

[View this email in your browser](#)

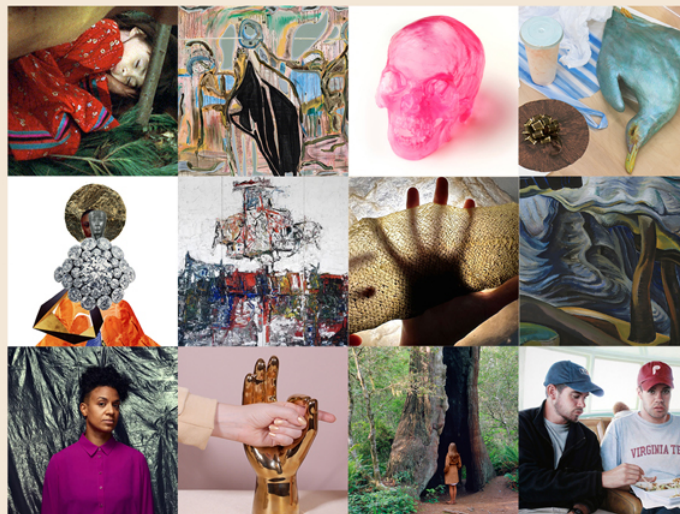
Welcome to the Art Canada Institute weekly Canadian art highlights newsletter, a curated selection of works by groundbreaking contemporary and historical artists. If you were forwarded this email, please [subscribe to our mailing list here](#).

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

SEPTEMBER 1, 2023

## AN ARTFUL AUTUMN 11 MUST-SEE EXHIBITIONS

*Usher in fall with exciting new shows featuring famed artists and outstanding young talents.*



Canada's top art institutions have produced a bumper crop of autumn exhibitions, starting off strong with highly anticipated retrospectives celebrating Tim Whiten, sculptor Liz Magor, documentary filmmaker Alanis Obomsawin, and painters Jean Paul Riopelle and Tim Gardner. Of the stellar group shows on offer, we have chosen to highlight two that use the body as a central theme: at Calgary's Esker Foundation, seven artists interact with objects using their hands, mouths, and minds, and at Charlottetown's Confederation Centre of the Arts, eight emerging artists unravel stories of place using sense memories. In the midst of this abundant harvest, smaller, more focused presentations also stand out: an up close and personal look at the work of Manuel Mathieu, one of the country's most exciting young artists; an homage to historically ignored women in art history by Erika DeFreitas; and a single room devoted to Emily Carr. Read on to learn more about the shows we can't wait to jump into.

**Sara Angel**  
Founder and Executive Director, Art Canada Institute

*Liz Magor***THE SEPARATION***at MOCA Toronto, Ontario**September 23, 2023 – February 4, 2024*

Liz Magor,  
photograph by Kelly Lycan.



Liz Magor, *The Stream* (detail), 2023, courtesy of the  
artist and Catriona Jeffries, Vancouver.

Under the tender stewardship of Winnipeg-born artist Liz Magor (b.1948), who has received numerous accolades, including the 2014 Gershon Iskowitz Prize, the 2009 Audain Prize for Lifetime Achievement in the Visual Arts, and a 2001 Governor General's Award in Visual and Media Arts, mundane items turn miraculous. Crumpled paper, a flimsy plastic bag, a disposable cup, a candy wrapper, and a fallen seagull would constitute familiar detritus in another context. In Magor's hands there's a deep, aching beauty to these found objects that give them a new life, form, and composition: the bird is lacquered in the colours of a pearlescent bruise, and the brown-paper wrapper has been smoothed flat by anxious fingers. Magor's sculptures spin stories about how the materials surrounding us can reveal our innermost needs and hopes.

[Learn more](#)

*Alanis Obomsawin***THE CHILDREN HAVE TO HEAR  
ANOTHER STORY***at the Art Museum at the University of Toronto, Ontario**September 7 – November 25, 2023*

Alanis Obomsawin, photograph by  
Julie Artacho.



Alanis Obomsawin, *Sigwan*, 2005, courtesy of the  
National Film Board of Canada.

Now 90 years old, Alanis Obomsawin (b.1932), the acclaimed Abenaki American Canadian filmmaker, singer, artist, and activist primarily known for her documentary films, is being celebrated with a retrospective exhibition that honours her remarkable career: fifty-six ground-breaking documentary films built around Indigenous voices and viewpoints. The archival documents, prints, and music on offer will prompt visitors to embark on their own journeys toward in-depth learning. "My main interest all my life has been education," [says Obomsawin](#), "because that's where you develop yourself, where you learn to hate, or to love."

[Learn more](#)

Tim Whiten

## ELEMENTAL FIRE

at the Art Gallery of York University, Ontario

September 15 – December 2, 2023



[1] Tim Whiten in front of *Hallelujah II*, 2015, photograph by Elena Iourtaeva. [2] Tim Whiten, *Awk*, 1989, Art Gallery of Hamilton. [3] Tim Whiten, *Elemental*, 1992–93, Tom Thomson Art Gallery, Owen Sound. [4] Tim Whiten, *Perceval*, 2013, Tom Thomson Art Gallery, Owen Sound.

Fire, earth, air, and water: the four classical elements are the overarching theme for a four-venue, four-decade retrospective exhibition of the work of Tim Whiten (b.1941) who was recently awarded the 2022 Gershon Iskowitz prize and a 2023 Governor General's Award in Visual and Media Arts. Curator Liz Ikiriko explores how the presence of fire in the U.S.-born, Toronto-based artist's work ignites questions of "alchemy, risk, play, and energetic power." The show features fourteen pieces—including immaculate solid glass sculptures made to look like everyday objects—that are on display at the Art Gallery of York University. It's a fitting locale: York is where Whiten taught and inspired arts students for almost forty years.

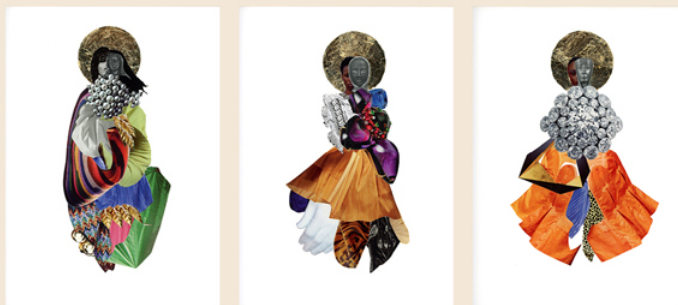
[Learn more](#)

Erika DeFreitas

## IT'S BECAUSE OF THE SHIMMER, THE VERGE, AND THE YET.

at the Doris McCarthy Gallery, Ontario

September 16 – December 9, 2023



Erika DeFreitas, *The Black Madonnas of Great Echoes*, 2021, courtesy of the artist.

In her series *The Black Madonnas of Great Echoes*, 2021, on exhibition at the Doris McCarthy Gallery, the Toronto-based Erika DeFreitas (b.1980) pastes haloes of gold leaf around cut-out faces of Black models and ancient statuary, then props them on bodies covered in opulent fabric studded with gems. They reference holy images of a dark-skinned Virgin Mary in Catholic and Orthodox traditions, as well as contemporary depictions of female beauty in magazines.

As in other pieces in this solo exhibition, which spans nearly two decades and collects the most works by DeFreitas ever shown in one space, the artist gives shape and form to women erased by history, using collage, sculpture, photography, and video.

[Learn more](#)



*Group Exhibition***THE CURRENTS THAT CARRY US***at the Confederation Centre of the Arts, Prince Edward Island**September 22, 2023 – January 7, 2024*

Morgan Possberg, *Hand Tanned Atlantic Salmon Skins*, photograph by Dan Cardinal McCartney.

In this group exhibition, eight artists with connections to Atlantic Canada use experimental methods to present their own interpretations of home. The multisensory nature of memory and place is explored through pieces that invoke smell, sound, sight, and touch—such as by the hands running along the scales of a tanned fish skin in the work of mixed settler Métis-Cree and Chippewa artist Morgan Possberg, above. Collectively, the exhibition—featuring works by Alex Antle, Carley Mullally, Emily Shaw, Excel Garay, Jordan Beaulieu, Morgan Possberg Denne, Natalie Michelle Goulet, Nicole Rampersaud, and Somnia Lucent—asks: “What do I remember from this place and how do I tell its story? Is the memory from a time I can grasp? Is it from a land I know? What am I doing here? How has this place changed others? How has it changed me?”

[Learn more](#)



*Group Exhibition*

## LIKE EVERYTHING ALIVE THAT WE TRY TO HOLD FOREVER

*at Esker Foundation, Alberta**September 23 – December 17, 2023*

Bridget Moser, *My Crops Are Dying but My Body Persists* (still), 2020, courtesy of the artist.

With *Like everything alive that we try to hold forever*, Bridget Moser (b.1986)—one of Canada's most acclaimed performance and video artists—and six other artists, Larry Achiampong & David Blandy, Diane Borsato, Stephanie Dinkins, Sondra Perry, and Miya Turnbull, have come together to create a transgressive, absurdist, and entertaining exhibition about how we use our bodies to interact with objects in order to understand ourselves. In one scene of Moser's video work *My Crops Are Dying but My Body Persists*, 2020, fake nails are pressed into raw hot dogs to shape elegant fingers. In another, the artist inserts her own finger into a golden sculpture of a hand to approximate a juvenile sexual gesture, while a pile of teeth sits nearby. Evocative and provocative, the show addresses how we interact with non-human objects and how, through their collection, consumption, and contextualization, they impact our self-understanding and relation to one other.

[Learn more](#)

**Share** this newsletter with friends who love Canada's art, or invite them to [sign up here](#) for our weekly dispatch.

Karin Bubaš

**GARDEN OF SHADOWS***at the Audain Art Museum, British Columbia**September 23, 2023 – January 29, 2024*

Karin Bubaš, *Winter Scene at Alexander Falls*, 2022, Audain Art Museum Collection.



Karin Bubaš, *Woman with Hollowed Tree*, 2016, Collection of Ross & Melissa Bonetti.

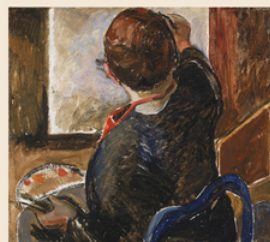
It's impossible to know how the women in photographer Karin Bubaš's (b.1976) series *Studies In Landscapes and Wardrobe*, 2006–ongoing, are responding to the scenes before them, as they have their backs to the camera. The positioning prompts a chilling tension and feelings of intrusion, and echoes the visitor's own stance while viewing the works. With references to nineteenth-century landscape painting as well as to depictions of women in Hollywood films, Bubaš situates her subjects in places that are sometimes blissful, like a field of sunflowers, and sometimes dystopic, like a burnt-out plane. The Vancouver-born artist's solo exhibition at the Audain Art Museum takes place over transitioning seasons, and the selected photographs are appropriately set in both warm and frosty climates.

[Learn more](#)

Emily Carr

**A ROOM OF HER OWN***at the Vancouver Art Gallery, British Columbia**September 30, 2023 – September 8, 2024*

Emily Carr, *Deep Forest*, c.1931, Vancouver Art Gallery.



Emily Carr, *Untitled (Self-portrait)*, c.1924–25, Vancouver Art Gallery.

In her journal, *Hundreds and Thousands*, the iconic West Coast artist Emily Carr (1871–1945) dreamed of an ideal room of her own, picturing “a place I can be free in, where I can splash and sling, hammer and sing, without plaster tumbling. I think I want a warm barn. I want space and independence with people not too near and not too far.” The Vancouver Art Gallery (VAG), which has [252 artworks by Carr in its holdings](#), has devoted its rooms to her work more than a hundred times since 1931, as well as loaning out pictures to galleries across the country and around the world. This time, objects from the VAG archive are set out in a single room, organized around a biographical timeline and representative of the gallery's relationship with its Carr collection.

*Manuel Mathieu***WORLD DISCOVERED UNDER  
OTHER SKIES***at the Owens Art Gallery, New Brunswick**October 7 – December 10, 2023*

Manuel Mathieu, photograph by Alain Roberge, LA Press Archives.



Manuel Mathieu, *The Search*, 2017, Collection of Loulou Fonteyne.

Haiti-born, Montreal-based Manuel Mathieu (b.1986) wields his brush to swirl figures into expressive abstraction, using a bright palette to bring dark subject matter to life. The Owens Gallery in Sackville, New Brunswick, is the latest host of an acclaimed solo exhibition first shown at Toronto's Power Plant Contemporary Art Gallery in 2020–21. In his paintings, drawings, and ceramics, the rising star—Mathieu was a 2020 Sobey Art Award winner and received the Best Short Film Award at the 2023 Festival international du film sur l'art—makes both overt and oblique references to violent atrocities throughout Haitian history and his own family's traumas.

[Learn more](#)



*Kapwani Kiwanga*  
**REMEDICATION**

*at Rемаi Modern, Saskatchewan*  
*October 27, 2023 – April 7, 2024*



Kapwani Kiwanga, photograph by Manuel Braun.

The first major survey exhibition in Canada dedicated to Hamilton-born, Paris-based artist Kapwani Kiwanga (b.1978)—who will represent our country at the 60th Venice Biennale in 2024—is being presented at Rемаi Modern following [its run at MOCA Toronto](#) earlier this year. *Remediation* showcases recent sculptures, installations, and other works by Kiwanga that continue her exploration of how our complex relationship with nature has shaped the direction of history. Interested in the intertwining themes of “toxicity and regeneration,” the artist examines the consequences of restorative and disruptive human interventions into natural environments, as well the potential harm and benefits that plants variously pose to human survival.

[Learn more](#)

*Tim Gardner***THE FULL STORY***at the Winnipeg Art Gallery, Manitoba**October 7, 2023 – April 7, 2024*

Tim Gardner, *Nick and Tobi on Ferry*, 2012, private collection.

The painting of British Columbia-based artist Tim Gardner (b.1973) has received critical acclaim in *The New York Times*, *Time Out*, *Art Forum*, *Frieze*, and *Bomb*.

This first retrospective of Gardner's career, and his largest exhibition to date, features approximately seventy-five works, including landscapes, still lifes, and tender portraits of family and friendship. Shotgunning beers, stripping down naked, and playing sports: Gardner's hyperrealistic watercolours, pastels, and oils catalogue the often bizarre behaviours and rituals of white, middle-class male bonding in present-day North America. Resembling snapshots, many of Gardner's works depict moments of machismo, but the mood they capture is nearly always one of fragility and warmth.

[Learn more](#)

Jean Paul Riopelle  
**CROSSROADS IN TIME**  
at the National Gallery of Canada, Ontario  
October 27, 2023 – April 7, 2024



Jean Paul Riopelle, *Point de rencontre – Quintette (polyptyque)*, 1963, Centre national des arts plastiques, Paris. © Jean Paul Riopelle Estate / CARCC Ottawa 2023.

The centenary of Canada's most famous twentieth-century painter is being celebrated at the National Gallery of Canada with *Riopelle: Crossroads in Time*. Bringing together famed masterpieces by Jean Paul Riopelle (1923–2002) like *Point de rencontre – Quintette* (polyptyque), 1963, and rarely exhibited works, guest curator Sylvie Lacerte offers an original and contemporary perspective on Riopelle's oeuvre that dispels common misconceptions about his legendary life and career. In addition to displaying Riopelle's remarkable innovation in a wide range of mediums, the exhibition illustrates his tremendous influence on his contemporaries and later generations of artists.

[Learn more](#)

## THANK YOU TO OUR BENEFACTORS

The ACI is a not-for-profit educational charity that receives no government financing or public support. Our work is made possible by an important circle of [friends, patrons, and benefactors](#).

If you would like to support our important work,  
please see [this page](#).

Follow us on social media



Facebook  
[artcaninstitute/](#)



Instagram  
[@artcaninstitute](#)



Twitter  
[@artcaninstitute](#)



**Image Credits:** [1] Liz Magor. Photograph by Kelly Lycan. Courtesy of Stir. [2] Liz Magor, *The Stream* (detail), 2023. Courtesy of the artist and Catriona Jeffries, Vancouver. [3] Alanis Obomsawin. Photograph by Julie Artacho. [4] Alanis Obomsawin, *Sigwan*, 2005, Super 16 mm, colour, sound, 13 min. Courtesy of the National Film Board of Canada. [5] Tim Whiten in front of *Hallelujah II*, 2015. Photograph by Elena Iourtaeva. Courtesy of ARTORONTO. [6] Tim Whiten, *Awk*, 1989, leather, shark jaw, 17.8 x 66 x 96.5 cm. Collection of the Art Gallery of Hamilton, Acquisition, 2019. Photo credit: Aaron Guravich, Olga Korper Gallery. [7] Tim Whiten, *Elemental*, 1992–93, glass, cast iron, hair. Collection of the Tom Thomson Art Gallery, Owen Sound. [8] Tim Whiten, *Perceval*, 2013, lead crystal, 17.8 x 18.2 x 22.9 cm. Collection of the Tom Thomson Art Gallery, Owen Sound. [9] Erika DeFreitas, *The Black Madonnas of Great Echoes*, 2021, mixed media. Courtesy of the artist. [10] Morgan Possberg, *Hand Tanned Atlantic Salmon Skins*. Photograph by Dan Cardinal McCartney. [11] Bridget Moser, *My Crops Are Dying but My Body Persists*, 2020, still, HD video, colour, sound, 21 minutes 57 seconds. Courtesy of the artist. [12] Karin Bubaš, *Winter Scene at Alexander Falls*, 2022, pigment print with UV laminate, edition 2 of 6, 152.4 x 152.4 cm. Audain Art Museum Collection, Whistler. [13] Karin Bubaš, *Woman with Hollowed Tree*, 2016, archival pigment print, 152.4 x 152.4 cm. [14] Emily Carr, *Deep Forest*, c.1931, oil on canvas. Collection of the Vancouver Art Gallery, Emily Carr Trust. [15] Emily Carr, *Untitled (Self-portrait)*, c.1924–25, oil on paperboard, 39.4 x 44.9 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust. [16] Manuel Mathieu. Photograph by Alain Roberge, LA Press Archives. ©ALAIN ROBERGE, LA Press Archives. Courtesy of the artist and HdM GALLERY. [17] Manuel Mathieu, *The Search*, 2017, acrylic, tape, charcoal, chalk, and oil sticks on canvas, 152 x 203 cm. Collection of Loulou Fonteyne. [18] Kapwani Kiwanga. Photograph by Manuel Braun. © Manuel Braun. [19] Tim Gardner, *Nick and Tobl on Ferry*, 2012, pastel on paper, 33.8 x 40.8 cm. Private collection. © Tim Gardner. Courtesy 303 Gallery, New York. [20] Jean Paul Riopelle, *Point de rencontre – Quintette (polyptyque)*, 1963, oil on canvas, 428 x 564 cm (5 panels). Collection of Centre national des arts plastiques, Paris (Inv. FNAF 90069). © Jean Paul Riopelle Estate / CARCC Ottawa 2023.

Copyright © 2023 Art Canada Institute. All rights reserved.

Art Canada Institute | Institut de l'art canadien  
4 Devonshire Place  
Toronto, ON  
M5S 2E1

You are receiving this email because you have subscribed to our mailing list.

Want to change how you receive these emails?  
You can [update your preferences](#) or [unsubscribe from this list](#).