



Fall Exhibitions Launch at Esker



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

Jeffrey Gibson: *Time Carriers*

28 September – 20 December

Press Preview: Thursday 26 September, 5-6pm

Public Opening Reception: Friday 27 September, 6–10pm, all welcome

Jeffrey Gibson's artwork intermingles elements of traditional Native American art, art historical references, craft, and pop culture. A wide range of both historic and contemporary Native American symbols and objects including powwow regalia, 19th century parfleche containers, and drums are seamlessly merged with elements from Modernist geometric abstraction, Minimalism, the pattern and decoration of traditional textile practices, as well as techno, rave, and club culture.

Time Carriers conjures a vision of many hands providing a framework of support, a fluid utopia where trust and movement go hand in hand. It evokes a time frame that both unites and collapses present, past, and future into an undulating and responsive single unit, something that could best be described as community or family. This idea seems especially appropriate when considering Jeffrey Gibson's work, as it has always pushed to create kinship among unlikely partners.

BIO:

Jeffrey Gibson is an interdisciplinary artist based in Hudson, NY. His artworks make reference to various aesthetic and material histories rooted in Indigenous cultures of the Americas, and in modern and contemporary subcultures. He currently has two solo museum exhibitions traveling; Jeffrey Gibson, *LIKE A HAMMER*, organized by the Denver Art Museum, and *This Is The Day*, organized by The Wellin Museum.

Read more:

<https://eskerfoundation.com/exhibition/jeffrey-gibson-time-carriers/>



Jeffrey Gibson: To Name An Other

Saturday 19 October, 3-4pm, free, all welcome
Atlantic Avenue Art Block Lobby, 1011 9th Ave SE, Calgary

In a special performance as part of **Jeffrey Gibson's** exhibition *Time Carriers* at Esker Foundation, fifty performers will be brought together for a drumming event to give names to our current political climate.

The performance is produced in partnership with Springboard Performance, as part of the 2019 Fluid Festival, and Esker Foundation.

Read more:

<https://eskerfoundation.com/exhibition/to-name-an-other/>



[Nep Sidhu: *Divine of Form, Formed in the Divine \(Medicine for a Nightmare\)*](#)

28 September – 20 December

Press Preview: Thursday 26 September, 5-6pm

Public Opening Reception: Friday 27 September, 6-10pm, all welcome

Divine of Form, Formed in the Divine (Medicine for a Nightmare) examines how memories persist in the present, especially when related to personal and collective practices of resistance, resilience, and ritual. This mid-career survey is anchored by recent works that reflect upon Sikh histories, amongst other collectively formed and formative histories considered through collaborations with **Maikooyo Alley-Barnes** and **Nicholas Galanin**, exploring how memorialization practices can transfigure grief and loss, and how they contribute to a writing of histories that speak back to power by celebrating cultural knowledge and practices.

Read more:

<https://eskerfoundation.com/exhibition/nepsidhu/>

BIO:

Nep Sidhu is an interdisciplinary artist whose practice is concerned with the reverberations of form, antiquity, myth, and history with an affinity for community. Through material investigations that use textiles, sculpture, video and sound, Sidhu's work seeks moments of knowledge transfer.

Nep Sidhu, *Divine of Form, Formed in the Divine (Medicine for a Nightmare)* is curated by **cheyanne turions** and produced in part with **Mercer Union, Toronto**. Support in part for the project is through the **Ontario Arts Council**.

PROJECT SPACE



[Kablusiak: Qiniqtuaq](#)

Through 20 October

***Qiniqtuaq* (searching/looking)** invites viewers to peer through a multi-eyed ghost sheet to witness a looping projection of a video collage screened in front of a piece of oil-stained cardboard. *Qiniqtuaq* is meant to evoke a dream-like state imaging a hypothetical place and time; a representation of what is felt but not known. *Qiniqtuaq* invites a presence of nostalgia, spectatorship, and diaspora.

BIO:

Kablusiak is an Inuvialuk artist and curator based in Mohkinstsis and holds a BFA in Drawing from the Alberta University of the Arts, Calgary. They use art and humour as a coping mechanism to address cultural displacement. The lighthearted nature of their practice extends gestures of empathy and solidarity; these interests invite a reconsideration of the perceptions of contemporary Indigeneity.

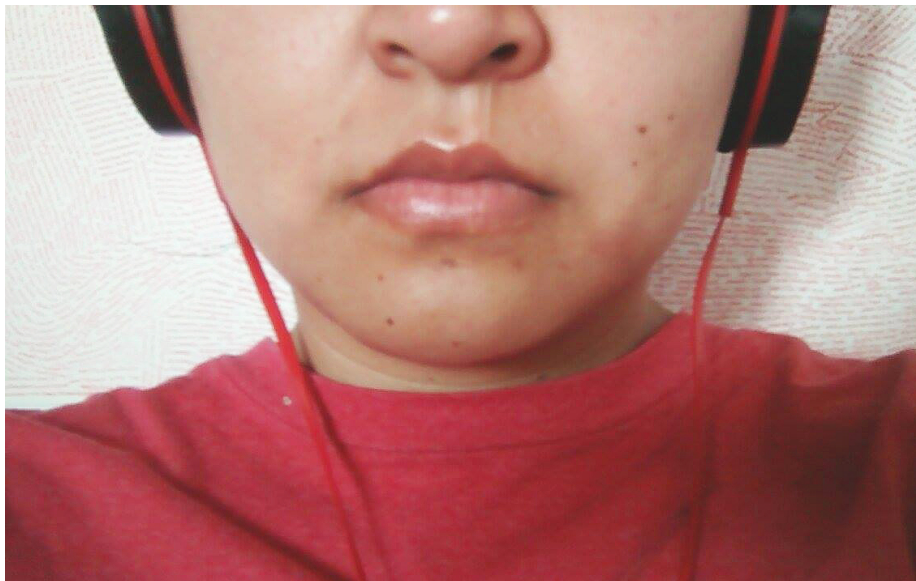
Kablusiak has recently shown work at Art Mûr as part of the Biennale d'art contemporain autochtone (2018) and at the Athens School of Fine Arts as part of the Platforms Project (2018). They completed the Indigenous Curatorial Research Practicum at Banff Centre for Arts and Creativity in the summer of 2018. Kablusiak is currently TRUCK Contemporary Art in Calgary's interim Programming Coordinator and is a board member of Stride Gallery (2016-present). Awards include the Alberta Foundation for the Arts Young Artist Prize (2017) and the Primary Colours Emerging Artist Award (2018).

Kablusiak, along with three other Inuit curators, will be creating the inaugural exhibition of the new Inuit Art Centre, Winnipeg in 2020. Kablusiak has recently been short-listed for the Sobey Art Award.

Read more:

<https://eskerfoundation.com/exhibition/kablusiak/z>

UPCOMING IN THE PROJECT SPACE



Marjie Crop Eared Wolf: *litsi'poyi*

28 October - 26 January

litsi'poyi documents **Marjie Crop Eared Wolf's** ongoing endeavours to learn Blackfoot. The installation combines densely composed large-scale drawings comprised of thousands of Blackfoot words transcribed from the *Blackfoot Dictionary* with a sound and video work featuring Crop Eared Wolf reciting Blackfoot words and phrases from an audio tape made by her mother. *litsi'poyi* layers references to oral and textual ways of learning and knowing, the intergenerational transmission and revitalization of language, and the mobilization of technologies such as apps for language preservation.

BIO:

Marjie Crop Eared Wolf is a Káínai /Secwépemc Multidisciplinary Artist. Crop Eared Wolf graduated with a Bachelor of Fine Art in 2009 from the University of Lethbridge. She also received a Kainai Studies Certificate from the Red Crow Community College in 2015. Marjie works with a variety of artistic mediums such as painting, drawing, print making, photography, and installation. Her art practice is inspired by her Káínai and Secwépemc heritage, and is greatly influenced by her tribal traditions as well as contemporary western art forms.

Read more:

<https://eskerfoundation.com/exhibition/crop-eared-wolf/>

[About Esker Foundation](#)

Esker Foundation is a contemporary art gallery located in Mohkinstsis/Calgary. As a leader in the Calgary arts community, Esker presents relevant, accessible and engaging contemporary art exhibitions, forward-thinking learning programs, and innovative publications. The gallery reflects on current developments in local, regional, and international art and ideas; creates opportunities for public dialogue and supports the production of groundbreaking new work and research. Founded in 2012 by Jim and Susan Hill, Esker Foundation is a new model for institutional relevance, curatorial focus, and audience engagement.

The gallery programs **three** exhibition changes per year for the **fall, winter,** and **spring/summer** seasons. In addition to the main exhibition space on the fourth floor of the Atlantic Avenue Arts Block, Esker hosts the **Project Space** at street level.

Esker Foundation provides engaging **free** learning programs to encourage participation and to increase accessibility to contemporary art. Programs are developed in response to, and inspired by, our current exhibitions.

Esker Foundation Fall Exhibitions

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