

ESKER FOUNDATION
Spring/Summer 2023



WELCOME

Pulse of the Planet is Paris/Sydney-based artist Mel O'Callaghan's first major solo exhibition in Canada, co-curated by Peta Rake and Shauna Thompson. To summarize O'Callaghan's practice is impossible, but in broad strokes it is concerned with research, collaboration, and connection to places and people that explore various states of consciousness and ritual. While her work is expressed in various forms and mediums, it is collectively driven by a curiosity about our connection to all forms of life on Earth. Trance, meditation, and breathwork are reference points from which a deeper exploration of consciousness can be considered, as are the rhythms and rituals of the natural world. In O'Callaghan's own words, she seeks "to envision the body as a place for possible revelations—to transcend a threshold and see what lies beyond the physical and psychological limitations."¹

Performance is a crucial and deeply considered part of O'Callaghan's work. At the centre of this exhibition is *First Sound, Last Sound*, a durational performance featuring two large-scale tuning forks installed on a resonant chamber. Tuned to 256 hertz, the tone of the tuning forks is said to be the true universal tone that heightens mental acuity and extreme physical awareness. When struck, the tuning forks and performers become conduits for sympathetic sound transmitted from one entity to another, from one body to another.

We are grateful to Mel and her assistant, Lisa Myeong-Joo, for working so closely with us in producing this exhibition and performance, and to Peta Rake, who always brings a wonderful sense of curiosity and enthusiasm to every project she embraces.

FRONT & BACK COVERS, AND PAGE 10:

Mel O'Callaghan, *First Sound, Last Sound* (performance), 2022. Installation view, *All is Life*, 2022, Carriageworks, Sydney. Photo by: Zan Wimberley.

ABOVE RIGHT:

Mel O'Callaghan, works in progress. Courtesy of the artist.



Morgan Melenka's installation, *A provisional vista*, is on view in the Project Space until 18 June. In this work, Melenka recontextualizes materials typically found in and around new architecture. She draws upon their formal qualities to reinforce a sense of varying flatness or volume, to highlight qualities of surface, and to question what they might represent. Next time you walk around the neighbourhood, slow down and take a closer look at the wide range of architectural styles, building shapes, and fabrication techniques that Melenka references in this work.

In the Project Space from 26 June you'll find a new project by asma al-issa that explores themes of personal history. The work specifically draws on research al-issa has been collecting that considers the thorny process of finding a way through inherited family stories and experiences.

On your next visit don't forget to check out the Bridge Space, the gallery along our north-facing windows that highlights work created in Esker-led workshops for children and youth.

Over the spring and summer months we will continue to offer our new blocks of children, youth, and all-ages programming. For details about these new programs, as well as all our spring/summer events, please visit our website, Facebook, Instagram, or Twitter (all @eskerfoundation), or drop by the gallery—we look forward to seeing you soon.

The Esker Foundation team

¹ Mel O'Callaghan quoted in Daria De Beauvais, "Crossing Thresholds, Experiencing Vertigo," *Mel O'Callaghan: Centre of the Centre* (Sydney: Artspace, 2019), 8.

CURRENT EXHIBITION

Mel O'Callaghan: Pulse of the Planet

27 MAY – 27 AUGUST 2023

CO-CURATED BY
PETA RAKE & SHAUNA THOMPSON

Pulse of the Planet is a major solo exhibition by Paris/Sydney-based artist Mel O'Callaghan that synthesizes several years of collaborations and ways of knowing. For the last twenty years of her practice, O'Callaghan has explored resonant objects, spaces, and tools—namely how they affect, codify, and connect bodies. By working alongside experts in other fields, O'Callaghan seeks to pose new questions through her artistic practice, to highlight the natural synergies between disciplines, as well as to focus attention on how highly curious researchers reciprocally approach complex questions about our more-than-human existence.

Mel O'Callaghan, *To The End*, 2007.
Video still (detail). Colour digital
video with sound.



The works in this exhibition convene transdisciplinary creative research—from oceanographers, physicists, microbial ecologists, psychologists, and musicologists, among others—that converges around the most urgent problems of our time, including planetary shifts, the viral age, climate futures, interspecies living, and which lifeworlds we must be attentive to and why. Drawing on our innate impulse to connect with one another and to Earth's inexplicable forces, *Pulse of the Planet* sees all bodies—human and non-human—as sites of revelation and connection.

The exhibition brings together a chorus of works that begin at the planet's very depths; at a site from which all life is said to have emerged kilometres below the surface of the ocean. O'Callaghan's collaborators recently made a hydrophone recording at the Axial Central Caldera, East Pacific Rise—a site on the floor of the Pacific Ocean at the boundary of diverging tectonic plates—which captured vibrations beneath the planet's surface, a phenomenon often referred to as the Earth's heartbeat. Previously, these vibrations were emitted at a constant low frequency of 7.83 hertz, but in recent years scientists have witnessed an increase to 8 hertz. This acceleration reinforces the complex planetary changes that are currently afoot. We might understand this shifting, pulsing vibration as a bodily connection with all life, both on a microbial and an immensely geologic scale, that underscores a universal resonance that transgresses global borders.

Films presented here chart the minute and the planetary, and our own fallibility and survival in this shifting system. These works give tone and form to sites as far afield as the Termite Fields near Orrtipa Thurra (Bonya), Eastern Arrente Country; the cliffs of Baie de Singes, Calanques; and the quicksand tidal island of Mont-Saint-Michel, Normandy. The frames of these films pan across and below landscapes and surfaces, submerging the viewer to both a termite-eye-view, and across great distances. O'Callaghan also contributes a series of new paintings, poured and rendered on-site to the hertz of the tuning forks; the colours of each painting chosen to optically resonate in the space.



ABOVE & LEFT:
Mel O'Callaghan,
Centre of the Centre, 2019.
Installation views. Three-channel
HD colour video. Artspace, Sydney.
Photos by: Zan Wimberley.

At the centre of the exhibition is a durational performance featuring two large-scale tuning forks installed on a resonant chamber. When played, the tuning forks emit a fundamental note that creates a sympathetic call and response, which on a cellular level is in solidarity with the heartbeat of the Earth. During a series of performances performers and audience members become conduits for sympathetic sound and are called into awareness of their own somatic rhythms—such as a calm nervous system, including pulse, breath, and movement—and to consider the notion, championed in many of the planet's knowledge systems, that the Earth, too, is a living organism.

Biographies

Mel O'Callaghan was born in 1975, Sydney, Australia. She lives and works in Paris, France and Sydney, Australia. O'Callaghan's work explores human behaviour in relation to notions of resistance, endurance, and transformation. Recent solo exhibitions include, Carriageworks, Sydney (2022); Samstag Museum, Adelaide (2022); University of Queensland Art Museum, Brisbane (2020); Le Confort Moderne, Poitiers (2019); Artspace, Sydney (2019); National Gallery of Victoria, Melbourne (2018); Palais de Tokyo, Paris (2017). Group exhibitions include, Australian Centre for Contemporary Art, Melbourne; 19th Biennale of Sydney; Seoul Museum of Art; Centre Pompidou, Paris; Museum of Contemporary Art and Design, Manila; Serralves Museum, Porto; Art Gallery of New South Wales, Sydney; Gillman Barracks, Singapore; Museo d'Arte Contemporanea, Rome; National Gallery of Australia, Canberra; and Kunstinstituut Melly, Rotterdam.

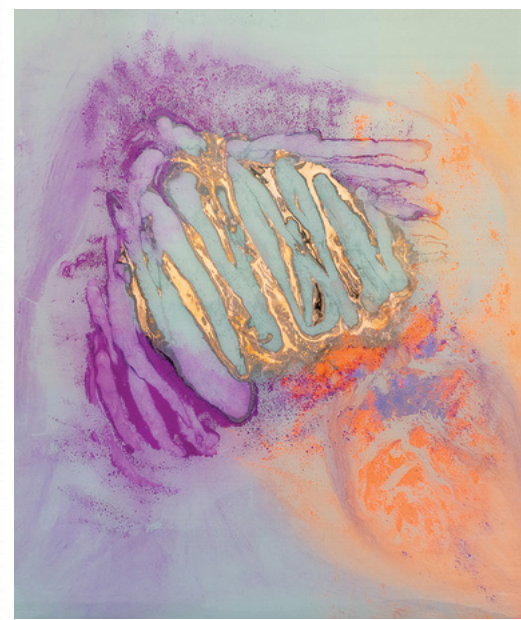
Peta Rake was born in 1987, Meanjin/Brisbane, Australia. She is Acting Director, as well as Senior Curator at University of Queensland Art Museum. Her practice as a curator is currently attentive to transdisciplinary conversations focussed on blue research, working closely with artists and scientists to understand the psycho-social, political, and gendered dimensions of coastal wetlands, sea country, intertidal zones, and the regeneration and articulation of these sites. Her work has always involved a large network of long-term collaborators and thinkers, and friends, with a keen interest in distributed curatorial work towards activism. She has held various roles at CCA, San Francisco; Institute of Modern Art, Brisbane; Banff Centre for Arts and Creativity; Banff International Curatorial Institute; and Walter Phillips Gallery, Banff. Independently she has curated exhibitions International Studio & Curatorial Program, New York; Oakland Museum of California; CCA Wattis Institute for Contemporary Arts, San Francisco; Art Gallery of Alberta, Edmonton; and Luggage Store, San Francisco.

CLOCKWISE:

Mel O'Callaghan, *The Fall*, 2004.
Still, colour video with sound.

Ore of Cyrus, 2022; & *Eerie, eerie, esoteric, greenish with the slime of time*, 2022.
Acrylic paint, pigment on glass.

All works are courtesy of the artist and
Galerie Allen, Paris; Kronenberg Mais Wright,
Sydney; Belo-Galsterer, Lisbon.



Mel O'Callaghan

First Sound, Last Sound



PERFORMERS

Scott Augustine
Bryan Francisco
Ebony Gooden
Catherine Hayward
Viviane Martin
MelVee X

PERFORMANCE SCHEDULE

SATURDAYS

2-2:30 PM
27 May
24 June
22 July
12 August

THURSDAYS

6-6:30 PM
15 June
6 July
24 August

This performance has been
generously supported by:

Roxanne McCaig, Sydney and William R.
Pieschel Foundation, Dell Pohlman and
Lauren Raymore Pohlman, and Ray Todd.

PROJECT SPACE

Morgan Melenka

A provisional vista

UNTIL 18 JUNE 2023

A provisional vista offers a collage of forms that reference architectural and decorative elements commonly found in our contemporary built environment, such as bollards, awnings, wind-resistant mesh banners, and ornamental architectural facades. Positioned throughout the exhibition space in layers, these seemingly benign objects signal, in various ways, ideas of transition, aspirational living, commercial encroachment, and the hidden-in-plain-sight historical legacies entrenched within the spaces we inhabit.

Through a combination of sculptural and printmaking techniques, Melenka recontextualizes materials typically found in and around new architecture and draws upon their formal qualities to reinforce a sense of varying flatness or volume, to highlight qualities of surface, and to question what they might represent. Each component here functions as a kind of veil, in turns revealing and concealing the artifice and desires embedded within our material realities.

At the front of the exhibition space floats a Venetian window cut from MDF (medium-density fibreboard), a versatile but toxic material that combines wood fibre with wax and formaldehyde resin glue into pressed panels. Common in things like contemporary cabinetry and decorative trim, MDF as a material metaphorically gestures to the ubiquitous and quickly constructed homes in new (sub)urban developments across North America. The architectural form of the window itself points to our sustained obsession with deploying vaguely Anglo-European stylistic elements—such as Georgian or Edwardian flourishes—in contemporary builds, an enduring visual souvenir of the embedded colonial legacies of places like Calgary.

Materials within the installation such as Formica (a composite laminate material for countertops and other domestic uses that is typically printed with patterns that mimic expensive stone and wood) or

mesh banner material (typically found on construction hoarding as advertisement and/or camouflage) often act as aspirational stand-ins that are deployed create an illusion of affluence, to signal class or social shifts, or suggest a more fantastic version of reality. A false stone bollard and wall draping depicting images of a water feature taken in Calgary's Devonian Gardens—a one-hectare botanical garden situated inside a downtown mall—recall the strange and fantastic scenography of the city with its architectural pastiche of chopped and remixed styles that combine to form a sense of narrative that North America tells itself.

BIOGRAPHY

Morgan Melenka is a visual artist based in Mohkinstsis (Calgary). She engages with sculpture and printmaking as she misuses architectural forms and materials to engage with history and place. She holds an MFA from NSCAD University (2019). Her 2022 exhibitions include *Nonsuch*, which engages with the cycle of ruin/development in the city of Edmonton, and curatorial project *Equivalence of Alloyed Gold* with Megan Gnansihmany at Critical Distance for Curation in Toronto. Her work was recently included in *The Mall* at the Mitchell Art Gallery at MacEwan University (Edmonton), and in an article in *Peripheral Review* by Nadia Kurd. She has taught visual art sessionally at NSCAD University, University of Alberta and MacEwan University and between other contracts paints sets for film and television.

Installation view of *A provisional vista* by Morgan Melenka. Photo by: John Dean.



PROJECT
SPACEUPCOMING IN THE
PROJECT SPACE

asmaa al-issa

bab el-soosa

باب السوسة

26 JUNE – 15 OCTOBER 2023

“Red water and red sun dissolve behind green branches, the earth moist with water from the shore, you hear its joy between your footsteps, perfumed air surrounds you, a bed of fronds and reed await you, you are the tired guest arriving, a carpet of grass spread under your feet...”

— Excerpt from “Before Basra’s Ruin: Biography of water and date palms” by Taleb Abdul-Aziz. Rough translation by asmaa al-issa.

In *bab el-soosa* | باب السوسة, al-issa pursues a method of mapping borrowed memories and stories she has acquired from a land known and claimed, but one she will never inherit.

Standing attentive, here, on the land at the confluence of the Bow and Elbow rivers, al-issa confines herself to the resources at hand as she generates physical artifacts reminiscent of a distant place. Using her limited knowledge of her first language, she translates texts, stories, and impressions in the quest to map and rehabilitate her sense of the prized elements of a land once characterised by fertility and abundance. By meandering through histories and lived experiences, *bab el-soosa* | باب السوسة seeks guidance from the past in order to imagine a revived future.

Biography

asmaa al-issa (b. Baghdad, Iraq) immigrated to Mohkinstsis/Calgary with her family in 2001 and was given a Canadian passport in 2005. asmaa is invested in cultivating creative energy through her interdisciplinary practice, while engaging her lived experiences with the land, materials, and people around her.

Image courtesy of the artist.



ESKER PROGRAMS & ENGAGEMENT



Esker Foundation's **FREE** programs create connections: with exhibitions, contemporary art, and each other. Through collaboration with artists, diverse communities, and partnerships we encourage creativity and engagement.

You must register for programs through our website: eskerfoundation.com/program/current/, by clicking the **REGISTER** buttons in the descriptions or by calling: 403-930-2490.

For the most up-to-date information and for registration for our programs from June to August please visit: eskerfoundation.com/program/current/



SCAN THIS QR CODE TO
LEARN MORE & REGISTER
FOR PROGRAMS
Tel: 403 930 2490,
Email: programs@eskerfoundation.com

Registration is required to participate; space in the programs is limited. We request that you please provide at least 48 hrs. notice for cancellations so we can offer your ticket to the waitlist.

Program photos by: Elyse Bouvier.



TALKS

First Sound, Last Sound:
Performance, Talk and Tour
with artist Mel O’Callaghan
and co-curators Peta Rake
and Shauna Thompson

Saturday 27 May
2–3:30 PM
Performance, followed by
an artist talk and tour.

Join us for a performance of *First Sound, Last Sound*, followed by an artist talk and tour with artist Mel O’Callaghan as she discusses the works in her exhibition, *Pulse of the Planet*.

Registration recommended.

A Conversation with
asmaa al-issa

Thursday 13 July
6–7 PM

Join us for a conversation with artist asmaa al-issa as she discusses her Project Space exhibition *bab el-soosa* | باب السوسة on view from 26 June to 15 October.

Registration recommended.
General audience.

TOURS

Exhibition Tours

Join Esker Foundation curators Naomi Potter, Shauna Thompson, and Elizabeth Diggon for tours of our current exhibition: Mel O’Callaghan’s *Pulse of the Planet*.

Take a Deep Breath:
Exhibition Tour with
Naomi Potter

Thursday
8 June
6–7 PM

Deep See: Exhibition Tour
with Shauna Thompson

Thursday
20 July
6–7 PM

Ritual and Resonance:
Exhibition Tour with
Elizabeth Diggon

Thursday
10 August
6–7 PM

Registration recommended.

YOUTH & FAMILY

Bring the Baby
Exhibition Tour & Tummy Time

Fridays
23 June & 28 July
12–1 PM

Introducing babies to works of art lays the groundwork for visual, cognitive and language development.

Parents, caregivers, and their babies are invited to join us for this gentle ‘baby-led’ conversational tour where we will explore some of the themes in our current exhibitions while considering our youngest participants’ reactions to the artwork and providing them with a stimulating experience. Following a half-hour tour, babies will have a chance to enjoy some ‘tummy time’ social fun on artist Yvonne Mullock’s extraordinary interactive sensory blankets, created especially for babies to explore and enjoy.

Registration required.

Recommended for little ones 2 and under.



Create Together
Family Workshops
AGES 0–12

Saturdays
17 June & 29 July
11 AM–1 PM

We invite families with children up to 12 years old to explore themes together in our current exhibitions through collaborative art-making, and creative experiences. Often inspired by the work in our current exhibitions, each workshop introduces new mediums and techniques in all art forms.

Parents or guardians participate for the duration of the program. All materials will be provided. Dress for mess!

Registration essential.

Recommended for families with children up to 12 years old.

Kids Studio
AGES 8–12

Saturdays
15 July & 19 August
11 AM–1 PM

Kids Studio is a series of hands-on workshops for children aged 8 to 12 where they independently explore creativity through process-based art making, movement and play.

Parents or guardians are not required to be present for the duration of the program. All materials and snacks will be provided.

Registration and parental consent essential.

Recommended for kids aged 8–12.

Youth Studio
AGES 13–18+

Saturdays
15 July & 19 August
3–5 PM

Youth Studio connects youth (13-18+) to contemporary art and ideas through free experiential and creative activities led by contemporary artists.

Parents or guardians are not required to be present for the duration of the program. All materials and snacks will be provided.

Registration and parental consent essential for participants under 18.

Recommended for youth aged 13–18+.

WORKSHOPS

Silkscreen Printing
Aspirational Architecture
with Morgan Melenka

Saturday 17 June

Workshop 1:
3–4:30 PM

Workshop 2:
5–6:30 PM

In this hands-on workshop participants will design their own imagined buildings using ornamental elements modelled on those found in artist Morgan Melenka’s Project Space installation, *A provisional vista*, and will learn how to screen print their creation on paper.

Activities will be created for adults 16+ but children and youth are welcome if accompanied by a parent/guardian.

Registration essential.



Somatic & Sound
Healing Meditation
with Sachin Sudra

Saturday 29 July

Workshop 1:
11 AM–1 PM

Workshop 2:
3–5 PM

Join Ayurvedic practitioner, Sachin Sudra for a workshop inspired by artist Mel O’Callaghan’s explorations of sound, resonance, and ritual in her exhibition *Pulse of the Planet*. Using elements of yoga, somatic, and sound-based practices, this meditation experience will engage the mind, body and soul.

Sachin Sudra is an Ayurvedic Wellness & Nutrition Educator and Certified Yoga Instructor based in Alberta. He teaches, empowers, and inspires people of all diversities and ages to cook Ayurvedic food for one’s unique lifestyle and yoga practice. He specializes in teaching effective tools for regulation and self-healing through nutrition and wellness.

Activities will be geared for adults 16+ but children and youth are welcome if accompanied by a parent/guardian.

Registration essential.

More information

Follow our social media @eskerfoundation on Instagram, Facebook, and Twitter for updated and upcoming programs.

Subscribe to our e-news to be informed about all programs and events at Esker Foundation.

Sign-up on our website at: eskerfoundation.art.



BRIDGE SPACE

Bridge is for the young members of our community. It is a space to make visible the incredible work created by children and youth in programs, for youth-led curation, and a space to be claimed by young people for expressions yet to be imagined.

A space
dedicated to young
people

Cut + Paste: Inside Out

UNTIL JULY 2023



Cut + Paste: Inside Out is an exhibition of exploratory collage created in collaboration with dozens of youth from across Calgary, led by artist May G N. Each of these self-portraits is driven by a mandate for self-expression, offering an opportunity for stress and worry-free process-based art making. Free from the harsh conventions of formal representation, young artists were instead asked to pull apart, salvage, cut, and paste together something that best reflects who they are.

Thanks and gratitude to Carya, Centre for Sexuality, Discovering Choices, Skipping Stone, and to Calgary Arts Development for the generous funding in support of this free public program.



UPCOMING IN BRIDGE SPACE

Discovering Choices

July–December 2023

Esker is continuing our multi-year collaboration with the Calgary Board of Education's Discovering Choices alternative schools, offering their art students a workshop series led by local contemporary artists, culminating in an exhibition of their work in Bridge Space.

COMMUNITY PROJECTS NEWS

Here are some updates on Esker Community Projects that invited community groups and organizations into our space to engage with arts through unique, specially-designed programming led by artists and facilitators from Calgary, and beyond.

One of the Art + Action Leadership Spring Camp youth participants, Inaya Abbasi, reflects on the program with her writing:

Right below the ceiling which
is decorated with fairy light strings

Slight presence of winter during spring
But inside it is warm

/Sunlit room/radiant energy/

From coming together as strangers
to sharing laughs together

The possibility of experiencing
uncomfortable situations outside
is very likely

But here it hurts less to talk about the past

My experiences are understood

And to not understand doesn't
mean to shrug it off

I'm not obligated to pretend as there is
nothing here which forces me to

Moments as pretty as a picture I
saw when the car drove past quickly

Except now I'm briefly trying to put my
experience into words

— Inaya Abbasi



GENDAI GED (GUERRILLA EQUITY DEVELOPMENT)

Art + Action Youth Leadership Spring Camp March 2023

Led by Gendai's Petrina Ng and Marsya Maharani, in collaboration with Jasmine Mander, along with hosted local art collectives: The Alcove Centre for the Arts, Making Space, and Yolkless Press, the camp focused on a cohort of 10 youth who spent time connecting, discussing systemic racism, and learning about community resources.

“Getting to work alongside the talented people at Esker was an incredible opportunity. I got to explore all sides of the contemporary art world, and was treated like a collaborator instead of a child. I am incredibly grateful for the connections I made.”

—Sid Smillie.

YOUTH MENTORSHIP

October–May 2023

This year we expanded our partnership with Discovering Choices alternative high schools, inviting two senior-level art students, Sid Smillie and Lizzy Moorhead, for an in-depth mentorship with Esker staff, and a creative mentorship and collaboration with artist and facilitator, May G N. One of the results of this mentorship was – *HEADSPACE* – which exhibited in Esker's Project Space from 5 December 2022 to 5 February 2023.

UPCOMING EXHIBITION

Care and Wear: Bodies Crafted for Harm and Healing

23 SEPTEMBER – 17 DECEMBER 2023

Curated by Brendan Griebel
and Jude Griebel

The Museum of Fear and Wonder is a collaborative project by Brendan and Jude Griebel. It houses and illuminates the Griebels' collection of historical craftworks that possess uneasy emotional or psychological resonance. The Museum opened in 2017 but represents over two decades of active collecting by the Griebels. Inspired by a shared childhood spent deep in the imaginary, and adult professions dedicated to visualizing and communicating inner lives (they are employed respectively in Anthropology and the Visual Arts), they have gravitated to acquiring material objects that speak to a larger picture of how humans understand their places in this world.

Curated by the Griebels from the collection of the Museum of Fear and Wonder, *Care and Wear: Bodies Crafted for Harm and Healing* delves into the materiality of bodily experience: birth, growth, illness, anger, sexuality, disaster, frustration, and finally, death. As stated in their forthcoming essay on the exhibition: "throughout history, crafted forms of the human body have served as important didactic tools to connect humans to their own bodies and encourage them to use those bodies to engage in specific ways in relation to others. In many cases, bodies are manufactured as surrogates, stand-ins for human experiences that are challenging to deal with in the flesh. Regardless of their visual accuracy, we are encouraged to engage with these manufactured bodies as though they are real."

To bring this collection into a contemporary art gallery places these crafted bodies under the sharp light of scrutiny, and requires the open acknowledgment that objects are never neutral. The objects that comprise *Care and Wear* are at once familiar and deeply unsettling. They are loaded with historical and contemporary political, social, and economic stakes, and thus are often emblematic of the paradigms of

dominant society. The exhibition will ask viewers to question colonial practices of museum collection and display, and the problematic histories of representation in medicine, safety testing and training, sport, and play. *Care and Wear* will complicate the intended value and use of these objects, and foreground the complexity of their emotional and tangible impact. In the same breath, it will highlight the uncanny capacity of these imaginatively crafted objects to manifest and negotiate aspects of the human experience.

Biographies

Brendan Griebel is an Arctic Anthropologist, curator, and researcher of museology and material culture. His work facilitates the documentation and re-telling of stories through material form, and he works closely with Indigenous communities and independent scholars to communicate their collections to broader audiences. Griebel has spent 20+ years working with Inuit organizations and knowledge across the Canadian Arctic to facilitate the making, use, and interpretation of cultural objects ranging from traditional technologies, to architecture, museum collections, and digital media. Griebel holds a PhD in Anthropology, was the 2022 Fulbright Research Chair in Arctic Studies, and is a Research Associate of the Smithsonian National Museum of Natural History.

Jude Griebel is a Canadian visual artist and the co-director of the Museum of Fear and Wonder. He creates intensively detailed figurative sculptures that visualize our entanglement with the surrounding world. Griebel has completed numerous residencies including Pioneer Works, New York; International Studio and Curatorial Program, New York; Massachusetts Museum of Contemporary Art, North Adams and Yaddo; and Saratoga Springs, NY. His work has been collected internationally by institutions that include the Arsenal Contemporary Art, Montreal; the Frans Masereel Centrum, Kasterlee; and the Volpert Foundation, New York.

Detail of Painter's Manikin from the estate of Francesco Gai (1835-1917), a painter at the Accademia di San Luca. Rome. Textiles, horsehair, metal, and wood. Photo by: Blaine Campbell.



Permanent Collection

For each season of exhibitions, Escher commissions a response from compelling voices within or beyond the visual arts. We ask contributors to consider each of the current exhibitions together as a means of generating new ideas and connections about and between the artworks from a new perspective. Our contributors have ranged from poets, to neuroscientists, to design advocates, and art historians, who have crafted prose, poetry, letters, and musical scores.

We invited Michal Lavi and Chef Stefan Gusztak of PARK by Sidewalk Citizen to create a special menu in response to Ragnar Kjartansson: *The Visitors* and Margaux Williamson: *Interiors*. The resulting menu was served to guests at PARK's Tzavta Salon on 9 April. *Menu for an exhibition* is available at permanentcollection.escherfoundation.com

“For the first time, we’ve created a menu influenced by an exhibition: the pairing of Ragnar Kjartansson’s beautiful musical video installation and Margaux Williamson’s quiet paintings.”

—Michal Lavi



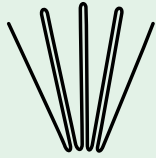
Find more at:



permanentcollection.escherfoundation.com

Photos by: Elyse Bouvier

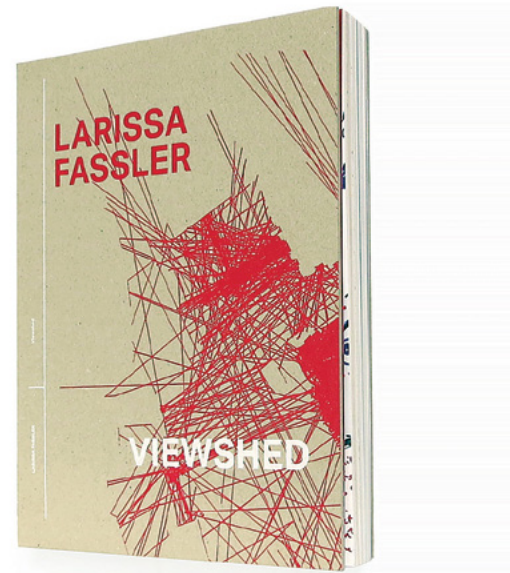




Explore the Bookshop at Esker

Visit the Bookshop at Esker in the gallery or online to order a copy of these new publications and browse all art publications, limited edition artist totes, and pins. Shipping and local pick up is available.

BOOKSHOP AT ESKER — & ONLINE
eskerfoundation.com/bookshop/



BOOKSHOP AT ESKER EVENT

Larissa Fassler: Viewshed

Catalogue Launch with
Larissa Fassler & Diana Sherlock

Friday 30 June
6-8 PM

Join Larissa Fassler and Diana Sherlock as they discuss the publication design, content, and creation process for their new publication, *Larissa Fassler: Viewshed*.

Larissa Fassler's art practice is dedicated to understanding the complex relationships between human beings and their environments. Fassler repurposes analytical tools from anthropology and urban planning to amass research and data about urban sites that she then transforms into large-format pencil drawings, paintings, sculptures, and expansive installations. Born in Vancouver but living in Berlin for the past two decades, Fassler has mapped significant urban places such as the Gare du Nord, Les Halles, and the Place de la Concorde in Paris, New York City's Columbus Circle, Istanbul's Taksim Square, and Berlin's Kottbusser Tor. Her multilayered works illustrate how urban environments impact the psychological and physical well-being of people and how, conversely, the built environment reflects people's perception, understanding, and use of these places.

Beautifully designed by Three Legged Dog, *Larissa Fassler: Viewshed* is a 344-page full-colour monograph that surveys Fassler's works from the past 15 years. The publication contextualizes the artist's contemporary art practice through discussions about urban geography, feminism, and geo-spatial politics. It includes a preface and an artist interview by editor Diana Sherlock and texts by an international roster of writers, Nicole Burisch, Chris Blache and Pascale Lapalud, Shauna Janssen, Fiona Shipwright, and Karen Till. The texts are translated into three languages (English, German, French) and the book is published by DISTANZ, Berlin.

This launch is part of a Canadian book tour supported by the Canada Council for the Arts.

\$70

NEW PUBLICATIONS



Mel O'Callaghan: Centre of the Centre

Mel O'Callaghan: Centre of the Centre is the first significant publication dedicated to the practice of this leading contemporary artist. O'Callaghan is a Paris-based, Australian-born artist whose practice often explores human psychology and behaviours in relation to perseverance and endurance.

The 200 page, full-colour book is designed by Clemens Habicht, Co-Director of Collider Studios and edited by Talia Linz and Michelle Newton. The book was produced to accompany *Centre of the Centre*, a major solo exhibition incorporating performance, moving image, and sculpture to investigate the elemental template of life on Earth, as a celebration of collective strength through resilience. The exhibition and publication was co-commissioned by Artspace, Sydney; The University of Queensland Art Museum, Brisbane; and Le Confort Moderne, Poitiers.

Centre of the Centre features two major new essays that have been commissioned for this book by Daria de Beauvais, Senior Curator at the Palais de Tokyo, Paris and leading academic and writer, Professor Edward Scheer. The book also includes an in-depth interview between Kathryn Weir, Director of the Madre Contemporary Art Museum, Naples, and anthropologist and writer Elizabeth A. Povinelli, along with interviews between the artist and marine biologist, Dr. Daniel J. Fornari and Artspace Executive Director, Alexie Glass-Kantor, in addition to nine original short texts on existing works created over the last ten years.

\$65

CALENDAR:
PROGRAMS & EVENTS

MAY	JUNE	JULY
Friday 26 May 6–9 PM Opening reception: <i>Pulse of the Planet</i>	Thursday 8 June 6–7 PM <i>Take a Deep Breath:</i> Exhibition Tour with Naomi Potter	Thursday 6 July 6–6:30 PM <i>First Sound, Last Sound</i> Performance
<i>First Sound, Last Sound</i> Performance	Thursday 15 June 6–7 PM <i>First Sound, Last Sound</i> Performance	Thursday 13 July 6–7 PM A Conversation with asmaa al-issa
Saturday 27 May 2–3:30 PM <i>First Sound, Last Sound:</i> Performance, Talk & Tour with artist Mel O’Callaghan & co-curators Peta Rake and Shauna Thompson	Saturday 17 June 11 AM–1 PM Create Together—Family Workshops AGES 0–12	Saturday 15 July 11 AM–1 PM Kids Studio AGES 8–12
	Saturday 17 June Workshop 1: 3–4:30 PM Workshop 2: 5–6:30 PM Silkscreen Printing Aspirational Architecture with Morgan Melenka	Saturday 15 July 3–5 PM Youth Studio AGES 13–18+
	Sunday 18 June <i>A provisional vista</i> by Morgan Melenka Project Space exhibition closes.	Thursday 20 July 6–7 PM <i>Deep See:</i> Exhibition Tour with Shauna Thompson
	Friday 23 June 12–1 PM Bring the Baby Exhibition Tour & Tummy Time	Saturday 22 July 2–2:30 PM <i>First Sound, Last Sound</i> Performance
	Saturday 24 June 2–2:30 PM <i>First Sound, Last Sound</i> Performance	Friday 28 July 12–1 PM Bring the Baby Exhibition Tour & Tummy Time
	Monday 26 June asmaa al-issa: <i>bab el-soosa</i> باب السوسة Project Space exhibition opens.	Saturday 29 July 11 AM–1 PM Create Together: Family Workshops AGES 0–12
	Friday 30 June 6–7 PM Catalogue Launch with Larissa Fassler and Diana Sherlock In the Bookshop at Esker	Saturday 29 July Workshop 1: 11 AM–1 PM Workshop 2: 3–5 PM Somatic & Sound Healing Meditation with Sachin Sudra



AUGUST
Thursday 10 August 6–7 PM <i>Ritual and Resonance:</i> Exhibition Tour with Elizabeth Diggon
Saturday 12 August 2–2:30 PM <i>First Sound, Last Sound</i> Performance
Saturday 19 August 11 AM–1 PM Kids Studio AGES 8–12
Saturday 19 August 3–5 PM Youth Studio AGES 13–18+
Thursday 24 August 6–6:30 PM <i>First Sound, Last Sound</i> Performance

WATCH & LISTEN

SELF-GUIDED AUDIO TOURS

Audio and video content about Esker exhibitions and artists can be explored via QR codes either found on artwork labels throughout exhibitions, or accessed via our website.

Listen to insights from our current and previous exhibiting artists, curators, and educators for more in-depth knowledge and a deeper enjoyment of contemporary art.

Find the resources here:

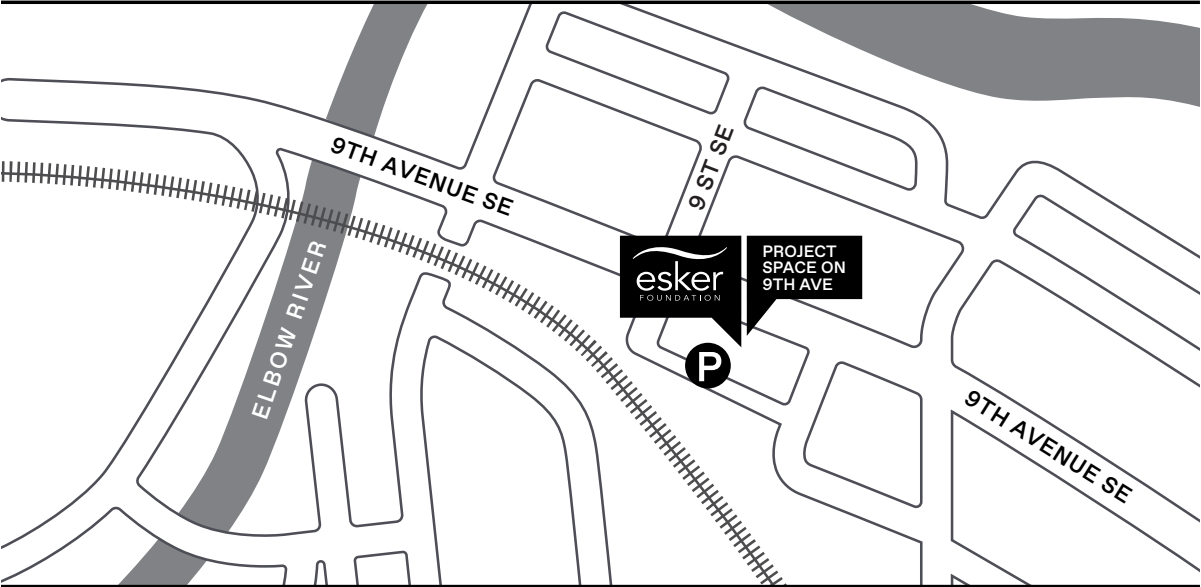
PROGRAM CALENDAR

Scan the QR code to access the online calendar of free events, workshops, talks & tours!

ABOVE
PORTALS by One Big JAM.
Photo by: Elyse Bouvier.



INFORMATION FOR YOUR VISIT



ACCESSIBILITY

Esker Foundation is accessible via elevator up to the fourth floor, which is available on all levels of the building. A swing door with an automatic door control into the gallery is situated adjacent to the gallery’s revolving door. A wheelchair-accessible public washroom is available inside the gallery, and on the fourth floor. There are accessible parking spaces at the rear of the building.

We all benefit from deeper, relational considerations of accessibility. If you have any questions or requests regarding access to the gallery or programs, please don’t hesitate to contact us at 403 930 2490 or by email at info@eskerfoundation.com

LAND ACKNOWLEDGMENT

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 Piikani, the Kainai, the Tsuut’ina, and the Iyarhe Nakoda First Nations. The City of Calgary is also home to Métis Nation of Alberta, Region III. Esker Foundation extends sincere appreciation for the opportunity to live and learn on this territory with respect and gratitude.



Fourth Floor
1011, 9 Avenue SE
Inglewood, Calgary, Alberta
Canada T2G 0H7

FREE ADMISSION

HOURS

Wednesday to Friday	11–6 PM
Saturday & Sunday	12–5 PM
Monday & Tuesday	CLOSED

PARKING AND WIFI

Complimentary

PROGRAM REGISTRATION

Programs are free and open to all.

Please visit:
eskerfoundation.com/program/current
to register

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

CONTACT US AT

Telephone 403 930 2490
Email info@eskerfoundation.com
Twitter [@EskerFoundation](https://twitter.com/EskerFoundation)
[@EskerCalgary](https://twitter.com/EskerCalgary)
Instagram [@eskerfoundation](https://www.instagram.com/eskerfoundation)
Facebook [Esker Foundation](https://www.facebook.com/EskerFoundation)
Vimeo vimeo.com/esker

LEFT:
PORTALS by One Big JAM.
Photo by: Elyse Bouvier.

