



# WELCOME

This season we are presenting two exhibitions that sit a little outside the box: *Care and Wear: Bodies Crafted for Harm and Healing*, curated by Brendan Griebel and Jude Griebel, and *Like everything alive that we try to hold forever*, featuring the work of Larry Achiampong & David Blandy, Diane Borsato, Stephanie Dinkins, Bridget Moser, Sondra Perry, and Miya Turnbull, curated in-house by Elizabeth Diggon, Naomi Potter, and Shauna Thompson.

Presenting *Care and Wear: Bodies Crafted for Harm and Healing* at Esker is a shift away from our usual exploration of contemporary art, as it presents a collection of historical objects that are not themselves art but have been collected under the umbrella of the creative project known as the Museum of Fear and Wonder by an artist and an anthropologist. Artistic representations and interpretations of the body are commonplace in contemporary practice, so to bring this collection of crafted bodies into Esker is an occasion to acknowledge massive shifts in understanding and tolerance for the political, social, and economic stakes these objects represent. While these once-functional pieces were optimized to serve specific role—each spanning multiple disciplines and traditions of making—they also bring with them complex histories of bodily representation, or lack thereof, in medicine, safety testing and training, sport, and play.



Still from Diane Borsato's  
*Gems and Minerals*, 2018.  
Courtesy of the artist.

COVER IMAGE  
WWI resuscitation manikin  
Belgium, c. 1915. Wood, textile.  
From *Care and Wear: Bodies  
Crafted for Harm and Healing*.  
Photo by: Blaine Campbell.

*Like everything alive that we try to hold forever* brings together seven artists whose works, in a broad sense, reflect ways that our human bodies exist in relation to non-human objects and the complex, interconnected ways that these objects, through their systemic collection, consumption, and contextualization, impact our understanding of self and others. Esker rarely curates group exhibitions in-house, so this exhibition has been a way to reflect on a constellation of approaches to psychosocial relationships to materiality, craft, and objecthood; the legacies of collecting institutions; and further explore issues of embedded identity, likeness, and self-authorship.

In the Project Space until 15 October, asmaa al-issa 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 that reflect on place and longing.

Opening 23 October, Angeline Simon's new installation focusing on hand-built ceramics continues this artist's interest in exploring diaspora and intergenerational memory through food.

In the Bridge Space, *Discovering Choices* features works by students from Discovering Choices alternative high schools, which were created in a year-long series of workshops led by local artists and designed to connect youth to contemporary art through making, experiential activities, and dialogue. The resulting artworks are a collection of the youth's material and personal explorations of the world around them, that capture this chaotic, beautiful, and fleeting period of their lives.

For details about programs and events, please visit our website, Facebook, Instagram, or Twitter/X (all @eskerfoundation), or drop by the gallery—we look forward to seeing you soon.

The Esker Foundation team



CURRENT EXHIBITION

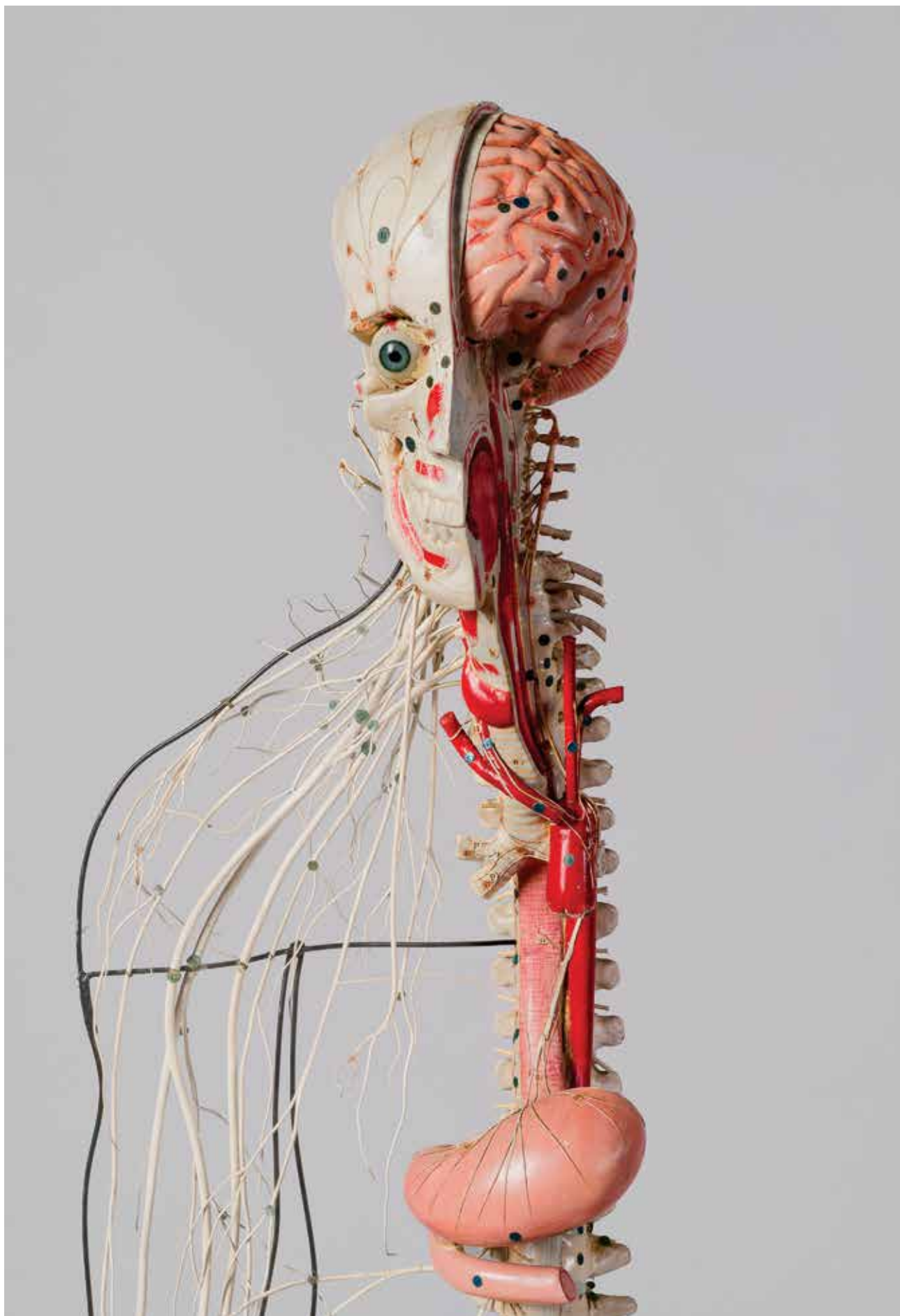
# Care and Wear: Bodies Crafted for Harm and Healing

Curated by  
Brendan Griebel & Jude Griebel

23 SEPTEMBER–17 DECEMBER 2023

For years, we have acquired examples of crafted bodies as part of our private museum collection, a research bank for our careers in anthropology and the visual arts. In 2017, we opened the Museum of Fear and Wonder in a repurposed army barracks outside of Bergen, Alberta, to house and share our gathered archive of historic craftworks. The exhibition *Care and Wear: Bodies Crafted for Harm and Healing* critically reassesses a selection from this collection through presentation within a contemporary art gallery. Attempting to sidestep the authoritative voice inherent to more traditional and colonial forms of museum exhibition, this presentation at Esker Foundation is less a definitive statement, than the initiation of a conversation surrounding past understandings of the body at a critical moment when bodily experience and creative output are being actively redefined through technology, AI, and the digital realm.

Anatomical model of the human nervous system, detail, Clay-Adams, Japan, c. 1930s.  
Papier-mâché, metal, lacquer.  
All photos by: Blaine Campbell.



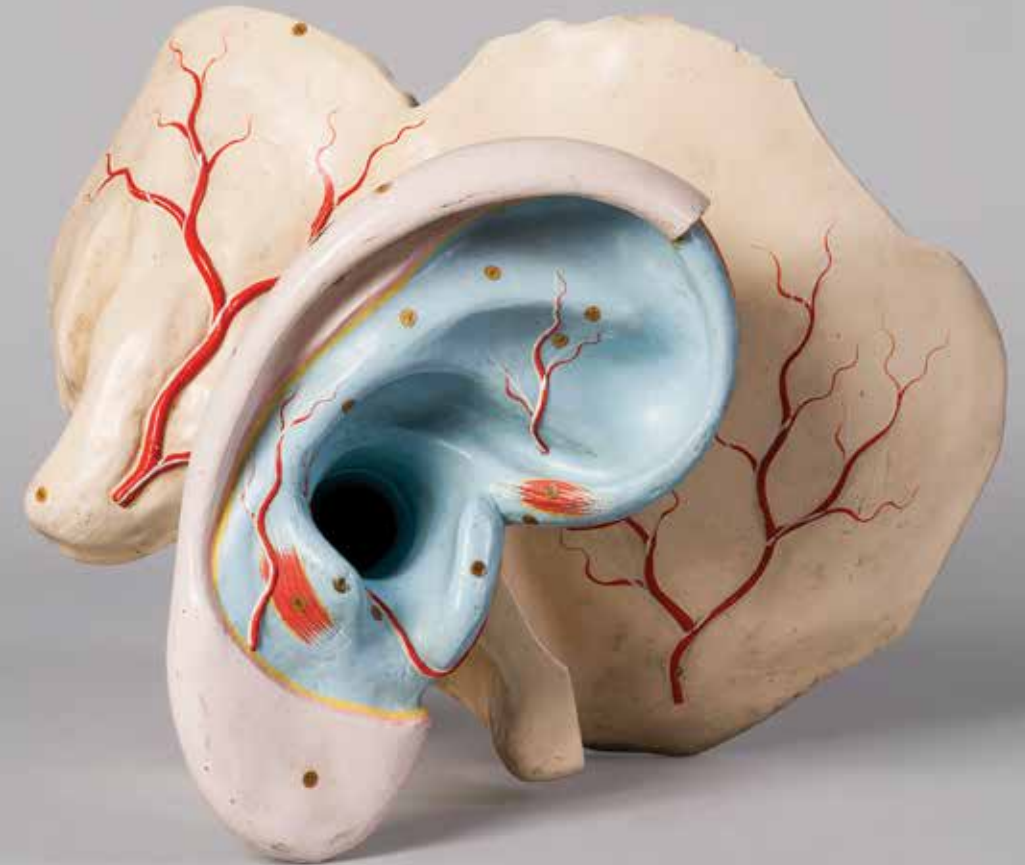


LEFT

Passe-boule ball toss game, France, c. 1900.  
Painted wood.

ABOVE

Anatomical model of the inner ear, Firm of Auzoux,  
France, c. 1920. Papier-mâché.



This exhibition looks at two key roles of the crafted body: care and wear. From a young age, many children are guided into the gentle handling of humans through dolls and anthropomorphic playthings. Professional practices and procedures take place on manikins as training for genuine extensions of medical and therapeutic comfort. While some crafted bodies are used as tools for healing and empathy, others are designed as objects to be degraded.

While the binary of care and wear helps frame this exhibition, the reality is that the objects rarely fall squarely to one side or the other. The physical and emotional patina evident on these objects attests to the many, varied lives they have impacted and been part of in their passage through time; and the objects themselves are shaped through cycles of collective use and mending, which often blurs their character, authorship, and intended purpose.

The objects in this exhibition have mostly been created by unknown craftspeople, custom produced by niche firms and factories during periods of production that still required skilled hands for making. The sense of mystery surrounding their origins is also part of their allure. Someone in the





Painter's manikin, Italy, c. 1835.  
Textiles, horse hair, metal, wood.  
From the estate of Francesco Gai (1835-1917),  
a painter at the Accademia di San Luca.

past transmuted materials into a story about corporeal experience, and though names and circumstances may have faded, we are left with a unique window into their world and insights to ponder. Despite being functional pieces optimized to serve specific roles, many of the objects in this collection span multiple disciplines and traditions of making. The medical and toy industries, for example, used overlapping techniques for building bodies, inspired by similar goals of product durability, affordability, and aesthetic appeal. Across disciplines, strategies for articulating human likeness from inanimate materials have been mimicked, shared, and improved upon as part of a collective effort to build sturdier and more accurate representations of the body.

The dialogue between people, materials, and identity changed through the process of industrialization as machines became the new manufacturers of anatomy. In most cases, human hands no longer shape the surrogate bodies society uses to learn about being human. The mechanization of body-making removes the human touch that allows for inconsistency and difference—the slip of a brush stroke, the application of lip color a shade too bright, one eye made slightly larger than the other. Today, mass-produced surrogate bodies are pumped out in perfect imitation of each other, becoming devoid of the uniqueness that defines individuals. In parallel, many of us have been shaped through technology in the present digital age. Ideas of personhood and identity have decoupled from the physical body, and have spread across the myriad online platforms, handles, and avatars that many of us use to extend our global reach. The experience of being somebody, without a body, is often the new foundation of our reality.

Curating this exhibition has challenged us to even further recognize how these crafted representations of human physiology can become a source for exclusion. The process has highlighted the difficult realities about what kind of bodies are selected to represent “universal” human experiences—whether it be dental surgery, childbirth, or non-therapeutic aggressions—and what bodies are systemically omitted. In considering these objects, we hope to reflect upon, critically question, and inspire improvement in the social norms that surround our choices when defining humanity through inanimate materials. The lack of representation in the objects exhibited here is also part of this conversation. We hope this exhibition will be a catalyst for discussion with many additional voices that will continue to enrich our thinking surrounding the crafted body.

**Brendan Griebel and Jude Griebel**  
**The Museum of Fear and Wonder**

#### 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. Much of his research takes place in partnership with national and global museums, and is designed to implement Indigenous-led programs, platforms and policies for the exhibition and repatriation of cultural collections. 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. Griebel's work has been supported by major grants from the Pollock-Krasner Foundation, the Alberta Foundation for the Arts, and the Canada Council for the Arts. He is a three-time recipient of the Elizabeth Greenshields Foundation Grant. 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.



# Like everything alive that we try to hold forever

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

23 SEPTEMBER–17 DECEMBER 2023

*Like everything alive that we try to hold forever* brings together seven artists whose works, in a broad sense, reflect ways that our human bodies exist in relation to non-human objects and the complex, interconnected ways that these objects, through their systemic collection, consumption, and contextualization, impact our understanding of self and others.

Diane Borsato, *Artifacts in My Mouth*, 2003.  
Courtesy of the artist.







Larry Achiampong and David Blandy's video, *Dust to Data*, poetically critiques the construction of past and contemporary knowledge systems through the entangled legacies of archaeology, eugenics, and colonialism. Starting from the racist work of British Egyptologist Flinders Petrie, who believed that skull size was correlated to race and intellect, Achiampong, Blandy, and Professor of Archaeology, Classics, and Egyptology, Dr. Larry Barham, draw parallels between the colonial logic of control via classification of archaeological objects and the fragmented human body, and contemporary data-mining algorithms and DNA tracing kits. They suggest a disruption of these rigid, embedded systems as a way to shift our understanding of the narratives of the past—and of ourselves.

Diane Borsato's *Gems and Minerals* and *Artifacts in My Mouth* disrupt existing museum collections—those of the Royal Ontario Museum and Museum of Ste. Hyacinthe, respectively—in ways that subvert the authority of the institution through bodily intervention. Through informative, creative, and at times, emotional ASL and dance interpretation of the ROM's Teck Suite of Galleries: *Earth's Treasures* exhibition, museum docents engage with the

mineral specimens and throw into question the roles that museums play in knowledge production and resource extraction, including the often-observed environmental and human toll involved in the acts of collecting and display. A nearby series of five photographs depict Borsato literally inserting museum artifacts into her mouth. This transgressive—almost shocking—gesture challenges the sanctity and familiar sterility of the museum to reintroduce us to the relationship between bodily experience and ways of knowing.

Stephanie Dinkins' *Conversations with Bina48* documents fragments from an ongoing friendship between the artist and a humanoid robot named Bina48, who was developed with the goal of bestowing human consciousness and the capacity of independent thought to a robot. Dinkins and Bina48 are seen discussing topics such as race, relationships, emotions, and popular culture. Their conversations reveal a variety of intersecting truths: on the one hand, their ongoing friendship indicates the relational potential of AI; on the other, Bina48's stilted speech and uncannily humanoid appearance reveal the limits of her capacity for human mimicry. Most pressing, despite being given the likeness of a Black woman, Bina48 appears initially incapable of addressing or understanding



ABOVE

Still from Larry Achiampong and David Blandy's *Dust to Data*, 2021. Courtesy of the artists and LUX, London.

BELOW

Still from Stephanie Dinkins' *Conversations with Bina48*, 2018. Courtesy of the artist.

RIGHT

Still from Bridget Moser's *My Crops Are Dying But My Body Persists*, 2020. Courtesy of the artist.







ABOVE

Still from Sondra Perry's *IT'S IN THE GAME '17*, 2017.  
Courtesy Electronic Arts Intermix (EAI), New York.

BELOW

Miya Turnbull, *Self-Portrait Masks*, 2018-20.  
Courtesy of the artist.

racism or sexism. Her programming gestures towards the biases and assumptions of AI and algorithms borne out of a predominately white, male tech sector, which increasingly influence the cadence of our daily lives.

Through a collection of coded consumer objects used as props and bodily proxies, Bridget Moser's *My Crops Are Dying But My Body Persists* engages absurdist humour to address the existential anxiety of being a fallible body living in a world afflicted by a host of interconnected diseases: overconsumption through capitalism, environmental degradation, social isolation, white supremacy. Alongside a succession of unsettling, almost fetishistic, object interactions and an emotionally resonant soundtrack (ranging from Enya to fun., to Karl Jenkins' composition for De Beers diamonds), Moser's character narrates a fragmented series of voice overs that alternate between apprehensively insightful, to slightly delusional, to fatalistically self-reflexive.

Sondra Perry's video, *IT'S IN THE GAME '17*, interweaves personal and familial narratives with an incisive critique of technology, power, and representations of Blackness. At the centre of the video is the artist's twin brother, Sandy Perry, who played basketball for Georgia Southern University. His physical appearance and career statistics (alongside those of his teammates) were sold by the National College Athletic Association to EA Games without his knowledge or consent—and without compensation—for use as avatars in EA Games' *NCAA Basketball* video game series. This narrative is interspersed with cellphone footage of the Perry siblings visiting The Met and The British Museum, as well as 3D scans of objects from both collections—many of which were looted or collected under conditions of colonialism. Through these interwoven narratives, Perry gestures to lineages of appropriation of Black likenesses and cultural production; the sustained, multisystemic exploitation of labour by Black people; and questions of self-determination and self-authorship across institutions of museums, technology, and sport.

Constructed primarily from papier-mâché and photo collage, Miya Turnbull's mask sculptures are an ongoing exploration of her identity as a person of mixed Japanese-Canadian heritage. Through a process of casting her own face, then photographing it, cutting, and reconfiguring the image, Turnbull's sculptures are an exploration of the mask as a device that both reveals and conceals the complexity and shifting nature of human experience and the self. Elsewhere, Turnbull manipulates self-portraits printed on paper into origami sculptures that assume forms such as cranes, frogs, or hearts. These unsettling self-likenesses also reference the artist's mother, who taught Turnbull origami as a child, rendering them vectors for intergenerational memories and knowledge.

Through a constellation of approaches, the works here address psychosocial relationships to materiality and craft; issues of embedded identity, likeness, and self-authorship; biases and harms entrenched within science, technology, and museological collections that are often cloaked under the guise of logical neutrality; and objects or avatars that allow us to access the limits of human experience, push against it, or gesture toward a transhuman future.

For artist biographies go to:  
[www.eskerfoundation.com/exhibition/like-everything-alive](http://www.eskerfoundation.com/exhibition/like-everything-alive)



## PROJECT SPACE



# asmaa al-issa bab el-soosa باب السوسة

UNTIL 15 OCTOBER 2023

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.

Artist biography & exhibition information:  
[www.eskerfoundation.com/exhibition/asmaa-al-issa](http://www.eskerfoundation.com/exhibition/asmaa-al-issa)

ABOVE

Detail of asmaa al-issa's exhibition in the Project Space. Courtesy of the artist.

## Angeline Simon

23 OCTOBER 2023–4 FEBRUARY 2024

Angeline Simon's artistic practice considers her family's diasporic experience, and the capacity of food and other everyday items to serve as conduits to her ancestral past. In this new site-specific installation, Simon layers together large-scale photo-collage with a collection of handbuilt ceramics that reference foods shared with her maternal family while on summer trips to Malaysia—plates heaped with fiddleheads or skewers of beef satay, a gleaming cross-section of durian, or a batch of pineapple tarts.

These ceramic sculptures offer glimmers of insight into the artist's childhood, the specificity of her familial traditions, and, more broadly, the significance of food and shared meals within Chinese-Malaysian culture. At the same time, the sculptures evoke larger histories of colonialism, capitalism, and the circulation of consumer goods. For instance, a Ribena juice box—a British soft drink that has been popularized across Asia—gestures toward histories of British colonialism in Malaysia, and the reverberation of colonial legacies within Simon's family.

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.



Angeline Simon, *pineapple tarts*, 2023.  
*beef satay, rice, ribena, and midin*, 2023.  
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 information and to register visit:  
[eskerfoundation.com/program/current](https://eskerfoundation.com/program/current)



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Tel: 403 930 2490  
 Email: [programs@eskerfoundation.com](mailto:programs@eskerfoundation.com)

Registration is required to participate; 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.

Program photos by: Elyse Bouvier.



### TALKS

**Talk & Tour with Diane Borsato, Brendan Griebel, Jude Griebel, Bridget Moser, and Miya Turnbull**

**Saturday  
23 September  
1–2:30 PM**

Join us for a talk and tour of our fall exhibitions led by *Care and Wear* guest curators, and three of the exhibiting artists in *Like everything alive that we try to hold forever*.

Registration recommended

***Conversations with Bina48 and Stephanie Dinkins:*  
Online Artist Talk**

**Thursday  
12 October  
6:30–7:30 PM**

Join exhibiting artist Stephanie Dinkins for an online artist talk about her work *Conversations with Bina48* and her quest for friendship with a humanoid robot, which turned into a rabbit-hole of questions about the future and an examination of the codification of social, cultural, and future histories at the intersection of technology, race, gender, and social equity.

Registration essential

***Voluntary Detours:*  
Conversation with Jude Griebel and Lianne McTavish**

**Friday  
10 November  
6–7:30 PM**

Join Jude Griebel and Lianne McTavish for a talk about McTavish's newly published book, *Voluntary Detours*—in which the Museum of Fear and Wonder is featured—and a conversation about how rural museums, collections, and history help shape communities throughout Alberta.

Registration recommended

### TOURS

Join Esker Foundation curators for conversational tours of our fall exhibitions: *Care and Wear: Bodies Crafted for Harm and Healing*, and *Like everything alive that we try to hold forever*.

***Real, real, real feelings, not phony or fake ones:*  
Tour with Elizabeth Diggon and Shauna Thompson**

**Thursday  
19 October  
6–7 PM**

***Body Talk:* Tour with Elizabeth Diggon, Naomi Potter and Shauna Thompson**

**Thursday  
23 November  
6–7 PM**

***High Resolution Reanimation:*  
Tour with Naomi Potter**

**Thursday  
14 December  
6–7 PM**

Registration is recommended for tours.



YOUTH & FAMILY

**Bring the Baby Exhibition Tour & Tummy Time**  
Fridays  
27 October & 24 November  
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 essential. Recommended for children 2 years old and under, with their caregiver.

**Create Together Family Workshops**  
AGES 0–12

**Saturdays**  
11 November  
12–2 PM  
9 December  
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 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**  
11 November  
4–6 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.

**Youth Studio**  
AGES 13–18+  
**Saturday**  
9 December  
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

**Origami Workshop with Miya Turnbull**  
Wednesday  
27 September  
6–7:30 PM & 8–9:30 PM

Join exhibiting artist Miya Turnbull for an unusual Origami workshop where we will fold several different designs including a frog and butterfly using paper printed with the artist’s face. Combining traditional designs and self-portraiture, Turnbull uses this approach in her work in conjunction with her mask-making practice. No prior Origami folding experience needed. Participants can keep their folded creations to take home.

Registration essential. Activities are geared for participants 16+

**Landscapes of Memory: Collage & Sculpture Workshop with Angeline Simon**  
Saturday  
21 October  
11 AM–1 PM

Join Project Space exhibiting artist Angeline Simon for a creative photo collage and sculpture workshop exploring memory. Working across media, Simon’s practice investigates intergenerational memory and diaspora stemming from her experience spending summers with her family in Malaysia.

Registration essential. Activities will be geared for participants 16+

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](https://eskerfoundation.art)





**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 artists and designed to connect the youth to contemporary art through making, experiential activities, and dialogue. 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.

The youth were guided by artists Bryan Dellosa, Jared Tailfeathers, May G N, and Sydonne Warren, who also generously shared their unique and inspiring career journeys.

The Calgary Board of Education's Discovering Choices high schools located across the city offer flexible, inclusive educational settings that meet the diverse needs of students through personalized programming.

Esker Foundation is proud to have partnered with Discovering Choices to offer students creative opportunities at the gallery since 2019.

Thank you to the participating artists, Kathy Brown, and the incredibly supportive teachers and staff who have made this program possible.

Detail of a zine in the exhibition *Discovering Choices* in Bridge Space. Photo by: Elyse Bouvier.





## UPCOMING EXHIBITION

# 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.

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—to better understand its future impacts.


**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 Quebec 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.

Juan Ortiz-Apuy, *Midnight Poison*, 2020, Computer-generated image, inkjet print. Courtesy of the artist.

**VOX**  
Centre de l’image contemporaine

 Conseil des arts  
du Canada Canada Council  
for the Arts

 CALQ  
Conseil  
des arts  
et des lettres  
du Québec





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[eskerfoundation.com/bookshop/](https://eskerfoundation.com/bookshop/)



## NEW PUBLICATIONS



Jude Griebel, *Threadbare*, 2023.  
 Limited-edition print.

### *Care and Wear: Bodies Crafted for Harm and Healing*

Curated by Brendan and Jude Griebel from the collection of the Museum of Fear and Wonder, the exhibition *Care and Wear: Bodies Crafted for Harm and Healing* delves into the materiality of bodily experience. The exhibition brings together a collection of crafted surrogates for the human body that are variously designed to model or mimic physical and emotional aspects of the human experience.

The accompanying exhibition catalogue features colour images of key pieces from the Museum of Fear and Wonder collection, as well as texts by Brendan and Jude Griebel, Lianne McTavish, and an interview with Brendan and Jude Griebel, Elizabeth Diggon, Naomi Potter, and Shauna Thompson.

**\$125** Includes the limited-edition *Threadbare*, a hand-tinted linocut on archival paper by Jude Griebel.

**\$40** Publication only.



### *Veronika Pausova: Fast Moving Sun*

This limited-edition artist book documents Veronika Pausova's major 2022 solo exhibition at Esker Foundation, *Fast Moving Sun*. Designed by Emily Tu in collaboration with Pausova, this richly illustrated artist book offers new, in-depth insight into Pausova's studio practice, and the impressive scope of her visual explorations with paint. *Fast Moving Sun* features texts by Elizabeth Buhe and Elizabeth Diggon, and a conversation between Pausova and Sky Goodden.

**\$45**





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#### BOOKSHOP AT ESKER SPECIAL EVENT

#### AKLAS Issue #1—The Launch

Issue 1 graphic novel launch with  
Harvey Nichol, Nheil Cayetano,  
and Daniele Pieroni

Friday  
3 November  
6-8 PM

AKLAS  
aklás. (n.) (act)  
to **strike** (stop working as protest to improve working  
conditions) (by extension) to **revolt**.

Join artists Harvey Nichol, Nheil Cayetano, and Daniele Pieroni in celebrating the first of five issues of the highly anticipated launch of *AKLAS*. This FilipinX Canadian Futurism graphic novel, meticulously crafted over three years, draws its essence from the rich stories of the Philippines—both historical and contemporary.

*AKLAS* is an anthology comic series set in the class-divided world of Mega Manila in 2048. With a unique perspective on FilipinX futurism, it explores themes of climate change, government corruption, and corporate influence, subverting traditional Cyberpunk tropes. Through captivating visual storytelling such as graphic novel and art, including paintings, sculptures, and a concept art book, *AKLAS* offers an immersive experience that delves into a visionary universe where societal complexities and environmental uncertainties intertwine.

*AKLAS* is a dual expression—an artwork intertwined with protest—that unearths the authentic FilipinX experience based on real events.

Don't miss out on this immersive event—a blend of book launch, artist dialogue, and an interactive Q&A session. Through these discussions, the artists will navigate us through the evolution of art literature, the intricacies of independent book production, and the profound well-springs of inspiration that brought their captivating graphic novel to life. This narrative vividly exposes the unfiltered truths of life in the Philippines.

## Permanent Collection

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.

We are pleased to present a newly commissioned musical composition and text by Jared Tailfeathers, created in response to Mel O'Callaghan's exhibition *Pulse of the Planet*—Find them at the link below!

Find all the essays at:  
[permanentcollection.eskerfoundation.com](https://permanentcollection.eskerfoundation.com)



Mel O'Callaghan, *First sound, last sound*, 2022.  
Performers: Ebony Gooden and Catherine Hayward,  
26 May 2023, Esker Foundation. Photo by: Elyse Bouvier.



#### 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:





CALENDAR:  
PROGRAMS & EVENTS

| SEPTEMBER   |
|---|
| <b>Friday 22 September</b><br>6–9 PM<br>Opening reception: <i>Care &amp; Wear: Bodies Crafted for Harm and Healing</i> and <i>Like everything alive that we try to hold forever</i> |
| <b>Saturday 23 September</b><br>1–2:30 PM<br>Exhibitions Talk & Tour with Diane Borsato, Brendan Griebel, Jude Griebel, Bridget Moser, and Miya Turnbull                            |
| <b>Wednesday 27 September</b><br>Workshop 1: 6–7:30 PM<br>Workshop 2: 8–9:30 PM<br>Origami Workshop with Miya Turnbull  |
| OCTOBER   |
| <b>Thursday 12 October</b><br>6:30–7:30 PM<br><i>Conversations with Bina48 and Stephanie Dinkins:</i> Online Artist Talk  |
| <b>Thursday 19 October</b><br>6–7 PM<br><i>Real, real, real feelings, not phony or fake ones:</i> Exhibition Tour with Elizabeth Diggon and Shauna Thompson                         |
| <b>Saturday 21 October</b><br>11 AM–1 PM<br><i>Landscapes of Memory:</i> Collage & Sculpture Workshop with Angeline Simon   |
| <b>Monday 23 October</b><br>Opening of exhibition by Angeline Simon   |
| <b>Friday 27 October</b><br>12–1 PM<br>Bring the Baby Exhibition Tour & Tummy Time  |

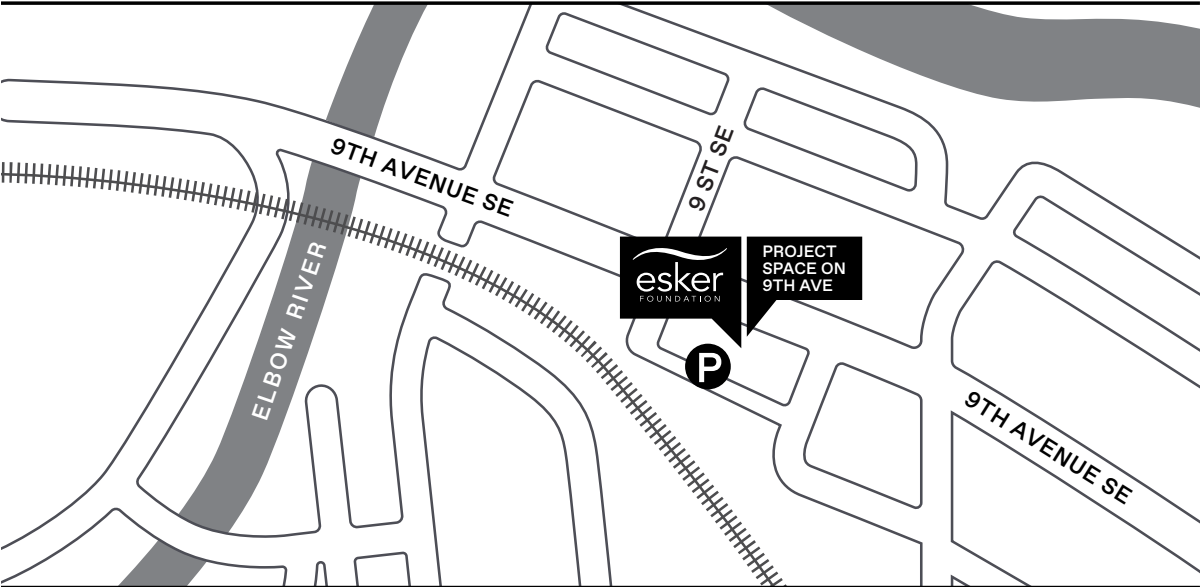
| NOVEMBER   |
|--|
| <b>Friday 3 November</b><br>6–8 PM<br><i>AKLAS Issue #1—The Launch</i> In the Bookshop at Esker                                    |
| <b>Friday 10 November</b><br>6–7:30 PM<br><i>Voluntary Detours:</i> Conversation with Jude Griebel and Lianne McTavish             |
| <b>Saturday 11 November</b><br>12–2 PM<br>Create Together<br>AGES 0–12   |
| <b>Saturday 11 November</b><br>4–6 PM<br>Kids Studio<br>AGES 8–12  |
| <b>Thursday 23 November</b><br>6–7 PM<br><i>Body Talk:</i> Exhibition Tour with Elizabeth Diggon, Naomi Potter and Shauna Thompson |
| <b>Friday 24 November</b><br>12–1 PM<br>Bring the Baby Exhibition Tour & Tummy Time  |

| DECEMBER   |
|--|
| <b>Friday 1 December</b><br>All-day screening<br>Day With(out) Art 2023: <i>Everyone I Know Is Sick</i>  |
| For information go to:<br><a href="http://www.visualaids.org/projects/everyone-i-know-is-sick">www.visualaids.org/projects/everyone-i-know-is-sick</a> |
| <b>Saturday 9 December</b><br>11 AM–1 PM<br>Create Together<br>AGES 0–12   |
| <b>Saturday 9 December</b><br>3–5 PM<br>Youth Studio<br>AGES 13–18+  |
| <b>Thursday 14 December</b><br>6–7 PM<br><i>High Resolution Reanimation:</i> Exhibition Tour with Naomi Potter   |

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 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 at [info@eskerfoundation.com](mailto: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](http://eskerfoundation.com/program/current) to register

| CONTACT US AT |  |
|---------------|--|
| Telephone     | 403 930 2490   |
| Email         | <a href="mailto:info@eskerfoundation.com">info@eskerfoundation.com</a>   |
| Twitter/X     | <a href="https://twitter.com/EskerFoundation">@EskerFoundation</a><br><a href="https://twitter.com/EskerCalgary">@EskerCalgary</a> |
| Instagram     | <a href="https://www.instagram.com/eskerfoundation">@eskerfoundation</a>   |
| Facebook      | <a href="https://www.facebook.com/EskerFoundation">Esker Foundation</a>  |
| Vimeo         | <a href="https://vimeo.com/esker">vimeo.com/esker</a>  |

**Back Cover:**  
Miya Turnbull, *Self-Portrait Mask Fragments*, 2022.  
Courtesy of the artist.



