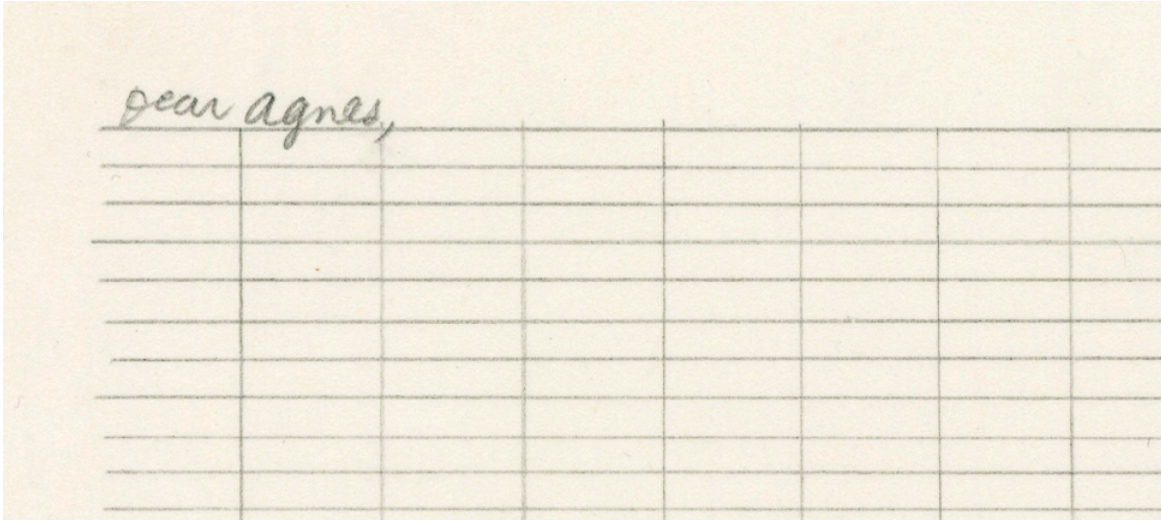




## Fall Exhibitions Open at Esker Foundation



**Press Preview: Thursday 20 September, 5-7pm**

**Public Opening: Friday 21 September, 6-10pm**

### **Tammi Campbell**

#### ***Dear Agnes***

**22 September – 21 December**

Tammi Campbell's *Dear Agnes* presents a selection from the series of visual letters that served as the artist's wordless communion with Agnes Martin for seven years. In addition to these drawings, a selection of paintings has been included to provide a greater appreciation of Campbell's practice.

Tammi Campbell holds a BFA from the University of Saskatchewan, Saskatoon. Over the past ten years, her work has been shown in numerous solo and group exhibitions throughout Canada, namely at the Mendel Art Gallery, Saskatoon (2015); the Justina M. Barnicke Gallery, Toronto (2014); the Dunlop Art Gallery, Regina (2013); Mercer Union, Toronto (2013); and the Galerie de l'UQAM, Montréal (2013). In 2016, a major solo exhibition of her work was presented at the MacKenzie Art Gallery in Regina, followed by a solo exhibition at the College Building Galleries at the University of Saskatchewan (2017) and a web commission project for the Remai Modern, Saskatoon (2017). Campbell has also participated in *Shine a Light: Canadian Biennial 2014* at the National Gallery of Canada, Ottawa, as well as the 30th International Symposium of Contemporary Art of Baie-St-Paul.

In recent years, Campbell's work has been the subject of several feature articles in *Canadian Art*, *Border Crossings*, and *C Magazine*, and her work is part of several institutional collections, including BMO Financial Group, Toronto; Dunlop Art Gallery, Regina; MacKenzie Art Gallery, Regina; Mouvement Desjardins, Québec; National Gallery of Canada, Ottawa; RBC Financial Group, Toronto; Remail Modern, Saskatoon; TD Bank Group, Toronto. She lives and works in Saskatoon. **READ MORE:** <https://eskerfoundation.com/exhibition/tammicampbell/>

Image: Tammi Campbell, *Dear Agnes, July 11, 2016*. (detail). Graphite on Japanese paper. 11 x 8.5 inches with letterfold. Private collection.



## **Agnes Martin**

### ***The mind knows what the eye has not seen***

**22 September – 21 December**

*When I think of art, I think of beauty. Beauty is the mystery of life.  
It is not in the eye, it is in my mind. In our minds there is awareness of perfection.*  
– Agnes Martin from the 1989 essay “Beauty Is the Mystery of Life”

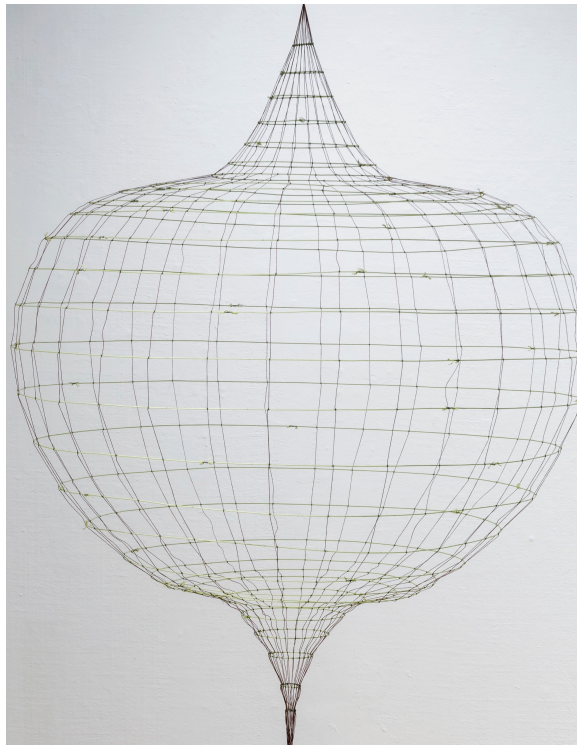
*The mind knows what the eye has not seen* offers unprecedented focus on Agnes Martin's print works. All 46 prints attributed to Martin are in this exhibition, in addition to a few selected paintings, two of which have yet to be shown publicly in Canada. This is a rare opportunity to see the work of Agnes Martin in Calgary.

Agnes Martin (b. 1912, Saskatchewan; d. 2004, New Mexico) is among the most celebrated abstract painters of the 20th century. Martin studied Fine Arts and Arts Education at Columbia University, New York, receiving her Bachelor's degree in 1942, before returning to Columbia to complete a Master of Arts in 1952. Martin initially gained notoriety in New York in the 1960s for her meditative geometric paintings characterized by her ongoing study of line and the grid. In 1967, Martin abandoned artistic practice and left New York, eventually settling in Cuba, New Mexico. In 1973, Martin returned to art making with *On a Clear Day*, a suite of thirty gridded silkscreens, after which she began painting again in 1974. Martin's distinguished career included exhibitions at institutions across the United States, Canada, and Europe. Martin was awarded the Golden Lion for Lifetime Achievement at the Venice Biennale in 1997. In 1998, she was awarded the College Art Association Distinguished Artist Award for Lifetime Achievement, as well as the National Medal of the Arts. She was given the Royal Canadian Academy of the Arts Award in 2004. Martin painted until a few months before her death in 2004.

This exhibition is co-produced with the MacKenzie Art Gallery, Regina and has been curated by Bruce Hugh Russell and Naomi Potter, with Elizabeth Diggon.

READ MORE: <https://eskerfoundation.com/exhibition/agnes-martin/>

Image: Agnes Martin, 1988, Calisteo NM. Copyright Donald Woodman, ARS, New York. [www.DonaldWoodman.com](http://www.DonaldWoodman.com).



**Sarah Stevenson**  
***Nothing Hidden***  
**22 September – 21 December**

Sarah Stevenson's *Nothing Hidden* acts as a counter dialogue to Martin and Campbell, using the line to delineate three-dimensional space with gridded string sculptures. Stevenson will create a new large-scale sculpture for her exhibition at Esker Foundation.

Sarah Stevenson was born in Worthing, England. She grew up in Canada and currently lives and works in Montréal. She received a BFA from the University of Victoria in 1984. She has worked in sculpture for over thirty years, often creating hollow abstract forms using transparent materials. Stevenson's work has been exhibited at various institutions in Canada, the United States, and South America, including exhibitions at Galerie René Blouin, Montréal (2017); Musée national des beaux-arts du Québec, Québec City (2010); Leo Kamen Gallery, Toronto (2007); Musée d'art contemporain de Montréal (2002); and the Southern Alberta Art Gallery, Lethbridge (1999). Her work is included in public and private collections, including the Canada Council Art Bank, the Crédit Lyonnais Canada, and the Collection Lambert en Avignon. Stevenson is represented in Montréal by Galerie René Blouin.

READ MORE: <https://eskerfoundation.com/exhibition/sarahstevenson/>

Image: Sarah Stevenson, *Plumb*, 2018. Courtesy of the artist. Photo by: Guy L'Heureux.

## In the Project Space:



**Alana Bartol & Mia Rushton + Eric Moschopedis**  
*a hint of perennial magic lingers in its fingertips*  
**6 August - 28 October**



In the Project Space we are featuring the collaborative project *a hint of perennial magic lingers in its fingertips* by Alana Bartol & Mia Rushton + Eric Moschopedis until October 28, 2018 followed by Magnus Tiesenhausen and Jen Reimer's *A tender proposition to the din*.

*a hint of perennial magic lingers in its fingertips* is a site-specific project that examines native and non-native weed species in relation to urban development in the community of Inglewood. Soil and seeds of native and invasive weed species were collected from the construction site across from the Esker Foundation and elsewhere in the neighbourhood. These seeds will be grown in the Project Space throughout the duration of the exhibition. In this work, the artists hope to create a conversation about land use, notions of progress, and the de/naturalization process of invasive species. Throughout the process, they will ask what remediation, reconciliation, and reclamation mean in this context. Their research will explore the distribution of plants in relation to development, the perception of various plants in the neighbourhood, and phytoremediation as an actual or symbolic process.

The transformation of biodiverse systems into monocultures, urban and rural ecology, human/nature co-flourishment, and cultural, political, and social narratives of plants and animals are themes that Alana Bartol and Mia + Eric share in their practices.

READ MORE: <https://eskerfoundation.com/exhibition/alanabartolmiarush-tonericmoschopedis/>

## **NOTES FOR EDITORS**

Esker Foundation provides free learning programs created in response to our current exhibitions. Programs include artist talks, workshops, film screenings, field trips, tours, and family programs. Ongoing free family programs include workshops and tours: **Mini Masters** (3-5yrs); **Master Class for Families** (5-10yrs); **Bring the Baby Art Tour**; and **Lifelong Learners** for seniors. Information and registration for all learning programs can be found on our website: [www.eskerfoundation.com/program/current/](http://www.eskerfoundation.com/program/current/)

### **Notable upcoming free programs include:**

#### **1: FREE ESKER TALKS:**

##### **Bruce Hugh Russell in conversation with Robert Feldman**

**Saturday 22 September, 1-1:45pm**

In 1972, Robert Feldman, founder and publisher of Parasol Press, wrote a letter to Agnes Martin about the possibility of her creating a suite of prints. This letter initiated a conversation that eventually led to *On a Clear Day* (1973), Martin's portfolio of 30 screen prints. This conversation between Feldman and Bruce Hugh Russell, co-curator of *Agnes Martin: The mind knows what the eye has not seen*, will detail the history of Martin's print work, and the significance of the prints to Martin's broader artistic practice.

#### **Mapping the surface of emptiness**

##### **Artist Talk with Sarah Stevenson**

**Saturday 22 September, 1:45-2:30pm**

The works in Sarah Stevenson's exhibition, *Nothing Hidden*, are hollow forms of wire and thread suspended in space so that they resemble three-dimensional line drawings. During this

tour of the gallery the artist will talk about the development of this series and the themes of transparency and containment that have been ongoing throughout her artistic production.

Refreshments and snacks compliments of Sidewalk Citizen Bakery will be served following the talks on 22 September.

**2: FREE ESKER TOURS:**

***The silver cord:* Exhibition Tour with Director/Curator Naomi Potter**

**Friday 12 October, 7-8pm**

**Tour of the Alberta Printmakers' Gallery and Studio**

**Friday 26 October, 7-8pm OR 8:30-9:30pm**

***Living Above the Line:* Exhibition Tour with Assistant Curator Elizabeth Diggon**

**Saturday 17 November, 1-2pm**

***When the mind is untroubled:* Exhibition Tour with Curator Shauna Thompson**

**Sunday 9 December, 1-2pm**

**3: FREE ESKER WORKSHOPS:**

**Drawing the Line with Sondra Meszaros**

**Saturday 1 December, 1-5pm**

Using the exploration of line and the grid in Esker's fall exhibitions, this workshop will bring together the intellectual and emotional experiences that inform drawing processes. Through instinctual and rhythmic mark-making, participants will explore their individual creative vocabularies by becoming aware of methods that register differences in tone and texture. Through a number of experimentations, you will develop a series of drawings that pay special attention to the sensitivities and subtleties of touch. All materials will be provided, and participants are encouraged to come ready to be open to new materials and processes.

**Introduction to Silkscreen with Heather Huston**

**Saturday 3 November, 9-12pm or 1-4pm**

Wear your artwork home in this basic silkscreen class with local printmaker Heather Huston. Participants will learn the fundamentals of the silkscreen process and work with paper stencils to print simple designs inspired by the current exhibiting artists on a t-shirt or other cotton fabrics. Alberta Printmakers is generously providing some of the support materials for this program. Participants are asked to bring a cotton t-shirt or other garment on which to screenprint.

**Introduction to Linocut with Mark Eadie**

**Saturday 24 November, 9-12:30pm or 1:30-5pm**

Join Calgary-based artist Mark Eadie for an introductory class in linocut printmaking. Participants will learn the basics of this form of printmaking including a short history of the medium, tools, techniques, registration, editioning, hand printing, and using a printing press. Alberta Printmakers is generously providing some of the support materials for this program and the rest of the materials will be included.

#### **4: ESKER FREE FILM SCREENINGS:**

##### ***Gabriel***

**Friday 23 November, 7-8:20pm**

**Dir. Agnes Martin, 1976, 78 mins.**

In 1976, Agnes Martin filmed *Gabriel*, her only completed cinematic work. Photographed in California, Colorado, and New Mexico with an Aeroflex camera, it follows a ten-year-old boy, played by Peter Mayne, as he wanders aimlessly across varied landscapes. These scenes are interspersed with sequences of running creeks, fields of flowers, and excerpts of Bach's *Goldberg Variations*. For Martin, her film was about "happiness, innocence, and beauty...it's about this little boy who climbs a mountain and all the beautiful things he sees" and was made "to protest the commercial films being negative, [those that are] about deception and deceit and violence." The title references the Biblical Archangel, Gabriel, who symbolized purity.

##### ***Agnes Martin: With My Back to the World***

**Friday 7 December, 7-8pm**

**Dir. Mary Lance, 2002, 57 mins.**

This moving documentary on the internationally renowned painter Agnes Martin was shot over a period of four years, from 1998 through 2002. Interviews with Martin are intercut with shots of her working in her studio located in Taos, New Mexico, with photographs and archival footage, and images of her artwork spanning over five decades. The film is a venue for Martin to speak about her work, her working methods, her life as an artist, and her views about the creative process.

Esker Foundation is proud to partner with Sidewalk Citizen on our film series. The bakery is generously providing complimentary treats inspired by each film screening this fall.

#### **5: About Esker Foundation**

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

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**For high resolution imagery and more information contact:**

**Jill Henderson, Marketing and Communications**

**Direct line: 403.930.2499**

**Email: [j.henderson@eskerfoundation.com](mailto:j.henderson@eskerfoundation.com)**

**[www.eskerfoundation.art](http://www.eskerfoundation.art)**

**Esker Foundation, 4th floor, 1011 9 Avenue S.E., Calgary, AB, Canada**