

ARROCES - RICE



- Chicken / Pollo \$12.00
- Shrimp / Camarones \$17.95
- Seafood Paella / Paella Para 1-\$26.95 / Para 2-\$44.95

MARISCOS - SEAFOOD

- Shrimp w/ Garlic, in Hot Sauce or Grilled / Camarones al Ajillo, Enchilados o a la Parilla \$16.00
- Breaded Shrimp / Camarones Empanizados \$15.95
- Lobster Tail in Creole Sauce, Garlic Sauce or Hot Sauce / Cola de Langosta en Salsa Criolla, al Ajillo o Enchilada \$26.95
- Lobster Tail stuffed w/ Shrimp or Crab Meat / Cola de Langosta rellena de Cangrejo o Camarones \$29.95
- Lobster Tail stuffed w/ Seafood / Cola de Langosta Rellena de Mariscos \$29.95
- Seafood Casserole / Casuela de Mariscos \$29.95

Todos estos platos van acompañados con: Arroz y Habichuela, Tostones, Papas Fritas o Puré de Papas.

All plates served with: Rice & Beans, Tostones, French Fries or Mashed Potatoes

PICADERAS - FRITURAS



- **FRIED PLATTER**
Salami, Cheese & Dominican Sausage / Salami, Queso y Longaniza **For 2 / Para 2** \$19.95
- **MIXED PLATTER**
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- Buffalo Wings w/ Fries / Buffalo Wings con Papas \$7.00

APPETIZERS - APERITIVOS

- Dulce Tres Leches \$3.00
- Pastes en Hoja \$3.00
- Almeja rellena de Tocino / Baked stuffed Clam w/ Bacon (6) \$9.95 - (12) \$14.95
- Postre Flan \$3.00



MOFONGOS

- Fried Pork Chunks / Chicharrón de Cerdo \$8.00
- Cheese / Queso \$8.00
- Chicken / Pollo \$9.00
- Shrimp / Camarones \$18.00
- Seafood / Mariscos \$28.95



ENSALADAS - SALADS

- Avocado Salad / Ensalada de Aguacate \$4.00
- Octopus Salad / Ensalada de Pulpo (SM) \$12.95
- Chicken Salad / Ensalada de Pollo \$9.95
- Seafood Salad / Ensalada de Mariscos \$24.95



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Welcome to 2024

Our thinking around this season of exhibitions started with Juan Ortiz-Apuy's *Tropicana*, an exhibition specially designed for children and youth, which casts a critical eye on modern consumer society and advertising. To present an exhibition designed specifically for this age group was something Esker had not done before, but it seemed high time we did. We are grateful to VOX, centre de l'image contemporaine, Montréal who developed and organized the tour of this project. Although youth-oriented literature and theatre have been established genres for many years, contemporary art exhibitions aimed at children are still rarely seen in Canada. VOX has been filling this gap since 2013 by producing several highly successful youth-oriented exhibitions.

While the other exhibitions presented this season were not designed specifically for children and youth, the artists all share an interest in the highly sensory and appealing use of colour, shape, and texture used by retailers to attract our attention, influencing even the youngest consumers.

Lucia Hierro is a Dominican-American conceptual artist born and raised in NYC whose practice confronts the absurdity of 21st century capitalism. Her exhibition, *Corotos y Ajuares*, draws upon the visual language of consumption to dissect our complex relationships with everyday objects. Chicago-based photographer Leonard Suryajaya creates visually abundant images that pay close attention to everyday objects and their

relational significance to his subjects, often close friends, family, and kin. His site-specific installation, *Parting Gift for Quarantine Blues* brings together a series of vinyl and printed photographs that meditate on intimacy, community, and family. Rhonda Wepler and Trevor Mahovsky's *Edelweiss* presents an empty, impossibly black shed that will gradually be filled with lanterns made by the artists over the course of the exhibition. Appearing as luminous versions of everyday objects, these lanterns represent belongings found in one of the artists' childhood home on Calgary's Edelweiss Road.

In the Project Space until 4 February is Angeline Simon's *take more*, a wonderful ceramic installation that considers her

family's diasporic experience, and the capacity of food and other everyday items to serve as conduits to her ancestral past. Following that, we are presenting Wei Li's captivating digital work, *Skinbound*, which explores a world where the human body and everyday objects coalesce in evocative, visceral, and emotionally provocative hybrids.

Keep your eyes open for a new Bridge Project exhibition in the new year that will feature video work produced by youth from a workshop facilitated by Juan Ortiz-Apuy.

Programs and Engagement this season will focus on all-ages events, asking us all to consider the material culture in which we live, and our personal relationship to consumption,

production, and the ethics of shopping. For details about these new programs, as well as all our winter events, please visit our website, Facebook, Instagram, or X (all @eskerfoundation), or drop by the gallery—we look forward to seeing you soon.

The Esker Foundation team

ABOVE
Leonard Suryajaya, *Family Tree*, 2023.
Courtesy of the artist.

FRONT AND BACK COVER
Lucia Hierro, *Las Mellas Menu*, 2023.
Courtesy of the artist and
Charlie James Gallery, Los Angeles.



CURRENT EXHIBITION

Lucia Hierro

Corotos y Ajuares

20 JANUARY–28 APRIL 2024

Corotos y Ajuares roughly translates to “odds and ends.” *Corotos* is a Spanish colloquialism for household objects—akin to how one might refer to everyday items in English as “stuff” or “things.” Lucia Hierro uses the visual language of consumption to dissect our complex relationships to these odds and ends. Working across textile, sculpture, and installation, Hierro points to the capacity of objects to serve as vectors for cultural knowledge, or reflections of self-image—and, simultaneously, the ways in which our habits of consumption render us complicit in unsustainable, inequitable economies of production, consumption, and waste.

Corotos y Ajuares brings together a series of soft sculptures and a site-specific mural that collectively focus on household items and consumer goods, like disposable takeout containers, a paper menu, and a pair of aprons. Many of these items reflect Hierro’s experiences as an artist within the Dominican diaspora in Manhattan and the Bronx. In the same breath, these everyday items speak broadly to the coalescence of community around objects or food, and to our collective participation in a consumer culture that ravenously appropriates and discards culturally specific objects and practices.

Process, material, and scale are key to Hierro’s practice. Her sculptural works often begin with photo-based images printed on fabrics such as cotton sateen or suede, which are then stitched

together and filled with hard-celled foam. Close inspection reveals traces of Hierro’s process: seams and hand-stitches are deliberately left visible, signifying the artist’s own participation in intersecting economies, and honouring a familial history of sewing and textile work.

In a gesture that references histories of advertising and Pop Art, Hierro’s work renders seemingly unremarkable items in oversized scale. The totemic scale of these things—of *Dyckman Express*’ grease-stained paper bag and receipt, for instance—begs us to consider the vast amount of labour, capital, and resources contained within these disposable materials.

Read altogether, the exhibition’s iconography teases out the networks of production and labour on which we all rely. A collection of aluminum and plastic takeout containers filled with rice, chicken, and beans points simultaneously to agricultural labour and supply chains, grocery vendors, line cooks, gig-economy delivery drivers, and the food delivery apps that atomize and mediate the final portion



Lucia Hierro, *10oz. Cafe Bustelo*, 2022.
 Courtesy of the artist and
 Charlie James Gallery, Los Angeles.
 Photo by: Leonard Suryajaya, *Family Tree*, 2023.
 Courtesy of the artist: Photo by: Shark Senesac.

CURRENT EXHIBITION



of these transactions, insulating customers from everything that came before. In this sense, *Corotos y Ajuares* carries with it the ways in which odds and ends acquire meaning through their passage across space and time, and the widespread reverberations of our habits of consumption.

Biography

Lucia Hierro is a Dominican American conceptual artist born and raised in New York City, Washington Heights/Inwood, and currently based in the South Bronx. Hierro's practice, which includes sculpture, digital media and installation, confronts twenty-first century capitalism through an intersectional lens. She received a BFA from SUNY Purchase (2010) and an MFA from Yale School of Art (2013). Hierro's work has been exhibited at venues

Lucia Hierro, *Dyckman Express*, 2023.
Courtesy of the artist and Charlie James Gallery,
Los Angeles. Photo by: Shark Senesac.

including the Bronx Museum of the Arts, the Museum of African Diaspora (MoAD), San Francisco; Jeffrey Deitch Gallery, Los Angeles; Elizabeth Dee Gallery, New York; Latchkey Projects, New York; Charlie James Gallery, Los Angeles; Primary Projects, Miami; Sean Horton Presents, Dallas; and Casa Quien in the Dominican Republic.

Her works reside in the collections of the Guggenheim Museum New York; the Museum of Fine Arts Boston; Museum of Contemporary Art San Diego; El Museo del Barrio, New York City; the Perez Art Museum, Miami; the JP Morgan & Chase Collection; the Progressive Art Collection and the Rennie Collection, Vancouver; among others. In 2021, Lucia's work was exhibited in *ESTAMOS BIEN: LA TRIENAL 20/21*, El Museo del Barrio's first national large-scale survey of Latinx contemporary art featuring more than 40 artists from the US and Puerto Rico. She was the subject of a solo exhibition at the Aldrich Contemporary Art Museum, Ridgefield titled *Marginal Costs*. Lucia had a solo show at Fabienne Levy Gallery in Lausanne, Switzerland in December 2022. Lucia is represented by Charlie James Gallery, Los Angeles.



Juan Ortiz-Apuy Tropicana

Youth Exhibition

20 JANUARY–28 APRIL 2024

When confronting the environmental crisis, in which the unbridled production of goods is threatening the diversity of the natural world, it is essential that we take an interest in how things are displayed, commercialized, and consumed, whether in brick-and-mortar store windows or online.

Workshop in the exhibition Juan Ortiz-Apuy,
Tropicana, VOX, 2021. Photo: Michel Brunelle.



This youth exhibition, specially designed for kids and teenagers aged 6 to 14, casts a critical eye on modern consumer society and advertising aimed at children, which often features animals, colours, sounds, and shapes designed to appeal to them. For the occasion, Montréal-based Costa Rican artist Juan Ortiz-Apuy has created a visual and sound environment allowing visitors to explore the language of advertising and its ability to act on us, in sometimes unexpected ways. The artist based his research on new marketing strategies that have emerged in the social media era, i.e., the phenomenon of “unboxing” and ASMR (Autonomous Sensory Meridian Response) videos. A genuine foray into the world of objects, this exhibition seeks to examine the way we consume today—always with a touch of humour—the better to understand its future impacts.

Juan Ortiz-Apuy, *Tropicana*, 2020. still (detail), video. Courtesy of the artist.

Juan Ortiz-Apuy, *Midnight Rain*, 2020. Courtesy of the artist.

Biography

Costa Rica-born Juan Ortiz-Apuy has lived and worked in Montréal since 2003. He is an assistant professor in the Department of Studio Arts at Concordia University. Working in his favoured techniques of collage and assemblage, he makes art driven by thinking around consumer goods, often employing humour to explore the advertising and media strategies associated with them. His works—which he presents in the form of multimedia installations—draw inspiration from design, art history and pop culture. His work has been shown in several museums and art centres across Canada as well as abroad, including the Fondation Phi pour l’art contemporain, Montréal; Birch Contemporary Gallery, Toronto; OPTICA, centre d’art contemporain, Montréal; ARTSPACE, Peterborough, the Carleton University Art Gallery, Ottawa; the IKEA Museum, Älmhult, Sweden; as well as at *MOMENTA | Biennale de l’image in Montréal*, and *Manif d’art 7* in Québec City. In 2011 he was the beneficiary of the Halifax Regional Municipality Contemporary Visual Art Purchase Program. Upcoming projects include a solo show at OpenSpace, Victoria, and residencies at MASS MoCA, North Adams, MA, USA and the Zentrum Für Keramik, Berlin. Juan Ortiz-Apuy holds a BFA from Concordia University, where he now teaches, along with a postgraduate diploma from Glasgow School of Art and an MFA from NSCAD University.

The *Tropicana* exhibition tour is supported by the Canada Council for the Arts and the Conseil des arts et des lettres du Québec. The exhibition was produced in 2020 by VOX, centre de l’image contemporaine with financial support from the Conseil des arts et des lettres du Québec.

VOX

Centre de l’image contemporaine



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des arts
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CURRENT EXHIBITION

Leonard Suryajaya Parting Gift for Quarantine Blues

20 JANUARY–28 APRIL 2024

Leonard Suryajaya creates lush, fantastical images that meditate on intimacy, belonging, and home. Vibrating with colour, pattern, and texture, his photographs pay close attention to everyday objects and their relational significance to his subjects, who are family, friends, and community members. Through Suryajaya's camera lens, these mundane items become conduits for love, kinship, boredom, anxiety, or grief, channeling the oft-inexpressible contours of intimate or familial bonds.

Parting Gift for Quarantine Blues is a site-specific installation that cumulatively reflects on Suryajaya's past, present, and future relations. The installation weaves together images from his two most recent bodies of work: *Quarantine Blues*, which focuses on Suryajaya's life and community in Chicago during the COVID-19 pandemic; and *Parting Gift*, which explores his relationship to his Chinese-Indonesian family as he applies for US citizenship, a process that will ultimately necessitate the renunciation of his Indonesian citizenship.

Originally trained in theatre, Suryajaya's photographs often begin with the creation of an elaborate set. He then populates the set with a curated selection of everyday objects that offer glimmers of insight into his subjects, familial histories, or relational dynamics. Finally, his friends or family activate the set, assuming absurd and humorous poses that gesture to the depth, tenderness, and complexity of their bond with Suryajaya. The specifics of the set and pose are often developed through conversation with his subjects – the resulting image is a mediated reflection of a relationship at a particular place and time. Certain people, objects, and set pieces appear in different contexts across multiple photographs, alluding to the fluidity of interpersonal dynamics, and the ways in which material fragments become imbued with meaning through the passage of time.

Leonard Suryajaya, *Quarantine Blues*
(*Everything Blue in My Apartment*), 2020.
Courtesy of the artist.



CURRENT EXHIBITION

Rhonda Weppler and Trevor Mahovsky Edelweiss

20 JANUARY–28 APRIL 2024



This process serves as a vehicle for the artist to navigate complicated familial histories of migration, displacement, and assimilation, intergenerational trauma, and a complex dance between individual autonomy and the familial collective. His photographs resonate with the tensions inherent to growing up within the Chinese diaspora in Indonesia, to being queer within a religious family in a conservative country, and to navigating citizenship claims across two countries, each with an ascendant far right politic. The installation's component images together reflect ambivalently on what it means to belong, and how the relationships and objects that punctuate our everyday lives coalesce into home.

Leonard Suryajaya, *Home Body*, 2020.
Courtesy of the artist.

Biography

Leonard Suryajaya uses his work to test the boundaries of intimacy, community and family. He uses photography, video, performance and installation to show how the everyday is layered with histories, meanings and potential.

Leonard Suryajaya (Chicago, IL), graduated with a BA in Theatre Arts and BFA, 2013, California State University, Fullerton; MFA, 2015, School of the Art Institute of Chicago; and in 2017, Skowhegan School of Painting and Sculpture. Selected exhibition venues include Art Institute Chicago; Fotomuseum Winterthur, Switzerland; Museum of Contemporary Art in Chicago; Museum of Contemporary Photography Chicago; Benaki Museum, Greece; Photoforum Pasquart, Switzerland; National Library, Singapore; Wrightwood 659, Chicago; Now Gallery, London; Aperture Gallery, NY; Barney Savage Gallery, NYC; Shane Campbell Gallery, Chicago; Hyde Park Art Center, Chicago. His work is included in collections such as the Art Institute of Chicago, Museum of Contemporary Photography, The Block Museum, Vontobel Art Collection, Joan Flasch Artist Book Collection, Mana Contemporary and Center for Photography at Woodstock. Awards: Chicago DCASE Esteemed Artist Award, Aaron Siskind Foundation Award, Artadia Awards, Robert Giard Foundation Fellowship, CENTER Excellence in Multimedia Award, New Artist Society Award, James Weinstein Memorial Fellowship, Claire Rosen and Samuel Edes Prize for Emerging Artist, The Santo Foundation Fellowship.



Edelweiss is an immersive and evolving exhibition that invites audiences into a dream-like reflection on memory, home, and the passage of time. As a permutation of Weppler and Mahovsky's *Twilight*, a series of life-scale mock antique and thrift stores stocked with handmade lanterns assembled from photographs of locally collected objects, this installation continues the artist's investigation of mimicry, alternative economies, communities, and relationships that can form around familiar objects, and the flow of these objects through our lives.



As visitors step into the dimmed gallery space, they are invited into an impossibly black shed—a structure that stands in sharp contrast to the luminous objects housed within it. *Edelweiss* begins with a single lantern emerging from the darkness. Over the course of the exhibition, the shed will gradually fill with more; its shadowy interior slowly illuminated by an ethereal, ever-changing glow. Each lantern—crafted by the artists using traditional lantern materials of mulberry paper, wax, and wire—is a sculpture of an object selected from Trevor Mahovsky’s childhood home on Calgary’s Edelweiss Road. By depicting the objects in encaustic renderings, which are then transformed into sculptural facsimiles, the lanterns operate as a kind of still life, mimicking and

representing everyday belongings and acting, collectively, as a kind of portrait of a home. However, through their handmade, crafted form and resulting flawed likeness, they also become symbolic of personal familial and historic ties, with each object holding its own veiled story and connection to the past—and the present.

Inspired by a high school friend’s brief attempt to move from his parents’ house into their garage, the inherited home of *Edelweiss*

PREVIOUS PAGE

Rhonda Weppler and Trevor Mahovsky, *There is nothing you can think that is not the moon*, 2023. Installation at The Arts Center at Governors Island, New York City. Commissioned by Lower Manhattan Cultural Council.

THIS PAGE AND NEXT

Rhonda Weppler and Trevor Mahovsky, *Ring and Camera from The Museum of Lost Things*, 2023.



suggests a struggle to break free of the burdens associated with these objects, as much as an attempt to preserve the world they represent. However, these objects are not just remnants of a personal narrative; but are also symbols of the fragile spaces that “homes” represent, especially as they stand on the cusp of radical transition and possible loss—they are a material recognition of the inevitable changes that time brings.

As the lanterns accumulate, the exhibition mirrors the ever-changing landscape of our memories and the objects we associate with them; it is an invitation to contemplate our own connections to the past and the objects that anchor us to our histories.

The exhibition will conclude with a lantern festival-style event, to which the public is invited. The lanterns will be given to those who attend and will disperse into the world to find new homes, continuing their journey in the flow of time.

Biographies

Rhonda Weppler and Trevor Mahovsky, based in New York City and Toronto respectively, have worked collaboratively since 2004. Their work has increasingly incorporated communal aspects of making, such as DIY tutorial videos and virtual crafting bees, in the context of economies of appropriation, trade, and the gift. Their recent video project *Crafts Abyss* was hosted by the Museum of Arts & Design, New York. Other exhibitions since 2022 include a major temporary public installation for OpenArt, Örebro; and solo exhibitions at Susan Hobbs Gallery, Toronto; the Lower Manhattan Cultural Council’s Arts Center at Governors Island, New York; and the Owens Art Gallery, Sackville. Their work is in collections including the National Gallery of Canada, Ottawa; the Vancouver Art Gallery; and the Musée d’art Contemporain de Montréal. They were awarded the 2014 Glenfiddich Prize and were the 2022 L.L. Odette Sculptors in Residence at York University, Toronto.

Behind the ceramics is a large photographic mural of Simon's grandmother's kitchen in Kuching, Malaysia. Within this mural, Simon has digitally collaged material fragments from older family photos. Akin to a still life painting, the everyday objects visible in the photo collage are at once unremarkable yet laden with meaning, speaking to years of use, countless shared meals, and the carework inherent to preparing food.

Biography

Angeline Simon is a multidisciplinary artist based in Lethbridge AB/Treaty 7 Territory. She graduated from the University of Lethbridge in 2018 with a BFA in Art Studio. As a second generation biracial Canadian, Simon explores familial narratives and the dynamics within contrasting cultures. The physical distance from family members and a lack of participation in both German and Chinese-Malaysian cultural traditions motivated Simon to investigate her ancestral past. Her work has been exhibited at galleries and institutions including the University of Lethbridge Helen Christou Gallery, Harcourt House Artist Run Centre, Contemporary Calgary, Southern Alberta Art Gallery, Art Gallery Evergreen (outdoor installation as part of Capture Photography Festival 2022), and PLATFORM Centre for Photographic Arts.

Installation view of Angeline Simon's *take more*, 2023.
Courtesy of the artist.



Wei Li Skinbound

12 FEBRUARY–9 JUNE 2024

Wei Li's recent series of digital works, *Skinbound*, offers an unsettling exploration of a world where the human body and everyday objects coalesce in evocative, visceral, and emotionally provocative hybrids. To compose these images, Li utilizes hyper-realistic computer renderings to transform consumer goods into anthropomorphic fusions by seamlessly integrating the textures of human skin, hair, and blemishes with the shapes, labels, and branding of product packaging.

Li draws from her personal experiences as an artist within the Chinese diaspora as a foundational element of these works. By transposing human elements onto objects with visual language typically recognizable to North American and East Asian households, she juxtaposes the familiar and the uncanny as a personal reflection on contending with a fluid sense of identity, femininity, and motherhood. Li's strange forms also appeal to broader experiences of the complexities, tensions, pressures, and emotional nuances inherent in the daily reality of being part of a diasporic community within a contemporary, multicultural society.

These surrealist objects also offer a challenge to our relationship with the familiar material world and the cultural narratives and expectations embedded within it. Situated in the Project Space, *Skinbound* disturbs the street's commercial setting through its incongruously grotesque and imperfect images; skin textures are bumpy and flawed with highly visible hair and pores. These objects, humorous in their subversion of conventional aesthetics, evoke a sense of the abject and challenge the familiar airbrushed perfection pervasive in advertising imagery.

Biography

Wei Li is an Calgary-based emerging Chinese-Canadian visual artist, whose experience of being a new immigrant to Canada, provides her with crucial inspiration in her artistic practice. Her dual cultural background challenges her to integrate different cultural perspectives in her works and creates tensions through the contradictions inherent in forming a new hybrid cultural identity. Li graduated in 2017 with BFA in Painting (with Distinction) from the University of Alberta and has participated in several exhibitions and artistic residencies across Canada and the USA, including the Sam and Adele Golden Foundation Artist Residency in 2021. Her first major solo exhibition *Curious Things* was featured in August of 2017 in the Art Incubator Gallery at Harcourt House Artist Run Centre in Edmonton. Li was a finalist in the 2017 RBC Canadian Painting Competition with her works showcased at the National Art Gallery in Ottawa. Recently, Wei has expanded her practice to the digital medium. She was the recipient of the prestigious Emerging Digital Artist Award in 2022, and her digital works were acquired as part of the EQ Bank's digital art collection and were presented at the Trinity Square Video in Toronto.

Wei Li, *Soy Sauce*, 2022.
Courtesy of the artist.





ESKER PROGRAMS & ENGAGEMENT

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

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



SCAN THIS QR CODE TO
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Tel: 403 930 2490
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Please note that all programs will be offered in person, unless indicated otherwise. Please review listings carefully. Registration is required to participate, and space in the programs is limited. We request that you please provide at least 48 hours notice for cancellations so we can offer your ticket to the waitlist.

Photos by: Elyse Bouvier.



TALKS

Interactive Tour with Juan Ortiz-Apuy for Families and All Ages

Saturday
20 January
12–1 PM

Join us for a talk and tour of *Tropicana* led by exhibiting artist Juan Ortiz-Apuy, designed especially for families and children.

All ages are welcome.

Corotos y Ajuares: Online Artist Talk with Lucia Hierro

Thursday
14 March
6:30–7:30 PM
online

Join Lucia Hierro for an artist talk about her creative practice, and work in her current exhibition, *Corotos y Ajuares*, which confronts twenty-first century capitalism through an intersectional lens.

TOURS

Join Esker Foundation curators for tours of our current exhibitions: *Tropicana*, *Corotos y Ajuares*, *Parting Gift for Quarantine Blues*, and *Edelweiss*.

Mimetic Desire: Exhibition Tour with Elizabeth Diggon and Shauna Thompson

Thursday
22 February
6–7 PM

Behind the Scenes: Exhibition Tour with Naomi Potter and Doug Haslam

Thursday
28 March
6–7 PM

All the small things: Exhibition Tour with Elizabeth Diggon and Shauna Thompson

Thursday
18 April
6–7 PM

Registration is recommended for tours.

WATCH & LISTEN SELF-GUIDED AUDIO TOURS

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

Listen to 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:





KIDS & FAMILY

Bring the Baby Exhibition Tour & Tummy Time
Fridays
23 February & 19 April
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.

Registration essential. Recommended for children 2 years old and under, with their caregiver.

Create Together Family Workshops
AGES 0–12
Saturday
6 April
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. Each workshop introduces new mediums and techniques in all art forms.

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

Registration essential. One family ticket for up to five members. Recommended for families with children up to 12 years old.

Kids Studio
AGES 7–12
Saturday
6 April
3–5 PM

Kids Studio offers hands-on workshops for children aged 7 to 12 where they independently explore creativity through process-based art making, movement, and play.

One parent or guardian is required to be present for the duration of the program unless otherwise indicated on the event registration. All materials will be provided. Dress for mess!

Registration and parental consent essential. Recommended for kids aged 7–12.

WORKSHOPS

Watercolour Lantern Workshops

20 January	1:30–3 PM	ALL AGES
	3:30–5 PM	ADULTS 16+
17 February	11 AM–1 PM	ALL AGES
	2–4 PM	ADULTS 16+
16 March	11 AM–1 PM	ALL AGES
	2–5 PM	ADULTS 16+

Exhibiting artists Rhonda Weppler and Trevor Mahovsky will guide participants in watercolour lantern making workshops that resurrect lost objects from memory. Find specific details on each of the above workshops on our website.

Registration essential. Activities geared for adults and all-ages. For the all-ages workshops, children and teens aged between 8 and 16 are welcome accompanied by an adult.

SPECIAL EVENT

Edelweiss Closing Reception
Sunday
28 April
6–8 PM

Join exhibiting artists Rhonda Weppler and Trevor Mahovsky in a closing event for their exhibition *Edelweiss*, in which they give away the watercolour lanterns created for the shed installation, dispersing these collective memories of lost things back into the world.

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





UPCOMING YOUTH WORKSHOP

Youth Studio

AGES 13–18+

TAP, TAP & UNWRAP: VIDEO WORKSHOPS WITH JUAN ORTIZ-APUY

Saturday & Sunday
3 & 4 February
12–5PM

Youth are invited to join artist Juan Ortiz-Apuy for a video-making workshop series that explores consumerism, capitalism, the viral trends of ASMR and unboxing videos, and what makes us love our stuff. The final video artworks will be exhibited in Esker's Bridge Space youth gallery.

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. Lunch will be provided, and youth will receive an honorarium. All participants will require the use of a smart phone or tablet/iPad, if you do not have access to one please reach out to: programs@eskerfoundation.com.

Registration and parental consent essential for participants under 18. Registrants must attend both workshop days.

Juan Ortiz-Apuy, *Tropicana*, 2020, video stills.
Courtesy of the artist.

BRIDGE SPACE

A space
dedicated to young
people



Launched in 2021, 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.

Discovering Choices

Discovering Choices features works created by students attending Discovering Choices alternative high schools, in a year-long workshop series led by local contemporary artists. The resulting artworks are a collection of the youth's material and personal explorations of the world around them, capturing this chaotic, beautiful, and fleeting period of their lives.

UPCOMING IN BRIDGE SPACE

Tap, Tap & Unwrap

Tap, Tap & Unwrap is an exhibition of video works made by youth in collaboration with Juan Ortiz-Apuy, and inspired by his exhibition *Tropicana* which casts a critical eye on modern consumer society and advertising aimed at children.

Installation view of *Discovering Choices* in Bridge Space. Photo by: Elyse Bouvier.

UPCOMING EXHIBITION

Deanna Bowen

Black Drones in the Hive

25 MAY–25 AUGUST 2024

Curated by Crystal Mowry

Organized by the Kitchener-Waterloo Art Gallery.
Circulated in partnership with the MacKenzie Art Gallery, Regina.

For more than twenty years, Deanna Bowen's practice has evolved from its roots in experimental documentary video into a complex mapping of power as seen in public and private archives. Research and exhibitions are rarely mutually exclusive modes for Bowen, in part because her subjects are capable of revealing new perspectives over time. Whether it is through strategies of re-enactment or dense constellations of archival material, Bowen's work traces her familial history within a broader narrative of Black survival in Canada and the United States.

Originally produced by the Kitchener-Waterloo Art Gallery, *Black Drones in the Hive* unfolds in a series of visual chapters to reveal the strategic erasures which have enabled Canadian canons such as the Group of Seven to exist without question or complication. The exhibition draws its title from a racist assessment of William Robinson, a Black journeyman, as written by a city official in Berlin, Ontario (now Kitchener) in the records of the Waterloo County House of Industry and Refuge (1869–1950). This sentiment echoes the centuries-long project of devaluing Black labour and the promise of autonomy. Combining historical texts, petitions, and archives ranging from local to international, Bowen weaves together narrative threads of migration, power networks, and hierarchies of remembrance.

Biography

Deanna Bowen (b. 1969, Oakland; lives in Montréal) is a descendant of two Alabama and Kentucky-born Black Prairie pioneer families from Amber Valley and Campsie, Alberta. Bowen's family history has been central to her work since the early 1990s. She makes use of artistic gestures to define the Black body and trace its presence and movement in place and time. She is the recipient of a Guggenheim Fellowship (2016), a Governor General Award for Visual and Media Arts Award (2020), and the Scotiabank Photography Award (2021). Bowen is editor of the 2019 publication *Other Places: Reflections on Media Arts in Canada*.

The exhibition was produced with the support of the City of Toronto through the Toronto Arts Council.

Deanna Bowen
The branded hand of Captain Jonathan Walker, 1845, 2020.
Inkjet print on archival paper. Courtesy of the artist and MKG127.



PERMANENT
COLLECTION

Jared Tailfeathers

Pulse and Body

A response to Mel O'Callaghan's
Pulse of the Planet

"A five-minute piece that incorporates found sounds from the natural environment (bees, river, hummingbird), the sounds of Earth and the Sun from space (care of NASA), and the Doppler ultrasound from my daughter when she was in the womb. I included four of my invented instruments to form an actual song: the waasii, Prostrepolapsus, Moosebone Lute, and Boom pipe."

—Jared Tailfeathers.

Biography

Jared Tailfeathers is a multi-disciplinary Blackfoot artist, instrumentalist, performer, inventor, teacher, curator, and author. His practice works with narrative and storytelling with a focus on social commentary, ideology, and metaphor, expressed through different genre lenses. He has created work designed for large-scale, multi-media installations and performance, concept albums, graphic novels, and builds and designs working instruments for private collectors, patrons, and musicians. Jared also works with Indigenous arts and cultural groups that promote the sustainable growth of Indigenous artists and youth.



We are pleased to present a newly commissioned musical composition and accompanying texts by artist Jared Tailfeathers, created in response to Mel O'Callaghan's exhibition *Pulse of the Planet*.

For each season of exhibitions, Esker commissions a response from compelling voices within or beyond the visual arts to contribute to Esker's online art publishing project Permanent Collection. 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.

Find them
here:



 The
Bookshop
at Esker

Visit the Bookshop at Esker in the gallery or online to order 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/



"*Purple* is the front image of a mask used in one of our performance videos. We have been working with masks since 2016, as they seemed appropriate props to convey the auto fictional narratives that seeped our works. Unlike classical Green theatre masks, our masks don't illustrate particular state of mind or convey any concepts; they rather help in establishing that the story we are telling is detached from the identity of the performer. Its organic and unfinished look is meant to underline this transitional function. However, it's pink because it looks cool against pretty much any other solid colour."

—Chloë Lum and
Yannick Desranleau



NEW! LIMITED-EDITION TOTE BY
CHLOË LUM AND YANNICK DESRANLEAU

Purple, Limited Edition Tote
by Chloë Lum and Yannick Desranleau
Screen-printed by Morgan Melenka.

\$25

Chloë Lum and Yannick Desranleau are installation artists who work across video, performance, sculpture, sound, text, and photography. Their collaborative practice is rooted in the theatrical and the choreographic and examines the slippery and complex relationships between bodies and inanimate objects. These subjects are examined through the lens of chronic illness. They have worked collaboratively since 2000.

They have exhibited widely, notably at Esker Foundation in fall 2022; the Center for Books and Paper Arts, Columbia College, Chicago; the Musée d'art contemporain de Montréal; the Kunsthalle Wien; BALTIC Centre for Contemporary Art; Whitechapel Project Space, London; the University of Texas, Austin; the Confederation Centre Art Gallery, Charlottetown; and the Blackwood Gallery, University of Toronto. Lum and Desranleau are also known on the international music scene as co-founders of the avant-rock group AIDS Wolf, for whom they also produced award-winning concert posters under the name Séripop. Their work is in the collections of the Victoria and Albert Museum, the Montréal Museum of Fine Art, the Musée d'art contemporain de Montréal, and the Musée national des beaux-arts du Québec.

CALENDAR:
PROGRAMS & EVENTS

JANUARY

Friday 19 January
6–9 PM
Opening reception:
Corotos y Ajuares, Tropicana, Parting Gift for Quarantine Blues, and Edelweiss
ALL AGES

Saturday 20 January
12–1 PM
Interactive Tour with Juan Ortiz-Apuy
FAMILIES & ALL AGES

Saturday 20 January
1:30–3 PM—ALL AGES
3:30–5 PM—ADULTS 16+
Watercolour Lantern Workshops with Rhonda Weppler and Trevor Mahovsky

FEBRUARY

Exposure Photography Festival February 2024
The Esker exhibitions: Lucia Hierro: *Corotos y Ajuares*, Juan Ortiz-Apuy: *Tropicana*, Leonard Suryajaya: *Parting Gift for Quarantine Blues*, Rhonda Weppler & Trevor Mahovsky: *Edelweiss*, and Wei Li: *Skinbound* are included in the festival. Find out more at: www.exposurephotofestival.com



Saturday 3 February
Sunday 4 February
12–5 PM

Workshop: *Tap, Tap & Unwrap* with Juan Ortiz-Apuy
Youth Studio
AGES 13–18+

Sunday 4 February
Project Space Exhibition Closes
Angeline Simon: *take care*

Monday 12 February
Project Space Exhibition Opens
Wei Li: *Skinbound*

Saturday 17 February
11 AM–1 PM ALL AGES
2–4 PM ADULTS 16+
Watercolour Lantern Workshops with Rhonda Weppler and Trevor Mahovsky

Thursday 22 February
6–7 PM
Mimetic Desire: Exhibition Tour with Elizabeth Diggon and Shauna Thompson

Friday 23 February
12–1 PM
Bring the Baby Exhibition Tour & Tummy Time

MARCH

Thursday 14 March
6:30–7:30 PM
Corotos y Ajuares with Lucia Hierro
Online Artist Talk

Saturday 16 March
11 AM–1 PM ALL AGES
2–5 PM ADULTS 16+
Watercolour Lantern Workshops with Rhonda Weppler and Trevor Mahovsky

Thursday 28 March
6–7 PM
Behind the Scenes
Exhibition Tour with Naomi Potter and Doug Haslam

APRIL

Saturday 6 April
11 AM–1 PM
Create Together
AGES 0–12

Saturday 6 April
3–5 PM
Kids Studio
AGES 7–12

Thursday 18 April
6–7 PM
All the small things: Exhibition Tour with Elizabeth Diggon and Shauna Thompson

Friday 19 April
12–1 PM
Bring the Baby Exhibition Tour & Tummy Time

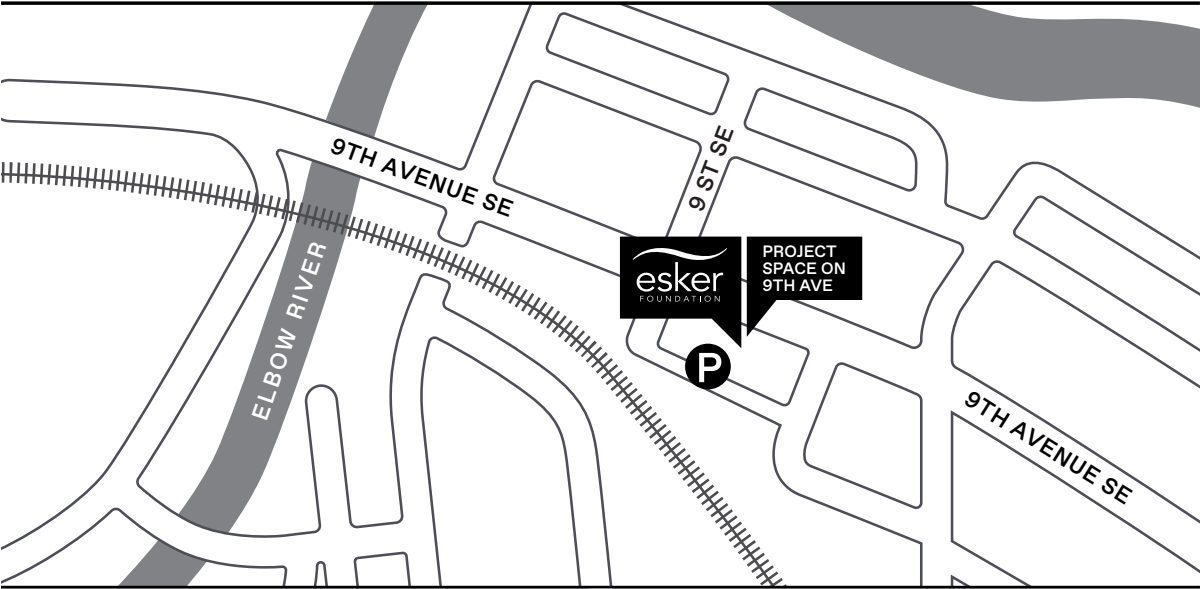
Sunday 28 April
6–8 PM
Edelweiss Closing Reception
With Rhonda Weppler and Trevor Mahovsky
ALL AGES

PROGRAM CALENDAR

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




INFORMATION FOR YOUR VISIT



ACCESSIBILITY
Esker Foundation is accessible via elevator access up to the fourth floor, which is available from the main floor and 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. Wheelchair-accessible public washrooms are available inside the galleries, and on the fourth floor. There are accessible parking spaces in the surface parking lot at the rear of the building, these are complimentary for up to 90 minutes .

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 in Mohkínstsis, (Calgary) close to the confluence of the Bow and Elbow Rivers, a deeply significant place within the Treaty 7 Region, and part of the traditional territories of the Blackfoot Confederacy, including the Siksika, Piikani, and Kainai Nations, the Tsuut’ina Nation, and the Îyâxe Nakoda of the Chiniki, Bearspaw, and Wesley Nations. Mohkínstsis is also home to the 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

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eskerfoundation.art
  
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COMBO 4

Palomilla Steak (3)
Rice, Beans,
Sweet Plantain
or Salad
1 Soda 2 Its.

Bistec Palomilla (3)
Arroz, Habichuela
Maduros o
Ensalada
1 Soda de 2 Its.

\$22.95

FAMILY COMBO 2

Onion Steak
2 Fried Pork Chops
Rice, Beans,
Sweet Plantain
or Salad
1 Soda 2 Its.

Bistec Encebollado
2 Chuletas Fritas
Arroz, Habichuela
Maduros o
Ensalada
1 Soda de 2 Its.

\$26.95

COMBO 5

Large Boneless Chicken
Chunk, Rice, Beans,
Sweet Plantain
or Salad
1 Soda 2 Its.

Chicharron de pollo sin hueso
Arroz, Habichuela
Maduros o
Ensalada
1 Soda de 2 Its.

\$20.95

FAMILY COMBO 3

Grilled Chicken Breast
2 Fried Pork Chops
Rice, Beans,
Sweet Plantain
or Salad
1 Soda 2 Its.

Pechuga a la Parrilla
2 Chuletas Fritas
Arroz, Habichuela
Maduros o
Ensalada
1 Soda de 2 Its.

\$26.95

FAMILY COMBO 1

Roast Chicken
2 Fried Pork Chops
Rice, Beans,
Sweet Plantain
or Salad
1 Soda 2 Its.

Pollo Entero
2 Chuletas Fritas
Arroz, Habichuela
Maduros o
Ensalada
1 Soda de 2 Its.

\$26.95

FAMILY COMBO 4

Boneless Chicken Chunk
2 Fried Pork Chops
Rice, Beans,
Sweet Plantain
or Salad
1 Soda 2 Its.

Chicharron de Pollo sin hueso
2 Chuletas Fritas
Arroz, Habichuela
Maduros o
Ensalada
1 Soda de 2 Its.

\$26.95

qui \$3.00 extra • All Combos to eat here an extra \$3.00