

Artist Biography



Ericka Walker received a BS from the University of Wisconsin-Madison, and an MFA from the University of Tennessee-Knoxville. She lives and works in Nova Scotia, where she is an Assistant Professor at NSCAD University.

Walker exhibits widely throughout North America and internationally, with pieces housed in multiple public and private collections. Her work appeared recently in exhibitions at the Milwaukee Art Museum, Milwaukee, WI; Huron Arts Gallery, San Francisco, CA; the Civic and Cultural Center Numancia, Santander, Spain; the Novosibirsk Graphic Arts Triennial, Novosibirsk State Art Museum, Russia; and the International Print Center, NYC, NY.

In 2018 Walker completed the third in an ongoing series of murals, a 3000 square-foot piece entitled *That You May Live*, located on a cattle barn at Longspell Point Farm in Kingsport, NS. Walker is currently preparing drawings for her next piece, a 3'x7' lithograph being published by Landfall Press in New Mexico, 2021.

**Thank you for visiting the Gallery today.
Visit us at www.kelownaartgallery.com.**

KELOWNA  GALLERY 1315 Water Street, Kelowna, BC V1Y 9R3 | 250-762-2226

We acknowledge that the Kelowna Art Gallery operates on the unceded traditional territory of the syilx/Okanagan people.



The Kelowna Art Gallery gratefully acknowledges the financial assistance of the City of Kelowna, The Canada Council for the Arts, British Columbia Arts Council, the Province of British Columbia, Central Okanagan Public Schools, Central Okanagan Foundation, and our members, donors, and sponsors.

Ericka Walker

A decaying fort and a lack of guidance

April 10 to July 11, 2021



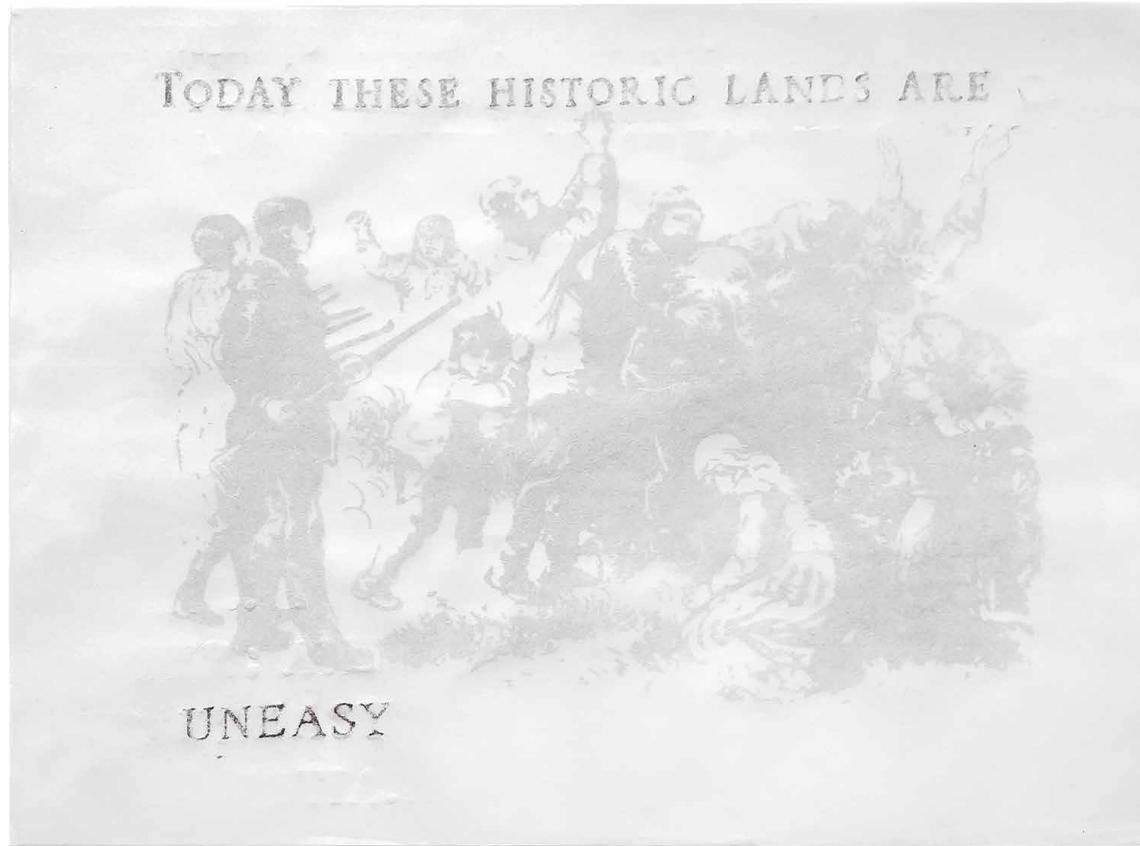
Ericka Walker, *Erected*, 2015, graphite rubbing and screenprint on handmade paper, 22 x 15 in.

Looking Closer A free gallery guide to get you started

Introduction

In *A decaying fort and a lack of guidance*, Walker explores the language of public monuments-taking inspiration from her home province of Nova Scotia. This series combines embossed graphite rubbings of local historical sites with translucent screen-printed imagery on delicate handmade papers. In opposition to the fixed memorials from which they are taken, Walker analyzes the defining moments of European colonial activity and Canadian sovereignty, splitting them up and rearranging them like a set of magnetic refrigerator poetry. Through this action she highlights the notion of heritage as a living entity, that can be re-evaluated and reframed.

Walker exhibits widely throughout North America and internationally. Her prints are housed in several public and private collections and have been selected for numerous awards. In 2018, Walker was selected as the winner of the juried Okanagan Print Triennial (OPT). As part of her prize, she was awarded a solo exhibition opportunity at the Kelowna Art Gallery.



Ericka Walker, *Uneasy*, 2018, graphite rubbing and screenprint on handmade paper, 17x13 in.

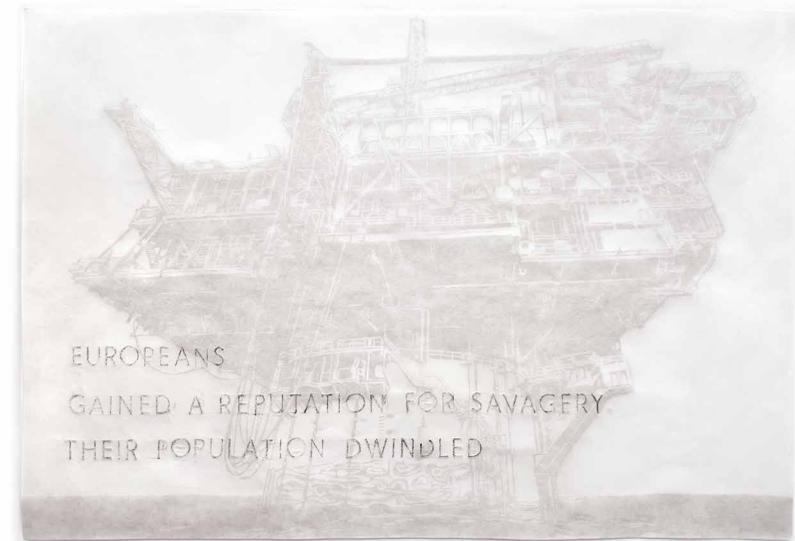
Questions to Consider

Look for the artwork titled *Erected* (pictured on the cover).

- Examine the background of the image. What is the significance of “A Mare Usque Ad Mare”?
- Note the animal imagery used within the artwork. What animals do you see? What do they represent to you?
- As you examine the image consider the relationship between the background and foreground. How do these two elements relate to one another?

Look for the artwork titled *Uneasy* (pictured on the opposite page).

- What kind of history or idea do you think Walker is trying to communicate to viewers based on the imagery in the work?
- Why did Walker use present tense in the image’s text when referencing history?
- Who is depicted in the scene? Why would this image be found on a plaque at a historical site?



Ericka Walker, *Savagery*, 2017, graphite rubbing and scree print on handmade paper, 22 x 15 in.

Look for the artwork titled *Savagery* (pictured above).

- Consider Walker’s use of the word “savagery” in both the title and artwork itself. Does this language make you reconsider the history of colonialism?
- Like the other works in this series, *Savagery* is monochromatic. What do you think the significance of this is?