



## WELCOME

Traditionally, tin or aluminum is suggested as a suitable gift to commemorate a tenth anniversary. Known for their resilience, flexibility, and inability to rust, they are a symbol of durability in a relationship. A fitting comparison for Esker Foundation, as we celebrate 10 years of building relationships with our communities of artists, cultural workers, audiences, and supporters. These relationships are everything to us and we are grateful to continue this work.

The three exhibitions in the fourth-floor galleries each have, at their core, a sculptural practice that uses the visual and physical vocabulary of theatre and choreography to highlight conversations around the limitation of the body and the greater forces of nature that are at once inevitable, astonishing, and painful. Robin Arseneault presents a large body of new sculptural, photographic, and installation works in *Falling Off The Log*, a significant and much-anticipated exhibition for this Calgary-based artist. Chloë Lum & Yannick Desranleau's *The Garden of a Former House Turned Museum* features this Montréal duo's unique blend of performance-based video and sculptural work that uses the narrative clichés and tropes of musical theatre to create work that is deeply experimental in its exploration of illness. Vancouver-based Gailan Ngan's *From The Studio Floor*, features hand-built ceramic sculptures that broadly explore shape, surface treatment, and colour within a theatrically-framed space that considers material history alongside fated connections and providence.

COVERS:

Robin Arseneault, Detail from *La Danse*, 2021.  
Courtesy of the artist and Norberg Hall.

OPPOSITE:

Chloë Lum & Yannick Desranleau,  
*The Garden of a Former House Turned Museum*, 2021.  
Exhibition view at Galerie B-312, Momenta,  
Biennale de l'Image, Montréal, Canada, 2021.  
Photo by: Jean-Michael Seminaro.

Over the past decade, Inglewood—9th Avenue in particular—has experienced enormous transformation, and with each new wave of commercial, residential, or infrastructure changes, the community responds with mixed emotions. We have been part of these changes, and are mindful of our role in the gentrification process while we work to ensure that Inglewood remains a unique, vibrant, and accessible neighbourhood. Teresa Tam's *Seasons End Liquidation Shop* in our street-level Project Space gestures to some of these shifting dynamics and is, as Curator Shauna Thompson points out, “a nod to the past, present, and speculative future of the neighbourhood—a wink to the gentrifying face of the main street, from its past of ubiquitous thrift and junk shops to the current proliferation of trendy boutiques and eateries.”

On your next visit, don't miss viewing the Bridge Space, where we present work made by youth or children in workshops and in collaboration with community partners. Up now until 28 August, check out *Analogue Counterpart: A Riso Workshop*, an exhibition of risograph prints by youth participants in a series of recent workshops led by Areum Kim and Teresa Tam of Yolkless Press.

In-person engagement opportunities continue to make a comeback, in addition to our online talks and tours, which offer many ways to connect with the artists and ideas in and around these exhibitions. As our schedule has become as responsive as our programs, check out our website, Facebook (Esker Foundation), Instagram (@eskerfoundation), or Twitter (@eskercalgary) for updates and details.

**The Esker Foundation team**





## CURRENT EXHIBITION

# Robin Arseneault

## Falling Off The Log

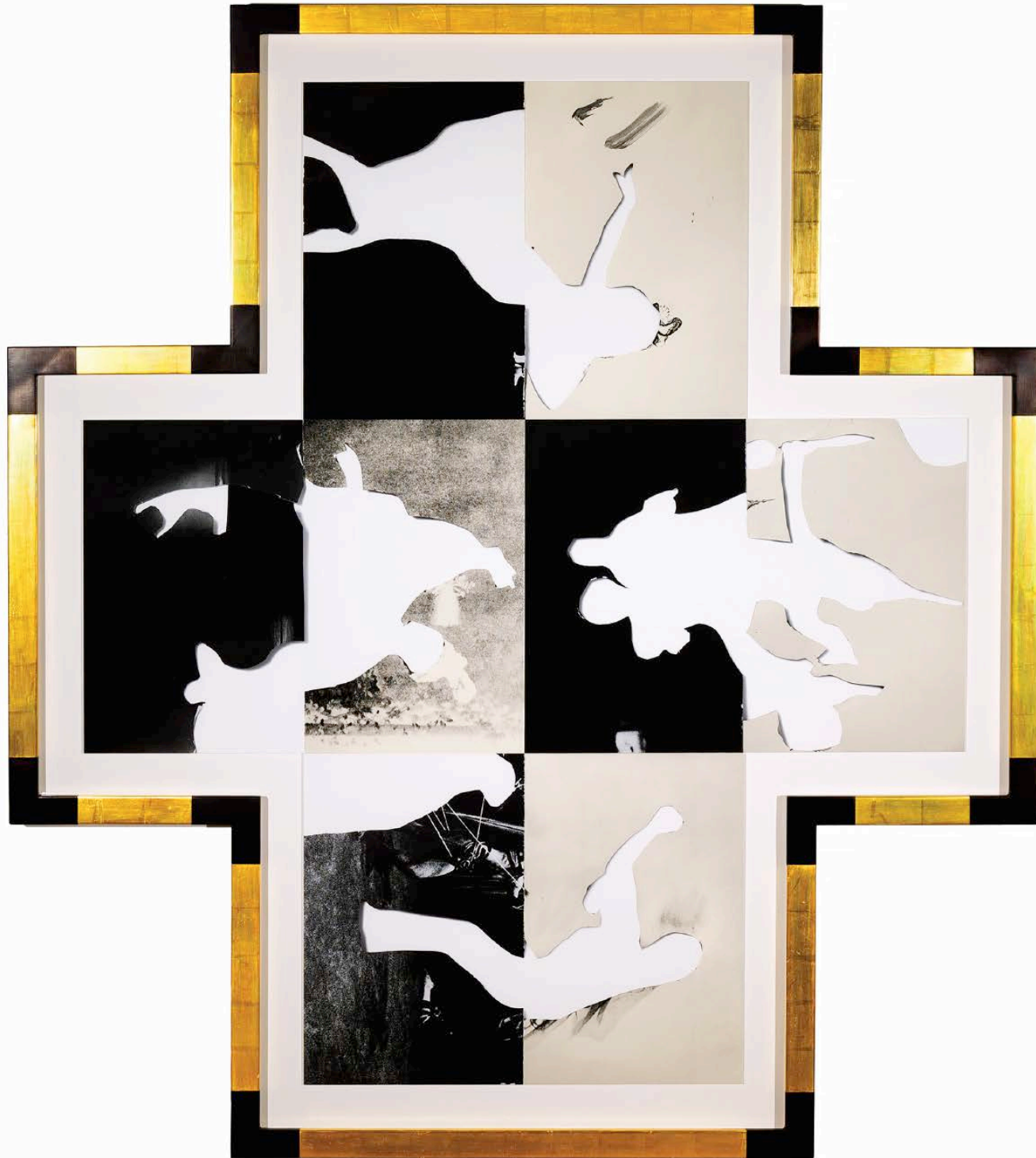
23 JULY–18 DECEMBER 2022

Falling-off-the-log is the name of a series of steps attributed to both tap and jazz dance that mimics the actual motion of falling. It is a twisting movement consisting of shuffles and the alternating crossing and re-crossing of one foot over the other, while also leaning the weight of the body sideways, at an angle, towards the exit, as it was often used at the end of a routine to finish the dance and leave the stage. These steps were also deployed as a kind of self-depreciating joke; the dancer pretending to almost fall was used as a way to poke fun at themselves and get a laugh out of the audience. The term “as easy as falling off a log” is used when something is considered so easy you can’t fail at it, or when no effort is required to perform the task. The expression might also be read as a metaphor for embracing the inevitable failures and inescapable suffering that comes with living; it is in this space that allows sorrow and humor to exist simultaneously that we find the work of Robin Arseneault.

Arseneault’s found objects, images, and shapes are not random; rather, they precisely fall into recognizable patterns of colour, tone, and shape consistent across her work. Projects often start with sketches, ink drawings, and small collages of found photographs that consider both form and shape. To step back from the original source, information is intentionally wiped away, torn apart, or erased to isolate shapes or shadowy images that highlight the awkward and the abject in relation to the body. These clunky, silly, vulgar, and asinine lumps, contusions, bruises, and bulges, poke fun at our aroused, aging, and dying bodies. The giggle—part snicker, part cackle—that escapes us in response to this work is not malicious or harmful, but a sign of intimately knowing this all too well.

Choreography and the ways in which dance implicates our bodies into dialogue with one another finds great affinity with Arseneault’s work. In this exhibition several works take images of a duet or dancing couple as a starting gesture or shape. The duo is then separated, or more violently ripped apart, as a way to highlight how the body can conceptually stand in for the imperfection of material, the instability of form, and the incongruous nature of relationships.

Robin Arseneault, *Plus*, 2022.  
Custom water gilded 22k gold leaf frame by Jarvis Hall.  
Photo by: Resolve Photo. Courtesy the artist and Norberg Hall.





*La Danse* is a large-scale collage of material sourced from *The Dance Through the Ages*, a black-and-white picture book published in 1967 by Walter Sorell that presents an encyclopedic history of dance. The 12 panels are each composed of two unique pages joined to form a single image; each half is half of the original image of the dancer, duo, or troupe. The process of tearing pages out from the spine of the original book disconnects the dancing bodies from each other and removes much of the logic in the movement of arms, legs, torsos, and fabric. Arseneault then abstracts the images even more by completely removing or subtly erasing parts of the bodies or the surrounding stage. These altered pages are then reconnected, recoupling not bodies, but shapes and forms that neither compliment nor balance movement. The companion work to *La Danse* is *Plus*; four individual panels framed as a distinctive 'plus' shape. Also using pages from *The Dance Through the Ages*, here, the dancing bodies are cut out, leaving only the shape of their movement and the nondescript or shadowy background. Void of details, these shapes speak to the absence of the body.

Central to this exhibition is *Dancing Men (Troupe)* a work that started from a set of palm-sized pieces of driftwood purchased from a terminally ill artist living in New York City who was selling their studio supplies. Arseneault was initially attracted by their individual shapes as well as their collective potential to signify a kind of language. After receiving the box of driftwood, she immediately wanted to push the boundaries of their scale, to move them away from something precious to hold, to something more emblematic of or relational to the entire body. Installed together, the 12 resulting sculptures perform a dance that consists of a series of uninterrupted, simple gestures that are abstract, non-descript, and suggest a body looking up, then down, standing, walking, laying down, crouching, stretching, or rolling over. While no movement actually occurs, these wooden bodies achieve everything we expect in dance: a sense of gravity and weight, energy, and temporality.

Much like the title of the exhibition, *Falling Off The Log*, Arseneault's work embraces failure—the shuffling, twisting, tripping-into-a-fall-as-one-exits-the-stage kind of failure that is equally pathetic as it is hilarious. The honesty of this approach reveals the artist's own oscillating struggle with doubt, a self-consciousness that adds a tangible sensitivity and an emotional depth that does not define nor reveal its source, but simply adds, like a moment of silence, a profound resonance. The uncomfortableness that comes with this vulnerability surfaces as a habitual deconstruction process used to push material and conceptual choices. The final work, regardless of medium, emerges from the tension between finding stability and the inevitable destruction this process requires.



#### Biography

**Robin Arseneault** works and lives in Calgary and is a graduate of the Alberta College of Art and Design (BFA, 1998) and the Edinburgh College of Art (MFA, 2005). She was long-listed for the Sobey Art Award in 2007, received the Lieutenant Governor of Alberta Emerging Artist Award in 2008, and has been awarded grants from the Canada Council for the Arts, the Alberta Foundation for the Arts, and Alberta Heritage. Arseneault has shown her work in Canada, the USA, Scotland, Germany, Italy, and

the Netherlands, and is in many private and public collections including the Alberta Foundation for the Arts; Art Gallery of Alberta, Edmonton; Nickle Galleries, Calgary; Scotiabank; Fairmont Hotel Group; and Simons Department Stores. Arseneault is represented by Norberg Hall in Calgary.

Special thanks to Carvel Creative, the Alberta Foundation for the Arts, and Resolve Photo for supporting this exhibition.

Robin Arseneault, *Walk-in Drawings*, 2022.  
Courtesy the artist and Norberg Hall.





## CURRENT EXHIBITION

# Chloë Lum & Yannick Desranleau

## The Garden of a Former House Turned Museum

23 JULY – 18 DECEMBER 2022

Much of the work produced by Chloë Lum & Yannick Desranleau requires active collaboration, not simply with each other, choreographers, musicians, and dancers, but with the objects they produce; objects that perform collectively as costumes, sets, noisemakers, and sculptures. Theirs is a performance- and material-heavy practice informed by their time in the avant-rock group AIDS Wolf—of which they were founding members—and the DIY, scrappy, screen-printed poster work made under the pseudonym, Séripop.

While Lum & Desranleau have not used a stage to perform on for many years, they continue to be interested in the generative potential of this space. By borrowing from a variety of music and dance styles, as well as narrative tropes from theatre, television, and literature, they acknowledge the performative and storytelling capacity of the stage without using one. Instead, their installations are created as performative arenas, where props, performers, lighting, sound, and audience exist simultaneously to contribute, compose, or consume the work. This circular,

self-referential way of working is also emphasised in the way materials from past projects are recycled, reworked, and layered back into new work. Colour is central, used to further delineate and intensify the installations while also adding to the ethos of practicality and an aesthetics of excess that are such a signature of their work.

Chloë Lum & Yannick Desranleau,  
*The Garden of a Former House Turned Museum*, 2021.  
Exhibition view Galerie B-312, Momena, Biennale de l'Image,  
Montréal, Canada, 2021. Photo by: Jean-Michael Seminaro.





Still from Chloë Lum & Yannick Desranleau's *The Garden of a Former House Turned Museum*, 2021. Performers: Ruby Kato Attwood, Sarah Albu, Talia Fuchs, Elizabeth Lima. Cinematography: Yasmine Amor. © Chloë Lum & Yannick Desranleau.

### Biography

**Chloë Lum & Yannick Desranleau** are multi-disciplinary visual artists working across photography, video, installation, sound, text, performance, and print. In their practice, they engage with the nature of collaboration and relationships between bodies and inanimate objects. Recently, these subjects are examined through chronic illness as alterity.

They are based in Tiohtiá:ke/Montréal and have worked collaboratively since 2000. Their works have been exhibited internationally and are included in the collection of the Victoria and Albert Museum, London; Montréal Museum of Fine Arts; and the Musée d'art contemporain de Montréal.

Finding the genius of shrouding suffering and tragedy with colourful, overly dramatic, and often whimsical absurdity, Lum & Desranleau admit to a love of Golden Age musical theatre and they cite the work of Bob Fosse, who directed *Cabaret* (1972) and *All That Jazz* (1979), and they mention classic American musical fantasies like *The Wizard of Oz* (1939) and *Mary Poppins* (1964) as infinitely captivating. The libretto of *The Garden of a Former House Turned Museum* takes cues from *The Great American Songbook*, a list of popular and enduring tunes created from the 1920s to the 1950s for Broadway theatre, musical theatre, and Hollywood musical films. While seemingly miles away from their raw and experimental musical and performative roots, the magical technicolour worlds where the alternative and marginal sing and dance in order to survive is a productive space and an escape the artists seek in their own work.

With every project, Lum & Desranleau create countless performance props (often made from a combination of papier-mâché, rubber, and/or fabric) which are firstly used as essential elements to affect the movement of the body within the choreography, then later as sculptures within immersive gallery installations. *Stills From Non-Existent Performances* start as photographic tests of performers experimenting with the props, as well as movement and costumes. As the title ironically suggests, formal, rehearsed “performances” never happen; rather, it is group improvisation and exploration that guides these works. This open-ended and collaborative relationship with a dedicated group of dancers and choreographers (described by the artists as “interpreters”) is crucial, siting their process as “research done at both ends”. Installed here as a prologue to the larger installation of *The Garden of a Former House Turned Museum*, these sculptural photographs depict bodies awkwardly trying to fit themselves into and around some of these sculptural

objects. The struggling figures are each accompanied by a text-based inner monologue that speaks to the various ways chronic illness confines and works against an active body.

In the video of *The Garden of a Former House Turned Museum*, four performers wrestle, dance, hold onto, lean on, and play with these props. The forms of these objects challenge definition: in relation to the body they are prosthetics or mobility aids; when worn, internal organs, residual limbs, or strips of flesh; and when struck or activated, musical instruments. In the gallery these silvery objects are installed on curvaceous chunks of bright red carpet. The installation is punctuated by bright yellow Acapulco chairs, a nod to tropical Hollywood glamour, as well as three figurative armatures that support thick yellow and pink rubber veils encrusted with fake tropical vegetation and adorned with long gaudy necklaces of pearly beads, flowers, and seashells.

At the core of Lum & Desranleau’s meta-musical are six original songs composed from a series of letters written by a fictional artist to deceased Ukrainian-born, Brazilian novelist Clarice Lispector. Described as auto-fiction, the letters seek worldly advice and reveal Lum and Lispector’s shared experience of living with chronic pain. Dramatic in tone, exaggerated when sung, these monologues feature several performers who, in an entwined choreography of semantics and movement, solicit guidance from the erudite and sly ghost of Lispector who resides in an imagined afterlife in which her notoriety prevents her from truly dying. Each letter brims with anxious observations and philosophical questions on the sculptural structure of language and translation, botanical growth and decay, urban life, bodies in pain and transformation, and musings of the afterlife.

The artists acknowledge the generous support from the Canada Council for the Arts, the Conseil des arts et des Lettres du Québec, Oboro, and Koyama Provides.



## CURRENT EXHIBITION

# Gailan Ngan

## From The Studio Floor

23 JULY – 18 DECEMBER 2022

The work of Gailan Ngan makes fated connections, not in any linear way, but poetically, by crafting associations between herself, the objects she collects, and the material she uses. This exhibition features hand-built sculptures that, while simply expressed, broadly explore shape, surface treatment, and colour. To further complicate and enrich finished work, industry by-products, organic and processed objects, and studio experiments are included, each contributing to an extended narrative of material that is influenced by the historically resource-rich West Coast where Ngan lives and works. Installations operate as momentary end points or in situ conversations around a constellation of convergent and intersecting experiences that entwine her history to larger ecological events or industrial narratives.

*Blacks, Greys, Chromes* gathers a series of large ink drawings, a lengthy string of beads, and a substantial plinth displaying *Random Objects Of Material*. While this installation introduces Ngan's refined language of shape, size, and material, it also establishes a consistent personal narrative embedded in this assembled collection. The ink drawings are explorations of the way ink moves across paper, and the ink, paper, and brushes used to create this work were all inherited supplies from her late father.

In fact, the making of these drawings triggered foggy memories of painting tutorials she received from her father as a young child. A counterweight to this wall of circular gestures is a long string of unfired beads, each made by squeezing clay to make an impression of the inside of the artist's clenched fist. Strung together, these beads express the unending emotional response Ngan has to the burden and responsibility of material consumption and disposal.

THIS PAGE &amp; NEXT PAGE:

Gailan Ngan, *From The Studio Floor* (studio detail), 2022.  
Courtesy of the artist and Monte Clark Gallery, Vancouver.





Centered in the same gallery is a large plinth on which the collection *Random Objects Of Material* is displayed. These objects are Ngan's reference points, her unconventional archive, a way to make compelling associations between things that initially appear to have no connection. They also serve as speculative propositions for the artist, a way to wonder if narrative is embedded in form and, if so, how these stories are revealed. Some objects focus on inheritance, such as a cutting taken from a wall-gripping cactus that originally came from the artist's father's village in China, or an almost empty uranium jar from her father's studio—each item complicates the artist's concerns around accountability and legacy. Other objects are studio experiments, like the hand-formed trompe l'oeil blackberries made from black clay rich in manganese or a blurry pinhole photo. Each of these is an attempt to capture the true essence of a thing, person, or moment. Some objects are found, purchased, or gifted, like the beaver-hewn sticks or a creosote-soaked fir paver from a Vancouver street. While these wooden objects both started out as trees, it is their divergent paths as material implicated in complex eco- and industrial systems, and their subsequent value as remnants of these wild and cultivated practices, that have landed them in Ngan's collection.

The second gallery presents a series of sculptures Ngan calls "Blobs": hand built ceramic and 3-D printed forms that are consistently irregular. Less interested in their specific shapes, it is the surface treatment and the relationship between the forms that the artist considers as a central concern. Ngan refers to the glazing process as painting; each form serves as a blank canvas onto which she applies pigments and other surface-altering chemicals and techniques. Ngan is candid about this method being incredibly intuitive, and she allows each form to dictate the specifics of colour, the weight of a line, or the size and shape of other decorative elements. This way of working is also technically slow, as it often takes multiple firings to achieve the desired result. Working in ceramics is notoriously unpredictable, as slight shifts in clay composition, glaze recipes, and fluctuations in kiln temperature can change the shape, colour, and even stability of the work, and in this way the artist is in fact removed

from the process. How a work emerges from the kiln is always a surprise, with material and physical factors—and a little luck—ultimately determining the final product.

In cutting off a slab of fresh clay or weighing out metal oxides to make specific slip or glaze colours, Ngan is mindful of the larger costs and impact that the extraction of these natural resources has had on the environment. While uneasy with how much of her practice relies on industrially produced materials, she sees paying close attention to these complex, overlapping, and coincidental narratives as an opportunity to alter the course of her practice. The outcome of these choices, while undetermined and yet unknown, is more than anything a by-product of her own curiosity.

#### Biography

**Gailan Ngan** works and lives in Vancouver and occasionally works from Hornby Island. Her practice involves pottery, sculpture, and co-managing the art estate of her late father, Wayne Ngan. Ngan collects material from many sources, including both commercial and natural. Her ceramic sculptures accumulate layers of fused surfaces into compositions of texture and colour.

She graduated with a BFA from Emily Carr University, Vancouver, in 2002. She has shown work at Cooper Cole, Toronto; The Apartment, Vancouver; San Diego Art Institute; Nanaimo Art Gallery; Art Gallery at Evergreen, Coquitlam; Kamloops Art Gallery; Unit 17, Vancouver; and Vancouver Art Gallery. In 2015 she received the North-West Ceramic Foundation Award of Excellence. Ngan is represented by Monte Clark Gallery in Vancouver.

This exhibition was generously supported in-part by Carvel Creative.





## PROJECT SPACE

# Teresa Tam

## Seasons End Liquidation Shop

**JUNE 13 – OCTOBER 16 2022**

**In a business sense, liquidation typically involves selling assets in order to generate cash and pay debts. While it is often a precursor to a business closing, the process of liquidation can also be viewed as one of transformation; it is a signal of the end of something, a means of taking stock, and an instrument of recuperation and redistribution.**

*Seasons End Liquidation Shop* is a variety store, celebratory funeral, and ritual ending of part of Teresa Tam's artistic practice. It is a place of exchange intended to consider many of the items used in a series of Tam's previous projects that have been running since 2013 and all connect thematically to the concept of various kinds of shops.<sup>1</sup> Throughout these past projects, Tam's accumulation of objects (those found, purchased, and produced) has been closely connected to questions concerning identity, authenticity, labour, social commerce, practical and emotional attachments, and as vehicles for bodily interaction.

Here, Tam marks the end of the Shop Series through the trade of the objects themselves, as well as their attendant stories, connections, and contexts. Rather than cash, the liquidation of these items intends to yield relational assets through a connective and reciprocal experience of information sharing.

Situated at street-level on 9 Avenue SE, *Seasons End Liquidation Shop* is also a nod to the past, present, and speculative future of the neighbourhood—a wink

to the gentrifying face of the main street, from its past of ubiquitous thrift and junk shops to the current proliferation of trendy boutiques and eateries. It also reminds us of how these transformations—via the ebb and flow of obsolescence, relevancy, and capital—impact livelihoods and are often the agents of change and displacement. However, by offering as a contrast and counterpoint a different kind of relational economy, Tam suggests that through the act of liquidation new kinds of ideas, identities, and connections can emerge.

**Store hours:**  
12-5pm whenever possible, usually Saturdays.

To view the shop catalogue, please visit:  
[littlememories.zone](http://littlememories.zone)

1 Projects include: *[net.café]* (2013), *Perfect Memory: Authentic Gift Shop* (2017), *PSEUDO CAFE* (2018), *an ordinary hole-in-the-wall along Macleod before the railway underpass* (2019), *2 cents cart* (2019), and *My Heart's Delight Capsule Vending Machine* (2020).



## Biography

**Teresa Tam's** practice utilizes spaces and experiences that are familiar and then alters them into something a bit foreign through re-interpretation and re-creation. She likes to conceive her projects as sketches: iterations of ideas and systems rendered but never reaching finality. Her work is also developed to include and emphasize visitor interactions as integral components. She focuses on themes that touch upon alienation within nebulous belonging, the position of an individual within a community, excessive labour, and an obsession with objects that contextualize relationships and realities of diaspora individuals. She specializes in digital platforms, functional installations, all things shaped in paper, and body-based exchanges and objects. She graduated from AUArts in 2014 and is the other half of **Yolkless Press**.

**FREE EVENTS—ALL WELCOME**

### Little Memories Cart: Night Intervention

Friday 12 August, 6-8PM

### Little Memories Cart: Mid-Autumn Festival

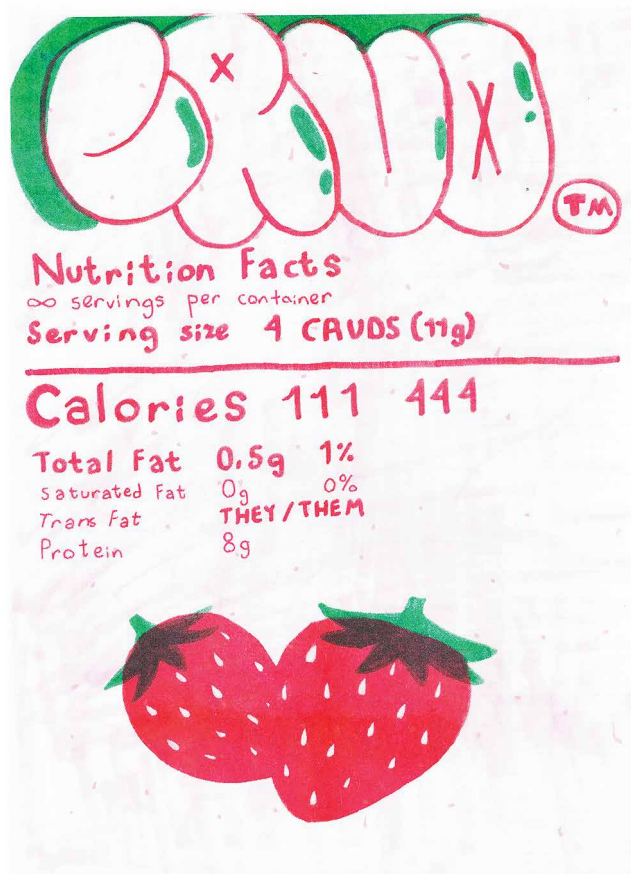
Saturday 10 September, 6-8PM

As part of Teresa Tam's Project Space exhibition, *Seasons End Liquidation Shop*, *Little Memories Cart* is a space to chat about objects, all things that pass, and the way places change. Whether it is about the Liquidation Shop, Inglewood, or life generally, the Cart invites everyone to reminisce and reflect on change while drinking tea and eating small snacks.

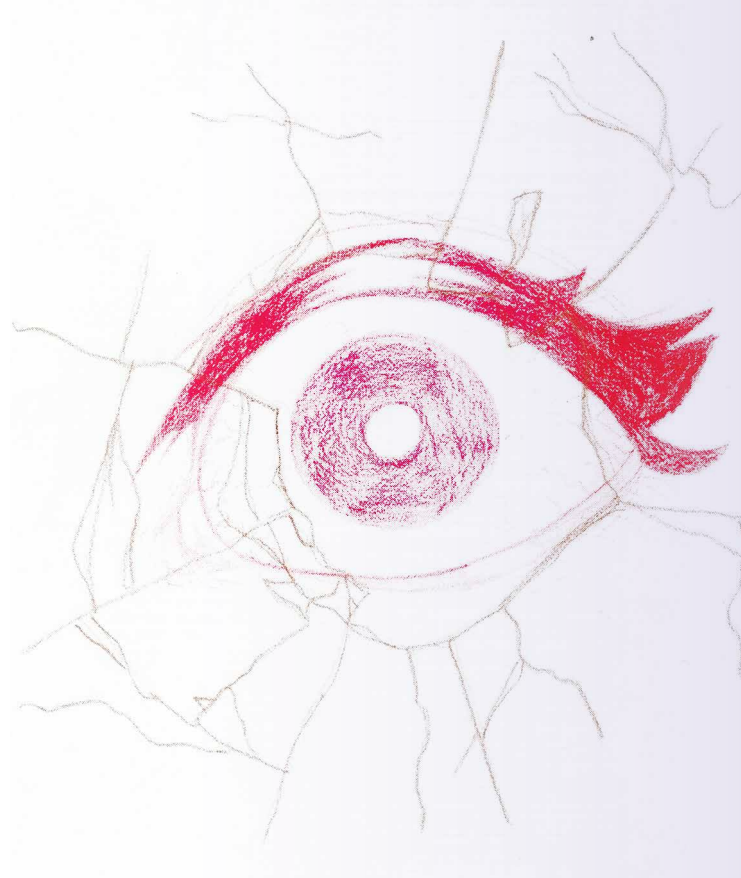
Image courtesy of the artist.



## BRIDGE SPACE



A space  
dedicated to young  
people



Since 2015, Esker has provided programming for children and families that engages with exhibitions and encourages material and creative exploration. The launch of Esker Youth Engagement (EYE) in 2019 introduced programs that connect youth (13-24) to contemporary art and artists through making, experiential activities, and dialogue.

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

### Yolkless Press & Discovering Choices Analogue Counterpart: A Riso Workshop

18 MAY–28 AUGUST 2022

*Analogue Counterpart: A Riso Workshop* features prints and zines created by Dani, Destiny, Erika, Hanah, Hannah, Kris, Sid, Sy, Troy, Zach and Zachary in a two-part, hands-on workshop led by Yolkless Press.

Through analogue experimentation using a range of monochrome materials, participants turned multi-layered drawings into Riso prints. Day one was about seeing how their work translated onto the scan bed. Day two was applying experimentations and learnings translated into a zine, exploring the narrative potential of a single sheet of paper.



This creative process was rooted in the Risograph's origins as a machine created for low-cost reproduction of hand-made posters and flyers for community organizations, churches and schools. Described by Yolkless as "silkscreen meets photocopier," Riso is also an ideal method of printing zines—small-circulation self-published 'magazines.'

When you visit please feel free to flip through the layers of work hanging from the binder rings, and help yourself to copies of free finished zines, hanging from the hooks on the middle board.

**Yolkless Press** is an artist collective with an aim to nurture, facilitate and collaborate on book-based projects with artists in and around Calgary. Possible formats include: artists' publications, books, postcards, posters, packaging, pamphlets, and other printed things. We think about the potential of artistic practice that can be disseminated in de-centred modes beyond the confines of art galleries.

**Discovering Choices** school offers a flexible, inclusive educational setting that meets the diverse needs of students through personalized programming.

**Esker Youth Engagement (EYE)** connects youth to contemporary art through free experiential and creative activities, community-building and dialogue.





## ESKER PROGRAMS & ENGAGEMENT

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

Information and registration for all programs from July to December can be found via our website at: [eskerfoundation.com/program/current/](https://eskerfoundation.com/program/current/)



Scan this QR code to learn & register for all current & upcoming programs. Or call: 403 930 2490, or email: [programs@eskerfoundation.com](mailto:programs@eskerfoundation.com).

Please note that our programs are returning to in-person, while some remain on-line as noted. Please review listings carefully. Registration is required to participate.

Space in the programs is limited. We request that you please provide 72 hours. notice for cancellations so we can offer your ticket to the wait-list.

## ARTIST TOURS

**Artist-Led Exhibition Tour**  
Saturday 23 July,  
1–2PM  
In-person program.

Join us for a tour with exhibiting artists Robin Arseneault, Chloë Lum & Yannick Desranleau, and Gailan Ngan, as they discuss work in their respective exhibitions.

**Exhibition Tours with Robin Arseneault & Naomi Potter**

Thursday 18 August,  
6–7PM

Thursday 13 October,  
6–7PM

**In-person programs.**

Artist Robin Arseneault and Curator Naomi Potter will give a tour of Arseneault's exhibition, *Falling Off The Log*.

ABOVE IMAGE:

Artist talk with Vivek Shraya & Naomi Potter. In the background is *We Are the Bridge* by Jessica Sabogal & Shanna Strauss, from *RELATIONS: Diaspora & Painting*, 2021.



## CURATORIAL TOURS

Join Esker Foundation Curators Shauna Thompson and Naomi Potter, for tours of our current exhibitions: *The Garden of a Former House Turned Museum*, *From The Studio Floor*, and *Falling Off The Log*.

**Curatorial Tour with Shauna Thompson**

Thursday 15 September,  
6–7PM  
In-person program.

**Curatorial Tour with Naomi Potter**

Friday 9 December,  
6–7PM  
In-person program.

ABOVE IMAGE:

Artist talk with Kaitlyn Purcell, Brendon Many Bears & Joey Big Snake at Esker Foundation, March 2022. Photo by: Elyse Bouvier.

## TALKS

**Online Program: Gailan Ngan in Conversation with Naomi Potter**

Thursday 22 September,  
6–7 PM

In this online talk, artist Gailan Ngan will speak with Curator Naomi Potter about her creative practice, and her current exhibition *From The Studio Floor*.

**Online Artist Talk with Chloë Lum & Yannick Desranleau**

Thursday 6 October,  
6–7 PM

Join Chloë Lum & Yannick Desranleau as they discuss their practice, and work featured in their current exhibition, *The Garden of a Former House Turned Museum*.

## SPECIAL EVENT

**Embracing our Imperfect Bodies: Adaptive Chair Yoga with Sharon Cavanagh**

Saturday 24 September,  
10:30–11:30AM  
In-person program.

Join yoga and movement specialist Sharon Cavanagh for a chair yoga experience inspired by, and surrounded by, sculptures and drawings featured in Robin Arseneault's exhibition, *Falling Off The Log*. Participants of all ages and abilities are welcome to move together in this class designed to appreciate and celebrate our differences and similarities, embracing our imperfect bodies as they are.

Stay tuned for more programs, follow our social media @eskerfoundation on Instagram, Facebook, and Twitter for updated and upcoming programs from July to December. Subscribe to our newsletter to be informed of all programs and events both online and in-person at Esker Foundation, subscribe via our website at: [www.eskerfoundation.com](https://www.eskerfoundation.com)





## U OF C + ESKER FELLOW

# Meet University of Calgary Public Humanities Fellow Karina Hincapié

Esker Foundation is currently hosting PhD candidate and Public Humanities Fellow, Karina Hincapié in partnership with The Calgary Institute for the Humanities, University of Calgary. Hincapié's research with Esker is focused on decolonizing gallery spaces through the creative, community-centered project, *Narrating Ourselves from the City* in collaboration with local youth.

Born in Caracas to Colombian parents, Karina completed her BA at Universidad Central de Venezuela. Following her undergraduate studies, she was granted an Erasmus Mundus Master Scholarship to pursue a joint MA degree in Cultural Narratives from Universidad de Santiago de Compostela (Spain), Adam Mickiewicz University (Poland) and Université de Perpignan (France), from which she graduated with honours. Currently, she is a Spanish PhD candidate at the University of Calgary and a Teaching Assistant. Extremely passionate about empowering

vulnerable populations and fighting for minorities rights, she identifies as part of the Latinx community in the city and has served as a Research Fellow at the Language Research Centre, where she collaborated in a Digital Storytelling Project that sought to empower immigrant communities in Calgary, and break down barriers between academia and the public. She's also part of multiple committees at the Graduate Student Association (UofC) including the Labor Relations Committee and the Equity Diversity and Inclusion Committee. *Narrating Ourselves from the City* seeks to create a safe space to discuss life experiences and barriers that visible racialized minorities and gender diverse populations have encountered in various contexts in Calgary.

Hincapié's academic research is on the use of Affect Theories as a mechanism of reflection around vulnerability and belonging, with a special interest in female agency and racialized identities.



Detail from Michelle Bui's *Naked Excess*, 2022.  
Photo by: John Dean.

# 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. Our contributors have ranged from poets, to neuroscientists, to design advocates, and art historians, who have crafted prose, poetry, letters, and musical scores.

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

## RECENT ESSAY

In Response to Farah Al Qasimi, Michelle Bui, and Veronika Pausova:  
*Letter to a new sun* by Steph Wong Ken.

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



## UPCOMING EXHIBITION

# Margaux Williamson

## Interiors

21 January – 30 April 2023

Curated by Jessica Bradley

This exhibition is organized and circulated by the McMichael Canadian Art Collection.

Margaux Williamson is a painter who also writes and makes videos. Her community includes writers, artists, and musicians with whom she has collaborated, notably on her 2008 feature-length video, *Teenager Hamlet*, which captures the existential questioning and curiosity of young urban friends thinking through their experience of the world. She has also made performances and published movie reviews. Within this multifaceted practice, Williamson's painting has evolved through long rhythms; her bodies of work are produced over years interspersed with pauses, often for as many years. Writing has been a constant companion, and though writing and painting offer parallel paths to meaning, for her they are neither interchangeable nor ultimately substitutes for each other. Rather, writing accompanies her image making, offering another place for reflection and inspiration.

During those interludes when she is not painting, Williamson builds files the way a writer might, with phrases, lists, and dream fragments written on scraps of paper. To these text sketches, as she calls them, she adds photographs, pictures torn from magazines, illustrations of artworks from various periods, and drawings. These ephemera, as impermanent as thoughts that come and go, await an undetermined future as they accumulate. Indeed, pages with notes appear everywhere in her recent paintings, taped to walls and stacked on tables, as if to acknowledge another way of understanding and being in the world. A painting may emerge from such collected thoughts as readily as from photographs of light in a room or the items on her tables.

Williamson has said that painting can be a place to consider what is real and what has value. Such consideration leads her to make images unconstrained by the dictates of a preconceived composition and instead to build progressively with details that stay in the mind. In her studio, an unobtrusive garage behind her house on a downtown Toronto side street, Williamson yields to the slow process demanded by large oil paintings, constructing images that, like thoughts, unfold organically. The interiors that have become a dominant theme in her recent work are both literal spaces, somewhere comfortably familiar, and places of imaginative interiority where her inanimate subjects are brought under the spell of her anarchic treatment of space.

### Biographies

**Margaux Williamson** was born in Pittsburgh in 1976 and lives in Toronto. Her first book of paintings, *I Could See Everything*, was published by Coach House Press in 2014, alongside shows at the Mulherin+Pollard Gallery in New York, and Frith Street Gallery in London. In 2021, White Cube, London, mounted an online exhibition of her recent paintings.

Her feature-length film, *Teenager Hamlet*, premiered at the Toronto International Film Festival and is archived on UbuWeb and she also contributed movie reviews to the cultural site *Back to the World*. She was artist-in-residence at the Art Gallery of Ontario, Toronto; Klondike Institute of Art & Culture, Dawson City; and MacDowell, Peterborough, New Hampshire. Her work has been covered by *New York Magazine*, *The New York Times*, *Vogue*, *BOMB Magazine*, *The Globe and Mail*, *The Believer*, *The Huffington Post*, and more.



Williamson completed her Bachelor of Fine Arts degree at Queen's University, Kingston, and was the recipient of an exchange scholarship to the Glasgow School of Art. Her work has been presented in solo and group exhibitions in Toronto, London, and New York.

**Jessica Bradley**, curator of *Margaux Williamson: Interiors*, is an independent curator based in Toronto. Formerly, she served as Curator of Contemporary Art at the Art Gallery of Ontario, Toronto (1995-2004) and as Associate Curator of Contemporary Art at the National Gallery of Canada, Ottawa (1980-87). She was commissioner for Canada's representation at the Venice Biennale on three occasions. Bradley has published extensively and organized numerous solo and group exhibitions in Canada and abroad. She founded her own commercial gallery in Toronto (2005-15), where she mounted more than eighty exhibitions featuring a rising generation of artists.

**Margaux Williamson, *Fire*, 2021.**  
Promised gift of Christine & Andrew W. Dunn,  
McMichael Canadian Art Collection.  
Photo: Courtesy of the artist. © Margaux Williamson.

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CANADIAN ART COLLECTION D'ART CANADIEN

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## UPCOMING EXHIBITION

# Ragnar Kjartansson

## The Visitors

21 JANUARY – 30 APRIL 2023

Through elements of theatre, music, and visual art, Ragnar Kjartansson creates performances in which he explores the intertwining of pathos, humour, and collective emotion by testing the limits of repetition and the endurance of both performers and audience.

*The Visitors* is a large sound and video installation consisting of nine audio and video channels that document a single-take musical performance. Running for just under an hour, the work depicts eight musicians performing the same melody of a song called “Feminine Ways,” based on a poem of the same name by artist Ásdís Sif Gunnarsdóttir. The musicians, all friends of Kjartansson’s—including Kristín Anna and Gyða Valtýsdóttir, founding sisters of the historic Icelandic band Múm; Kjartan Sveinsson, keyboard player until 2012 with the famous Sigur Rós; and composer and frequent collaborator Davíð Þór Jónsson—each sing and play a different instrument, isolated yet in unison.

The work is set in a large, dilapidated, nineteenth-century estate—Rokeby Farm—in upstate New York, with each performer occupying a separate room of the mansion. The audio and video tracks were recorded individually but are shown together in such a way that the audience is placed at the center of a continuous choral piece, a dynamic and moving ensemble performance that Kjartansson refers to as a “feminine nihilistic gospel song.” Music is a fundamental element in all the of artist’s work and here, as Kjartansson himself says, it is used as “an almost sculptural element.” Through its unique arrangement of music in space, *The Visitors* creates a layered portrait of the house and its musical inhabitants.

With its title and concept inspired by the last album (before their nearly 40-year hiatus) of the Swedish group ABBA, *The Visitors* offers a reflection on the themes of the strength and persistence of affective ties; of friendship, love, and loss; and of the melancholy and romanticism of life.

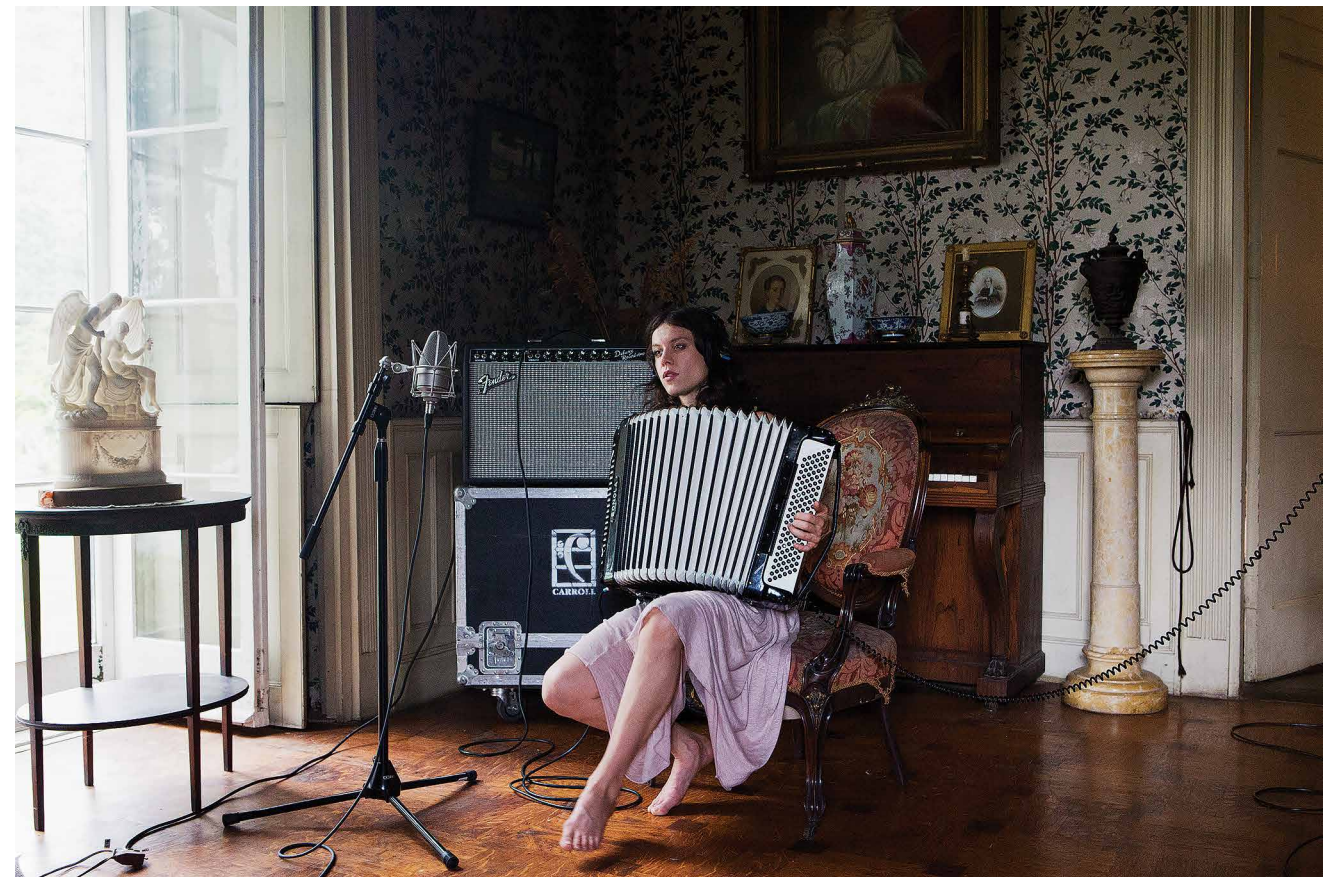
Featuring: Ragnar Kjartansson, Shahzad Ismaily, Davíð Þór Jónsson, Kristín Anna Valtýsdóttir, Kjartan Sveinsson, Þorvaldur Gröndal, Ólafur Jónsson, and Gyða Valtýsdóttir

Collection of the Gund Gallery at Kenyon College, The Solomon R. Guggenheim Museum, and Institute of Contemporary Art, Boston.

### Biography

**Ragnar Kjartansson** engages multiple artistic mediums, creating video installations, performances, drawings, and paintings that draw upon myriad historical and cultural references. An underlying pathos and irony connect his works, with each deeply influenced by the comedy and tragedy of classical theatre. The artist blurs the distinctions between mediums, approaching his painting practice as performance, likening his films to paintings, and his performances to sculpture. Throughout, Kjartansson conveys an interest in beauty and its banality, and he uses durational, repetitive performance as a form of exploration.

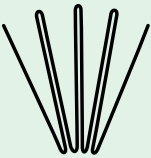
Kjartansson (b. 1976) lives and works in Reykjavík. Major solo shows include exhibitions at the Kunstmuseum Stuttgart; The Metropolitan Museum of Art, New York; the Reykjavík Art Museum; the Barbican Centre, London; the Hirshhorn Museum and Sculpture Park, Washington; the Musée d’art contemporain de Montréal; Palais de Tokyo, Paris; New Museum of Contemporary Art, New York; Migros Museum für Gegenwartskunst, Zurich; Fondazione Sandretto Re Rebaudengo, Turin; Institute of Contemporary Art, Boston; and the Carnegie Museum of Art, Pittsburgh; among others. Kjartansson participated in *The Encyclopedic Palace* at the Venice Biennale in 2013, Manifesta 10 in St. Petersburg in 2014, and he represented Iceland at the 2009 Venice Biennale. The artist received the 2019 Ars Fennica Award, and was the recipient of the 2015 Artes Mundi’s Derek Williams Trust Purchase Award, and Performa’s 2011 Malcolm McLaren Award.



Ragnar Kjartansson, stills from *The Visitors*, 2012.  
Nine channel HD video projection, Duration: 64 minutes.  
Photo: Elísabet Davídsdóttir, Sound: Chris McDonald.  
Video: Tómas Örn Tómasson. Image courtesy of the artist, Luhring Augustine, New York, and i8 Gallery, Reykjavík.

Gift of Graham and Ann Gund to Institute of Contemporary Art, Boston, Solomon R. Guggenheim Museum, New York, and Gund Gallery at Kenyon College, 2015.1.1.

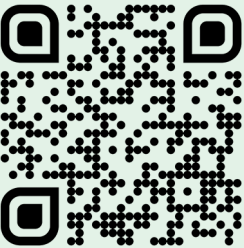




# Explore the Bookshop at Esker

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## NEW PUBLICATIONS

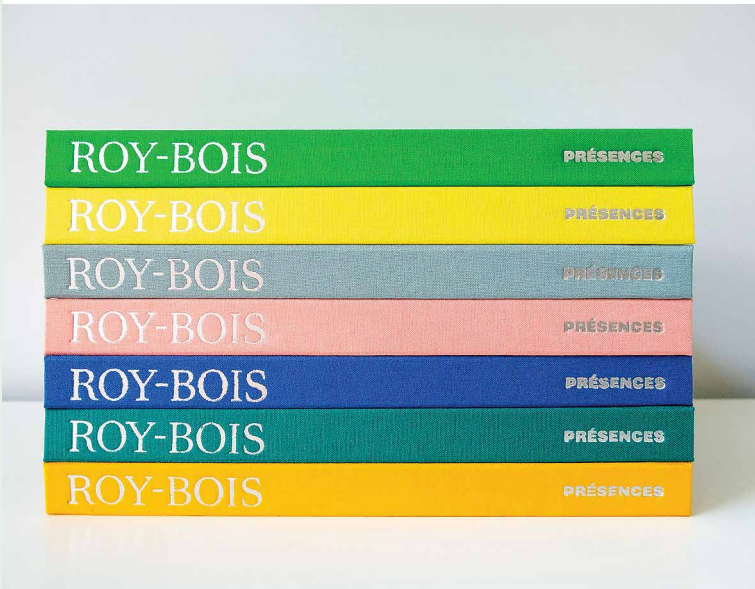
### Samuel Roy-Bois *Presences*

In partnership with Kamloops Art Gallery.  
Limited edition publication.

This full-colour monograph was produced in partnership with Esker Foundation following presentations of Samuel Roy-Bois’ exhibition *Presences*, which was organized and exhibited by the Kamloops Art Gallery in 2019 and toured to Esker Foundation in in 2020. Texts in English and French by Samuel Roy-Bois, Octave Debary, and Helga Pakasaar expand on the artist’s philosophical explorations and the intersections of photography and sculpture.

Reflecting the repurposing of everyday materials in Roy-Bois’ work, designer TagTeam Studio in Montréal created a printing and assembly system that allowed for the maximum usage of excess or left-over paper available to them and assembled each book block by hand. The colourful paper combinations create a rhythm for the content that varies in each book. Twenty-six unique book covers were created from a catalog of discontinued book cloths. The designers assigned each hand-assembled book block to a book cloth, which were hand-stitched and assembled by Atelier aux mille et une feuilles, resulting in 250 unique copies of this publication.

\$40.00 CAD



### Robin Arseneault *Falling Off The Log*

Limited edition publication.

This summer, a limited-edition artist book will be available to accompany Robin Arseneault’s solo exhibition at Esker Foundation.

Designed by Bamff to highlight and embody the physical experience of her work, this unique artist book is performative, provocative, and luxurious. Arseneault’s work often begins with sketches, small collages of found photographs, torn paper, and ink drawings, much of which is captured in, and between, the 64 pages of this book as intimate reflections of the artist’s working methods and material considerations. Also included is a text by Naomi Potter that highlights the work in both the exhibition and this publication.

\$50.00 CAD





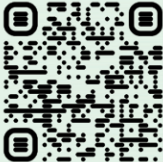
WATCH & LISTEN

Self-Guided Audio Tours

Audio and video content about each artist and their work can be explored via QR codes found on artwork labels throughout the exhibitions, and can also be accessed via our website. We continue to grow our digital resources through our online art

activities, video program and audio recordings. Watch our latest documentaries on artists, video exhibition tours, and experience behind-the-scenes at Esker. Listen to insights from our current and previous exhibiting artists, curators and educators for more in-depth knowledge and a deeper enjoyment of contemporary art.

Find the resources here:



ABOVE IMAGE:  
Louise Bourgeois, *Ode à l'Oubli*, 2004, from *Louise Bourgeois: What is the Shape of This Problem, From the Collections of Jordan D. Schnitzer and His Family Foundation*. Photo by: John Dean.

ESKER ELSEWHERE

*Louise Bourgeois: What is the Shape of This Problem, From the Collections of Jordan D. Schnitzer and His Family Foundation.*

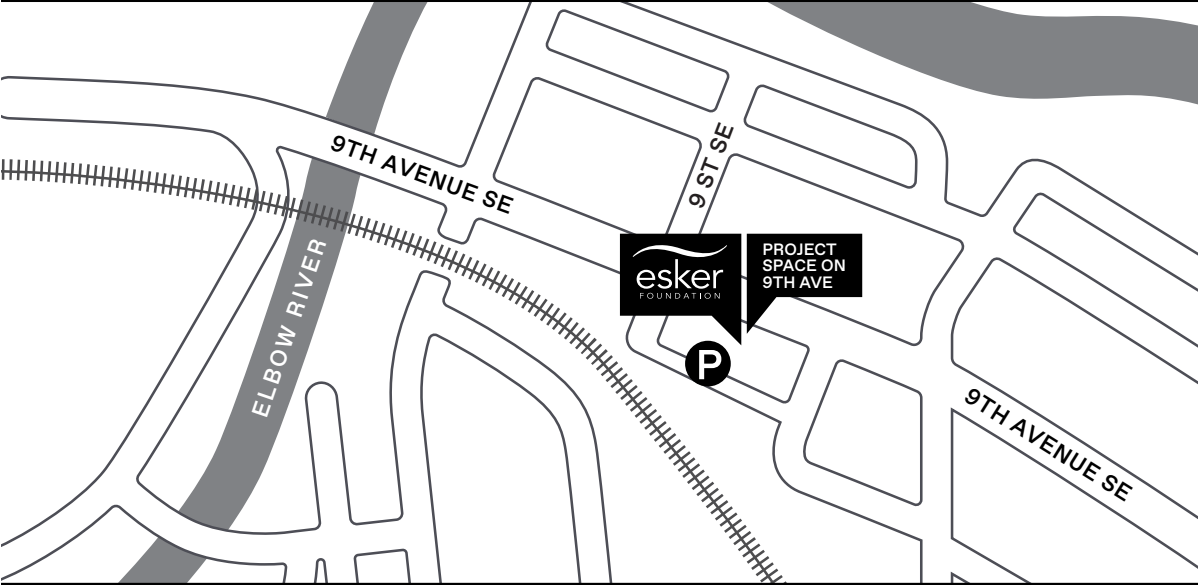
Curated by Naomi Potter  
Fisher Museum of Art at USC,  
Los Angeles, California.  
6 September—3 December 2022

PROGRAM CALENDAR

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



INFORMATION FOR YOUR VISIT



ACCESSIBILITY

Esker Foundation is accessible via elevator access up to the fourth floor, which is available 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 space at the rear of the building.

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

LAND ACKNOWLEDGMENT

Esker Foundation is located on the traditional territories of the Niitsitapi (Blackfoot) and the people of the Treaty 7 region in Southern Alberta, which includes the Siksika, the Piikani, the Kainai, the Tsuut’ina, and the Iyârhe Nakoda First Nations. The City of Calgary is also home to Métis Nation of Alberta, Region III. Esker Foundation extends sincere appreciation for the opportunity to live and learn on this territory in respect and gratitude.

FREE ADMISSION

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

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Programs are free and open to all.


Please visit:  
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to register

**TOURS**  
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