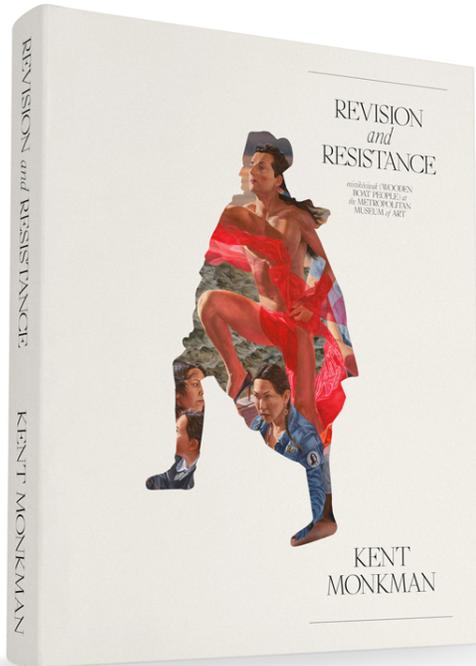


FOR IMMEDIATE RELEASE

March 9, 2020

**NEW ART BOOK CHRONICLES INTERNATIONALLY ACCLAIMED CREE ARTIST
KENT MONKMAN'S GROUNDBREAKING COMMISSION AT THE
METROPOLITAN MUSEUM OF ART, NEW YORK**



***Revision and Resistance: mistikôsiwak (Wooden Boat People)*
at The Metropolitan Museum of Art**

TORONTO, ON – The Art Canada Institute is honoured to announce the publication of *Revision and Resistance: mistikôsiwak (Wooden Boat People) at The Metropolitan Museum of Art*, the only book dedicated to the two most celebrated paintings in Canada today—works that the *New York Times* called “stupendous” and that *Maclean’s* declared “a masterpiece.” Unveiled in December 2019 to worldwide praise, Monkman’s epic diptych, commissioned by The Metropolitan Museum of Art, revisits iconic works of art, notably the famed painting *Washington Crossing the Delaware* by Emanuel Leutze. Monkman—featured in *mistikôsiwak (Wooden Boat People)* as his time-travelling, shape-shifting, gender-fluid alter ego, Miss Chief Eagle Testickle—reverses the colonial gaze of American and European art history through an Indigenous lens to present a potent vision for the future.

In her introduction, ACI’s Founder and Executive Director, Sara Angel, writes that *Revision and Resistance* deftly elucidates how Monkman’s “diptych offers a critical counter-narrative to the romanticized colonial ideology that has defined North American history and maligned

understandings of Indigenous identities” and that its texts further prove “that Monkman’s name has long been synonymous with an ability to enlighten and justice.”

In describing *mistikôsiwak (Wooden Boat People)* Monkman says, “As an artist, I wanted to bring Indigenous experience into this canon of art history . . . I wanted to make a monumental painting that really reflected on Indigenous perspective to give it that same importance . . . The two paintings together really speak about the arrivals, and migrations, and displacements of people around the world and the Great Hall is this place of people entering and people leaving.”

Presented with mesmerizing images and featuring thought-provoking texts by Sasha Suda, director and CEO of the National Gallery of Canada; art historian Ruth B. Phillips and historian Mark Salber Phillips; Jami C. Powell, associate curator of Native American Art at the Hood Museum; Shirley Madill, executive director at the Kitchener-Waterloo Art Gallery, and Nick Estes, assistant professor at the University of New Mexico, *Revision and Resistance: mistikôsiwak (Wooden Boat People) at The Metropolitan Museum of Art* is the definitive behind-the-scenes documentation on Monkman, his practice, and how he continues to turn conventional Western art history on its head by staking a new claim on the cultural landscape with these unforgettable paintings that “alarm and educate” (*The Observer*) during a critical moment in Canadian and American history.

In conjunction with the publication’s March 31, 2020 release, ACI is pleased to be hosting “Kent Monkman: The Making of a Masterpiece” at Koerner Hall at 7:00 p.m. Join us to hear Monkman reveal how, by using the techniques of a modern atelier, he and his studio created monumental paintings that boldly address North America’s legacy of colonialism, while also referencing and critiquing Western art history. For further information and to reserve your seats, please visit <https://www.rcmusic.com/event-calendar/art-canada-institute/the-making-of-a-masterpiece-kent-monkman> or <https://aci-iac.ca/events/kent-monkman-the-making-of-a-masterpiece-koerner-hall>.

ABOUT THE ART CANADA INSTITUTE

The Art Canada Institute (ACI) is a non-profit research organization based at Massey College, University of Toronto. Its Canadian Online Art Book Project—a program that in the last three years has released over 25 books, available in both French and English, free of charge—publishes on key topics in Canadian art history. Launched in 2013, ACI is the only national institution whose mandate is to promote the study of an inclusive, multi-vocal Canadian art history to as broad an audience as possible, in both English and French, within Canada and internationally.

ABOUT KENT MONKMAN

Born in Canada in 1965, Kent Monkman is a Cree artist who is internationally known for his provocative interventions into Western European and American art history. He explores themes of colonization, sexuality, loss, and resilience—the complexities of historic and contemporary Indigenous experiences—across a variety of mediums, including painting, film/video, performance, and installation. Monkman’s gender-fluid alter ego, Miss Chief Eagle Testickle, often appears in his work as a time-travelling, shape-shifting, supernatural being who reverses the colonial gaze to challenge received notions of history and Indigenous peoples.

His painting and installation works have been exhibited at numerous institutions including the Musée des Beaux-Arts, Montréal; the Musée d’art contemporain de Montréal; the Art Gallery of Ontario; the National Gallery of Canada; the Des Moines Art Centre; Crystal Bridges Museum of

American Art; Witte de With Centre for Contemporary Art; the Musée d'art contemporain de Rochechouart, France; the Musée d'Art Contemporain du Val-de-Marne, France; Maison Rouge, Paris; and the Palais de Tokyo, Paris. His work is in several public collections, including those of the National Gallery of Canada, Musée des Beaux-Arts, Montréal, Art Gallery of Ontario, Denver Art Museum, Smithsonian/National Museum of the American Indian, and Vancouver Art Gallery. Monkman's second nationally touring solo exhibition, *Shame and Prejudice: A Story of Resilience*, will visit nine museums across Canada until 2020.

FOR MEDIA INQUIRIES OR MORE INFORMATION, PLEASE CONTACT

Rachel Boyle

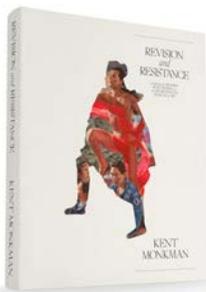
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IMAGES

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Image credits: [1] Cover of *Revision and Resistance: mistikôsiwak (Wooden Boat People)* at The Metropolitan Museum of Art. [2] Kent Monkman in his studio, 2019, photograph by Aaron Wynia. [3] Kent Monkman, *Welcoming the Newcomers*, 2019, acrylic on canvas, 335.3 x 670.6 cm, courtesy of the artist. Photo credit: Joseph Hartman. [4] Kent Monkman, *Resurgence of the People*, 2019, acrylic on canvas, 335.3 x 670.6 cm, courtesy of the artist. Photo credit: Joseph Hartman.

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