

Nep Sidhu:
Medicine for a Nightmare
(they called, we responded)

List of works, exhibition map and bibliography

MAY 30 - AUG 3, 2019

AUDAIN GALLERY

List of Works

1. Nep Sidhu
Medicine for A Nightmare (from the series *When My Drums Come Knocking, They Watch*), 2019
cotton, wool, jute, zari, hair, steel
Courtesy the artist
Produced with support from the Toronto Arts Council, Mercer Union and the Esker Foundation Commission Fund.

- 2a-c. Nep Sidhu in collaboration with Maikoiyo Alley-Barnes
Salve Sayers / Unguent Urgers / (and) Poultice Prayers / of the Anti-Apocalypse / (canting, confirming and countering the continued memetic mythos of massacre and malfeasance), 2019
hand-formed refuse alchemy superstructures including incantations, DNA, paper, masking tape, plastic, styrofoam, lexan, concrete, saliva, steal, bamboo, coral, shale
Courtesy the artists

- 2a. Maikoiyo Alley-Barnes (superstructure), Nep Sidhu (metal adornment), Thom O'Brien/Bona Capello (hat)
The Books and Scripts Were Stolen, Our Steel is Forever, Mool Mantar Medicine Hat 7a, 2019
stainless steel, beaver, felt*

- 2b. Maikoiyo Alley-Barnes (superstructure), Nep Sidhu (metal adornment), Thom O'Brien/Bona Capello (hat)
The Books and Scripts Were Stolen, Our Steel is Forever, Mool Mantar Medicine Hat 7b, 2019
Superstructure by Maikoiyo Alley-Barnes, metal adornment by Nep Sidhu, hat by Thom O'Brien/Bona Capello
steel, buntal straw*

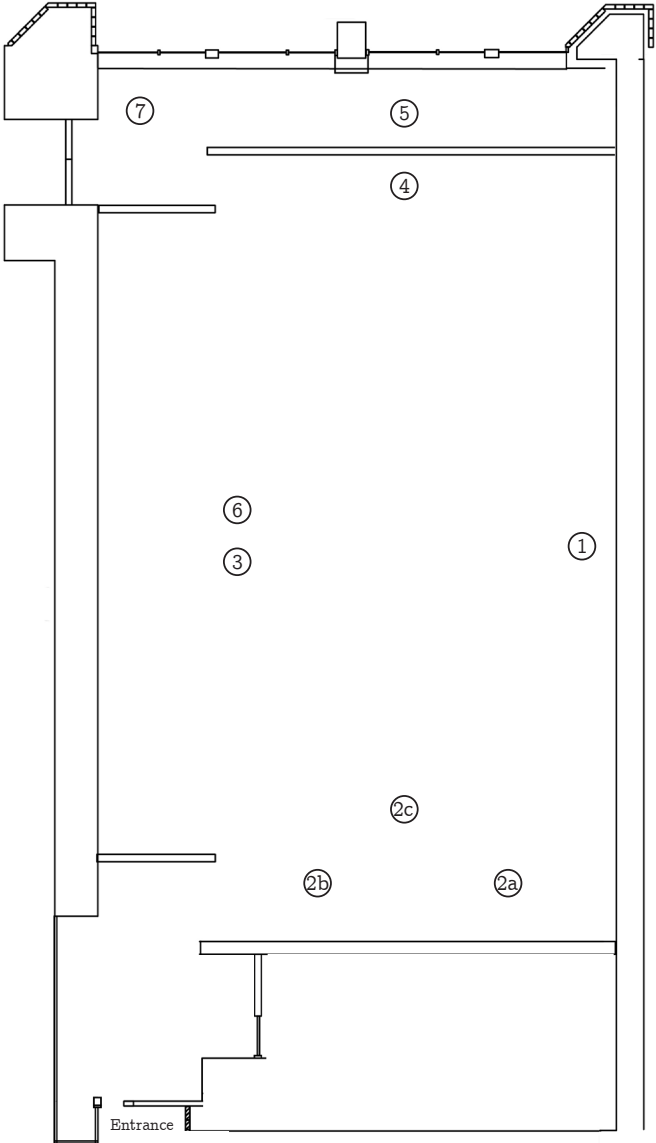
*Engraved Scripture:

ੴ ਸਤਿ ਨਾਮੁ ਕਰਤਾ ਪੁਰਖੁ ਨਰਿਭਉ ਨਰਿਵੈਰੁ ਅਕਾਲ ਮੂਰਤੀ ਅਜੂਨੀ ਸੈਭੰ ਗੁਰ ਪ੍ਰਸਾਦਿ ॥

Translation: One Universal Creator God. The Name Is Truth. Creative Being Personified. No Fear. No Hatred. Image Of The Undying, Beyond Birth, Self-Existent. By The Guru's Grace.

- 2c. Maikoiyo Alley-Barnes (superstructure), Nep Sidhu (metal adornment)
The Books and Scripts Were Stolen, Our Steel is Forever, Tagurmat Pendant Grill, 2019
Rwandan-Sri Lankan-Sikh metallurgy transfer acknowledgment in steel, brass, aluminum
3. Nep Sidhu
Formed in the Divine, Divine of Form, 2019
concrete, brass, soil, including soil from Harmandir Sahib
Courtesy the artist
4. Nep Sidhu with Nicholas Galanin
Axes in Polyrhythm (from the series *When My Drums Come Knocking, They Watch*), 2018
cotton, wool, jute, copper leaf, resin, nylon, red cedar
Courtesy the artists
5. Nep Sidhu and Michael Reynolds
Channel Seven, Devotional System Interruption, 2019
digital video
23 minutes, 10 seconds
Courtesy the artists
Produced with the commissioning support of SFU Galleries.
6. Slow Riffs
Gong Bath, 2015
sound
10 minutes
Courtesy the artist
7. Exhibition Library
Created in partnership with Kulvinder Lehal and Simon Fraser University Library

Gallery Map



Bibliography

Related Texts

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Playlist

On the occasion of *Medicine for a Nightmare (they called, we responded)* at the Audain Gallery — an exhibition whose title references a track from the album *Supersonic Jazz* (1975) by Sun Ra & His Arkestra — Nep Sidhu has create a playlist that further documents his musical influences and inspirations. The playlist, entitled *Medicine for a Nightmare, After Summoning* can be found at <https://soundcloud.com/sfugalleries/sets/medicine-for-a-nightmare-after>.

Artist Biographies

(Nep) Nirbhai Singh Sidhu is a Toronto based interdisciplinary artist. His sculptural practice combines language, light-baring materials and incantation, which are informed by the interplay of script, textile, the poetic wave of architecture, and an affinity for community. Sidhu has previously shown work in exhibitions at Patel Gallery, Toronto; Mercer Union, Toronto; Museum of Contemporary Art, Toronto; Art Mûr, Montréal; Heard Museum, Phoenix; Art Gallery of York University, Toronto; Aga Khan Museum, Toronto; Aichi Triennale, Nagoya, Japan; and Surrey Art Gallery, among others. He is a member of the Black Constellation collective, designs the non-commercial clothing line Paradise Sportif, and helps to run Sher- E- Punjab Sports Academy in Chakar, Punjab.

Maikoiyo Anabi Alley-Barnes is a Seattle based multimedia artist, curator, filmmaker, writer, and designer. He explores the resonance of genetic cultural memory through the mundane and the mystical, offering meditative narratives that reflect a fascination with, admiration for and immersion in the aesthetics, rituals and continuum of practices that comprise the African Diaspora. Alley-Barnes has exhibited in museums and galleries in the United States and internationally including at AIPAD, New York; Aichi Triennial, Toyohashi, Japan; Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; Museum of Natural History, New York; Frye Art Museum, Seattle; Mercer Union, Toronto; and DePaul University, Chicago, among others. Alley-Barnes co-founded and was the Creative Director of Pun(c)tuation Gallery, in Seattle, Washington from 2009 – 2012. In 2014, Alley-Barnes was the recipient of the Neddy Artist Award. He is a founding member of the Black Constellation collective.

Nicholas Galanin is a Sitka, Alaska based artist whose work offers perspectives rooted in a connection to land through an internationally broad engagement with contemporary culture. He engages past, present and future through two- and three-dimensional works and time-based media, exposing intentionally obscured collective memory and barriers to the acquisition of knowledge. Galanin apprenticed with master carvers and jewellers, earned a BFA at London Guildhall University in Jewelry Design and an MFA in Indigenous Visual Arts at Massey University in New Zealand. His work has shown internationally including at Open Source Gallery, Brooklyn; Heard Museum, Phoenix; Anchorage Museum, Alaska; Museum of Anthropology, Vancouver; Museum of Contemporary Native Art, Sante Fe; and Northern Norway Art Museum, Tromsø, among others. He is a member of the Winter Count and Black Constellation collectives.

Michael Reynolds is a Toronto based retrofuturist who uses defunct television equipment to produce video doorways, analogue patterning and a false sense of nostalgia, focusing on how identity is impacted by memory. Since 2008 he has worked as a projectionist for various musicians. His ongoing project *Thrift Shop Dead Drop* plants bootlegged VHS tapes in second-hand stores across North America. He owns and operates the bar Farside in Toronto's East Chinatown.

Exhibition Acknowledgments

Medicine for a Nightmare (they called, we responded) is presented at the Audain Gallery by SFU Galleries in partnership with Indian Summer Festival, and produced by Mercer Union (Toronto) and the Esker Foundation (Calgary) with the support of the Ontario Arts Council and Canada Council for the Arts.

The following people have supported the conceptual and material development of the exhibition in Vancouver: Simranpreet Anand, Sukhvinder and Sukhi Bath, Pablo de Ocampo, Eric Emery, Kara Ditte Hansen, Harpreet and Gurcharn Gill, Jaswinder and Jagjit Sull Kuldip, Kulvinder Lehal, Miles Lavkulich, McMedia AV Services, Alex Muir, Elspeth Pratt, Sukhjit Rai, Balbir and Sarbjit Randhawa, Alex Stursberg, Wade Thomas, and Paula Viitanen.

The artist would like to acknowledge all those that are on the other side, as well as the ones that are still with use who have helped shape a better understanding of who we are.

The bibliography accompanies a library space produced as part of *Medicine for a Nightmare (they called, we responded)* at the Audain Gallery. SFU Library has been instrumental in supporting the building of this library by sourcing and lending many of the materials present.

Public Programs

Talk: Nep Sidhu in conversation with Maikoiyo Alley-Barnes
WED, MAY 29 / 6 – 7PM
Audain Gallery

Opening Reception
WED, MAY 29 / 7 – 9PM
Audain Gallery

Talk: *Legacies of Violence: Sikh Women in Delhi's "Widow Colony"*
with Dr. Kamal Arora
WED, JUN 5 / 6 – 7PM
Djavad Mowafaghian World Art Centre

Talk and Performance: *Omnipresence through the Instrumental*
with Gurpreet Chana
TUE, JUL 9 / 6 – 7:30PM
Audain Gallery

Kirtan (exhibition response): *Come As You Are / Medicine for a Nightmare*
with Gurpreet Chana and Rajkanwal Kaur
WED, JUL 10 / 6 – 8PM
Audain Gallery



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