“Art is restoration: the idea is to repair the damages that are inflicted in life, to make something that is fragmented—which is what fear and anxiety do to a person—into something whole.”
—Louise Bourgeois

Cautiously, we welcome a new year. 2020 revealed skills we never knew we possessed. It showed us how to be nimble, how to scale down, how to cancel, reschedule, adjust, and learn new platforms. In the middle of surviving a pandemic, we accelerated our ability to adapt, transform, and evolve. Creativity was the foundation, it was our most powerful problem solver, it restored our purpose and kept us together.

The exhibitions and programs for this season, while originally planned for Fall 2020, are better suited for this moment. We hope they offer context and support as we navigate this changed world, our altered relationships, sense of place, our care for others, and our own mental health.

Mental health continues to be a misunderstood and often dismissed part of our complete well-being. In Canada, we have a health care system that is woefully inadequate in its ability to provide the deep care that mental health requires. Robust education and barrier-free access to support networks is crucial and necessary. To that end, we’ve included a list of local, regional, and national mental health resources on page 32 of this brochure.

The value of creativity as a powerful tool for healing and as a form to acknowledge suffering can be found in countless artists’ work. Louise Bourgeois boldly used her own personal trauma and suffering in this way, and the works presented in What is the Shape of This Problem are an honest portrait of this much respected and influential artist.

We extend our deep thanks to Jordan D. Schnitzer and His Family Foundation, with the assistance of William Morrow and his team in Portland for working with us on this exciting exhibition.

We are also honoured to present the work of Chris Curreri and Fin Simonetti. Thick Skull, Thin Skin brings together several bodies of Curreri’s sculptural and photographic work that consider the tension between fixity and transformation, vulnerability and power, beauty and abjection. Simonetti’s An Appeal to Heaven explores states of fragility, and the sensorial, emotional, and psychological relationships we have to objects, bodies, and spaces. The complexities and contradictions of the body runs as a through line for all of the artists we present this season.

In the Project Space, we are pleased to present a new ceramic work by Yvonne Kustec, The Garden, produced at the Medalta International Artists in Residence Program. This commissioned work evokes the potential of vulnerability as a catalyst for transformation and a means of moving through grief.

Programs this season will focus on wellness, community partnerships, new ways to connect, and how Esker Foundation can better serve, support, and share our resources with you.

All the best from the Esker team.
Louise Bourgeois: What is the Shape of This Problem

From the Collections of Jordan D. Schnitzer and His Family Foundation

23 JANUARY – 26 JUNE

Although best known for her profound sculptures of monumental spiders, evocative human figures, and fleshly anthropomorphic forms, Louise Bourgeois maintained a prolific drawing and writing practice and an ongoing interest in illustrated books and printmaking throughout the course of her long career.

Included in the exhibition are several well-known series of print and textile works including: Ode à Ma Mère (1996), a wonderful exploration of the artist’s most recognized and iconic motif—the spider; Ode à l’Oubli (2004) her first fabric book created from her own garments, and He Disappeared into Complete Silence (1947/2005), an early illustrated book of nine engravings that depict Bourgeois’ intense reaction to New York’s architecture upon her arrival to the city in 1938, and serve as a precursor to her later monumental sculptural work.
Louise Bourgeois described her relationship to making art as one of survival and dependence; she experienced a lifelong struggle with trauma and anxiety which was appeased only by the outward expression of her own artistic and written production. She openly acknowledged her vulnerability because it gave her purpose, and the work born from that purpose gave form to her particular kind of suffering. In relation to this condition of living and working Bourgeois aptly coined the now famous phrase: “Art is a guaranty of sanity.”

Bourgeois was keenly sensitive to the power of language when combined with image. She had a prolific writing practice her entire life, with her most active periods occurring in the 1950s and 1960s while she underwent psychoanalysis. Her writing is honest, poetic, and often autobiographical. Read alongside the entirety of her work, these words depict an individual in crisis, a running narrative of a woman struggling with the pressures and expectations of being a daughter, a wife, a mother, and an artist. “What is the shape of this problem?” is a question presented on the opening page of a series of nine letterpress diptychs of image and text produced by Bourgeois in 1999 and in many ways it is a poignant frame for this exhibition. This question, like much of the text used in her prints, positions these works within Bourgeois’ multi-layered practice of identifying and bravely exploring her personal history, her creative process, and her mental health. These words boldly place suffering and making parallel to each other, suggesting that abstract emotions can, and should, be given form. It is this acknowledgement that provides the balance of her creative practice and life, an entwined dependence that makes the work of Louise Bourgeois artistically and emotionally intelligent.

**BIOGRAPHY**

Louise Bourgeois (b. 1911, Paris; d. 2010, New York) is among the most influential artists of the late 20th century. Bourgeois initially studied mathematics at the Sorbonne, before studying art at institutions including the École des Beaux-Arts, and the École du Louvre. In 1938, she moved to New York where she would live and work until her death.

Bourgeois’ distinguished career included major exhibitions at the Museum of Modern Art, New York (1982); the Frankfurter Kunstverein (1989); the State Hermitage Museum, St. Petersburg (2001); and a career retrospective organized by the Tate Modern, London and the Centre Pompidou, Paris (2007-8).

Bourgeois was named Officer of the Order of Arts and Letters by the French minister of culture in 1983. In 1991, she received the French Grand Prix National de Sculpture, as well as the inaugural Lifetime Achievement Award from the International Sculpture Center in Washington D.C. Other accolades include the U.S. National Medal of the Arts (1997), and the French Legion of Honor Medal (2008).
Chris Curreri
Thick Skull, Thin Skin
23 JANUARY – 26 JUNE

Chris Curreri’s works complicate and dissolve seemingly dichotomous states of tenderness and violence; abjection and beauty; seduction and revulsion; self and other. They suggest an unravelling of the hermetic borders that have been constructed between us, others, and things in the world.

This exhibition brings together sculptural and photographic bodies of work that form and frame a sense of porosity and consider the tension between moments where things become fixed and the possibility of continuous, nearly imperceptible shifts—the suggestion that bodies and matter can and do exist within a continuum of potentialities.

*Kiss Portfolio*, a series of eight intimate black and white photographs, and *Sixes and Sevens*, a series of fleshily, seemingly raw ceramic works, introduce a textured and suggestive collision of bodies. Frozen in a state of formal confusion—fixed chemically through the photographic process and through the crucible heat of the kiln, respectively—these bodies nevertheless appear as though they are on the cusp of melting into each other, or of dissolving into something else entirely.

In *Proud Flesh*, three additional glass vessels are each tightly encased in a cube of concrete, their crimson receptacle mouths penetrating the surface from a dark interior cavity. *Lifecast* sensitively introduces the image of a plaster cast of a young boy with a large tumour protruding from the side of his neck; his face is tenderly cradled by a pair of white-gloved hands. Both works present a complicated sense of the border between interior and exterior and how that which is held within might be embodied.
Clay, photographs, human bodies, glass, concrete, and the earth have all undergone a transformation, shaped and moulded by force—by forces that are tender, by those that are unrelenting, or those that are elemental—to arrive in a moment of ambiguous suspension. Forms rhyme and resonate as vessels, portals, orifices, or thresholds and enigmatically offer the potential of inside and/or outside, exposure and/or concealment, pleasure, and/or potentially, pain. These works revel in productive confusion and address us as proxies of the vulnerable, powerful body.

This exhibition is included in Exposure Photography Festival 2021

BIography

Chris Curreri is a Canadian artist who works with film, photography, and sculpture. His work is premised on the idea that things in the world are not defined by essential properties, but rather by the actual relationships that we establish with them. Recent exhibitions include: The Way We Are 1.0, Weserburg museum für moderne Kunst, Bremen (2019); Sleeping with a Vengeance, Dreaming of a Life, Litost, Prague (2018); Canadian Biennial, National Gallery of Canada, Ottawa (2017); Unruly Matter, Daniel Faria Gallery, Berlin/Toronto (2017); Compassionate Protocols, Callicoon Fine Arts, New York (2017); Central China International Ceramics Biennale, Henan Museum, Zhengzhou (2016); La Biennale de Montréal, Musée d’art contemporain de Montréal (2016); and So Be It, Gardiner Museum, Toronto (2015). He holds an MFA from the Milton Avery Graduate School for the Arts at Bard College, Annan-dale-on-Hudson.

Chris Curreri, Kiss Portfolio, 2016. Courtesy the artist and Daniel Faria Gallery, Toronto.


Fin Simonetti's use of stained glass and stone are resonant with historical and familial connections. She learned to work in stained glass—a trade practiced by generations of Italian immigrant families, including her own—from her paternal uncle who designed and fabricated windows for cathedrals and private homes. Stained glass often evokes thoughts of religious architecture, beauty, and sanctuary, but here, configured into the jagged open jaws of two bear traps, the material suggests something quite different—something threatening, dangerous, yet ultimately disastrously futile in its function.

An Appeal to Heaven presents recent works in carved stone and stained glass that, through paradoxical relationships between form and material, connect to themes of emergency, protection, and control.

Simonetti’s use of stained glass and stone are resonant with historical and familial connections. She learned to work in stained glass—a trade practiced by generations of Italian immigrant families, including her own—from her paternal uncle who designed and fabricated windows for cathedrals and private homes. Stained glass often evokes thoughts of religious architecture, beauty, and sanctuary, but here, configured into the jagged open jaws of two bear traps, the material suggests something quite different—something threatening, dangerous, yet ultimately disastrously futile in its function.

Running the length of the West gallery, a long black metal railing divides the space; however, unlike the purpose of a typical railing, it is not present here to provide stability or protection. Rather, it acts by enforcing a logic and regulation of movement through the exhibition. Perched atop its narrow surface, a series of objects precariously balance. Carved from Spanish blue alabaster, each piece is a replica of something we might reach for in case of emergency, or for our personal protection. Rendered in cold blue stone, however, these objects are frozen, impotent, and useless.
Following the death of her father, Simonetti began stone carving in 2017 as a way to process their complicated relationship and her grief. *Double Bind*, from that year, is the head of a muzzled pit bull rendered in flesh-like Portuguese pink marble. The pit bull is a recurring figure in Simonetti’s work, emblematic of a weaponized body that is popularly objectified as a representation of power, threat, and masculinized violence. However, pit bulls also symbolize protection, security, and enjoy a close relationship with humans as “man’s best friend.”

Within each of these bodies of work, the concept of the body runs as a through line. As Simonetti articulates, she is interested in “the unstable line between the body that is a threat and the body that is threatened.” In these works, our bodies and the bodies of others become sites for excavation, emotional and physical; they are replete with fissures and sutures and are also subject to the authority of objects and architectural design—devices of control that make the viewer acutely aware of their own body in space.
Within The Garden a human figure transforms into a dense landscape, overrun by flora and fauna. The body becomes the substrate from which the elements of nature grow, rooted under the skin and deep within the flesh, drawing out nutrients and impurities (those that are metaphorical, experiential, or even philosophical) that have accumulated and concentrated over the course of life. Transformations are rarely easy, and through the process that which is being transformed is compelled to embrace the challenges and difficulties of vulnerability, and to rest within uncomfortable experiences in order to emerge more powerful and renewed.

Drawing on the long history of floral work in clay, Kustec works to honour both the tradition of the craft and the delicacy and resiliency of nature through recreating its intricacies. Her sculptural works draw on nature as a metaphor for both transformation and regeneration. Elaborately rendered flowers and snakes act as symbolic representations of the virtues, attributes, and characterizations of femininity. Through these symbolic entities she seeks to work through her relationship to identity and the feminine by reflecting on her connections to tradition, representation, and patriarchal narratives and systems, in turns questioning, embracing, or redefining and rewriting them.

As a first generation Canadian born to Slovenian parents, Kustec witnessed her mother tending to flower and vegetable gardens throughout her childhood and adolescence. Though nourished by their bounty and beauty, she had no emotional or physical interest in gardening herself. After her parents passed away, Kustec coped with her profound loss through a desire to connect to plants, gardening, and the outdoors—to experience the regenerative and transformational effect of the coming together of body and nature, to work through grief via a connection between the land and her physical body.

Fundamentally, nature represents change; it constantly moves through a necessary cycle of life and death, which in turn enriches and continues the cycle. The transformative potential between nature and body is both beautiful and uncomfortable and here speaks to the powerful and instinctual nature of survival and the feminine spirit.

**BIOGRAPHY**

Yvonne Kustec is a Calgary-based artist originally from Oakville, Ontario. She attended AUArts (formerly ACAD), majoring in sculpture, and graduated with a BFA with distinction in 2011. Kustec employs various hand building techniques with clay to produce figurative sculptural work that is merged with elements of flora and fauna. Kustec uses nature as a metaphor for both transformation and regeneration, and merges flora and fauna with the body to reclaim it from patriarchal traditions, institutions, and ideologies. Through her sculpture, she works to deconstruct the symbolic nature of femininity and to re-define historical narratives by stripping them of characterization and virtuous attributes. Kustec is currently an artist in residence at Medalta in Medicine Hat.
MARCH ONLINE PROGRAMS

Date Night | Self-Portraits and Love Letters with Harpreet M Dayal
FRIDAY
19 March
7–8:30PM
Hosted by local artist and writer Harpreet M Dayal, in this workshop participants will be reconnecting with their inner voice, building self-understanding and allowing themselves to be seen by their loved ones. Through the practice of self-portraiture and love letter writing, we will divulge how our stories shape how we see ourselves.

Harpreet M Dayal is an interdisciplinary artist, learner and believer in the power of the arts to heal and connect. Harpreet has published a children’s book, a chapbook of poetry, and is currently working on another poetry collection. In 2017, Harpreet founded Love Notes an event that gathers artists from across disciplines to create a performative love note to Calgary and beyond.

This workshop will happen online.

Exploring Movement, Sensations and Reconnection with Kyra Newton
THURSDAY
25 March
7–8PM
Join dance specialist Kyra Newton for a movement workshop inspired by one of Esker’s winter exhibitions, Fin Simonetti’s An Appeal to Heaven.

Together, we will explore the sensations of our bodies, our relationship to space, and the objects within it. Using movement scores and improvisational tasks as an entry-point, we will tap into vulnerability and reconnect to our emotional state of being in the present moment.

We will aim to reignite what we may have lost connection to during this time of isolation and upheaval.

No experience necessary.

This workshop will happen online.

Please note that all our programs will be offered online. 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 waitlist.

Esker Foundation provides free public programming in response to our current exhibitions to encourage community engagement and increase accessibility to contemporary art and artists.

REGISTER

online
eskerfoundation.com/program/current/
or call
403 930 2490

SIGN UP HERE
SIGN UP HERE

Please note that all our programs will be offered online. 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 waitlist.
Looping Animations with Caitlin Thompson

FRIDAY
26 March
4:30–6:30PM

Create movement through the optical illusion of the phenakistoscope, looping animations and GIFs. See your characters come alive!

In this youth workshop inspired by Louise Bourgeois’ series of holograms, artist Caitlin Thompson will teach participants how to create movement through the optical illusion of the phenakistoscope, looping animations and GIFs. Using simple movements, drawing and cut-outs, your designs and invented characters will come alive!

In order to participate in the digital animation section of this workshop, you will need to be able to take a photo (with a smartphone or camera) or scan of your work, and upload it to your computer. Participation in this section is not required.

Kits with workshop materials will be available for pickup at Esker Foundation (1011 9th Ave. SE, Inglewood) prior to the workshop. Details will be provided after registration.

This workshop will happen online.

Unmasking Imagination
A Creative Wellness Spring Break Art Camp - Ages 8-12
29 March - 2 April

We are pleased to partner with our Inglewood neighbour, YW Calgary on this Creative Wellness Spring Break Art Camp for Kids.

Developed collaboratively by Esker Foundation, local artist Katie Green, and YW Calgary, this creative series combines art making and mindfulness tools. Over the course of three workshops, participants will learn about portraiture and mask-masking as tools of self-exploration and self-expression. Through character development, sketching, and cardboard sculpture, Katie will lead children through the process of making and embodying their own masks.

Each session will also include mindfulness techniques and practices offered by a facilitator of the YW Calgary’s Mindful Moments program for children. Mindfulness is the practice of paying attention, on purpose, to the present moment. Practicing mindfulness can help children focus, regulate their emotions and make measured decisions.

At the end of the series, children will have the option of exhibiting their masks or a photograph of their mask in Bridge Space, a new gallery within Esker’s larger exhibition space dedicated to showcasing work created by young people through engagement with our exhibitions. Registration for the full week is required.

This art camp will happen online.

MARCH

Wednesday 17 March
11AM
Save the date!
APRIL PROGRAMS LAUNCH

Thursday 26 March
7–8PM
Workshop Exploring Movement, Sensations and Reconnection with Kyra Newton

29 March - 2 April

April Programs Launch

Friday 19 March
7–8:30PM
Workshop Date Night | Self-Portraits and Love Letters with Harpreet M Dayal

Friday 26 March
4:30 – 6:30PM
Workshop Looping Animations with Caitlin Thompson
Unmasking Imagination
A Creative Wellness Spring Break Art Camp - Ages 8-12

6, 7, 9 April, 10AM-12PM
8 April, 10-11AM

Developed collaboratively by Esker Foundation, local artist Katie Green, and YW Calgary, this creative series combines art making and mindfulness tools. Over the course of three workshops, participants will learn about portraiture and mask-making as tools of self-exploration and self-expression. Through character development, sketching, and cardboard sculpture, Katie will lead children through the process of making and embodying their own masks.

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This art camp will happen online.

Artist Talk with Fin Simonetti
THURSDAY
29 April
6–7PM

Join Fin Simonetti for an artist talk about her work and practice, as well as her current exhibition, An Appeal to Heaven. Simonetti works with sculpture, installation, drawing and music to investigate the uneasy terrain among our desire for security, states of subjugation and vulnerability. Her work adopts forms and imagery with corporal, visceral resonance that undermine our senses of familiarity and ease. An Appeal to Heaven presents recent works in carved stone and stained glass that, through paradoxical relationships between form and material, connect to themes of emergency, alienation, masculinity, and sanctuary.

This talk will happen online.

APRIL ONLINE PROGRAMS

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APRIL ONLINE PROGRAMS

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<th>6-9 April</th>
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APRIL

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<th>6-7PM</th>
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<td>Programs LAUNCH</td>
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ABOVE LEFT
Fin Simonetti, Pledge 7 (detail), 2019. Photo by John Dean.

ABOVE RIGHT
Courtesy of Katie Green.

ABOVE
Youth program at Esker, 2019. Photo by: Elyse Bouvier.
UPCOMING EXHIBITION

RELATIONS
Diaspora and Painting

24 JULY – 27 NOVEMBER

Larry Achiampong
Hurvin Anderson
Kamrooz Aram
Moridja Kitenge Banza
Firelei Báez
Frank Bowling
Cy Gavin
Barkley L. Hendricks
Lubaina Himid
Bharti Kher
Rick Leong
Manuel Mathieu
Julie Mehretu
Jordan Nassar

Yoko Ono
Maia Cruz Palileo
Rajni Perera
Ed Pien
Jessica Sabogal
Marigold Santos
Yinka Shonibare CBE
Shanna Strauss
Curtis Talwst Santiago
Mickalene Thomas
Salman Toor
Hajra Waheed
Jinny Yu

Curated by Cheryl Sim

Salman Toor, Group, 2020, Oil on board.
Courtesy of the artist and Luhring Augustine, New York.
This group exhibition explores the multiple and complex meanings of the idea of the diaspora, its condition, and its experiences as expressed in painting. “Diaspora issues and concepts are of particular importance to me as a person of colour, born in Canada with mixed Asian origins,” says curator and director Cheryl Sim. The wide spectrum of interpretations and fruitful relationships attached to diaspora experiences knows no bounds, which promotes constant dialogue with notions of kinship and identity in the current context of globalization and mass migration.

This exhibition offers a selection of works by artists who address the question of the diaspora from various points of view, approaches, and aesthetic languages. With a rich and complex history, painting is a particularly stimulating mode of expression for exploring a variety of issues comparable to the multiplicity of the diasporic experience. All the works on display aim to establish an intergenerational dialogue and to present artists whose work has contributed to pushing the limits of what painting is and can be. Given the open and discursive nature of the subject, the exhibition does not claim to be exhaustive, but rather seeks to generate ideas and encourage dialogue.

BIography
Cheryl Sim is Managing Director and Curator at the PHI Foundation for Contemporary Art. Recent exhibitions include RELATIONS: Diaspora and Painting, Phil Collins and GROWING FREEDOM by Yoko Ono. Sim is also a media artist whose practice incorporates her background in media studies and research on post-colonial strategies in contemporary art practice. Her video and installation work has been presented in exhibitions and festivals in North America and Europe. In 2015 she completed a PhD in the études et pratiques des arts program at the Université du Québec à Montréal (UQAM). Her book Wearing the Cheongsam: Dress and Culture in a Chinese Diaspora launched in September of 2019 on Bloomsbury Academic.
Esker Foundation is pleased to announce the launch of Permanent Collection. For each season of exhibitions, Esker commissions a response from compelling voices within or beyond the visual arts. 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.

Permanent Collection

Heather Igloliorte: Inuit Ceramics and Other Outliers: Creation and Collaboration in the North and South

Areum Kim: I fully pledge for the pleasure of the domestic

Andrea Protzner: Art, Colour Vision, and More in the Human Brain


Discover and read Permanent Collection here.
Watch & Listen

We continue to grow our digital resources through our online art activities, video program, and audio recordings.

Watch our latest documentaries on artists, 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.

WATCH & MAKE ART FUN FOR ALL!

Check out our series of step-by-step art activities for children and families, youth and adults.

Explore our free family online offerings from an archive of create-at-home art making activities from making paper chandeliers to pom poms, sock puppets, scavenger hunts, weaving, mandala drawings, collage, making magical kaleidoscopes, papier-mâché sculptures, happiness sketchbooks and more.

Explore all children and families art activities here.

WATCH & MAKE YOUTH ART ACTIVITIES

Esker Youth Engagement (EYE) online activities include mindfulness creative drawing, stop motion animation, making a kinetic cube, shadow photography, veggie dyeing projects, found poetry, collage, making protest signs and more.

Explore all online youth programs here.

WATCH & LISTEN

Virtually visit our current and past exhibitions with video tours, watch engaging documentaries on artists such as Katie Ohe and Anna Torma, and listen to behind-the-scenes insights from our artists and curators.

Explore all Watch & Listen programs here.

LISTEN NOW

Click above to listen to Heme ♦ Stand Healing Parmela Attariwala’s Permanent Collection response to the work of Jeffrey Gibson and Nep Sidhu.

AUDIO

Listen to artists including Katie Ohe, Samuel Roy-Bois, Glenna Cardinal, Neil Campbell, Jeremy Shaw, Jeffrey Gibson and Nep Sidhu discuss their work in-depth.
Mental Health Resources

Local, regional and national selected mental health resources for families, youth, and adults.

**ADULTS**

- Aventa
  - aventa.org
- Calgary Counselling Centre
  - (fees determined by sliding scale)
  - calgarycounselling.com/counselling
- CARYA
  - caryacalgary.ca/our-programs/individual-well-being-education/
- Centre for Suicide Prevention
  - suicideinfo.ca
- Silver Linings Foundation (Eating Disorders)
  - silverliningsfoundation.ca/
- Skipping Stone
  - (for trans and gender diverse individuals)
  - skippingstone.ca/groups
- Wood’s Homes
  - woodshomes.ca/our-services/crisis-counselling-services/
- YW Calgary
  - ywcalgary.ca/programs/family-counselling/
- Organization for Bipolar Affective Disorder
  - obad.ca/about
- BIPOC Mental Health YYC
  - bipocmentalhealthyyyc.wordpress.com/
- Hull Services (Indigenous families)
  - hullservices.ca/services/bridging-the-sweetgrass/

**CHILDREN & FAMILIES**

- CARYA
  - caryacalgary.ca/our-programs/family-support/
- Hull Services
  - hullservices.ca/services/family-initiatives-community/
- Wood’s Homes
  - woodshomes.ca/

**YOUTH**

- CARYA
  - caryacalgary.ca/our-programs/teens-tweens/
- Hull Services
  - hullservices.ca/services/bridging-the-gap/
- Silver Linings Foundation (Eating Disorders)
  - silverliningsfoundation.ca/help/adolescent
- Skipping Stone
  - (for trans and gender diverse individuals)
  - skippingstone.ca/groups
- Wood’s Homes
  - woodshomes.ca/our-services/opportunities-for-youth/
- BIPOC Mental Health YYC
  - bipocmentalhealthyyyc.wordpress.com/

**OLDER ADULTS**

- AHS Community Geriatric Mental Health Service
  - albertahealthservices.ca/findhealth/service.aspx?id=1602
- CARYA
  - caryacalgary.ca/our-programs/older-adults/
- NICE—National Initiative for the Care of the Elderly
  - (telephone support for loneliness and anxiety)
  - nicenet.ca/talk2nice
- Skipping Stone
  - (for trans and gender diverse individuals)
  - skippingstone.ca/groups
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 Iycarhe 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.

Esker Foundation is temporarily closed in accordance with Alberta’s public health measures.

We look forward to safely welcoming you back to the gallery.

We will share our re-opening plans on our website and social media when restrictions permit.

Explore the Bookshop at Esker

eskerfoundation.com/bookshop/

Browse Esker’s art publications, limited edition totes, and pins in our online bookshop. Shipping, and local pick up is available.