



ESKER FOUNDATION
Winter 2018

WELCOME

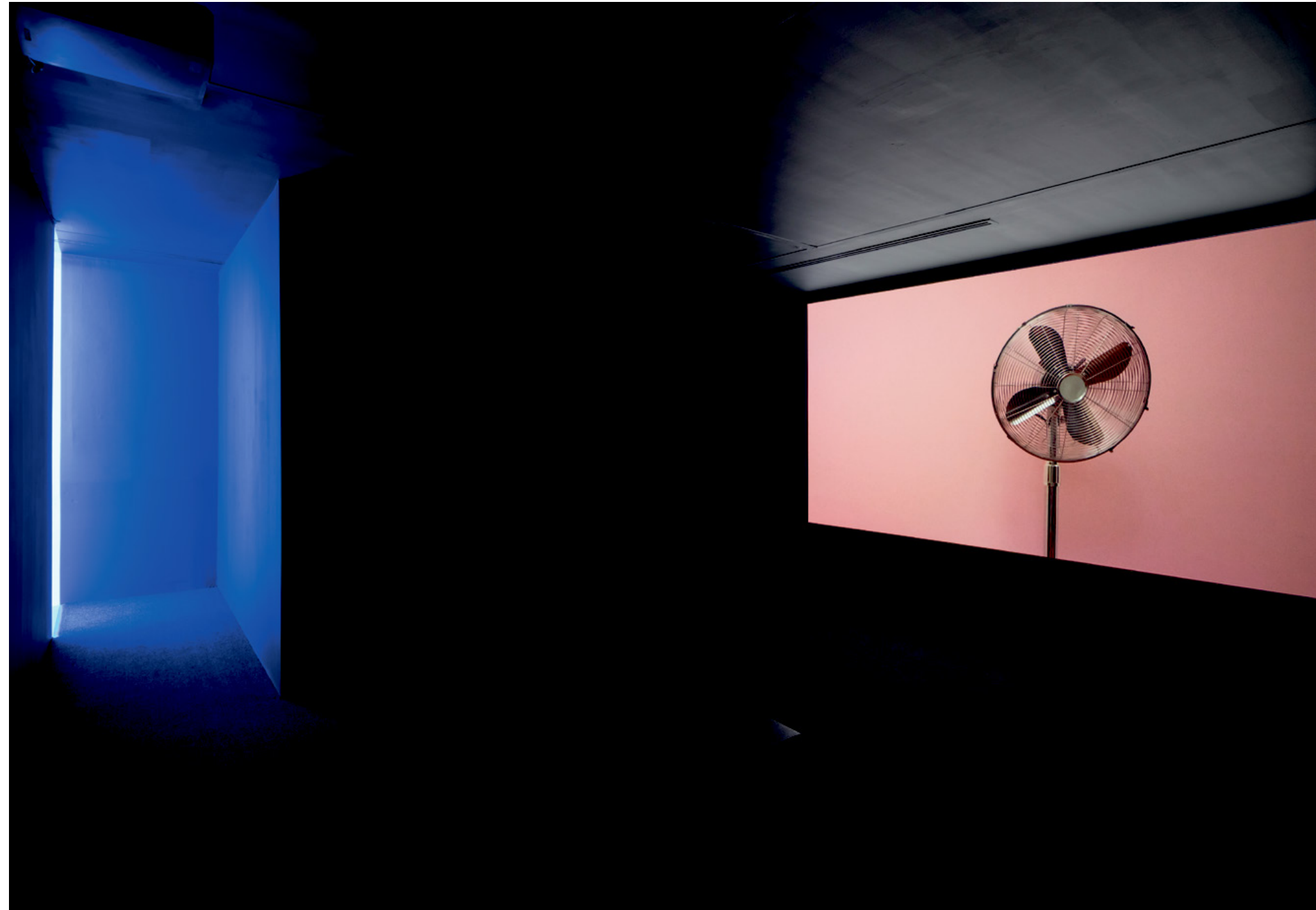
With long dark days ahead, this season we bring you a collection of colourful and engaging exhibitions to help ease your winter blues. In our main space, we are proud to present work by the Canadian-born, Paris-based artist, Kapwani Kiwanga. This exhibition originated at The Power Plant Contemporary Art Gallery in Toronto, and is curated by Nabila Abdel Nabi, Assistant Curator. For the installation at Esker Foundation, Kiwanga and Abdel Nabi worked with Shauna Thompson and Elizabeth Diggon to produce several major new sculptural works which are based in part on research on local histories and the architecture and design of Alberta hospitals and psychiatric facilities.

In the Project Space, Calgary-based artists DaveandJenn present *Paradise for an in-between time*, a saturated and shimmering oasis in the middle of Calgary's winter, where predators stalk, and prey glow in the hot sun.

To accompany these exhibitions many thoughtful learning opportunities have been designed to highlight the complexity and beauty of this season's exhibitions. Unpleasant Design, based in Lausanne, Switzerland, started as an initiative to collect examples of hostile urban spaces, furniture, and communication strategies by Gordan Savičić and Selena Savić. Savić will join us in March to lead what will certainly be a memorable workshop and talk. David Borkenhagen from the University of Calgary will speak to the use of design in healthcare environments in his talk "Environmental Psychology – What Buildings Do: Examples from Healthcare and Beyond." We are looking forward to a tour of the Canadian Architectural Archives at the University of Calgary and a cut-paper animation workshop with DaveandJenn. Plus, our complimentary family friendly programs, talks, tours, screenings, and more delicious cookies from Sidewalk Citizen.

We look forward to seeing you at the gallery. Before your visit, explore our website, download our App, and follow us on social media in order to connect, learn, and get the most from your time at Esker!

Naomi Potter
Director/Curator



Kapwani Kiwanga, *A wall is just a wall*, installation view at The Power Plant, Toronto, 2017. Courtesy of the artist and Galerie Tanja Wagner, Berlin and Galerie Jérôme Poggi, Paris. Photo by: Toni Hafkenscheid.

3 FEBRUARY – 6 MAY

KAPWANI KIWANGA

A wall is just a wall
(and nothing more at all)



KAPWANI KIWANGA: A WALL IS JUST A WALL (AND NOTHING MORE AT ALL)

As we go about our daily lives, we enter into and are confronted by spaces designed to shape and regulate our behaviour. In *A wall is just a wall (and nothing more at all)*, Kapwani Kiwanga explores disciplinary architecture by isolating structural traits and intended psychological effects of different built environments, such as prisons, hospitals, and mental health facilities. The exhibition title is drawn from the poem “Affirmation” by Assata Shakur, a civil rights revolutionary and former member of the Black Liberation Army, which calls for resistance against structures of inequity and the modes of segregation that exist all around us. The works in this exhibition highlight the potential for built environments to predict and affect human behaviour in the subtlest and most forceful of ways.

Two-toned paintings on panels of drywall reproduce institutional wall treatments which were based on the research of German architects Heino Schmieden and Julius Boethke, who, at the 5th International Congress on Tuberculosis (1905), proposed that oil-based paint should be applied to hospital walls at a height of 1.60m from the ground, in order to facilitate their cleansing and to improve hygiene conditions. Kiwanga’s dichromatic choice of colour here, and throughout the exhibition, reflects her ongoing research on this and similar 19th and 20th century social hygiene movements and hospital reforms, as well as the work of highly influential colour theorist Faber Birren, whose research on the behavioural effects of colour was applied broadly across commercial and institutional environments.

In 1978, Dr. Alexander Schauss discovered that exposure to the colour Baker-Miller Pink had the purported effect of reducing aggressive behavior in test subjects by lowering their heart rate, pulse, and respiration. The colour was first used for wall paint in some prison cells at the Naval Correctional Center in Seattle with the intention of calming violent inmates. In 1979, the study was replicated at the Santa Clara County Jail in San Jose; however, after inmates were placed in the painted holding cell for several hours, they had begun to scratch the paint off their walls with their fingernails. Baker-Miller Pink soon appeared in a variety of other contexts, including in locker rooms designated for visiting teams, psychiatric facilities, and public housing wards.

Recently, fluorescent blue lights have been installed in public spaces with the goal of reducing the visibility of veins, thereby discouraging intravenous drug use. Though the intention of such design decisions may be to reform or to protect, the actual outcomes can be ambiguous or even harmful. Kiwanga exposes this ambiguity by foregrounding the formal building blocks of these mechanisms, and in so doing subjects them to our scrutiny. The immersive installation *pink-blue* features a space split between Baker-Miller Pink paint and blue fluorescent lighting. Through confrontation with the raw materials of these disciplinary strategies, Kiwanga invites us to think about their social implications: do blue-lit bathrooms actually prevent drug use, or do these spaces simply discourage safe injection practices? And

so, the question remains: do architectural attempts to control bodies and their behaviour work to counter the problems they aim to prevent, or do they merely force their relocation?

Used for discrete observation in interrogation rooms, and also found in office buildings to protect workers from the gaze of street-level passersby, one-way mirrors facilitate shifting modes of control based on one’s positionality. The window-based unidirectional gaze also appears in the architectural feature of the *jalousie*, a window treatment comprised of angled slats. Both of these technologies allow one to see out while remaining unseen, reflecting the dynamics of control and surveillance of disciplinary architecture.

A series of abstract prints on fabric are draped over rebar grids, another commonly used construction material. These images are based on desire paths – informal or spontaneous pathways shaped by individuals through the landscape (usually the shortest route from one point to another) – found in aerial images of historically significant sites across Calgary. These unsanctioned routes evoke the ways in which people bypass existing structures, carving out alternative routes within circumscribed spaces. Such small gestures of resistance remind us, as does the next line in Assata Shakur’s poem, that a wall “can be broken down.” – Nabila Abdel Nabi

BIOGRAPHY

Kapwani Kiwanga (born 1978 in Hamilton, Ontario) lives and works in Paris. She studied Anthropology and Comparative Religion at McGill University in Montréal before entering the École nationale supérieure des Beaux-Arts de Paris, taking part in the program La Seine. Kiwanga continued her studies at Le Fresnoy - Studio national des arts contemporains between 2007 and 2009. She has won several prizes in international festivals for her films and video projects, and was nominated twice for a BAFTA, an award given by the British Academy of Film and Television Arts. Kiwanga’s solo exhibitions include *Reva* and *David Logan Center for the Arts*, University of Chicago (2017); *South London Gallery* (2015); *Viafarini*, Milan (2015); *FIAC*, Paris (2015); and *Galeries nationales du Jeu de Paume*, Paris (2014). Her work has been part of group exhibitions at *Portikus*, Frankfurt (2017); *Tate*, Liverpool (2017); *Mac Val*, Vitry-sur-Seine, France (2017); *Villa Arson*, Nice (2017); *Museum of Modern Art*, Dublin (2015); *Salt Beyoglu*, Istanbul (2015); *Glasgow Center of Contemporary Art* (2008); *Centre Georges Pompidou*, Paris (2006); and *Bienal Internacional de Arte Contemporáneo de Almería* (2006). In early 2018, she will also be part of the group exhibition, *Stories of Almost Everyone*, at the Hammer Museum, Los Angeles.

The exhibition *Kapwani Kiwanga, A wall is just a wall (and nothing more at all)* is organized and circulated by The Power Plant Contemporary Art Gallery, Toronto. The exhibition is curated by Nabila Abdel Nabi, Assistant Curator, The Power Plant. It was sponsored by TD Bank Group.

Kapwani Kiwanga, *The Sun Never Sets*. Installation view: Goodman Gallery, Johannesburg, 2017. Courtesy of the artist and Goodman Gallery, Johannesburg. Photo by: Anthea Pokroy.





FILM SERIES

Building on concepts explored in *A wall is just a wall (and nothing more at all)*, Kapwani Kiwanga has curated a program of three videos to accompany the exhibition: Anri Sala's *Dammi i Colori*, Gordon Matta-Clark's *City Slivers*, and John Smith's *Hackney Marshes – November 4, 1977*. Each video will be featured in our mezzanine gallery for the duration of a month. The screening programme provides an opportunity to delve into some of the ideas and perspectives that informed *A wall is just a wall (and nothing more at all)*, and to consider different artistic perspectives on our collective and divergent experiences of architecture, design, and urban planning.

Images from left to right:

Anri Sala, still from *Dammi i Colori*, 2003. Courtesy of the artist and Marian Goodman Gallery, New York; Galerie Chantal Crousel, Paris; Hauser & Wirth, Zurich & London; Johnen Galerie, Berlin; Galerie Rüdiger Schöttle, Munich.

Gordon Matta-Clark, still from *City Slivers*, 1976. Courtesy of the artist and Electronic Arts Intermix (EAI), New York.

John Smith, still from *Hackney Marshes – November 4th 1977*, 1978. Courtesy of the artist and LUX, London.

DAMMI I COLORI

3 FEBRUARY-4 MARCH

Anri Sala, 2003, 16 mins, colour, stereo sound

Dammi i Colori features Albania's capital city, Tirana, three years after a programme of urban transformation was initiated to paint its buildings in a range of vivid colours. Scenes of the colourful city filmed by Sala are presented with a voice-over in which the painter Edi Rama, the city's then-mayor and leader of the project, explains the transformation process. Rama states that he wanted to transform Tirana from "a city where you are doomed to live by fate into a city where you choose to live."

CITY SLIVERS

6 MARCH-8 APRIL

Gordon Matta-Clark, 1976, 15 mins, colour, silent, Super 8mm film on video

Matta-Clark's *City Slivers* is an ode to New York City's landscape. Using photograph mattes to partially cover the camera lens, Matta-Clark fragmented the film frame into narrow vertical strips that offer glimpses of urban life and captures the syncopated rhythm and texture of the city. The film features scenes such as aerial views of taxi-filled avenues, the Empire State Building presiding over the Manhattan skyline, and people moving through revolving doors, with many of the viewpoints contrasting the static presence of the buildings and architectural structures against the ceaseless flow of traffic and pedestrians.

HACKNEY MARSHES – NOVEMBER 4TH, 1977

10 APRIL-6 MAY

John Smith, 1978, 15 mins, colour, silent, original format: 16mm film

An improvisation recorded over the course of one day, starting at dawn and finishing after dusk. The film was edited in camera and shot from one camera position in the middle of one of the 112 football pitches that cover Hackney Marsh, a location chosen because of the similarities between the surrounding buildings and objects (identical blocks of flats, goalposts etc.). By cutting between precisely matched framings of similar objects, illusions of movement were produced, disrupting representational readings of the landscape. Unforeseen events occurring in the vicinity were also recorded, determining to some extent the subsequent filming. Through selection of shots and changes in cutting pace and speed of camera movement, the film fluctuates between record and abstraction.

IN THE PROJECT SPACE

DAVEANDJENN: PARADISE FOR AN IN-BETWEEN TIME

29 JANUARY – 29 APRIL

“For all its glory, civilization cannot console us for the loss of what it destroys.”

Robert Pogue Harrison, *Forests: The Shadow of Civilization*

DaveandJenn began their collaborative practice as painters and became known for creating multi-layered resin paintings that were inches thick and swimming with tiny details. The painted imagery in these works is floating, suspended in between each epoxy layer so that it can catch the light and create shifting shadows that fall onto the layers below.

DaveandJenn’s sculptures, and most recently their installation works, can be seen as an extension of this painting practice. The interplay between the light, shadows, and reflections within the earlier resin works led to an imaginative exploration of what it would be like to peel apart the epoxy layers and make a painting that someone could walk into.

Paradise for an in-between time brings us back to the forest, a landscape often depicted in their earlier work. However, this forest is a mirage; a heartache; an exercise in resilience; as well as a party for the end of the world. It is filled with light, shadows, and reflections layered together to recreate something that is lost and, perhaps, not yet found.

BIOGRAPHY

DaveandJenn is the name that artists David Foy and Jennifer Saleik have worked under as collaborators since 2004. Foy was born in Edmonton, Alberta in 1982; Saleik in Velbert, Germany, in 1983. They each graduated with a degree with distinction from the Alberta College of Art + Design in 2006, making their first appearance as DaveandJenn in the graduating exhibition. Experimenting with form and materials is an important aspect of their work, which includes painting, sculpture, installation, animation and digital video. They have been shortlisted for RBC’s Canadian Painting Competition (2006, 2009), awarded the Lieutenant Governor of Alberta’s Biennial Emerging Artist Award (2010) and longlisted for the Sobey Art Award (2011). Their work is included in both public and private collections.



DaveandJenn, *The Extroverts Have It*, (detail), 2016.
Courtesy of the artists. Photo by: M.N. Hutchinson.

PROGRAMS

Esker Foundation provides free public programming to encourage participation and to increase accessibility to contemporary art. Programs are created in response to, and in tandem with, 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 eskerfoundation.com/program/current to register. Unless otherwise noted, registration for programs will open on Monday 5 February at 11AM.



TALKS

ARTIST TALK WITH KAPWANI KIWANGA

SATURDAY 3 FEBRUARY, 1–2PM

In this talk, artist Kapwani Kiwanga will discuss the research and interests behind her exhibition *A wall is just a wall (and nothing more at all)*. Kiwanga's work is often rooted in a period of research before bringing these concepts into the studio where they transform into various mediums: video, installation, performance, sound, and sculpture. Kiwanga's recent work is often centered around historic archives, highlighting stories which have been overlooked or suppressed, and acts which are renegade and resist hegemonic erasure.

Registration recommended, opens 22 January.

CURATOR'S TALK WITH NABILA ABDEL NABI

SUNDAY 4 FEBRUARY, 1–2PM

Join The Power Plant's Assistant Curator, Nabila Abdel Nabi, as she discusses the exhibition *A wall is just a wall (and nothing more at all)*, which continues Kapwani Kiwanga's engagement with disciplinary architecture and the ways in which we are confronted by spaces which shape and regulate our behaviour. She will explore how Kiwanga deconstructs the physical and psychological qualities of different built environments including schools, prisons, hospitals, and mental health facilities.

Registration recommended, opens 22 January.

ART, SCIENCE, HISTORY, AND HEARSAY: ARTIST TALK WITH DAVEANDJENN

THURSDAY 15 FEBRUARY, 7–8PM

The world of Calgary-based artists DaveandJenn, Jennifer Saleik and David Foy, merges history with hearsay, mythology with the everyday, and bronze with plastic. The artists will talk about making work in an information age and how their joint practice has evolved over the years from making highly detailed resin paintings to include intricate multi-medium sculptures and now, most recently, installation work.

Registration recommended, opens 22 January.

UNPLEASANT DESIGN AND ITS DISCONTENTS WITH SELENA SAVIĆ

FRIDAY 2 MARCH, 7–8:30PM

Unpleasant Design is a design phenomenon that promotes social control through discomfort, pain, and persuasion. It raises the value of urban space by preventing specific use scenarios such as sleeping on a park bench or loitering in a shopping mall. In this talk, Selena Savić will show some “stars” of unpleasant design and focus on patterns in the design of public space where these silent agents replace the need for supervision, and condition our behaviour.

Registration recommended.

ENVIRONMENTAL PSYCHOLOGY – WHAT BUILDINGS DO: EXAMPLES FROM HEALTHCARE AND BEYOND WITH DAVID BORKENHAGEN

FRIDAY 23 MARCH, 7–8PM

This talk will highlight historic examples and contemporary applications of Environmental Psychology methods in the design and analysis of the built environment. Emphasis will be given towards healthcare environments, where design can perform a life-critical function. Theory and tools for measuring human affect and behaviour in environments will be discussed.

Registration recommended.

PLACEHOLDER: IT'S YOUR TURN TO TALK! WITH D.TALKS

SATURDAY 14 APRIL, 1–3PM

Join d.talks, in collaboration with Esker Foundation, at PLACEHOLDER. This is an unconventional book club where we present the theme of the afternoon and you bring your own book, poem, or object that you feel best articulates the theme. This is an opportunity for Calgarians to critically discuss and identify how our city and citizens affect and are impacted by local and global themes borne out in the work of Esker's current exhibiting artists. Let's form a new narrative in Calgary together! The theme of this PLACEHOLDER will be Protection.

Registration essential.

TOURS

BRING THE BABY ART TOUR

FRIDAYS 2 MARCH, 6 APRIL, 4 MAY,
12–12:30PM

Bring your baby to Esker Foundation! Have baby-friendly fun while discussing and questioning the current exhibitions on this relaxed, social tour. After your visit enjoy a 10% discount at 500 Cucina, Bite Grocer & Eatery, or Gravity Espresso & Wine Bar.

Registration recommended.

LIFELONG LEARNERS

WEDNESDAY 7 MARCH, 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. After your visit enjoy a 10% discount at 500 Cucina, Bite Grocer & Eatery, or Gravity Espresso & Wine Bar.

Registration recommended.

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

RESEARCH AS RESISTANCE: EXHIBITION TOUR WITH ELIZABETH DIGGON

THURSDAY 22 FEBRUARY, 7–8PM

Through a strikingly minimal visual vocabulary, the work of Kapwani Kiwanga employs extensive research on institutional architecture and design, the management of bodies through colour and light, and subtle means of resistance or subversion. Join Elizabeth Diggon, Esker's lead researcher, on this informal tour that will trace the threads of research and the connections to Alberta histories and institutions that run through Kapwani Kiwanga's *A wall is just a wall (and nothing more at all)*.

Registration recommended, opens 22 January.

ARCHITECTURES OF CONTROL AND RESISTANCE: EXHIBITION TOUR WITH SHAUNA THOMPSON

THURSDAY 15 MARCH, 7–8PM

Join Curator Shauna Thompson on this walking tour through Kapwani Kiwanga's exhibition *A wall is just a wall (and nothing more at all)* as we discuss the institutional legacies of colour, light, and design and how bodies in space might be controlled by or find ways to resist architectural influences.

Registration recommended.

TOUR OF THE CANADIAN ARCHITECTURAL ARCHIVES

SATURDAY 7 APRIL, 1:30–2:30PM

Join staff from Archives and Special Collections at the University of Calgary for a guided tour of the Canadian Architectural Archives. The CAA is the largest collection in the world of Canadian architectural materials. Staff will provide a behind-the-scenes look at the archival storage vault, and highlight some special items. Participants will meet at the University of Calgary, Taylor Family Digital Library. Transportation will not be provided.

Registration essential.

PRETTY IN PINK: THE EMOTIVE POWER OF COLOUR: EXHIBITION TOUR WITH NAOMI POTTER

THURSDAY 19 APRIL, 7-8PM

Baker-Miller Pink, the colour used in Kapwani Kiwanga's *pink-blue*, is a tone of pink claimed to reduce hostile, violent, or aggressive behaviour. Early tests performed by colour researcher Alexander Schauss in the late 1970s observed that this particular shade of pink had a profoundly calming effect, noting that merely staring at an 18 × 24 inch card printed with this colour, especially after exercising, would result in “a marked effect on lowering the heart rate, pulse, and respiration.” In 1979, the first institutional use of this pink was tested on prisoners at the Naval Correctional Institute in Seattle, Washington. The findings were that “no incidents of erratic or hostile behaviour” were experienced, and “only fifteen minutes of exposure was enough to ensure that the potential for violent or aggressive behaviour had been reduced.” Schauss named the pink after the Naval Correctional Institute directors, Baker and Miller.

What effect does colour have on you? Do you believe orange increases oxygen supply to the brain, that blue suppresses appetite, or that babies cry more in yellow rooms? Let the colours speak for themselves in this tour of *A wall is just a wall (and nothing more at all)*.

Registration recommended.

PLAN YOUR OWN TOUR WITH 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.

WORKSHOPS

MINI MASTERS

THURSDAYS 1 MARCH, 5 APRIL, 3 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 2 to 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! After your visit enjoy a 10% discount at 500 Cucina, Bite Grocer & Eatery, or Gravity Espresso & Wine Bar.

Registration essential.

MASTER CLASS FOR FAMILIES

SUNDAYS 18 FEBRUARY, 18 MARCH, 15 APRIL,
1–2:30PM

Join us for an afternoon of family fun at the gallery! Every month we will delve into new mediums with art projects that relate to our current exhibitions. This is an educational, energetic, hands-on program for children ages 5-10. An adult is required to stay for the duration of the workshop. All materials will be provided. After your visit enjoy a 10% discount at 500 Cucina, Bite Grocer & Eatery, or Gravity Espresso & Wine Bar.

Registration essential, opens 22 January.

SMALL CUTS: CUT-PAPER ANIMATION WITH DAVEANDJENN

SATURDAY 24 FEBRUARY, 1-5PM

DaveandJenn will lead participants through a short introduction into the history and creation of cut-paper animations as well as talk about their own artistic process and the inspirations that went into their site-specific work, *Paradise for an in-between time* in the Esker's Project Space. Participants will get a chance to make their own cut-out paper creation which will then be included in a group animated sequence. Participants must be over the age of 16. All materials will be provided.

Registration essential, opens 22 January.

UNPLEASANT DESIGN: WE WILL MAKE YOU DO IT WITH SELENA SAVIĆ

SATURDAY 3 MARCH, 10AM–5PM

At the Unpleasant Design workshop, participants will use persuasive and coercive design techniques to invent designs that target specific social strata or behaviors in public space. The workshop will include an Unpleasant City Tour as a way to identify existing designs and possible new targets. We will brainstorm about possible unpleasant designs specific to Calgary. Finally, we will craft Unpleasant Design prototypes that the participants can consider implementing in public spaces of the future. Participants must be over the age of 16. All materials will be provided.

Registration essential.

DATE NIGHT AT ESKER

FRIDAY 13 APRIL, 6:30–8PM

Come chase the winter blues away and 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 enjoying appetizers provided by 500 Cucina as well as a 15% discount on dinner at the restaurant after the workshop.

Adults 18+ only, cash bar, registration essential.

COLOUR THEORY WITH SILAS KAUFMAN

SATURDAY 28 APRIL, 1–5PM

How does colour effect our emotions? Why do some colours excite us while others seem to calm us down? Join illustrator and instructor Silas Kaufman and explore colour as a way to communicate emotion and energy. Participants will learn the basics of colour theory and design, producing a range of abstract images. Participants must be over the age of 16. All materials will be provided.

Registration essential.

FILM SCREENING

CITIZEN JANE: BATTLE FOR THE CITY

FRIDAY 9 MARCH, 7–8:30PM

In 1960, Jane Jacobs's book *The Death and Life of Great American Cities* sent shockwaves through the architecture and planning worlds, with its exploration of the consequences of modern planners' and architects' reconfiguration of cities. Jacobs was also an activist, who was involved in many fights in mid-century New York, to stop "master builder" Robert Moses from running roughshod over the city. This film retraces the battles for the city as personified by Jacobs and Moses, as urbanization moves to the very front of the global agenda. This film sets out to examine the city of today through the lens of one of its greatest champions.

Dir. Matt Tyrnauer, 2017, 92 mins.
Registration essential.

Esker Foundation is proud to partner with Sidewalk Citizen on the presentation of this film. The bakery is generously providing complimentary treats created in response to the film. Coincidentally, the novel by Jane Jacobs was the inspiration for the naming of the bakery.

ARTISAN
BREAD & BAKERY
**SIDEWALK
CITIZEN**
by Anja Fried

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.

TITLES CURRENTLY IN THE LANTERN LIBRARY INCLUDE:

Colour & Human Response: Aspects of Light and Colour Bearing on the Reactions of Living Things and the Welfare of Human Beings – Faber Birren

Colour Psychology and Colour Therapy: A Factual Study of the Influence of Colour on Human Life – Faber Birren

Dark Matters: On the Surveillance of Blackness – Simone Browne
Managing Madness: Weyburn Mental Hospital and the Transformation of Psychiatric Care in Canada – Erika Dyck, Alexander Deighton

The Familiar and the Unfamiliar in Twentieth-Century Architecture – Jean La Marche

Discrimination by Design: A Feminist Critique of the Man-Made Environment – Leslie Weisman

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.

calgary
reads

ESKER ELSEWHERE

UNPLEASANT DESIGN WORKSHOP WITH SELENA SAVIĆ AT RICHMOND ART GALLERY

RICHMOND ART GALLERY
7700 MINORU GATE, RICHMOND
WWW.RICHMONDARTGALLERY.ORG
WEDNESDAY 28 FEBRUARY

Presented in partnership with Esker Foundation, Selena Savić will lead a workshop in Unpleasant Design, specific to the city of Richmond.

Earthlings exhibition at Doris McCarthy Gallery, Toronto, 2017.
Photo by: Alan Peng.

ON TOUR: EARTHLINGS

GALERIE DE L'UQAM, MONTREAL
11 MARCH TO 14 APRIL 2018

Organized and circulated by Esker Foundation, *Earthlings* is an exhibition of visionary ceramic sculpture and works on paper by artists Roger Aksadjuak, Shuvinai Ashoona, Pierre Aupilardjuk, Shary Boyle, Jessie Kenalogak, John Kurok, and Leo Napayok. Curated by Shary Boyle in collaboration with Shauna Thompson, the exhibition was previously presented at Doris McCarthy Gallery, Toronto from 1 November 2017 to 27 January 2018 and will continue to Nanaimo Art Gallery from 3 August to 6 October 2018.

NEW PUBLICATION

Printed in large-format with over eighty colour illustrations, the *Earthlings* exhibition catalogue includes texts in Inuktitut, French, and English by Shary Boyle, Heather Igloliorte, Naomi Potter, and Shauna Thompson. Co-published by Esker Foundation, Doris McCarthy Gallery, Galerie de l'UQAM, and Nanaimo Art Gallery.

Available for purchase at Esker Foundation, \$45.



UPCOMING EXHIBITION

26 MAY – 2 SEPTEMBER

OPENING RECEPTION: FRIDAY 25 MAY, 6–10PM

VANESSA BROWN

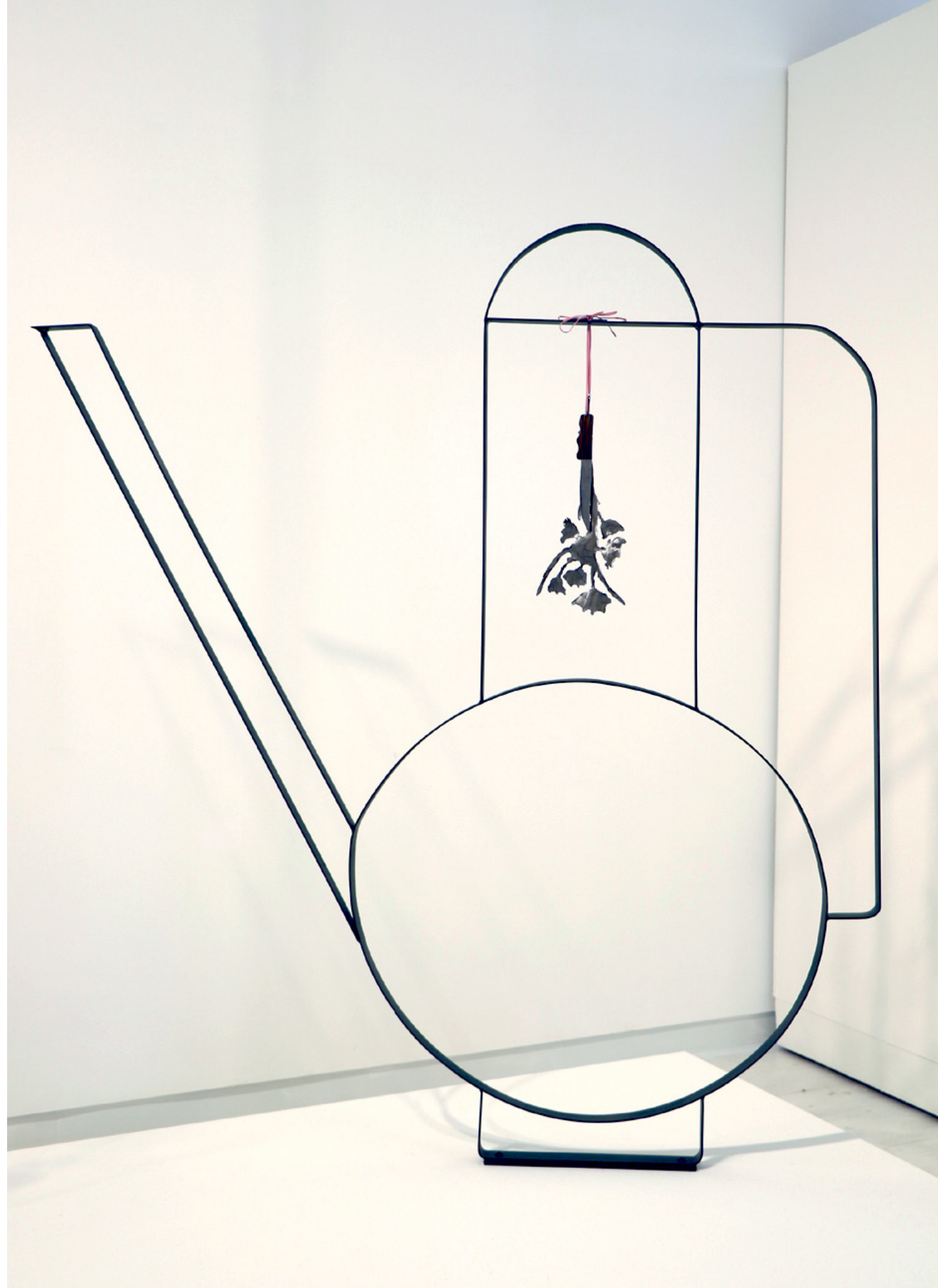
In the witching hour you're alone, moving through a wet forest, a bog, a bayou – all heavy shadows, furtive shimmers and iridescence. An enchanted painting. You are not afraid, surrounded by a coven of symbols, a humidity of forms; there is magic in the murk, in the meaty croak and full-throated drone of an army of frogs, a knot of toads.

You are attuned to the emotional kinship among objects, to the possibility of a midnight emergence. The stage is set; a bewitched scenography poised in the moment before an action. In this tactile sensory environment, life is pliable, contingent. The latent potential of a tableau of forms whispers to you a complicated narrative. Objects could come alive in the middle of the night; there could be life in inanimate things.

Vanessa Brown works in the space between strength and fragility through an alchemical fusing of steel, pigment, and glass – sculpture flirting with painting, a symbolic narrative collage, form as gesture or character. This exhibition brings together new installations and recent works, ranging in scale from grand to intimate. It is a proposal in material, colour, light, and sound; a coming-into-being, an invitation into an emotively charmed circle.

BIOGRAPHY

Vanessa Brown works in sculpture, painting, and photography. Her primary medium is steel and she attempts to parse its associations with industry, weaponry, and brutality, and its subtler qualities such as pliability, versatility, and slightness. The imagery in her work draws from various sources including landscapes, historical crafts, recurring symbols from her own dreams, as well as the work and biographies of other female artists. She is based in Vancouver on unceded Coast Salish Territories. Brown graduated with a BFA from Emily Carr University, Vancouver in 2013 and was the recipient of the Chancellor's Award. She has exhibited in Canada, Germany, the USA, and Mexico, notably with solo and two-person exhibitions at Wil Aballe Art Projects, Vancouver; Erin Stump Projects, Toronto; and group exhibitions at the Nanaimo Art Gallery; Künstlerhaus Bethanien, Berlin; and King Street Station, Seattle.



UPCOMING EXHIBITION

26 MAY – 2 SEPTEMBER

OPENING RECEPTION: FRIDAY 25 MAY, 6–10PM

ANNA TORMA

Anna Torma was born in Tarnaórs, Hungary in 1952 and graduated with a degree in Textile Art and Design from the Hungarian University of Applied Arts, Budapest in 1979. She has been an exhibiting artist since that time and has produced a body of extremely skilled and exquisitely detailed large-scale hand embroidered wall hangings and collages. She immigrated to Canada in 1988, and has lived and worked in Baie Verte, New Brunswick since 2002.

Emerging from a deep Hungarian textile tradition, and as a descendant from generations of proficient needleworkers and embroiderers, Torma's practice is both a nod to traditional working methods as well as a contemporary contribution to the subversive, feminist avant-garde movements of the 1960s and 70s, which worked to reclaim craft traditions. Through the synthesis of techniques such as drawing, collaging, painting and dyeing, free-hand quilting, patchwork, appliqué, felting, and embroidery, Torma's handiwork offers us a fantastic world in which the domestic and the fantastic collide in lush imagery drawn from books and literature, real and imagined places, memories, family, mythology, flora, and fauna.

This exhibition will feature new and major works produced over the past five years.

BIOGRAPHY

Anna Torma has exhibited her work internationally and is represented in many public collections, including: the Museum of Arts and Design, New York; La Peau de l'Ours, Montreal; Foreign Affairs Art Collection, Ottawa; MSVU Art Gallery, Halifax; New Brunswick Art Bank, Fredericton; and Mint Museum, Charlotte.

In 2005, Torma received a UNESCO Aschberg Foundation Bursary to attend a residency at Cooperations in Wiltz, Luxembourg; in 2007, she was a recipient of the Canada Council's Paris Studios Grant; and in 2008 she received the Strathbutler Award from the Sheila Hugh Mackay Foundation. Her major solo exhibition, *Bagatelles*, was mounted first at the New Brunswick Museum, Saint John (2012), travelled to Bellevue Arts Museum, Seattle (2013), and the Karsh-Masson Gallery, Ottawa (2014).

Torma is a member of the Royal Canadian Academy of Arts and was a 2014 recipient of the Lieutenant-Governor's Award for High Achievement in Visual Arts.



CALENDAR OF EVENTS

FEBRUARY

Saturday 3 Feb	1–2PM	Artist Talk with Kapwani Kiwanga
Sunday 4 Feb	1–2PM	Curator's Talk with Nabila Abdel Nabi
Thursday 15 Feb	7–8PM	Art, Science, History, and Hearsay: Artist Talk with DaveandJenn
Sunday 18 Feb	1–2:30PM	Master Class for Families
Thursday 22 Feb	7–8PM	Research as Resistance: Exhibition Tour with Elizabeth Diggon
Saturday 24 Feb	1–5PM	Small Cuts: Cut–Paper Animation with DaveandJenn

MARCH

Thursday 1 Mar	11–11:45AM	Mini Masters
Friday 2 Mar	12–12:30PM	Bring the Baby Art Tour
Friday 2 Mar	7–8:30PM	Unpleasant Design and its Discontents with Selena Savić
Saturday 3 Mar	10AM–5PM	Unpleasant Design: We Will Make You Do It with Selena Savić
Wednesday 7 Mar	2:30–3:15PM	Lifelong Learners
Friday 9 Mar	7–8:30PM	Film Screening: <i>Citizen Jane: Battle for the City</i>
Thursday 15 Mar	7–8PM	Architectures of Control and Resistance: Exhibition Tour with Shauna Thompson
Sunday 18 Mar	1–2:30PM	Master Class for Families
Friday 23 Mar	7–8PM	Environmental Psychology – What Buildings Do: Examples from Healthcare and Beyond with David Borkehenhagen

APRIL

Thursday 5 Apr	11–11:45AM	Mini Masters
Friday 6 Apr	12–12:30PM	Bring the Baby Art Tour
Saturday 7 Apr	1:30–2:30PM	Tour of the Canadian Architectural Archives
Friday 13 Apr	6:30–8PM	Date Night at Esker
Saturday 14 Apr	1–3PM	PLACEHOLDER: It's your turn to talk! with d.talks
Sunday 15 Apr	1–2:30PM	Master Class for Families
Thursday 19 Apr	7–8PM	Pretty in Pink: The emotive power of colour: Exhibition Tour with Naomi Potter
Saturday 28 Apr	1–5PM	Colour Theory with Silas Kaufman

MAY

Thursday May 3	11–11:45AM	Mini Masters
Friday May 4	12–12:30PM	Bring the Baby Art Tour

INFO



VISIT

FREE ADMISSION

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

PARKING Complimentary

ACCESSIBILITY Barrier-free

PROGRAM REGISTRATION

PROGRAMS Register at eskerfoundation.com/program/current

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

It is important to acknowledge and reflect upon the fact that 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 Piikuni, the Kainai, the Tsuut'ina, and the Stoney Nakoda First Nations. We are also situated on land adjacent to where the Bow River meets the Elbow River; the traditional Blackfoot name of this place is *Mohkinstsis*, which we now call the City of Calgary. The City of Calgary is also home to Métis Nation of Alberta, Region III.

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Front and back cover: Kapwani Kiwanga, *pink-blue*, installation view, The Power Plant, Toronto, 2017. Commissioned by The Power Plant. Courtesy of the artist and Galerie Tanja Wagner, Berlin and Galerie Jérôme Poggi, Paris. Photo by: Toni Hafkenscheid.

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