





COVER

Anthony Cudahy, *Dusk and Dawn (with Perspective Machine)*, 2024 (detail). Courtesy of the artist and Hales London and New York, GRIMM Gallery, Amsterdam, London, New York, and Semiose, Paris. Copyright the artist. Photo by: JSP Art Photography.

ABOVE

Alexandre Pépin, *Another Spring*, 2025. Courtesy of the artist.

ESKER FOUNDATION WINTER 2026

Esker Foundation is located near the confluence of the Bow and Elbow Rivers, a site known as Mohkinstsis, and a deeply significant place within Treaty 7 territory. We acknowledge that the Treaty 7 region is part of the traditional territories of the Blackfoot Confederacy, including the Siksika, Piikani, and Kainai Nations; the Tsuut'ina Nation; and the Îyâxe Nakoda Nations, which includes the Chiniki, Bearspaw, and Goodstoney Nations. The City of Calgary is also home to the Otipemisiwak Métis Government of the Métis Nation of Alberta, Districts 5 and 6.

Welcome

Painting asks for material engagement, slow looking, and a willingness to dwell in ambiguity. It is tactile, intimate, composed of gestures—quick and slow, instinctive and considered. In contrast to the speed and saturation of our hyper-digitized and hyper-connected lives, and despite a voracious hunger for novelty, immediacy, and spectacle, painting offers a counterpoint: a space for nuance that our culture rarely grants.

This winter, we are excited to present the work of Anthony Cudahy, Justin de Verteuil, Magalie Guérin, and Alexandre Pépin. In their own way, each painter locates the fleeting instances of connection, tenderness, or desire amidst the everyday, and revels in uncertainty and complexity to offer a resistance against clear narratives and over-definition.

Anthony Cudahy uses a gorgeous and complex colour palette to draw our attention to specific instances of mundanity that can surprisingly and irreversibly punctuate the cadence of a life. Alexandre Pépin creates compositions that hum with tension between hope or joy and the slippery, inelegant fallibility of the human body. Justin de Verteuil's works hover between legibility and uncertainty, capturing the fluidity of perception while also guiding us toward an emotional frequency that fades in and out of focus. Magalie Guérin's paintings are both playful and rigorous. Her compositions use colour and form to upset painterly conventions, offering instead a generative exploration of intuition and grounded knowledge.

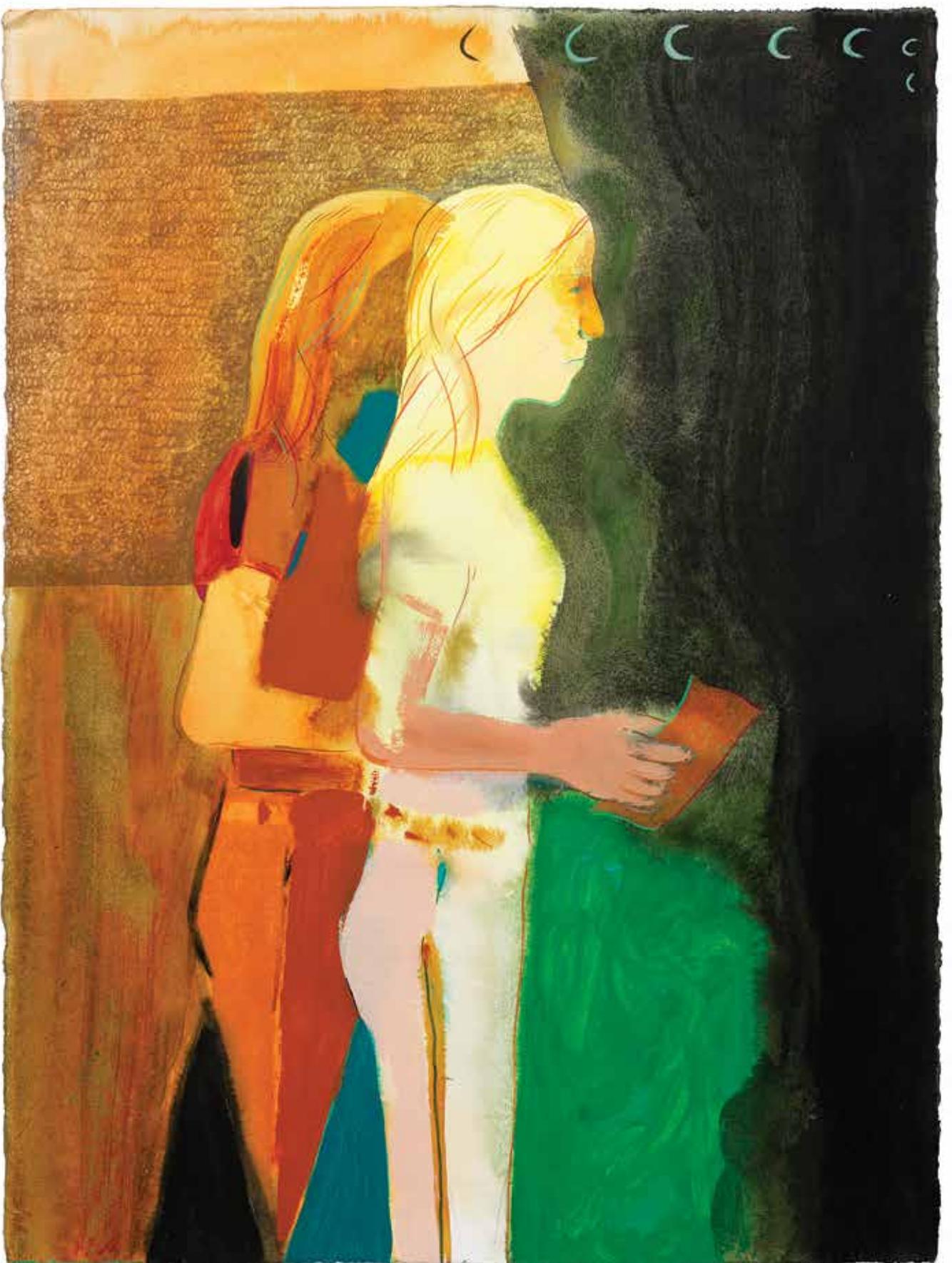
On view in the Project Space until 15 March is Kristine Zingeler's thoughtful installation *In the Balance*. Zingeler is also an artist who appreciates slow looking, and her series of ceramic vessels reflects this in both theory and practice. As curator Elizabeth Diggon notes: "This unerring

attention to the subtle and the unnoticed is at the heart of Zingeler's practice. We, in turn, are encouraged to slow down and attune ourselves to the seductive, the enigmatic, and the weird hidden in the detritus of our own lives."

Our winter programs include several slow-looking sessions, artist talks, and all-ages and family-friendly programs, including a special family workshop led by Kristine Zingeler. In The Bookshop at Esker we are hosting the launch of *Making Space: A Map of Black Calgary* as part of the ongoing Calgary Atlas Project, and a second Emerging Writers' Cafe, following the success of the first.

For details about these exhibitions and programs, please visit our website, social media (@eskerfoundation & @bookshopatesker), or drop by the gallery—we look forward to seeing you soon.

The Esker Foundation team



CURRENT EXHIBITION

Anthony Cudahy *metronome yawned*

24 JANUARY–26 APRIL 2026

Anthony Cudahy paints narratively elusive images of queer intimacy and tenderness within everyday life. His work interweaves myriad symbols and references ranging from queer archives, art history, mythology, print ephemera, even fragments from his own paintings. While these references coalesce with a logic personal and idiosyncratic to the artist, his open-ended narratives gesture to the gradual accumulation of meaning within the flotsam of our own lives.

metronome yawned brings together new and recent works that cumulatively meditate on the slipperiness of time—how it's felt compared to how it's ordered, how a life is measured relative to the milestones that are collectively yet spuriously held up as markers of progress, or how specific instances of mundanity can unexpectedly and irreversibly punctuate the cadence of a life.

The exhibition's starting point is a selection of works on paper from a series entitled *Like Night Needs Morning*. A constellation of figures—some based on Cudahy's close relationships, others culled from archives and images of crowds—rest, contemplate, embrace, and entangle their way through each hour of the day amidst allegorical gestures to cycles of life and death, light and dark. Like a recollection of a dream upon waking, certain details are rendered with precision, whereas others dissolve into aqueous washes of colour and form.

Dusk and Dawn (with Perspective Machine) depicts two male figures in repose, separated by a wood-framed grid reminiscent of Albrecht Dürer's drawing frame—a device the German Renaissance artist famously used to aid in accurately rendering perspective. Here, however, the grid becomes a sort of time machine, warping time, perspective, and reality instead of ordering it. In contrast, two new paintings offer prolonged glimpses of specific, quiet

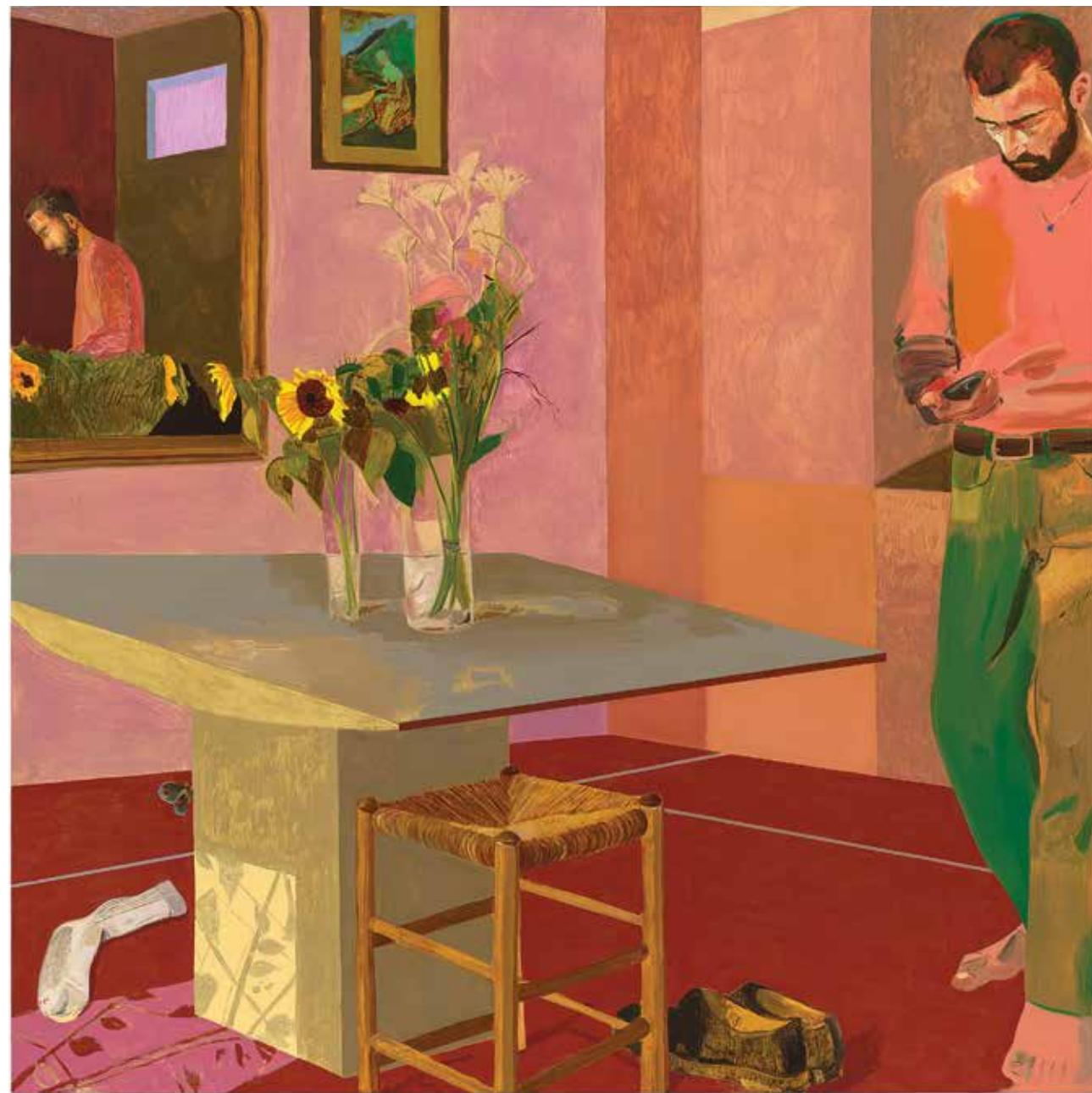
moments within the everyday. One image implying tension, the other release, both paintings dwell in the time after what came before.

Colour, space, and the materiality of paint all possess narrative potential in Cudahy's work, as potent and revelatory as figurative details. His colour palette is equal measures abundant, exuberant, acerbic, romantic, and draws our attention to unexpected places: a glint of caustic green across a brow bone, a wash of magenta beneath the crest of a back, a curl of rust along a lavender jawline. Of these observations Cudahy has said: "There are entire worlds in subtle saturation or value shifts."¹ Indeed, for Cudahy, painting is often a process rooted in attunement to the nuances and complexities of the everyday. By lingering in these quiet moments, time seems to expand and contract.

IMAGE, LEFT

Anthony Cudahy, *Doubled readers (mooncycle) (4)*, 2024. Courtesy of the artist and Hales London and New York, GRIMM Gallery, Amsterdam, London, New York, and Semiose, Paris. Copyright the artist. Photo by: A. Mole.

¹ Hannah Silver, "The mundane meets the sacred in Anthony Cudahy's richly drawn figures," *Wallpaper Magazine*, 18 October 2023. <https://www.wallpaper.com/art/exhibitions-shows/the-mundane-meets-the-sacred-in-anthony-cudahy-richly-drawn-figures>



Anthony Cudahy, *bad news delivered (the veil)*, 2025. Courtesy of the artist and Hales London and New York, GRIMM Gallery, Amsterdam, London, New York, and Semiose, Paris. Copyright the artist. Photo by: JSP Art Photography.

Biography

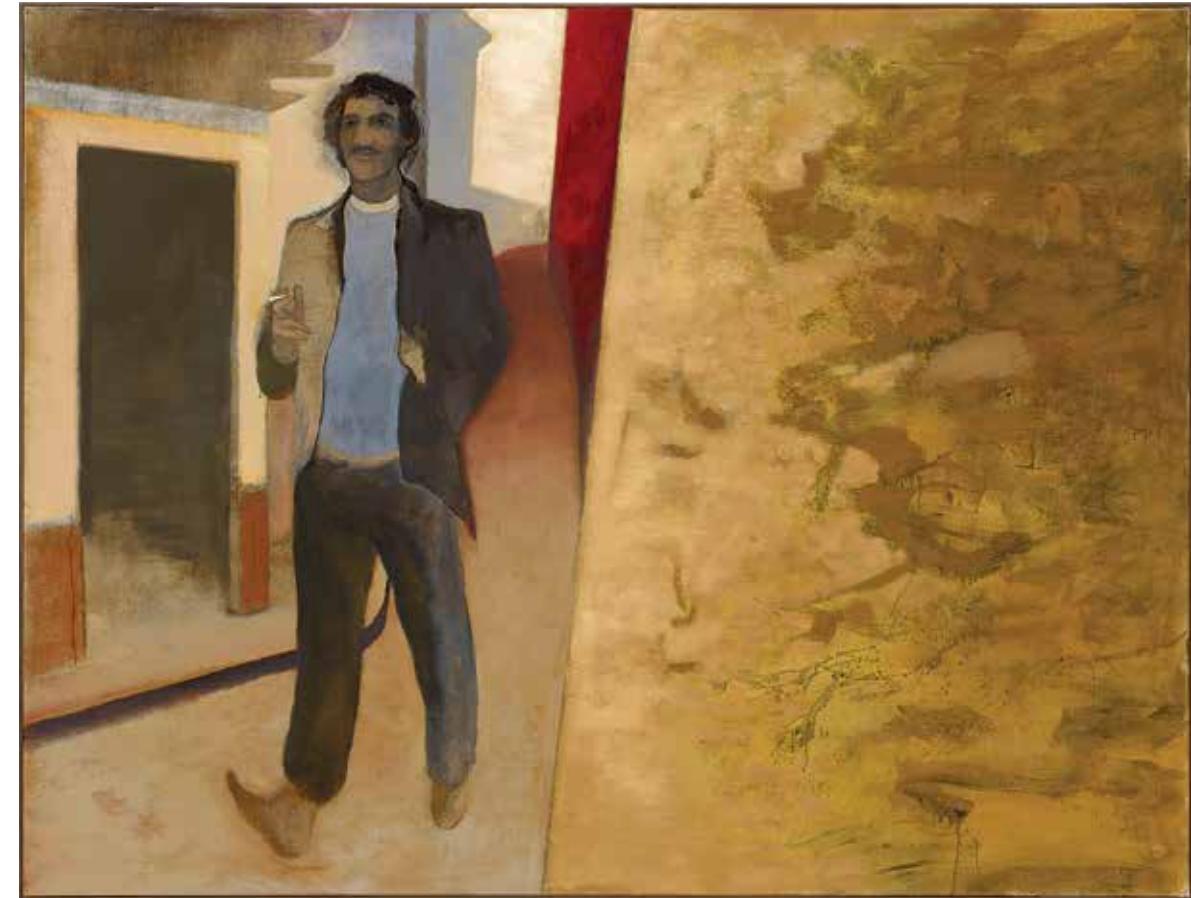
Anthony Cudahy (b. 1989, Ft. Myers) received his MFA from Hunter College, New York in 2020. His solo exhibition *Spinneret* debuted at the Ogunquit Museum of American Art, and travelled to the Green Family Art Foundation, Dallas in 2024, accompanied by a dedicated publication. Cudahy held his first solo museum exhibition in 2023, titled *Conversation*, at the Musée des Beaux-Arts de Dole. His work has also been included in numerous international group exhibitions.

His work can be found in collections of the AkzoNobel Art Foundation, Amsterdam; Baltimore Museum of Art; Cantor Arts Center at Stanford University; Dallas Museum of Art; The David and Indre Roberts Collection, London; Green Family Art Foundation, Dallas; The Hort Family Collection, New York; Institute of Contemporary Art, Miami; Kunstmuseum, The Hague; Les Arts au Mur Artothèque de Pessac; Museum of Contemporary Art North Miami; Musée d'art Moderne de Paris; The New York Historical, New York; Speed Art Museum, Louisville; and Stedelijk Museum, Amsterdam, among others.

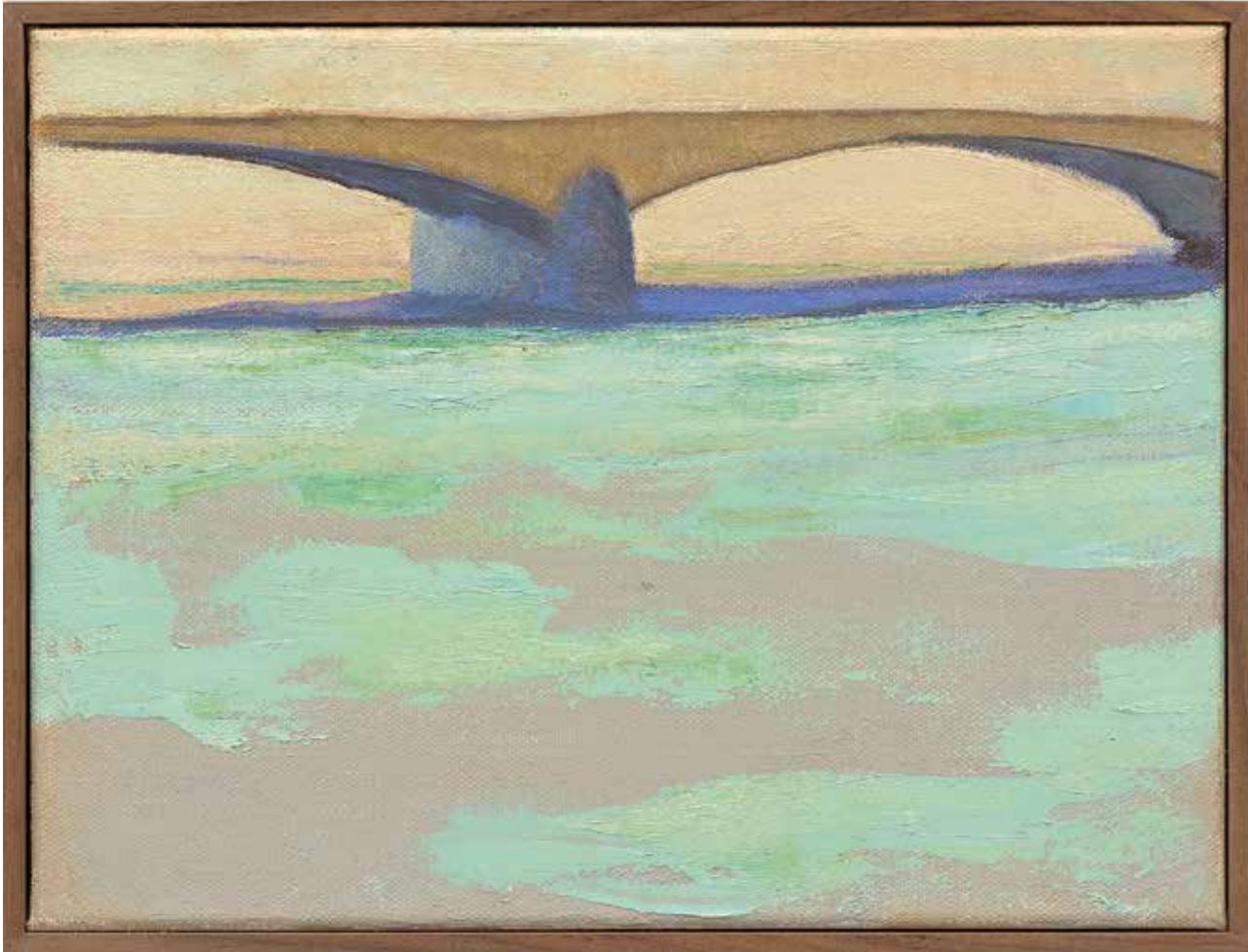
CURRENT EXHIBITION

Justin de Verteuil *sie will / muse. zur marionette*

24 JANUARY–26 APRIL 2026



Justin de Verteuil's paintings appear as images in the midst of becoming: compositions that have been coaxed slowly into focus, as if tuned across radio frequencies until a signal emerges from the ether and begins to take shape. His works hover between legibility and uncertainty, where memories shimmer into and out of focus, and the feeling of a time and place emerges before the specifics of a narrative do. de Verteuil's paintings generate meaning the way weather forms: gradually, atmospherically, out of shifting pressure systems of colour, gesture, and the fugitive traces of experience.



de Verteuil draws his subjects from lived moments with friends and loved ones, time spent in resonant places, and the immediacy and nuances of life around him. However, these sources are mutable starting points; he paints through them, over them, under them, letting compositions accrue and dissolve. What eventually surfaces is not an illustration of an event, but a state of perception suspended between remembering and imagining.

This sense of fluidity extends to the architectures and figures that occupy the paintings. In these compositions, forms rhythmically blur or sharpen into focus, they drift in space or provide moments of perceptual anchoring, and their colours emerge as if answering to the logic of a parallel reality. Rooms, landscapes, and portals open into environments that are both believable and impossible. These are not scenes we can fully enter; they exist on a thin membrane between the world inside the painting and our own. This enigmatic threshold space doesn't reveal easy answers but rather gently guides us toward an emotional frequency.

These paintings linger in that space where the specifics of an experience flicker close to the surface, only to recede again just out of reach. Across these works, de Verteuil traces not only the texture of contemporary life—its restlessness,

tenderness, estrangements, and the small moments that stick in your chest—but also the impossibility of trying to hold on to those things. He leaves us with the ghosts of a time and place and an invitation to accept that which remains elusive.

Biography

Justin de Verteuil (b.1990) is a Düsseldorf based artist whose oil paintings explore the dynamic between figure and space and their relationship to the viewer. Through a play of ambiguity and detail his paintings act as vehicles for projection. Born in Port of Spain, Trinidad and Tobago, de Verteuil studied at the Kunstakademie Düsseldorf. Solo exhibitions include Sies + Höke, Düsseldorf (2023 & 2024); López de la Serna CAC, Madrid (2023); ADZ, Lisbon (2023); and group exhibitions in New York City, Berlin, Düsseldorf; and Port of Spain.

PREVIOUS PAGE

Justin de Verteuil, *Untitled*, 2025.

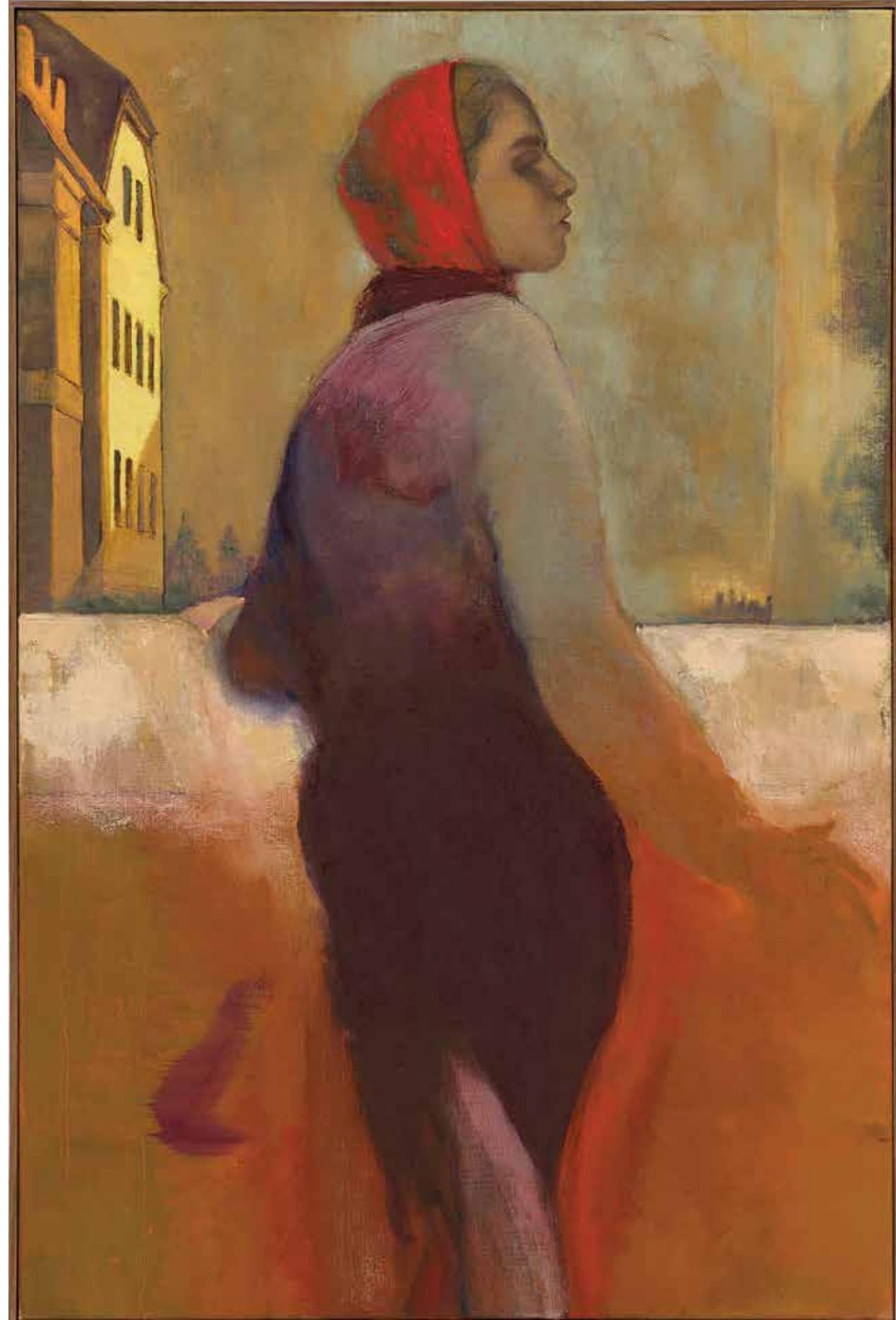
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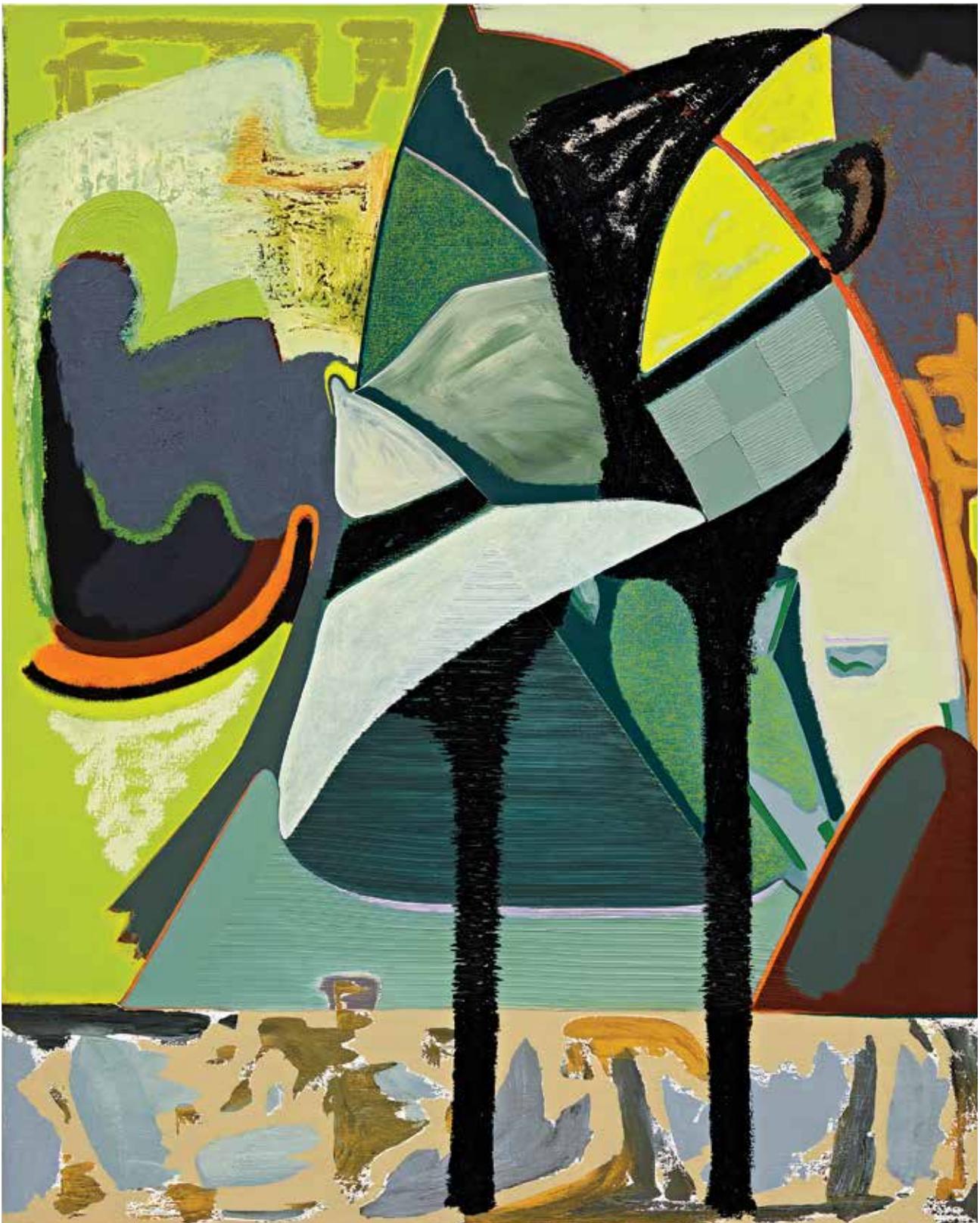
Justin de Verteuil, *Pont au Change*, 2025.

RIGHT

Justin de Verteuil, *Muse (Marionette)*, 2025.

All images courtesy of the artist and Sies + Höke, Düsseldorf. Photos by: Ivo Faber.





CURRENT EXHIBITION

Magalie Guérin

Orange to Rattle

24 JANUARY–26 APRIL 2026

Magalie Guérin's paintings often begin with what remains: she carries forward yesterday's pigment, a trace of past works and decisions, as a provocation to begin a new composition. From this material residue she builds paintings that are both generative and iterative—they are works that remember and reference themselves even as they continually evolve, build, and refuse to settle.

Guérin's works explore how colour and shape behave as subjects in their own right; they enter the pictorial space like characters with distinct temperaments, personalities, and roles: a vibrant chartreuse pierces its crooked hook near centre; a golden yellow hums at the sharp edge of an undulating beige plane; a mottled brown or pool of dark teal brace at the edges of the canvas; an intense orange announces itself like a flare.

In concert with these colours, textures rise into low relief, sweeping in from edges, dappling and complicating the surface while contours and geometric intervals anchor or disrupt composition. Shapes overlay, press, or emerge, and through the vibrating congregation of all these elements, figure and ground negotiate with one another.

Although often grouped under abstraction, Guérin resists the term. Her concern is not to deny the world, but to construct compositions that feel undeniably of it. The way colour enters the work is directly linked to Guérin's relationship to place, objects, and time—perhaps through the surprisingly lush pallet of the desert around Marfa, Texas, or a pair of favourite shoes, and, of course, through the previous day's painting. In this way, elements from the world are present—yet elusive.

She says of the spatial relationships within her paintings: "I think of them as constructions of shapes that exist in the world, even though you can't recognize them. You don't know what they are, but you sense that they ARE."¹ In these paintings, resolution is not a matter of clarity but of presence: when an image is resolved, it coheres with its own frequency, its own internal reasoning. In this space of constructive uncertainty, Guérin offers a way of seeing that is both playful and rigorous: a field where shapes relate to each other, where logic develops from intuition, and where the world emerges with a mysterious but grounded insistence.

IMAGE, LEFT

Magalie Guérin, *Untitled*, 2025. Courtesy of the artist and Sikkema Jenkins & Co., New York.

¹ Sangram Majumdar, "Interview: Magalie Guérin's Multiple Endings," *Two Coats of Paint*, 3 March 2021, <https://twocoatsofpaint.com/2019/03/interview-magalie-guerins-multiple-endings.html>.



Biography

Magalie Guérin (b. Montréal, 1973) is an artist based in Marfa. She holds an MFA in Painting and Drawing from the School of the Art Institute in Chicago, where she resided for over a decade. Her work has been exhibited internationally including solo exhibitions at Sikkema Malloy Jenkins, New York; Corbett vs. Dempsey, Chicago; Galerie Nicolas Robert, Montréal; and Amanda Wilkinson, London, amongst others. Notable group exhibitions include 50 Paintings at the Milwaukee Art Museum; Master Class at Sechrist Beach, Chicago; and Anton Kern WINDOW, New York. Her work is in the collections of Berkeley Art Museum and Pacific Film Archive, Speed Art Museum, DePaul Art Museum, Hydro-Québec, and the Caisse de dépôt et placement du Québec. She is the author of

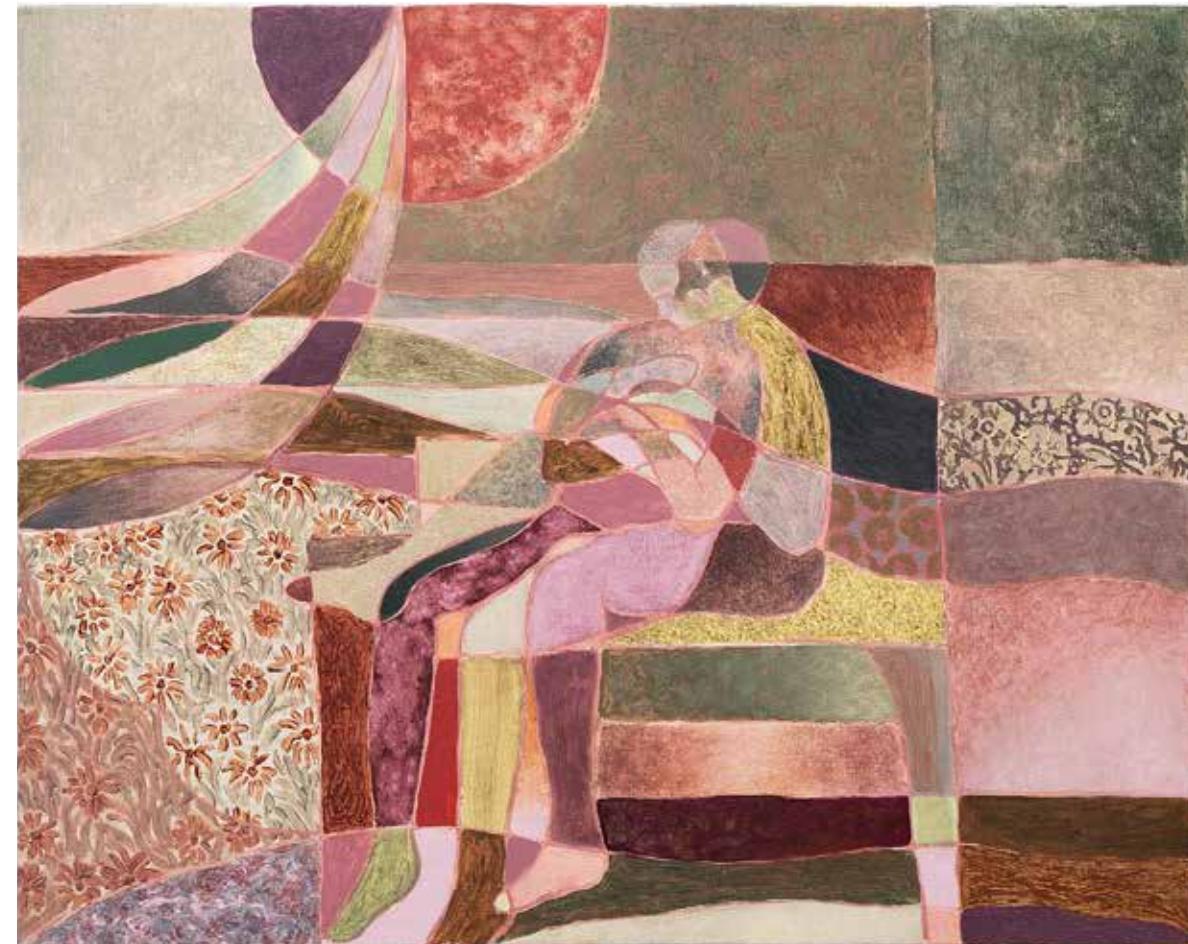
NOTES ON, a compilation of studio writings published by The Green Lantern Press in 2016 (second edition 2019) and teaches at SAIC and College of DuPage. Guérin is the recipient of two Pollock-Krasner grants (2024, 2018), a Pace Award for a mid-career painter at the Fine Arts Work Center in Provincetown (2019) and a Chinati Foundation residency (2018). She is represented by Corbett vs. Dempsey in Chicago, Sikkema Malloy Jenkins in New York, and Galerie Nicolas Robert in Montréal/Toronto.

Magalie Guérin, *Untitled*, 2024. Courtesy of the artist and Galerie Nicolas Robert, Montréal & Toronto.

CURRENT EXHIBITION

Alexandre Pépin *Lavender*

24 JANUARY–26 APRIL 2026



Alexandre Pépin's paintings locate fleeting instances of connection, desire, or joy within the everyday—two men entangled in tall grass, a single figure immersed in a verdant landscape, a pair of lovers reading side by side. His paintings are often catalyzed by a feeling of earnestness or sincerity. Through the process of painting and his specific alchemy of material, colour, line, and texture, Pépin complicates this initial feeling, giving visual form to the ambiguity and complexity of intimate relationships that can often elude language.



Pépin draws variously and voraciously from histories of painting. His predilection for surface detail and his paintings' particular geometries recalls both Byzantine frescoes and the work of Viennese Secession painters. His ebullient landscapes and intimate depictions of everyday life echo the work of Post-Impressionists such as Pierre Bonnard, Édouard Vuillard, or Canadian landscape painter David Milne. His fascination with simplified, planar forms and traced lines speak to the influence of queer contemplative modernists, such as Forrest Bess, Agnes Martin, Morris Graves, and Etel Adnan. For Pépin, this web of painterly and historic references is both a celebration of the medium of painting, but also a way to position queer subjects, in the artist's words, "in a vast continuum of time, as something that has always been part of the world, and always will be."

Line and geometry serve as a connective tissue within individual paintings and across Pépin's broader body of work. His paintings are segmented into planes of fragmented space, a strategy that visually echoes quilt-making, stained glass, architectural drawings, or constellations. This geometric structure both confuses and coheres the spatial logic of his paintings; subject and structure coalesce into a single web, creating works that flow between figuration and abstraction, and insist upon the importance of texture, colour, and light.

Pépin's process vibrates between spontaneity and structure, speed and slowness, levity and gravity. He often begins his paintings by drawing in pastel to loosely articulate an idea or a rudimentary structure.

He then creates playful forms in bold, saturated colours that channel his intuition, subjectivity, queer sensibility, and his sheer enjoyment of painting. Pépin tempers this initial expression of ecstasy with muted earth tones and texture, adding layer upon layer of glaze and pigment until he reaches his desired balance. The resulting compositions hum with tension between hope or joy, life's inherent pain and mundanity, and the slippery, inelegant fallibility of the human body. Pépin's paintings ask for time and attention. They reveal their painterly depth and the cumulative potential of their many layers slowly, in deliberate contrast to the bombardment of an algorithmic scroll.

Biography

Alexandre Pépin is a French-Canadian visual artist born in Tio'tia:ke (Montréal) (1992) and currently living in Austin. He holds an MFA in Studio Arts from the University of Texas at Austin (2022) and a BFA in Studio Arts from Concordia University in Montréal (2016). Pépin draws from the legacy of Byzantine and Early Renaissance Frescoes, Post-Impressionism, Tonalism, The Viennese Secession, and Pattern and Decoration to portray moments of Queer intimacy and spiritual contemplation. Grant Recipient of the Québec Arts and Letters Council (2017) and the Elizabeth Greenshields Foundation (2019), Pépin participated in residencies at the Vermont Studio Center (2017) and at the Ox-Bow School of Arts (Summer Fellowship, 2021) and showed work through solo and group exhibitions in Canada and the United States.

PREVIOUS

Alexandre Pépin, *Vast World, Tight Knot*, 2024. Courtesy of the artist.

Alexandre Pépin, *Singing Birds, Moving Mountains*, 2023. Above and detail on opposite page. Courtesy of the artist.

Photos by: Paul Litherland.



PROJECT SPACE

CURRENT EXHIBITION

Kristine Zingeler *In the Balance*

UNTIL 15 MARCH 2026

Kristine Zingeler's artistic practice emerges from a process of slow and attentive looking, curiosity, and wonder. She is drawn to the beauty and resonance of nature's detritus: rocks, seashells, feathers, tree bark, seed pods. Her studio is filled with an ever-expanding collection of objects and fragments, often gathered from her garden, or nearby walks with her family. She approaches these objects with the empathy and curiosity of a maker, parsing the complexities of their colour, form, and texture in a bid to understand their creation.

In the Balance, Zingeler's new site-specific installation, offers a series of ceramic vessels inspired by the overlooked beauty and labyrinthine complexity of wasp nests. While wasps (of which there are over 100,000 known species, and potentially millions unknown) tend to be popularly maligned as vengeful pests, their predilection for both predation and pollination make them crucial to the balance of an ecosystem. Wasps are also inveterate makers. Certain varieties of wasp mix tree bark or other plant matter with their saliva to make a fine, paper-like substance which forms the hexagonal architecture of their nests. For Zingeler, these paper wasp nests are a source of endless fascination, pointing to the wasps' material ingenuity and highly complex social structure, and to seasonal cycles of renewal, growth, and dormancy.

Zingeler begins each ceramic work with hand-coiling; winding and looping ropes of clay into forms that echo classical Greek pottery. She then turns her attention to the vessel's surface, adding or subtracting textural details to create patterns or subtle gradations in a process that is both responsive and improvisational. The physicality and unpredictability of clay is crucial to Zingeler's process: it becomes yet another conduit for wonder and curiosity. This unerring attention to the subtle and the unnoticed is at the heart of Zingeler's practice. We, in turn, are encouraged to slow down and attune ourselves to the seductive, the enigmatic, and the weird hidden in the detritus of our own lives.

Biography

Kristine Zingeler pursues an interdisciplinary art practice that involves photography, collage, drawing, painting, and sculpture. She holds a BFA in Painting from the University of Calgary and has furthered her education through skill sharing, residencies, and experimentation. Her work is included in the collection of the Alberta Foundation for the Arts as well as the Fairmont Palliser Hotel and the University of Calgary Faculty of Medicine, along with numerous private collections. Addressing themes of interconnectedness, time, and the relentless state of flux that both humanity and our planet experience, Zingeler's work is subtle yet impactful and relies on an extensive process of collecting, documenting, and assembling. Throughout her practice runs a thread of curiosity and enthusiasm for the seemingly mundane. She elevates rocks, feathers, nests, insects, plants and other apparent detritus to a place of preciousness. Beginning her career working two dimensionally in painting, photography, and collage, she has expanded to explore a more sculptural means of expression. Her new body of work pushes back and forth between image and object, ancient and immediate, tiny and monumental. You can find her quietly working in Moh'kinstsis Treaty 7 Territory.

Kristine Zingeler, *In the Balance*, 2025.
Photo by: Blaine Campbell.





ESKER PROGRAMS & ENGAGEMENT

Our FREE programs connect people with contemporary art and provide a wide variety of alternative access points to our exhibitions through experiential and exploratory learning opportunities. Through collaboration with artists and community partnerships, we encourage creative expression and meaningful engagement with the arts.

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



SCAN THIS QR CODE TO
 LEARN MORE & REGISTER
 FOR PROGRAMS

Tel: 403 930 2490

Email: programs@eskerfoundation.com

Please review the listings carefully. Registration is required to participate, unless noted otherwise. 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.

LEFT

Family workshop participants.
 Photo by: Wayne To.

RIGHT

Margo Smith leads a family workshop based on Jana Sterbak: *Dimensions of Intimacy*.
 Photo by: Wayne To.



TALKS

Painters on Panel

Saturday 24 January
 1–2:30 PM

Artists Anthony Cudahy, Justin de Verteuil, Magalie Guérin, and Alexandre Pépin come together to discuss their processes, references, and influences in this panel discussion of painters talking about painting.

Artist Talk with Kristine Zingeler

Thursday 5 February
 6–7 PM

Kristine Zingeler's artistic practice emerges from a process of slow and attentive looking, curiosity, and wonder. In this artist talk, Zingeler will discuss the ideas and process behind her Project Space installation *In the Balance*, and her exploration of wasp nests as a source of material ingenuity, ecological balance, and wonder.

Have We Failed Contemporary Art?

Thursday 16 April
 6–8 PM

This new annual initiative of talks and panels emerges out of an ongoing attempt to grapple with the state of contemporary art and the conditions shaping its reception today. Demands placed on contemporary art—for directness, spectacle, or a reduction to economic functionality—will be central to these conversations. This series is interested in thinking through how these pressures inflect not only the production of contemporary art, but also its circulation, interpretation, and institutional framing. Has contemporary art failed us, or have we failed contemporary art?



TOURS

Slow Looking

Thursdays,
26 February & 26 March
6–7 PM

What happens when we choose to slow down and spend longer engaging with a work of art? Come experience an hour of slow looking at the paintings in our current exhibitions. Allow the mysterious to emerge, a shape to form into something recognizable and then to dissolve, a feeling to surface, or a story to unfold. These sessions will be partially guided; we encourage you to come willing to participate in a space of quiet contemplation and shared observation.

KIDS & FAMILY

Bring the Baby Art Tour & Tummy Time

Fridays, 13 February & 3 April
12–1 PM

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

Parents, caregivers, and babies are invited to join us for this relaxed baby tour. Afterwards, babies will have time to enjoy 'tummy time' social fun on artist Yvonne Mullock's extraordinary interactive sensory blankets, created especially for babies.

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

Family Workshops

AGES 0–12

Create Together: with Kristine Zingeler

Saturday 14 February
11 AM–1 PM

Join Project Space artist Kristine Zingeler for a special family workshop centered around her exhibition *In the Balance*, where she explores the wonders of nature through her clay wasp nest sculptures.

Create Together

Saturday 4 April

11 AM–1 PM

Families with children up to 12 years old are invited to experience the themes of our current exhibitions through collaborative art making and shared creative experiences. Each workshop encourages curiosity and playful engagement with new ideas, materials, and art forms. Connect, make memories, and Create Together!

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

Registration essential. Recommended for families with children up to 12 years old.

Kids Studio

AGES 7–12

Saturdays, 14 February & 4 April
2–4 PM

Kids Studio is a series of hands-on workshops designed for children aged 7 to 12 where they can explore their creativity through artistic and imaginative play.

These workshops introduce fun and conceptual ways of thinking and creating, while providing a space where young artists can independently experiment with different art mediums and techniques.

Parents or guardians are asked to stay for the duration of the program, unless otherwise indicated on the event registration.

Registration and parental consent essential. For kids ages 7–12 years old.

LEFT
Visitors and Esker volunteer Ziyi Zhangli explore Jana Sterbak's work *Planetarium*.

RIGHT
Bring the Baby Art Tour & Tummy Time participants.
Photos by: Elyse Bouvier.

WORKSHOPS & EVENTS



BOOKSHOP AT ESKER

Calgary Atlas Project Launch—*Making Space: A Map of Black Calgary*

In Conversation with Cheryl Foggo and Simone Elizabeth Saunders
Thursday 5 March
6–8 PM

How do we honour the historic contributions of Black Calgarians as the city grows? Join Cheryl Foggo and Simone Elizabeth Saunders for the unveiling of *Making Space: A Map of Black Calgary*, part of the Calgary Atlas Project.

Presented in partnership with the Calgary Institute for the Humanities at the University of Calgary.

Visitors at Community Night.
Photo by: Wayne To.

Emerging Writers' Cafe

AGES 16+
Thursday 23 April
5:30–8 PM

Hosted by The Bookshop at Esker in collaboration with the Alexandra Writers' Centre Society, the Writers' Guild of Alberta, and the Writers' Guild of Alberta Youth Committee.

The Emerging Writers' Cafe is a meet-up for local early-career writers of all genres looking to develop their projects and ideas. Registration essential. Recommended for ages 16 and over.

Spring Community Night

Friday 13 March
5–7 PM

Hello friends and families! Drop-in for an evening of family-focused exhibition tours, fun gallery activities for kids, youth, and adults, free refreshments, and a special one night only 15% Community Discount at The Bookshop at Esker.

Registration not required; all are welcome.

Stay tuned for more exciting workshops and events to be announced!



Check our website:
eskerfoundation.com

Subscribe to our e-newsletter, and follow us on social media
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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.



CURRENT EXHIBITION IN BRIDGE SPACE

We Are The Lodge

NOVEMBER 2025–JUNE 2026

We Are the Lodge showcases the ribbon skirts and shirts created by youth aged 17–20 during a series of workshops held at Esker Foundation in collaboration with Discovering Choices schools. Guided by Indigenous mentor Pearl White Quills, and supported by her daughter Justice White Quills, participants learned foundational sewing skills while exploring the cultural significance of ribbon skirts as symbols of the body, the earth, and the divine.

Over four sessions, fourteen participants crafted ribbon skirts and shirts that reflect both personal expression and ancestral memory. This exhibition honors the act of making as a form of remembering—where each skirt becomes a vessel of personal and collective meaning, stitched with resilience, ceremony, and connection.

Pearl White Quills, blessed with the name Aa Koa Miyanist Ts'i'nh Kiaki (Sings Many Different Songs Woman), is a Niitsítapi Aki (Blackfoot Woman) artist from Siksiká'i'tsítapi (Blackfoot Confederacy). She is an old-style jingle dress

Powwow dancer, traditional hand drum singer, facilitator, seamstress, and professional beadwork artist, teaching community and creating authentic handmade Indigenous crafts through her flourishing family business, Bright Swan Creations.

Special thanks to: Discovering Choices Schools, the CBE Indigenous Education Team, and the wonderful teachers who made this all possible.

Detail from the exhibition We Are The Lodge, Bridge Space, 2025. Courtesy of the artists.

metamorphose

JULY 2026–FEBRUARY 2027

This exhibition will present animation works created by youth who participated in a fall 2025 animation camp facilitated by Quickdraw Animation Society facilitators and animators Amanda Torres and Ana Piñero.



UPCOMING EXHIBITION

Zadie Xa with Benito Mayor Vallejo

Moonlit Confessions Across Deep Sea Echoes: Your Ancestors Are Whales, and Earth Remembers Everything

23 MAY–23 AUGUST 2026

OPENING RECEPTION:
FRIDAY 22 MAY, 6–9 PM

Zadie Xa creates vivid, immersive installations that incorporate a wide range of materials and media, including painting, textiles, sculpture, light, and sound. Often these installations offer a space for shared reflection on larger spiritual practices and intergenerational storytelling. Informed by her Korean heritage and her upbringing on the West Coast, Xa's work weaves together narratives of interspecies communication, mythology, shamanism, and folklore with diasporic identity and marine ecology.

The exhibition is a continuation of *Moonlit Confessions Across Deep Sea Echoes: Your Ancestors Are Whales, and Earth Remembers Everything* (2025), which was exhibited in 2025 at Sharjah Biennial 16 and won the artist a nomination for the prestigious British Turner Prize. This is the first major solo exhibition in Alberta of the Vancouver-born, London-based artist, made in collaboration with artist and long-term collaborator Benito Mayor Vallejo.

Moonlit Confessions Across Deep Sea Echoes: Your Ancestors Are Whales, and Earth Remembers Everything is organised and developed in partnership with The Power Plant, Toronto where it will be on view from 23 October 2026–21 March 2027.

Biographies

Zadie Xa has developed an expansive practice that addresses the nature of diasporic identities, global histories, familial legacies, and interspecies communication. For her, art offers a means to analyse socio-political conditions and cultural behaviours through a lens of masquerade, play, costuming, and storytelling. Embracing a highly collaborative mode of working, she has developed ongoing exchanges with dancers and musicians and has worked with Benito Mayor Vallejo since 2006. Solo exhibitions of Xa's work have been presented at Whitechapel Gallery, London; The Box, Plymouth; Leeds Art Gallery; Remai Modern, Saskatoon; Tramway, Glasgow; and Yarat Contemporary Art Space, Baku. Xa has also participated in the Jeju Biennale (2022), the 13th Shanghai Biennale, and the Sharjah Biennial 16, for which she was nominated for the Turner Prize 2025. Xa has a BFA from Emily Carr Institute of Art + Design, Vancouver, and an MFA in Painting from the Royal College of Art, London.

Benito Mayor Vallejo completed a BFA at the Université Polytechnique de Valencia and an MA from Chelsea College of Arts, London. He has participated in exchange programmes at the Accademia di Belle Arti di Firenze and Emily Carr Institute of Art + Design, Vancouver. Since 2006, alongside his own practice, he has worked in close collaboration with Zadie Xa exploring painting, installation, performance, and sculpture.

Zadie Xa with Benito Mayor Vallejo, *Moonlit Confessions Across Deep Sea Echoes: Your Ancestors Are Whales, and Earth Remembers Everything*, 2025.

Installation view: Turner Prize 2025 exhibition at Cartwright Hall Art Gallery in Bradford, 2025.

Photo: Eva Herzog.

PERMANENT COLLECTION



Permanent Collection is Esker Foundation's online publishing initiative. For each season of exhibitions, Esker commissions a response from compelling voices within or beyond the visual arts.

We ask contributors to reflect on our current exhibitions as a means of generating new ideas about and connections between the artworks from a new perspective.

We see Permanent Collection as an expanded exhibition space that explores the points of resonance between and within exhibitions and disciplines. Permanent Collection offers a forum for experimentation, and for innovative,

Installation view of *Throw(n)* from Babak Golkar: *When Sound Becomes Unsound*. Photo by Blaine Campbell.

transdisciplinary approaches to discussing art and exhibitions. As a non-collecting institution, Esker is defined by the conversations, ideas, and research that emerge around our exhibitions and programming—this is our model for a permanent collection.

JUST RELEASED

**Dr. Ben Dyson:
'PLEASE DO NOT TOUCH THE ARTWORK BEYOND THIS POINT'**

A response to Babak Golkar

Dr. Ben Dyson, Cognitive Neuroscientist and Associate Professor in the Department of Psychology at the University of Alberta, reflects on the intersection of game behaviour, the magic circle of the art gallery, and the latent invitation to interact with the work in Babak Golkar's *When Sound Becomes Unsound*.

Explore over twenty texts, musical compositions, poems, and gourmet recipes that respond to over fifty exhibitions from the past eleven years.



DISCOVER THE COLLECTION AND ARCHIVE AT:
permanentcollection.eskerfoundation.com

Esker Elsewhere



Like everything alive that we try to hold forever

Larry Achiampong & David Blandy, Diane Borsato, Stephanie Dinkins, Bridget Moser, Sondra Perry, Miya Turnbull

Curated by Elizabeth Diggon, Naomi Potter, and Shauna Thompson

Florida State University Museum of Fine Arts Tallahassee

29 JANUARY–27 JUNE 2026

The exhibition is organised by Esker Foundation and produced as a traveling exhibition by Independent Curators International (ICI). Funding for the exhibition tour has been provided by the generous support from ICI's International Forum and the ICI Board of Trustees.



FLORIDA STATE UNIVERSITY
MUSEUM OF FINE ARTS

**Hangama Amiri
PARTING/فراق**

Curated by Elizabeth Diggon

Organized & circulated by Esker Foundation, Calgary

Art Museum at the University of Toronto

FROM FEBRUARY 2026

**Art
Museum
University of
Toronto**

Visitors explore Hangama Amiri's *Man with Vase of Tulips* from the exhibition *PARTING/فراق* at Esker Foundation. Photo by: Allison Seto.



The Bookshop at Esker is a cultural, literary, and retail hub at Esker Foundation. Programs and events have included book launches, performances, pop-ups, signings, readings, talks and panel discussions.

Visit The Bookshop at Esker at the gallery or online to order a copy of the new publication featured here, and browse all art books, limited edition artist totes, and pins. Shipping and local pick up is available.

THE BOOKSHOP AT ESKER
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eskerfoundation.com/shop/



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NEW PUBLICATION



LIMITED EDITION ZINE BY KRISTINE ZINGELER AND ASH SLEMMING

Kristine Zingeler and Ash Slemming:
In the Balance: An Esker Foundation Project Space Zine

This limited first-edition zine is a collaboration between artist Kristine Zingeler and writer Ash Slemming developed during Zingeler's exhibition *In the Balance* presented in the Project Space from 27 October 2025 to 15 March 2026.

The ceramic vessels featured in the exhibition reflect Zingeler's reverence for the overlooked architectures of wasp nests and her fascination with the ancient evolutions and intricate social structures of this often misunderstood species.

Tenderly combining both image and text, akin to the interconnected structure of a wasp's paper nest, this zine traces the delicate forms and textures shared by ceramics, natural architectures, and societies. Reverence for the wasp's underappreciated craft unfolds here as a meditation on fragility, cooperation, and the invisible systems that hold life in balance.

BOOKSHOP EVENT



BOOKSHOP EVENT EMERGING WRITERS' CAFE

AGES 16+

Thursday 23 April
5:30–8 PM

Hosted by The Bookshop at Esker in collaboration with Alexandra Writers' Centre Society, The Writers' Guild of Alberta, and Writer's Guild of Alberta Youth Committee.

The Emerging Writers' Cafe is a meet-up for local early career writers of all genres looking to develop their projects and ideas. It's a space to share work, practice giving and receiving feedback, access resources and support, and spend focused time

CALGARY ATLAS PROJECT LAUNCH

Making Space: A Map of Black Calgary

In Conversation with Cheryl Foggo and Simone Elizabeth Saunders

Thursday 5 March
6–8 PM

How do we honour the historic contributions of Black Calgarians as the city grows? Welcome to an evening of dialogue, art, and history with Cheryl Foggo and Simone Elizabeth Saunders for the unveiling of *Making Space: A Map of Black Calgary*, part of the Calgary Atlas Project. Foggo is a playwright, author, and filmmaker telling stories of Western Canadians of African descent, while Saunders is an award-winning artist celebrating Black womanhood and resilience.

Presented in partnership with the Calgary Institute for the Humanities at the University of Calgary.

The Calgary Atlas Project Maps will be available for purchase at The Bookshop at Esker during and after the event.



ABOVE, LEFT
Simone Elizabeth Saunders,
Photo: Pardeep Sooch.

LEFT
Cheryl Foggo,
Photo: Mike Tan.

writing. Whether you're looking to strengthen your skills, make progress on a project, or workshop new ideas, it's a great opportunity to connect and grow within Calgary's writing community!

Registration essential.
Recommended for ages 16 and over.



CALENDAR: PROGRAMS & EVENTS

JANUARY

Friday 23 January
6–9 PM
Winter 2026 Opening Reception

Saturday 24 January
1–2:30 PM
Painters on Panel with
Anthony Cudahy, Justin de Verteuil,
Magalie Guérin, and Alexandre Pépin

FEBRUARY

Thursday 5 February
6–7 PM
Artist Talk with Kristine Zingeler

Friday 13 February
12–1 PM
Bring The Baby
Art Tour & Tummy Time

Saturday 14 February
11 AM–1 PM
Create Together: with Kristine Zingeler

Saturday 14 February
2–4 PM
Kids Studio

Thursday 26 February
6–7 PM
Tour:
Slow Looking

MARCH

Thursday 5 March
6–8 PM
Calgary Atlas Project Launch—
Making Space: A Map of Black Calgary
In Conversation with Cheryl Foggo and
Simone Elizabeth Saunders

Friday 13 March
5–7 PM
Spring Community Night

Thursday 26 March
6–7 PM
Tour:
Slow Looking

APRIL

Friday 3 April
12–1 PM
Bring The Baby
Art Tour & Tummy Time

Saturday 4 April
11 AM–1 PM
Create Together

Saturday 4 April
2–4 PM
Kids Studio

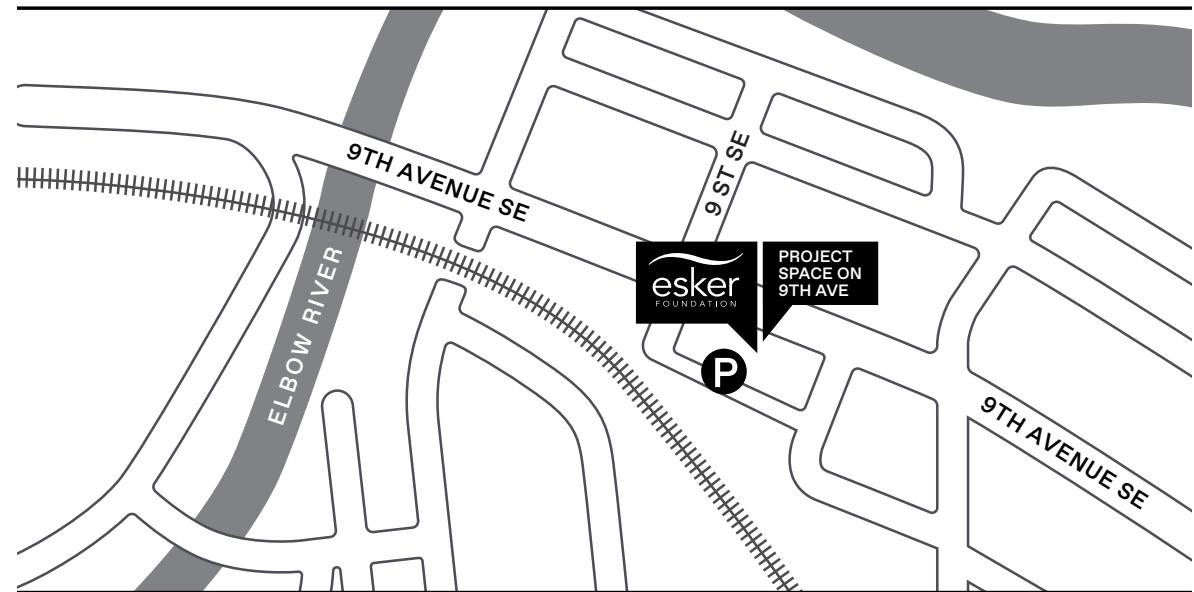
Thursday 16 April
6–8 PM
Have We Failed
Contemporary Art?

Thursday 23 April
5:30–8 PM
Emerging Writers' Cafe

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



INFORMATION FOR YOUR VISIT



FREE ADMISSION HOURS

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

PARKING

Complimentary for 90 minutes.
Come up to the 4th floor and register your
license plate at the Esker front desk.

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.

PROGRAM REGISTRATION

Programs are free and open to all.

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

TOURS

Private tours on request are available for groups of 10 to 30, subject to availability, and with at least two weeks notice.

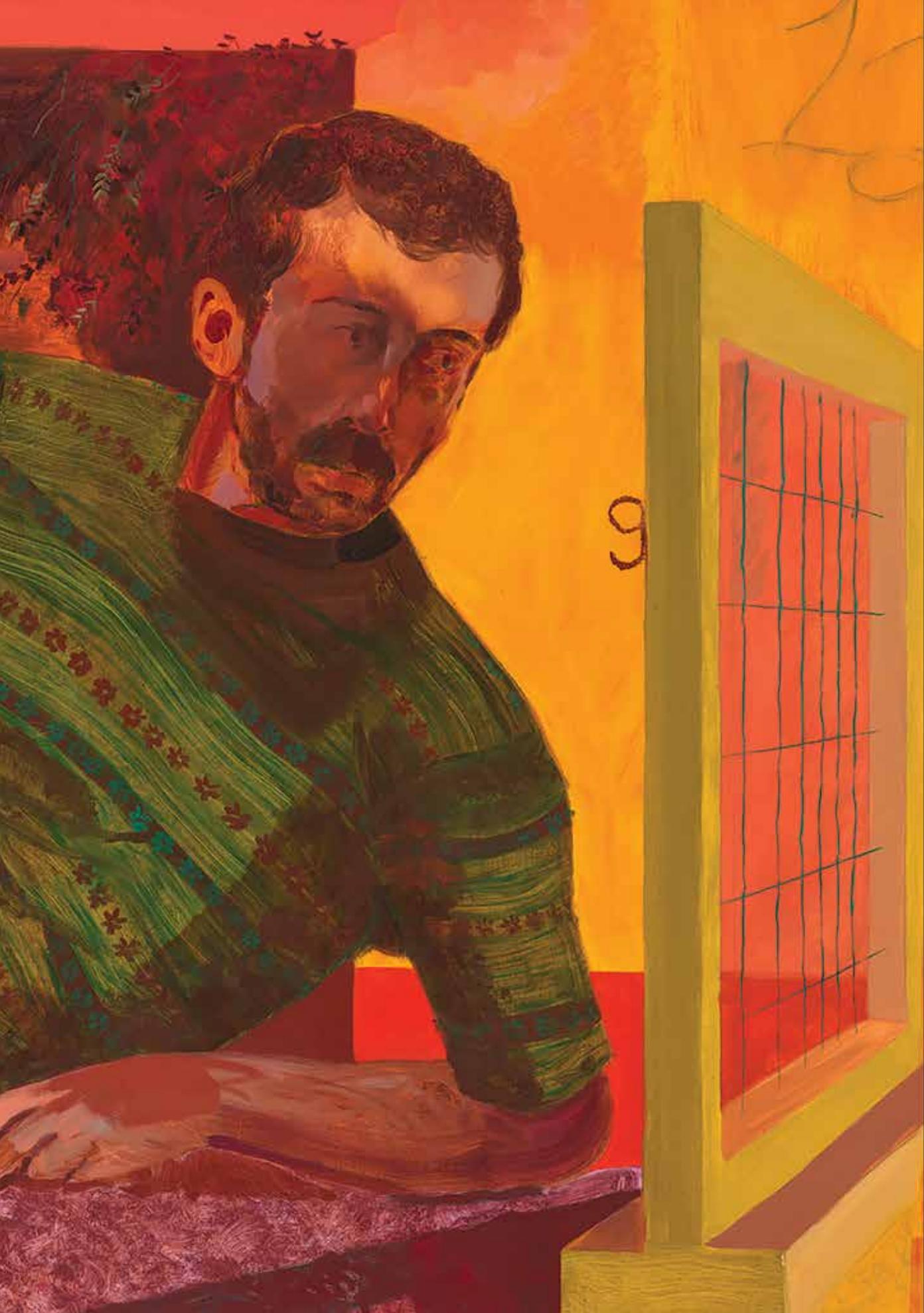
To enquire about a tour for your group please email: info@eskerfoundation.com or call 403 930 2490.

Visitors and group leaders can also access our self-guided tour resources, which are available in the gallery, and on our website.

CONTACT US AT

Telephone	403 930 2490
Email	info@eskerfoundation.com
X	@EskerFoundation @EskerCalgary
Instagram	@eskerfoundation @bookshopatesker
Facebook	facebook.com/eskerfoundation
Vimeo	vimeo.com/esker





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