non-Inuit): Zacharias Kunuk, Paul Apak Angilirq, Pauloosie Qulitalik, Madeline Ivalu, Susan Avingaq, Mary Kunuk, Norman Cohn, and Marie-Hélène Cousineau.

This collection highlights the unique power of Inuit filmmaking: an approach that challenges individualistic notions of the “artist,” and centers itself in an ethical obligation to serve Inuit first through thoughtful self-representation. Beyond the immediate social effects of cultural production and cooperation, the work of Isuma and Arnait is also a model for how non-Indigenous artists can contribute to decolonial artistic practice.

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

— Zacharias Kunuk

A project of Isuma in partnership with Vtape.

www.isuma.tv/retrospective/trailer

www.vtape.org



Image courtesy of Isuma and Vtape, Toronto.



CALENDAR OF EVENTS

JANUARY

Saturday 26 Jan	1–2PM	Neil Campbell and Jeremy Shaw in conversation with Naomi Potter
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FEBRUARY

Friday 1 Feb	12–1PM	Bring the Baby Art Tour & Tummy Time
Thursday 7 Feb	11–11:45AM	Mini Masters
Thursday 7 Feb	7–8PM	Sweaty Zuckerberg and Cool Computing with Dr. Mél Hogan
Saturday 9 Feb	1–2PM	Artist Talk with Glenna Cardinal
Sunday 17 Feb	1–2PM	Master Class for Families
Thursday 21 Feb	7–8:30PM	Crash Course: Discussions in Contemporary Art featuring Micah Lexier
Friday 22 Feb	7–8PM	Esker Bookshop Launch & <i>Collaborative Hole Punch Drawing</i> with Micah Lexier

MARCH

Friday 1 Mar	12–1	Bring the Baby Art Tour & Tummy Time
Saturday 2 Mar	1–5PM	Collage and Painting Workshop with Ashleigh Bartlett
Thursday 7 Mar	11–11:45AM	Mini Masters
Friday 8 Mar	7–8PM	Speaking to the Spine: Curator's Tour with Shauna Thompson
Friday 15 Mar	8–10PM	Ecstatic Dance with Marie-Claire O'Donoghue
Sunday 17 Mar	1–2PM	Master Class for Families
Thursday 21 Mar	7–8:30PM	Crash Course: Discussions in Contemporary Art featuring Craig Fahner
Saturday 23 Mar	1–5PM	Speculative Science Fiction Poetry and Collage with Craig Fahner
Friday 29 Mar	7–8PM	Film Screening: <i>Meshes of the Afternoon</i> & <i>La Jetée</i>

APRIL

Thursday 4 Apr	11–11:45AM	Mini Masters
Friday 5 Apr	12–1PM	Bring the Baby Art Tour & Tummy Time
Friday 5 Apr	7–8PM	Raise Your Hands Up to the Sky: Curator's Tour with Naomi Potter
Sunday 7 Apr	9:30–11AM	Ecstatic Dance with Marie-Claire O'Donoghue
Friday 12 Apr	6:30–8PM	Date Night at Esker
Saturday 13 Apr	1–2:30PM	Mourning Home: Walking Tour with Glenna Cardinal
Tuesday 16 Apr	6–7:30PM	Meditation & Chanting with Pheli Dlamini
Thursday 18 Apr	7–8:30PM	Crash Course: Discussions in Contemporary Art featuring Laura Vickerson
Wednesday 24 Apr	2:30–3:15PM	Lifelong Learners
Friday 26 Apr	7–8PM	My Old Body, My Old Mind: Listening Experience with Dada Centauri

MAY

Thursday 2 May	11–11:45	Mini Masters
Friday 3 May	12–1PM	Bring the Baby Art Tour & Tummy Time
Friday 3 May	7–8PM	States of Transcendence: Curator's Tour with Elizabeth Diggon
Sunday 5 May	9:30–11AM	Ecstatic Dance with Marie-Claire O'Donoghue
Friday 10 May	6–8PM	Community Evening at Esker

INFO



VISIT

FREE ADMISSION

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

PARKING Complimentary

ACCESSIBILITY Barrier-free

PROGRAM REGISTRATION

PROGRAMS Please visit eskerfoundation.com/program/current to register.

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

LAND ACKNOWLEDGMENT

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

CONTACT & FOLLOW

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