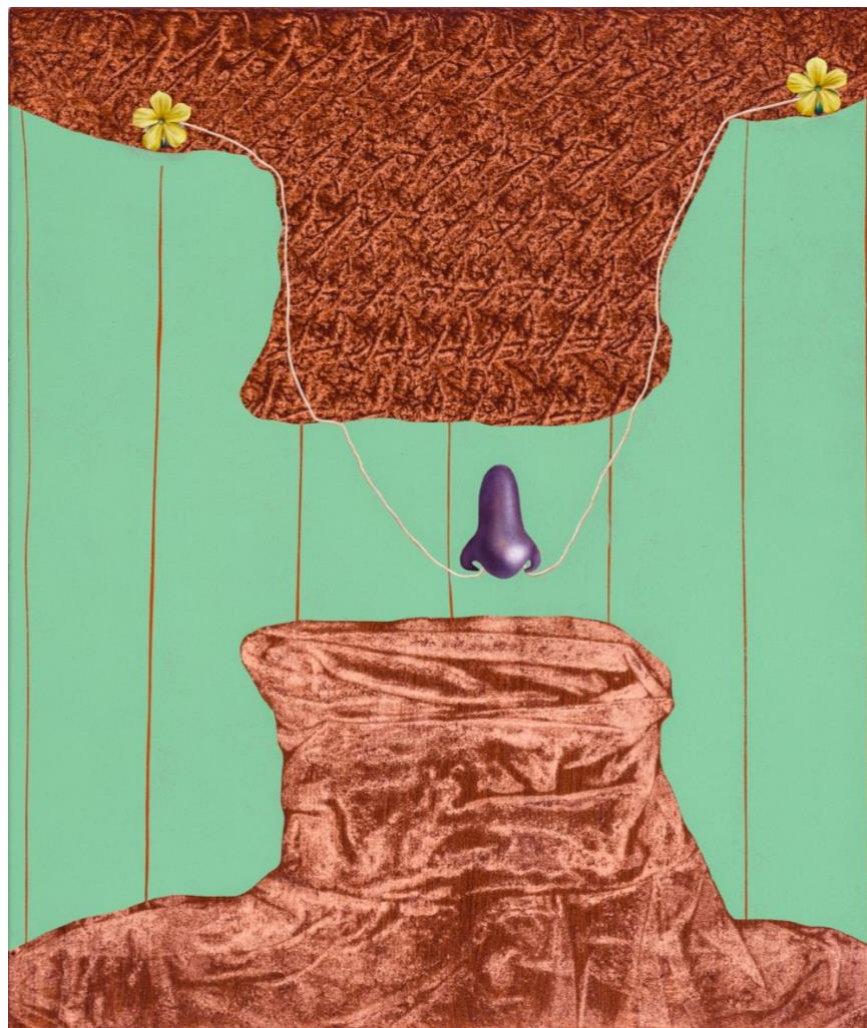




Winter/Spring 2022 Exhibitions Launch at Esker Foundation:
Three Solo Exhibitions by Farah Al Qasimi, Michelle Bui, and Veronika Pausova



Veronika Pausova, *Scent Charm*, 2018. Courtesy of the Artist, and Simone Subal Gallery, NY.

Esker Foundation is pleased to present our Winter/Spring 2022 exhibition season with three solo exhibitions by **Farah Al Qasimi: *Letters for Occasions***, **Michelle Bui: *Naked Excess*** and **Veronika Pausova: *Fast Moving Sun*** launching on Saturday 22 January until 26 June.

In the Project Space: Ashley Bedet: *a rolled chord of sunlight unfurled* opens from 14 February.

Launching in our new **Bridge** space is: ***TIPI_LOOPS.dreamwaves*** an audiovisual digital art installation by Kaitlyn Purcell and collaborators Brendon Many Bears, Joey Big Snake, Jeremy Bobosky, Laurencine Saddleback, and Maci Jordan.

About the exhibitions:

PRESS PAGE & HIGH RES IMAGES DOWNLOAD LINK:

<https://eskerfoundation.com/press-release/>

SOLO EXHIBITION: FARAH AL QASIMI



Farah Al Qasimi, *Majlis Goat*, 2021. Archival Inkjet Print. Courtesy of the Artist; Helena Anrather, New York; and The Third Line, Dubai.

Farah Al Qasimi

Letters for Occasions

29 January – 26 June 2022

Due to shipping delays, this exhibition will launch on 29 January.

Spanning photography, video, and performance, **Farah Al Qasimi's** work speaks to the complexities of negotiating overlapping cultures and multiple contexts simultaneously. This exhibition will bring together new and recent photographs that consider the story of her family's migration between the United Arab Emirates and the United States, the global circulation of popular culture, and the reflection of both within the idiosyncrasies of personal style and aesthetic.

Al Qasimi offers fragmented glimpses into public or private realms, often exploring the language of adornment and its relationship to identity, probing the ways in which we construct self-image through our surroundings. The resulting images reflect an ambivalence towards the transnational flows of commodity culture in the same breath as they approach the aesthetic predilections of their subjects – often young women – with seriousness and care.

Lush, textural, and brimming with visual excess, Al Qasimi's photographs possess a heightened quality that veers towards the uncanny. While her subject matter appears legible and familiar at first, her images transcend the realm of the ordinary and confuse the boundaries between perception and representation.

Farah Al Qasimi (b.1991, Abu Dhabi, United Arab Emirates; lives and works in Brooklyn and Dubai) works in photography, video, and performance. Her recent commission with Public Art Fund, *Back and Forth Disco*, was on view on 100 bus shelters around New York City in 2019 and 2020. Her work has been featured in exhibitions at Jameel Arts Centre, Dubai; the San Francisco Arts Commission, San Francisco; the CCS Bard Galleries at the Hessel Museum of Art, New York; Helena Anrather, New York; The Third Line, Dubai; The List Visual Arts Center at MIT, Cambridge; the Museum of Contemporary Art, Toronto; and the Houston Center for Photography, Houston. Al Qasimi received her MFA from the Yale School of Art. She has participated in residencies at the Delfina Foundation, London; the Skowhegan School of Painting and Sculpture, Maine; and is a recipient of the New York NADA Artadia Prize, the Aaron Siskind Individual Photographer's Fellowship, and this year's Capricious Photo Award. Her work is in the collections of the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum, New York; the Guggenheim Abu Dhabi, UAE; Tate Modern, London; Museum of Contemporary Art, Chicago; Massachusetts Institute of Technology, Cambridge; Huis Marseille, Museum for Photography, Amsterdam; Bowdoin College Museum of Art, Brunswick; and NYU's Grey Art Gallery, New York.

LINKS:

[EXHIBITION](#)

[IMAGES](#)

SOLO EXHIBITION: MICHELLE BUI



Michelle Bui, *Still Life Under Rolling Pin*, 2019. Pigmented inkjet print on paper. Equitable Bank Art Collection.

Michelle Bui: *Naked Excess*

22 January – 26 June 2022

Michelle Bui's photographs reflect the processes of accumulation, presentation, and eventual decay that mark our relationships to seemingly mundane items. Sensual and sensorial, her images point to the negotiation between our understanding of ourselves and the objects that we accumulate. In the same breath, they cause us to question our appetite for these objects, this excessive consumption, in the first place.

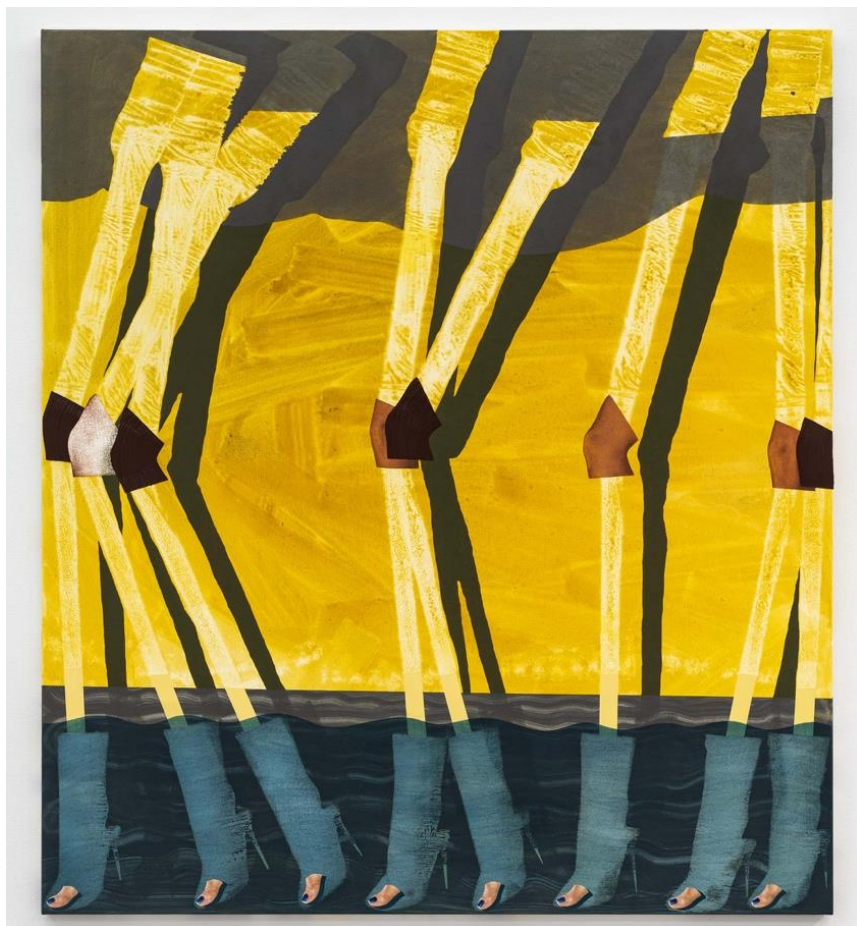
A series of larger-than-life photographic images meet at the intersection between still life and commercial photography. Bui intuitively arranges objects and ephemera, photographing them against acidly colourful backdrops: sprigs of baby's breath are arranged sculpturally with inflated latex gloves atop a blue shag carpet; a bouquet of wilting anemones is hand-tied with oversized maroon plastic in front of orange vinyl. The appeal of these uncanny images is undeniable; the lure of Bui's heightened colours and textures and the familiar visual language of commercial photography provoke desire before we fully comprehend the image, or even despite that comprehension.

Bui's newest work is a continuation of her recent "wet-cooked" photographs – images that capture an arrested moment within a much longer process of material transformation. She intuits the membranous, porous, formless affinities between flower petals, pig's bowels, stone fruits, latex gloves, and other banal objects that elude recognition. These materials are combined into sculptural assemblages which are then submerged in boiling water, fixed in gelatine, or crushed beneath the weight of a rolling pin. Printed in large-scale vinyl and subsequently plastered over the gallery walls like a billboard, the resulting images evoke the sight, smell, and sound of Bui's alchemical processes. In a moment where the lion's share of our visual interactions are mediated through screens, the sensory overwhelm of Bui's images is simultaneously seductive and unsettling.

Michelle Bui is a Montreal-based artist working in photography and sculpture. Her work revolves around the inseparable conjuncture between material culture and identity, opening it to a shifted place where sensory identity can unfold. Recent solo exhibitions include *Spilled Plenitude*, Franz Kaka, Toronto (2020); *Centerfold*, Parisian Laundry, Montreal (2019); *Plein Soleil*, Circa, Montreal (2019); *Pool of Plenty*, Galerie de l'UQAM, Montreal (2018). Selected group shows include Maison de la culture Claude-Léveillée, Montreal; Paul Robeson Galleries at Rutgers University, Newark; Projet Pangée, Montreal; Vu Photo, Quebec City; Galerie Antoine Ertaskiran, Montreal, Galerie Nicolas Robert, Montreal. Bui completed her MA at Université du Québec à Montréal and at Beaux-arts de Paris, and her BFA at Concordia University.

Links: [EXHIBITION & IMAGES](#)

SOLO EXHIBITION: VERONIKA PAUSOVA



Veronika Pausova, *Wading Sun*, 2021. Courtesy of the Artist, and Bradley Ertaskiran, Montréal.

Veronika Pausova

Fast Moving Sun

22 January – 26 June

Painter **Veronika Pausova** draws on figurative imagery to tell diagrammatic short stories—hands grasping, noses sniffing, fruit flies teeming—that mine the territory between animation and stasis. The implied movement of these recurrent motifs serves as a proxy for the viewer; we can feel the anxious energy that results in endless scratching, tugging, or pacing within our own bodies.

These figurations form a cast of recurrent characters that evolve within and between compositions with a logic personal to the artist. Spiders with pearl-like bodies appear to be dancers in one painting, earrings in another. Elsewhere, spider legs devolve into a series of walking boots, each of which is punctuated with a single, photo-realistic big toe. The elements of Pausova's visual vocabulary are in perpetual transformation, existing across a continuum of possible states, places, and times.

Her paintings deftly intertwine figurative elements with surreal abstraction and graphic surface detail. Multiple disembodied hands pull at louvered blinds amid a setting sun, both of which are

abstracted with geometric surface detail so as to meld into one another – architecture and atmosphere becoming one. The alchemy of these combinations destabilizes the spatial logic of Pausova’s paintings and complicates the relationship between seeing and knowing.

Veronika Pausova was born in Prague, Czech Republic and lives and works in Toronto. She received her BFA from Glasgow School of Art in 2009 and her MFA from Virginia Commonwealth University in 2013. Recent solo and two-person exhibitions include *Playing the Organs*, Sunday Painter, London (2021); *A to C*, Simone Subal, New York (2019); *Busy Bodies* at Parisian Laundry, Montreal (2018); *drawing the curtain*, Hunt Kastner, Prague (2018); *Age me a Heavy Twig*, Franz Kaka, Toronto (2018); *Forest House* at Tatjana Pieters, Ghent (2017); and *Chests in the Current* at Motel Gallery, New York (2016). Select group shows include *My Cartography*, The Erling Kagge Collection, Santander Art Gallery, Madrid (2020); *If I have a body*, Remai Modern (2019); *On Anxiety*, Cleve Carney Gallery, Chicago (2018); *An Assembly of Shapes*, Oakville Galleries (2018); *Line and Verse*, Andrehn-Schiptjenko, Stockholm (2018); RBC Canadian Painting Competition 2017, National Gallery of Canada, Ottawa (2017).

Links:

[EXHIBITION](#)

[IMAGES](#)

Notes for Editors:

Online – Artist Talk with Veronika Pausova

Saturday 22 January, 1-2pm MST

Join exhibiting artist Veronika Pausova, and Curator Elizabeth Diggon for a conversational artist talk.

Join us for an online artist talk and conversation with artist Veronika Pausova, facilitated by Curator Elizabeth Diggon, they will discuss Pausova’s artistic practice and her upcoming Esker Foundation exhibition, *Fast Moving Sun*.

Registration link: <https://eskerfoundation.com/programs/veronika-pausova-talk/>

In the Bridge Space:



Brendon Many Bears, *TIPI_LOOPS*, 2021, Detail. Courtesy of the artist.

TIPI_LOOPS.dreamwaves

Joey Big Snake, Jeremy Bobosky, Maci Jordan, Brendon Many Bears, Kaitlyn Purcell,
Laurencine Saddleback

22 January - 20 March

TIPI_LOOPS.dreamwaves is audiovisual digital art installation that came together as a reflection by Kaitlyn Purcell, Brendon Many Bears and Joey Big Snake on themes from Esker Foundation's fall 2021 exhibition ***RELATIONS: Diaspora and Painting***, with contributions to their work from UCalgary students Jeremy Bobosky, Maci Jordan and Laurencine Saddleback completing this constellation. The exhibition is an exploration of one's relation to place, and how the individual experience becomes constellations through the synchronicities that brought us together.

Links: [BIO](#) / [EXHIBITION](#) / [IMAGES](#)

IN THE PROJECT SPACE:

Vivek Shraya

LEGENDS OF THE TRANS

Until 6 February

Vivek Shraya's exhibition ***Legends of the Trans*** is inspired by the 1994 film *Legends of the Fall* and continues Shraya's queering of performance, photography, and storytelling to reflect an open-ended and ever-evolving notion of herself and the immense value of non-conforming role models. Closes 6 February.

More information: <https://eskerfoundation.com/exhibition/legends/>

UPCOMING IN THE PROJECT SPACE:

Ashley Bedet

a rolled chord of sunlight unfurled

14 February – 5 June

There is something particularly special about the quality of light in Mohkinstsis and Southern Alberta. Softly radiant or blindingly intense, the range of its luminescence is one of the most beautiful things about this place. Out of reverence and affection for the sun's refraction on our plot of rock comes a new body of work dedicated to investigating and honouring the different intensities, quivering and sublime, of our sun's rays.

More information: <https://eskerfoundation.com/exhibition/ashley-bedet/>

About Esker Foundation

Esker Foundation is a privately funded contemporary art gallery located in Calgary, Canada. The gallery connects the public to contemporary art through relevant, accessible, and educational exhibitions, programs, and publications. Esker Foundation reflects on current developments in local, regional, and international culture; creates opportunities for public dialogue; and supports the production of ground-breaking new work, ideas, and research. Founded in 2012 by Jim and Susan Hill, Esker Foundation is a new model for institutional relevance, curatorial focus, and audience engagement. Find out more at www.eskerfoundation.art or follow us at @EskerFoundation.

Esker Foundation presents an extensive range of free online programs for all ages. Developed in response to our exhibitions they are designed to increase accessibility and to encourage participation in contemporary art.

Visit www.eskerfoundation.art/program/current to find out more and to register.

Esker Foundation is participating in the **Restrictions Exemption Program**. Find details here: www.eskerfoundation.com/visit . Visitors (12 & older), staff & volunteers are required to provide proof of vaccination, documentation of a medical exemption, or a negative PCR test with corresponding ID (if over 18) to enter the gallery.

Hours: Wednesday to Sunday: 11am-6pm

ADMISSION IS FREE

Accessibility: the gallery is barrier-free

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Communications & Marketing

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- PRESS PAGE & HIGH RES IMAGES DOWNLOAD LINK:
<https://eskerfoundation.com/press-release/>

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