ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

OCTOBER 7, 2022

NEW SEASON, NEW NARRATIVES
14 ESSENTIAL AUTUMN EXHIBITIONS

As we settle into fall, museums across the country exhibit a stellar set of shows that challenge conventional histories and art-making.

What constitutes art? Who defines taste? What gets included in an exhibition? These questions are at the heart of many of this year's best autumn exhibitions, which inaugurate a new canon and celebrate a new and more inclusive Canadian art world. As shows open across the country, here are fourteen in particular that remind us who has often been left out—until very recently. Some of these exhibitions reintroduce artists who were overlooked or overshadowed in their time. Some of them reimagine history both here and abroad. Some involve modern takes on traditional crafts. From spirit photographs to stained glass ice-fishing shacks, and from Stan Douglas's restaged protests to Denyse Thomasos's powerful abstract paintings, this season is one that reminds us that art is a powerful means to imagining a better tomorrow.

Sara Angel
Founder and Executive Director, Art Canada Institute

CONJURED IMAGES: SPIRIT PHOTOGRAPHY FROM THE TURN OF THE 20TH CENTURY

at the Art Gallery of Alberta
On now through to February 26, 2023

Hugo Viewegar, *Irma and Hem*, 1914, Art Gallery of Alberta, Edmonton.

One of the most fascinating chapters in the history of the camera is its connection to the rise of Spiritualism, a movement centred around communication with the dead. In the late 1800s and early 1900s, believers—including Queen Victoria and Sir Arthur Conan Doyle—and those seeking to capitalize on them seized on photography, the revolutionary new technology, for their own supernatural ends. Through experimental methods like the double exposure of an image, they created so-called spirit photographs that were said to reveal ghostly apparitions of lost loved ones, often in the company of those alive before the photographer's lens. The remarkable images have long captivated audiences who in turn accept the pictures as real, challenge them as fakes, or are willing to suspend their disbelief as they take in these haunting marvels. This fall and winter the Art Gallery of Alberta hosts a rare collection of these historic images with otherworldly appeal, hailing from Canada, the United States, England, and Europe, and invites viewers to share their own ghost stories in solidarity.

Learn more

AS WE RISE: PHOTOGRAPHY FROM THE BLACK ATLANTIC

at the Art Museum University of Toronto, Ontario
On now through to November 19, 2022

Jorian Charlton, *Untitled*, 2021, from *As We Rise: Photography from the Black Atlantic* (Aperture, 2021), Courtesy of Jorian Charlton, Toronto.

Toronto's Dr. Kenneth Montague has spent twenty-five years acquiring exceptional photographs of African diasporic culture and contemporary Black life, inspired by his father's advice of "lifting as we rise." His extraordinary lifelong commitment is evident in the Wedge Collection, which has helped to raise the profile of talented Canadian artists such as Jorian Charlton (b.1989), as well as many others from around the world. It was published as a photo book by Aperture last year, and now takes the form of an international touring exhibition with the Art Museum University of Toronto as the inaugural venue. Viewers will be able to revel in person in the powerful images of self-representation, beauty, and belonging from this remarkable collection of work.

Learn more

STAN DOUGLAS: 2011 ≠ 1848

at the Polygon Gallery, British Columbia
On now through to November 6, 2022

Stan Douglas, *Vancouver, 15 June 2011*, 2021, Courtesy of Stan Douglas, Victoria Miro, and David Zwirner.

Representing Canada at this year's Venice Biennale, the world's most prestigious international art exhibition, was the widely acclaimed Vancouver-based artist Stan Douglas (b.1960). His probing series 2011 ≠ 1848 recreates pivotal moments in recent history, highlighting resonances between the 1848 revolutions in Europe and global protests in 2011. Initially presented at different venues in Italy, it is assembled as a single show for the first time at its Canadian debut, at The Polygon Gallery in Vancouver. A large-scale image, *Vancouver, 15 June 2011*, 2021—one of five in the exhibition—meticulously re-stages the violent and destructive riot that broke out in the city following game seven of the Stanley Cup Finals on June 15, 2011. While many dismissed the rioters' motivations as meaningless and anarchical, Douglas wanted to bring attention to the political dimensions of the event to make palpable the sense of exclusion and disenfranchisement that Vancouverites were experiencing.

Learn more

SCOTIABANK PHOTOGRAPHY AWARD: DEANNA BOWEN. BLACK DRONES IN THE HIVE

at The Image Centre, Ontario
On now through to December 3, 2022

Installation view of the exhibition *Black Drones in the Hive* at the Kitchener-Waterloo Art Gallery, 2020.

Each year, the recipient of the Scotiabank Photography Award is honoured with a major solo exhibition. The 2021 winner was Oakland-born, Montreal-based Deanna Bowen (b.1969), who has examined Black presence in Canada and the United States in her interdisciplinary works since the 1990s. Now, The Image Centre presents her recent project *Black Drones in the Hive*, 2020—originally commissioned by and exhibited at the Kitchener-Waterloo Art Gallery—in which Bowen arranged archival materials into thematic configurations that reveal the erasure of Black presence in the Kitchener-Waterloo region in the early twentieth century. Conjuring narratives of migration, labour, and dispossession, Bowen makes visible the connections between historical omissions and issues that define the contemporary moment.

Learn more

TANGIBLE: CRAFTING THE FUTURE ON THE 50TH ANNIVERSARY OF THE CRAFT COUNCIL OF NEWFOUNDLAND AND LABRADOR

at The Rooms, Newfoundland
On now through to January 2, 2023

Installation view, Urve Manuel, *Ephemeral Joys: Childhood Memories*, 2002,
Courtesy of Urve Manuel.

For the stunning sculpture *Ephemeral Joys: Childhood Memories*, 2002, stained glass transforms an ice-fishing shack into a magnificent and moveable cathedral in honour of joyful memories of time that artist Urve Manuel spent with her family during long, frozen winters in Rocky Harbour. This fall her sublime structure is part of The Rooms' exhibition celebrating the Craft Council of Newfoundland and Labrador (CCNL). For five decades the CCNL has dedicated itself to the promotion and preservation of innovative and traditional craft techniques. In recognition of its legacy, and in order to look forward to its future impact, the show features large-scale installations by five artists who, like Manuel, offer complex and evocative meditations on their individual materials.

Learn more

DENYSE THOMASOS: JUST BEYOND

at the Art Gallery of Ontario
On now through to February 20, 2023

Denyse Thomasos, *Metropolis*, 2007, Art Gallery of Ontario, Toronto.

With her prodigious command of abstraction, Trinidadian Canadian painter Denyse Thomasos (1964–2012) transformed her canvases into complex and layered visions that evoke slave ships and prisons, buildings and burial sites. The Art Gallery of Ontario's career retrospective features more than seventy paintings and works on paper that demonstrate Thomasos's tremendous talent, revealing the powerful meaning behind her oeuvre. As she explained, "I use abstraction to convey the intractable complexity of slavery and the psychological ramifications that racism, displacement, isolation, and confinement continue to exert on people of colour." In compositions like *Metropolis*, 2007, line, form, and colour appear to dynamically refract, suggesting spaces that are both vast and claustrophobic.

Learn more

KENT MONKMAN: BEING LEGENDARY

at the Royal Ontario Museum

October 8, 2022 – March 19, 2023

Kent Monkman, *Study for I Come from pâkwan kîsic, the Hole in the Sky*, 2022,
Courtesy of Kent Monkman.

Visitors to *Being Legendary*, the new show by Cree artist Kent Monkman (b.1965) at Toronto's Royal Ontario Museum (ROM), will have an unusual tour guide: the inimitable Miss Chief Eagle Testickle, Monkman's time-travelling, shape-shifting, gender-fluid alter ego. Featuring dazzling new paintings presented alongside objects from the ROM's collections, Monkman reflects on creation stories, Indigenous perspectives on astronomy and archeology, and colonial interruptions, and presents portraits honouring those who are leading the way forward in *miyo-pimâtisiwin*: the good life of responsibility, balance, and connection with the land. ACI is delighted to publish the beautifully illustrated catalogue accompanying this landmark exhibition, which includes texts by Monkman, Miss Chief, and other experts and Indigenous knowledge keepers who give voice to enduring Cree worldviews.

Learn more

ROBERT HOULE: RED IS BEAUTIFUL

at the Winnipeg Art Gallery, Manitoba
October 8, 2022 – March 27, 2023

Robert Houle, *O-ween du muh waun (We Were Told)*, 2017, Confederation Centre Art Gallery, Charlottetown.

For more than five decades, Saulteaux artist Robert Houle (b.1947) has played a pivotal role in shaping our understanding of contemporary Indigenous art. His distinctive approach, which combines abstraction, figurative techniques, and Anishinaabe traditions, is highlighted in this major retrospective at the Winnipeg Art Gallery. Organized around the vital themes that have preoccupied Houle across his interdisciplinary practice—including sacred geometry, spiritual legacies, the residential school system, and sovereignty—*Red is Beautiful* features works that are monumental in scale and subject matter, like *O-ween du muh waun (We Were Told)*, 2017. The painting, which reframes Benjamin West's *The Death of General Wolfe*, 1770, challenges longstanding colonial assumptions about Canada. Consistently visually striking, Houle's art considers fundamental questions about our country's past, present, and future.

Learn more

JIN-ME YOON: ABOUT TIME

at the Vancouver Art Gallery, British Columbia
October 15, 2022 – March 5, 2023

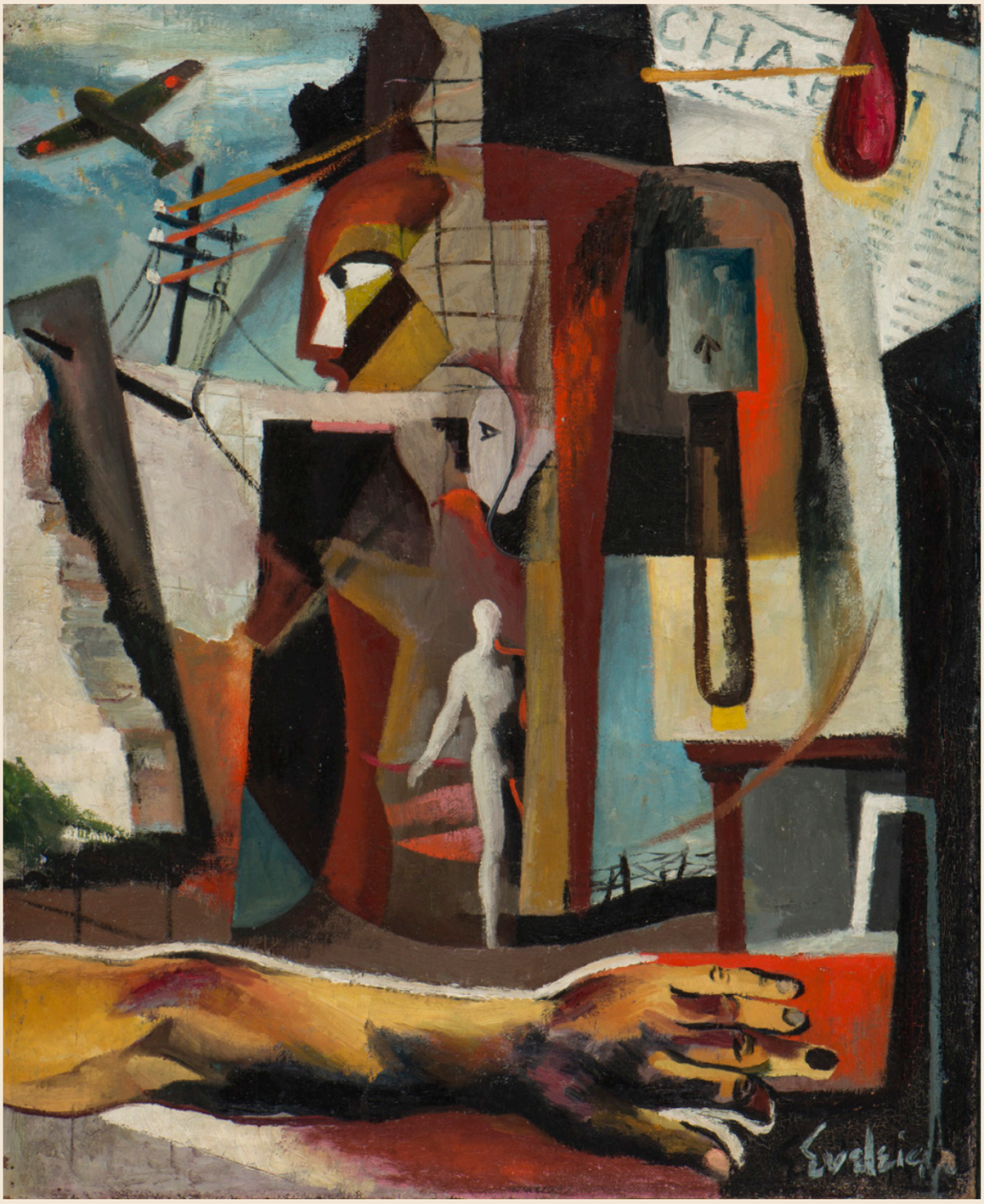
Jin-me Yoon, *Other Hauntings (Dance)* (still), 2016, Courtesy of Jin-me Yoon.

The Scotiabank Photography Award is the country's most prestigious prize honouring artists who have made outstanding contributions to the medium. This year it went to internationally renowned Korean-born, Vancouver-based artist Jin-me Yoon (b.1960), who has a new exhibition at the Vancouver Art Gallery (VAG) opening this October. Since the 1990s Yoon has been a leading figure in not only photography, but also performance, video, and socially engaged art that examines issues relating to race, gender, migration, and colonialism. The VAG show surveys her most significant multidisciplinary work from the last decade, which cinematically and sensitively examines more equitable, sustainable, and inclusive ways of being in the world. This fall ACI is honoured to be publishing *Jin-me Yoon: Life & Work* by Ming Tiampo in celebration of her singular and groundbreaking oeuvre.

Learn more

FORGOTTEN! SCOTT, BRANDTNER, EVELEIGH, WEBBER: REVIEWING MONTRÉAL ABSTRACTION FROM THE 1940S

at the Musée d'art de Joliette, Quebec
October 15, 2022 – January 15, 2023



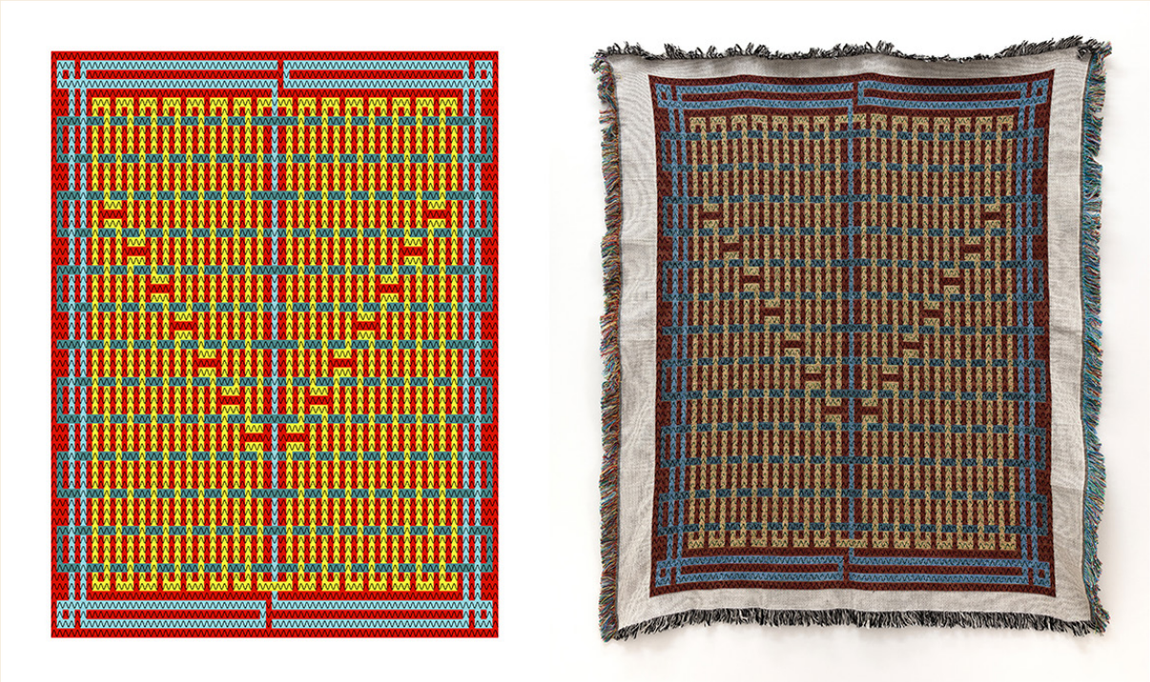
Henry Rowland Eveleigh, *War Commentary*, c.1942, Courtesy of the Musée d'art de Joliette.

With *Forgotten!*, the Musée d'art de Joliette celebrates four artists' pivotal but under-recognized contributions to culture in Quebec. The history of abstract art in the province has been dominated by the avant-garde activities of the Automatistes and the impact of their landmark anti-religious manifesto *Refus global* (1948). Yet during the same decade, Marian Dale Scott (1906–1993), Fritz Brandtner (1896–1969), Henry Eveleigh (1909–1999), and Gordon Webber (1909–1965) played key roles in cementing the rise of abstraction in Montreal. Their works, like Eveleigh's *Commentaire sur la guerre*, c.1942, evince bold approaches to form, colour, and line, while still referencing significant issues in the world at large, from the Great Depression to the Second World War. A reconsideration of these artists' impact is long overdue, and the exhibition is an incredible opportunity to view rarely seen works.

Learn more

SHAHEER ZAZAI: ARE WE EVEN

at the Owens Art Gallery, New Brunswick
October 15, 2022 – December 11, 2022



Left: Shaheer Zazai, *1114.8*, 2019, Courtesy of the Artist and Patel Brown Gallery, Toronto.
Right: Shaheer Zazai, *1114.8*, 2021, Courtesy of the Artist and Patel Brown Gallery, Toronto.

Inspired by traditional Afghan designs, Toronto-based artist Shaheer Zazai creates gorgeous and intricate digital images of carpets that he meticulously constructs using individual keystrokes, the drawing tool, and highlighter in Microsoft Word. His painstaking process, which does not allow for any shortcuts (such as cut and paste), mimics and honours the hand-woven techniques used on the original rugs. In *Are We Even* at the Owens Art Gallery in New Brunswick, these images are paired with a new series that translates the digital designs back into three-dimensional textiles. Zazai collaborates with artisans in Kabul—his former home from which he was forced to flee when the Taliban rose to power—to craft the jacquard-woven counterparts, bringing the process of transformation and adaptation full circle. When exhibited together, these mirrored works that cross continents and media function as moving metaphors for the diasporic experience.

Learn more

WHILE BLACK: A FORUM FOR SPECULATION ON WHAT THE GALLERY CAN'T HOLD

at the Confederation Centre of the Arts, Prince Edward Island
October 28, 2022 – February 19, 2023

Iyunade Ogunmodede, *Bond*, 2021, Courtesy of Iyunade Ogunmodede.

While Black: a forum for speculation on what the gallery can't hold is far more than an exhibition: it is an initiative to question and challenge the art gallery itself. Commenting on the inspiration for the project, curators Charles Campbell, Michelle Jacques, and Denise Ryner noted they wanted to bring together Black artists and arts workers in Canada to explore the limits and possibilities of exhibiting and working in contemporary art spaces. It is also, of course, an opportunity to see a wide range of moving and deeply personal works, from *Bond*, 2021, by Iyunade Ogunmodede, to *Afro Space*, 2021, by SPATIAL-ESK. The exhibition is part of a series of forums and public presentations organized

across the country that allow Black artists to share their own experiences with contemporary art institutions and consider “what the gallery can’t hold.”

Learn more

I EAT A HEART & DRINK SOME TEA: THE WORK OF FAYE HEAVYSHIELD

at the MacKenzie Art Gallery, Saskatchewan
October 28, 2022 – February 19, 2023

Faye HeavyShield, *Rock paper river*, 2005, Alberta Foundation for the Arts, Edmonton.

While the poetic installations and sculptures of Faye HeavyShield (b.1953)—winner of the 2021 Gershon Iskowitz Prize—may appear minimalist, they are rife with allusions to her personal history, memories, and experiences as a Blackfoot (Blood) woman from the Kainai territory in southern Alberta. This exhibition spans HeavyShield’s thirty-year career, exploring her significant contribution to contemporary Indigenous art through the invention of a unique visual vocabulary to explore themes of family, home, and a personal relationship to the land. Instead of the term “minimalist,” HeavyShield prefers to describe her approach as “reductive,” explaining: “The most basic connection that I work with is between myself and my environment. I want to honour that by not having a lot of extraneous attachments, or complications. It’s striving for a purity, of the grass that I see, or the river. It doesn’t really need any embellishing.”

Learn more

ᑐᓴᕐᓂᑐᑦ TUSARNITUT! MUSIC BORN OF THE COLD

at the Montreal Museum of Fine Arts, Quebec
November 10, 2022 – March 12, 2023

Karoo Ashevak, *Untitled (Drum Beater)*, c.1973, Montreal Museum of Fine Arts.

Art and music are ancient bedfellows, inspiring works in many cultures that stimulate both our visual and aural senses. Yet the richness of musical expression in Inuit art has not been explored until now, in ᑐᓴᕐᓂᑐᑦ *TUSARNITUT!*, a landmark exhibition featuring approximately one hundred sculptures, prints, drawings, and installations by such acclaimed artists as Kenojuak Ashevak (1927–2013), Karoo Ashevak (1940–1974), Annie Pootoogook (1969–2016), and Pitseolak Ashoona (c.1904–1983). Through the lens of Indigenous art history and anthropology, the show takes us on a fascinating journey from the pre-colonial era to the present, illustrating the connections between visual art and throat singing and drum dancing. The exhibition also reveals how colonial contact and exchange in the late nineteenth and early twentieth centuries led Inuit to adapt new instruments and ideas in inventive ways that significantly altered the form and meaning of regional musical practices.

Learn more

Image Credits: **[1]** Hugo Viewegar, *Irma and Hem*, 1914, autochrome. Collection of the Art Gallery of Alberta, Edmonton, gift of the Erikson family. **[2]** Jorian Charlton, *Untitled*, 2021, from *As We Rise: Photography from the Black Atlantic* (Aperture, 2021). Courtesy of Jorian Charlton, Toronto. **[3]** Stan Douglas, *Vancouver, 15 June 2011*, 2021, C-print on dibond, 150 x 300 cm. Courtesy of Stan Douglas, Victoria Miro, and David Zwirner. © Stan Douglas. **[4]** Installation view of the exhibition *Black Drones in the Hive* at the Kitchener-Waterloo Art Gallery, 2020. Courtesy of Deanna Bowen. **[5]** Installation view of Urve Manuel, *Ephemeral Joys: Childhood Memories*, 2002. Photo courtesy of Urve Manuel. **[6]** Denyse Thomasos, *Metropolis*, 2007, acrylic, charcoal, porous-point marker on canvas, unframed: 214 x 335.6 x 3.5 cm. Collection of the Art Gallery of Ontario, Toronto, purchased with the assistance of the Toronto International Art Fair 2007 Opening Night Preview, and with the Financial Support of the Canada Council for the Arts Acquisition Assistance Program, 2008 (2007/241). Photo credit: AGO. © Denyse Thomasos Estate and Olga Korper Gallery. **[7]** Kent Monkman, *Study for I Come from pâkwan kîsic, the Hole in the Sky*, 2022, acrylic on canvas, 91.4 x 68.6 cm. Courtesy of Kent Monkman. **[8]** Robert Houle, *O-ween du muh waun (We Were Told)*, 2017, oil on canvas, triptych, 213.4 x 365.8 cm. Collection of the Confederation Centre Art Gallery, Charlottetown, commissioned with the A.G. and Eliza Jane Ramsden Endowment Fund, 2017. Courtesy of the artist. © Robert Houle. **[9]** Jin-me Yoon, *Other Hauntings (Dance)* (still), 2016, single-channel video. Courtesy of Jin-me Yoon. **[10]** Henry Rowland Eveleigh, *War Commentary*, c.1942. Courtesy of the Musée d'art de Joliette. © Henry Rowland Eveleigh. Photo credit: MBAM, Jean François Brière. **[11]** Shaheer Zazai, *1114.8*, 2019, digital print on watercolour paper produced in Microsoft Word, edition of 10, 28 x 35.6 cm. Courtesy of Shaheer Zazai and Patel Brown Gallery, Toronto. **[12]** Shaheer Zazai, *1114.8*, 2021, Jacquard loom woven tapestry designed in Microsoft Word, edition of 3, 127 x 152.4 cm. Courtesy of Shaheer Zazai and Patel Brown Gallery, Toronto. **[13]** Iyunade Ogunmodede, *Bond*, 2021, digital print. Courtesy of Iyunade Ogunmodede. **[14]** Faye Heavyshield, *Rock paper river*, 2005, paper, digital photography, wax. Collection of the Alberta Foundation for the Arts, Edmonton. **[15]** Karoo Ashevak, *Untitled (Drum Beater)*, c.1973, whale bone, ivory, black substance, 46.5 x 29.5 x 51.2 cm. Collection of the Montreal Museum of Fine Arts, purchase, gift of L. Marguerite Vaughan. © Public Trustee of Nunavut, Estate of Karoo Ashevak. Photo credit: MMFA, Christine Guest.