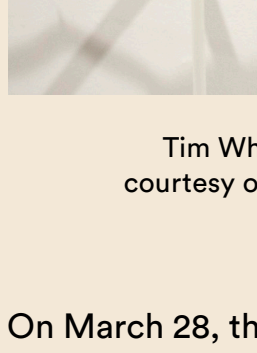


APRIL 28, 2023

IN THE KNOW: 9 NOTABLE STORIES ON ART IN CANADA

Our inaugural monthly roundup of notable art news from across the country.



When we launched the ACI newsletter in 2020, we knew we wanted to focus on the latest developments in Canadian art, explore current events through thought-provoking works, and further engage with you, our readers. Over the past three years, you've sent us many thoughtful comments and suggestions in return, including a request to increase our news coverage (a great idea). This is the first installment in what will be a monthly roundup of the most noteworthy and talked-about stories of the moment. From the Audain Art Museum's acquisition of a rarely exhibited Emily Carr painting, to Alberta artist Faye HeavyShield's exhibitions in St. Louis and Winnipeg, here's our list of some of the most noteworthy stories in Canadian art right now.

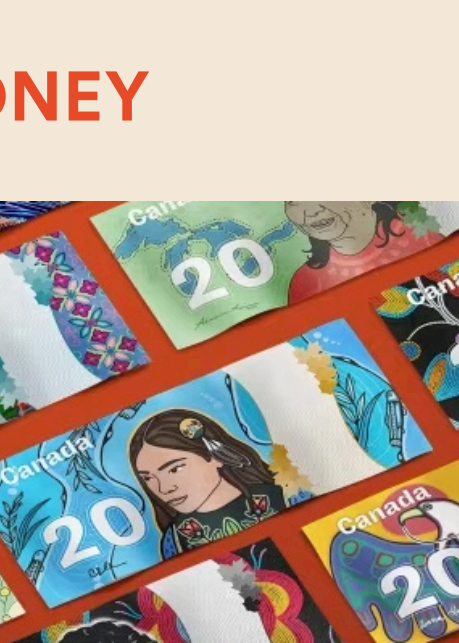
Sara Angel

Founder and Executive Director, Art Canada Institute

1. PRIZE WINNERS



Tim Whiten in front of *Hallelujah II*, courtesy of Olga Korper Gallery, Toronto.



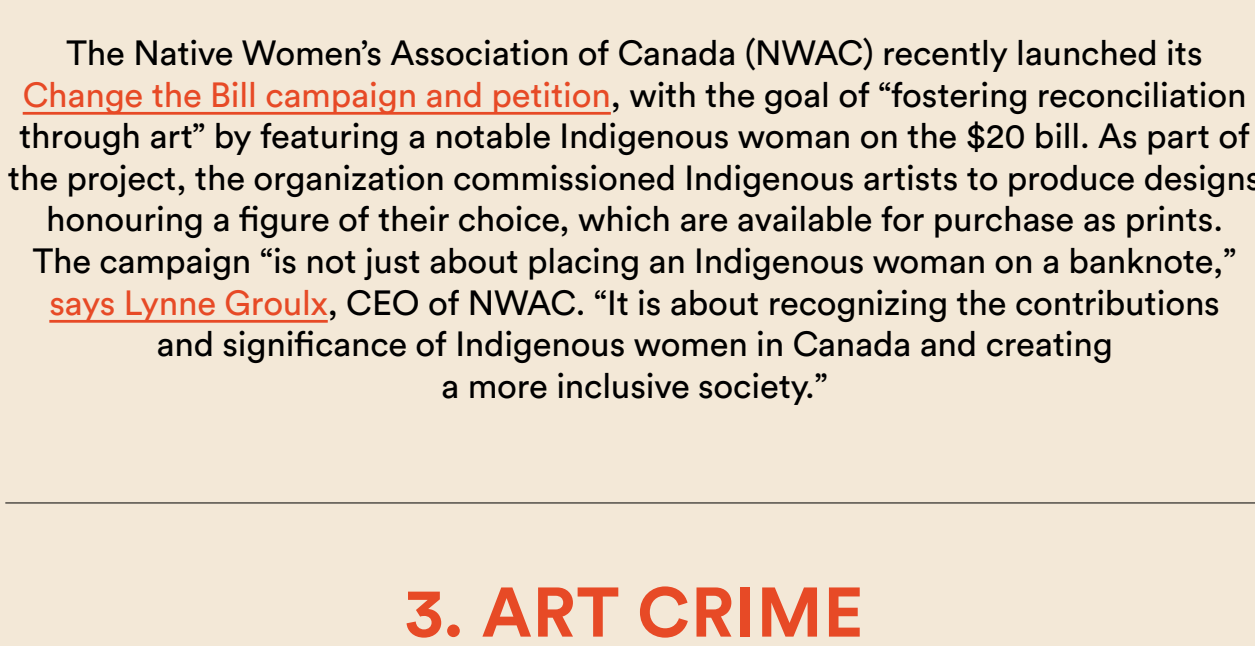
Alanis Obomsawin for *Montecristo* magazine, Montreal, October 2019, photograph by Ted Belton.

On March 28, the recipients of the 2023 [Governor General's Awards in Visual and Media Arts](#) were announced: alongside Tim Whiten (above left) (Toronto), the winners included Evergon (Montreal), Germaine Koh (Vancouver), FASTWÜRMS (Mulmur, Ontario), David Garneau (Regina), Grace Nickel (Winnipeg), Shannon Walsh (Vancouver), and Nettie Wild (Vancouver).

On April 2, Alanis Obomsawin (above right), a member of the Abenaki Nation, was named this year's recipient of the [Edward MacDowell Medal](#) for her outstanding contributions to documentary film. The first woman filmmaker to win, Obomsawin joined a prestigious list that includes Georgia O'Keeffe, Toni Morrison, and David Lynch. In related news, a survey exhibition of her fifty-year career, *The Children Have to Hear Another Story*, opened this month at the Vancouver Art Gallery and runs through August 7.

On April 19, the [Scotiabank New Generation Photography Award](#), which recognizes Canadian lens-based artists 35 and under, was given to Hannah Doucet (Winnipeg, Toronto), Wynne Neilly (Toronto), and Gonzalo Reyes Rodriguez (Vancouver).

2. ON THE MONEY



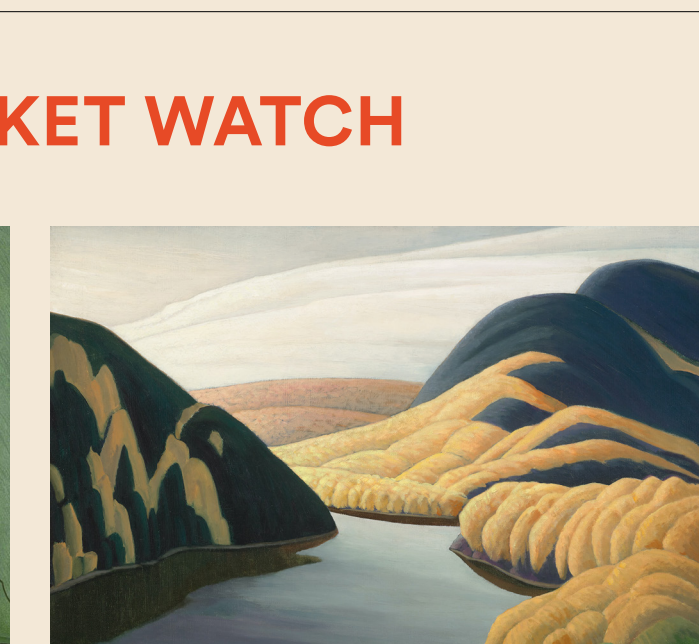
Proposed designs for the \$20 bill, commissioned by the Native Women's Association of Canada, courtesy of the NWAC.

The Native Women's Association of Canada (NWAC) recently launched its [Change the Bill campaign and petition](#), with the goal of "fostering reconciliation through art" by featuring a notable Indigenous woman on the \$20 bill. As part of the project, the organization commissioned Indigenous artists to produce designs honouring a figure of their choice, which are available for purchase as prints. The campaign "is not just about placing an Indigenous woman on a banknote," [says Lynne Groulx](#), CEO of NWAC. "It is about recognizing the contributions and significance of Indigenous women in Canada and creating a more inclusive society."

3. ART CRIME



Sled, falsely attributed to Maud Lewis, was purchased through the Nova Scotia Art Bank in 1982, courtesy of Arts Nova Scotia.

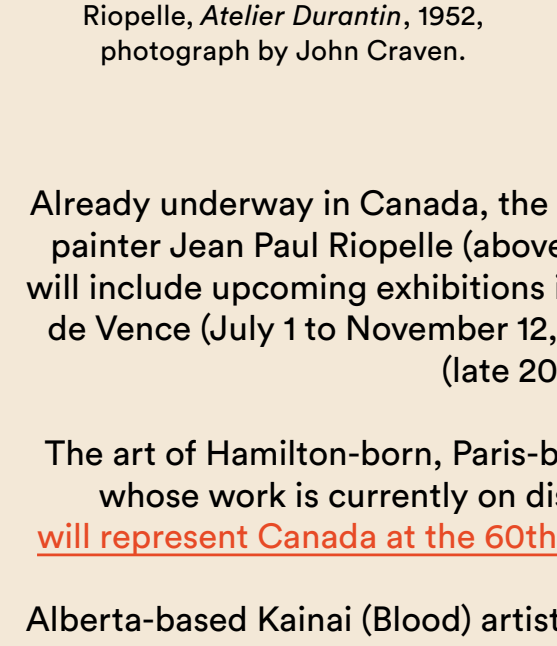


Ball-Nogues Studio, *Talus Dome*, 2011, Edmonton.

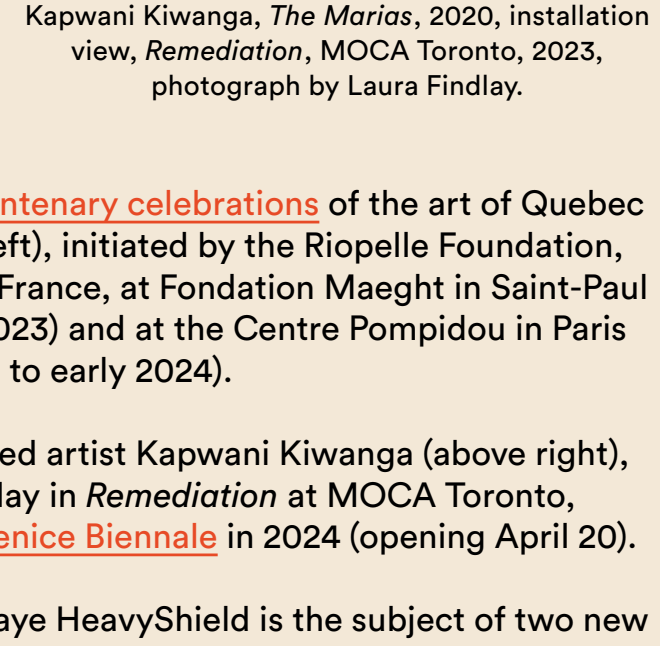
Earlier this month, the Nova Scotia government confirmed that three Maud Lewis paintings it purchased forty years ago, including *Sled* (left), are fake. [CBC News brought this crime to light](#). The pieces were bought from the now-defunct Herring Gull Gallery in Chester, Nova Scotia, in 1982.

A twenty-six-year-old man was [arrested on April 9 and charged with mischief](#) in Edmonton after climbing the public sculpture *Talus Dome*, 2011, and getting trapped inside. Several of the artwork's balls were damaged during the rescue operation by emergency responders.

4. MARKET WATCH



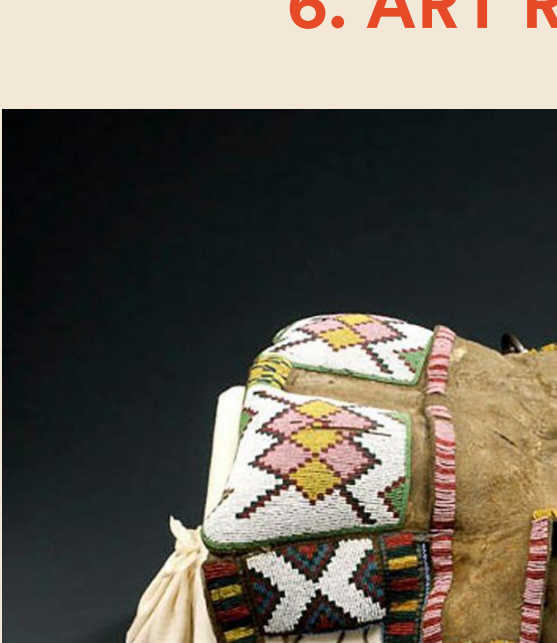
Alex Colville, *June Noon*, 1963, courtesy of Heffel Fine Art Auction House.



Lawren S. Harris, *Quiet Lake (Northern Painting 12)*, c.1926–28, courtesy of Cowley Abbott.

This season's major upcoming auctions of Canadian art feature masterworks with notable pre-sale estimates. Highlights include Alex Colville's *June Noon*, 1963 (est. \$1.5 million to \$2.5 million), part of [Heffel Toronto's Spring 2023 Auction](#) on May 25, and Lawren S. Harris's *Quiet Lake (Northern Painting 12)*, c.1926–28 (est. \$2 million to \$3 million), included in Cowley Abbott's second auction of works from an [Important Private Collection of Canadian Art](#) on June 8.

5. INTERNATIONAL STAGE



Riopelle, *Atelier Durantin*, 1952, photograph by John Craven.



Kapwani Kiwanga, *The Marias*, 2020, installation view, *Remediation*, MOCA Toronto, 2023, photograph by Laura Findlay.

Already underway in Canada, the [centenary celebrations](#) of the art of Quebec painter Jean Paul Riopelle (above left), initiated by the Riopelle Foundation, will include upcoming exhibitions in France, at Fondation Maeght in Saint-Paul de Vence (July 1 to November 12, 2023) and at the Centre Pompidou in Paris (late 2023 to early 2024).

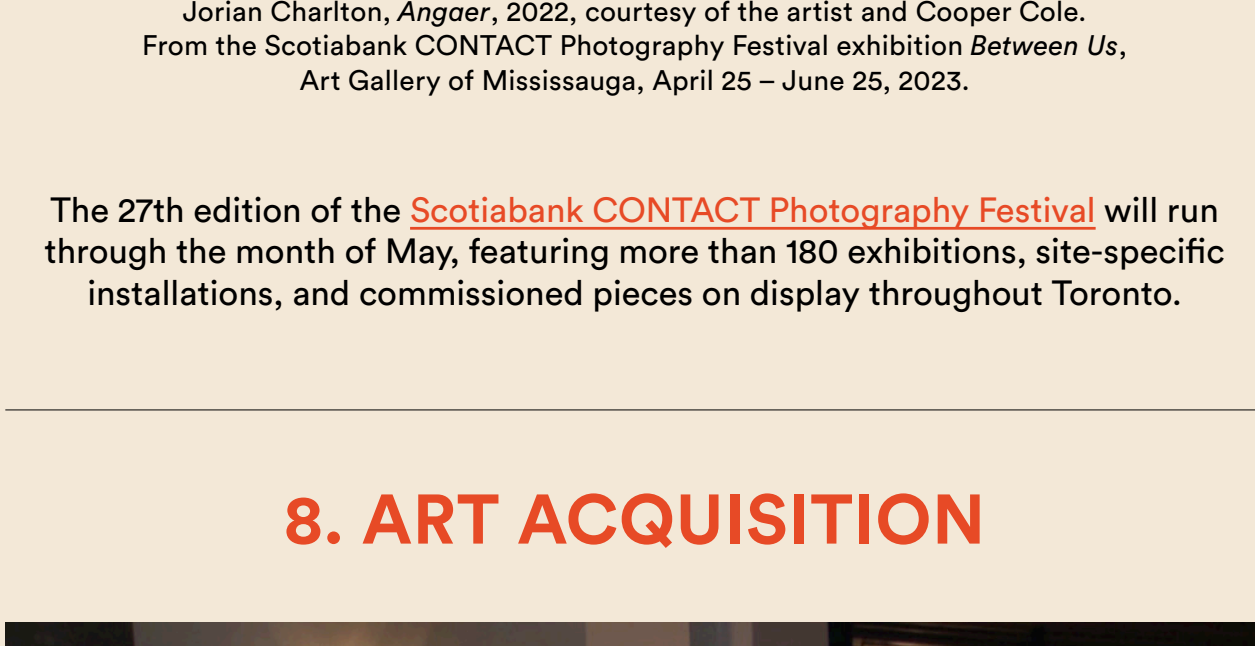
The art of Hamilton-born, Paris-based artist Kapwani Kiwanga (above right), whose work is currently on display in *Remediation* at MOCA Toronto, [will represent Canada at the 60th Venice Biennale](#) in 2024 (opening April 20).

Alberta-based Kainai (Blood) artist Faye HeavyShield is the subject of two new exhibitions in St. Louis, Missouri: the survey show [Confluences](#) at the Pulitzer Arts Foundation, and [Native Artist Collaboration](#) at the Saint Louis Art Museum, which features new pieces by HeavyShield in dialogue with works from the institution's permanent collection. In Canada, *The Art of Faye HeavyShield* opens at the Winnipeg Art Gallery tomorrow.

At Paris's Centre Pompidou, the works of Montreal-based photographer Lynne Cohen and Paris-based photographer Marina Gadonneix are on view in complementary solo exhibitions respectively titled [Laboratoires and Observatoires](#).

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

6. ART RESTITUTION



A saddlebag of Chief Poundmaker, handout photo by Royal Ontario Museum.

Toronto's Royal Ontario Museum (ROM) [returned a saddlebag and ceremonial pipe](#) owned by Chief Poundmaker, the nineteenth-century Plains Cree leader, to his descendants in a recent repatriation ceremony on February 15. After spending nearly a century at the ROM, the saddlebag and ceremonial pipe will be housed at the Chief Poundmaker Museum in Saskatchewan. Pauline Poundmaker, or Brown Bear Woman, has been spearheading the repatriation of her great-great-grandfather's belongings from collections in Canada and abroad.

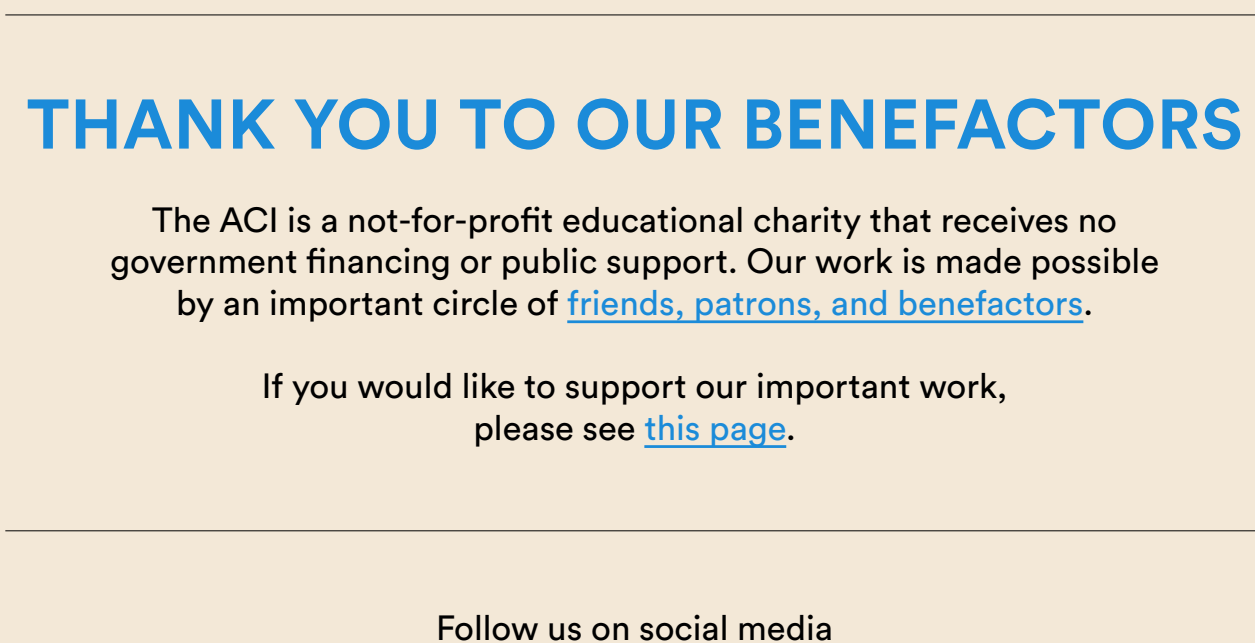
7. CONTACT PHOTOGRAPHY FESTIVAL



Jorian Charlton, *Angaar*, 2022, courtesy of the artist and Cooper Cole. From the Scotiabank CONTACT Photography Festival exhibition *Between Us*, Art Gallery of Mississauga, April 25 – June 25, 2023.

The 27th edition of the [Scotiabank CONTACT Photography Festival](#) will run through the month of May, featuring more than 180 exhibitions, site-specific installations, and commissioned pieces on display throughout Toronto.

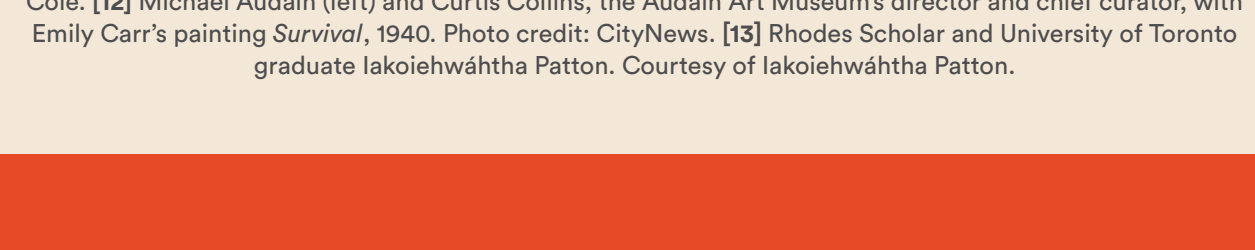
8. ART ACQUISITION



Michael Audain (left) and Curtis Collins, the Audain Art Museum's director, with Emily Carr's painting *Survival*, 1940, courtesy of CityNews.

[Emily Carr's *Survival*, 1940, is the newest addition](#) to the Audain Art Museum's exceptional collection of works by the famed West Coast artist. "This painting is a survivor, a 1940 survivor," [says Michael Audain](#), founder of the Whistler museum. "It was a painting that represented Canada at the 1952 Venice Biennale. That was the first time Canada was invited to this important international art exhibition." *Survival* will be on public display for the first time in sixty-four years, starting at the end of this month at the Audain Art Museum.

9. CANADIAN RHODES SCHOLAR AND ART



Rhodes Scholar and University of Toronto graduate Iakioiehwáthta Patton, courtesy of Iakioiehwáthta Patton.

[Iakioiehwáthta Patton](#), who recently completed her art history, anthropology, and Renaissance studies at the University of Toronto, [is heading to the University of Oxford on a Rhodes Scholarship](#) in October to pursue a Masters in History of Art and Visual Culture. A member of the Kanien'kehá:ka First Nations community in Quebec, Patton believes she is the first First Nations woman to receive the prestigious international post-graduate award. At Oxford, she will be studying historical representations of North American Indigenous peoples in Netherlandish art.

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] Tim Whiten in front of *Hallelujah II*, Courtesy of Olga Korper Gallery, Toronto. [2] Alanis Obomsawin for *Montecristo*, Montreal, October 2019. Photo credit: Ted Belton. [3] Proposed designs for the \$20 bill, commissioned by the Native Women's Association of Canada as part of its Change the Bill project. Courtesy of the NWAC. [4] A painting falsely attributed to Maud Lewis that was purchased through the Nova Scotia Art Bank. Courtesy of Arts Nova Scotia. [5] Ball-Nogues Studio, *Talus Dome*, 2011, stainless steel. Edmonton. Photo credit: Sam Brooks / CBC. [6] Alex Colville, *June Noon*, 1963, acrylic polymer emulsion on board, 76.2 x 76.2 cm. Courtesy of Heffel Fine Art Auction House. [7] Lawren S. Harris, *Quiet Lake (Northern Painting 12)*, c.1926–28, oil on canvas, 86.4 x 101.6 cm. Courtesy of Cowley Abbott. [8] Riopelle, *Atelier Durantin*, 1952. Photograph by John Craven. [9] Kapwani Kiwanga, *The Marias*, 2020, installation with mural, two paper plants on personalized bases. Installation view, *Remediation*, MOCA Toronto, 2023. Photograph by Laura Findlay. © ADAGP, Paris / SOCAN, Montreal (2022). [10] A saddlebag of Chief Poundmaker. Handout photo by Royal Ontario Museum. [11] Jorian Charlton, *Angaar*, 2022. Courtesy of Jorian Charlton and Cooper Cole. [12] Michael Audain (left) and Curtis Collins, the Audain Art Museum's director and chief curator, with Emily Carr's painting *Survival*, 1940. Photo credit: CityNews. [13] Rhodes Scholar and University of Toronto graduate Iakioiehwáthta Patton. Courtesy of Iakioiehwáthta Patton.