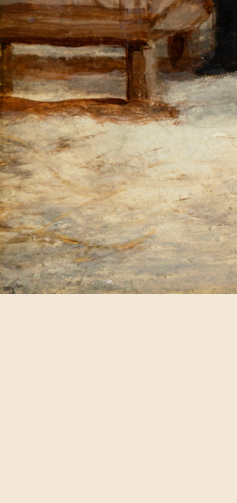
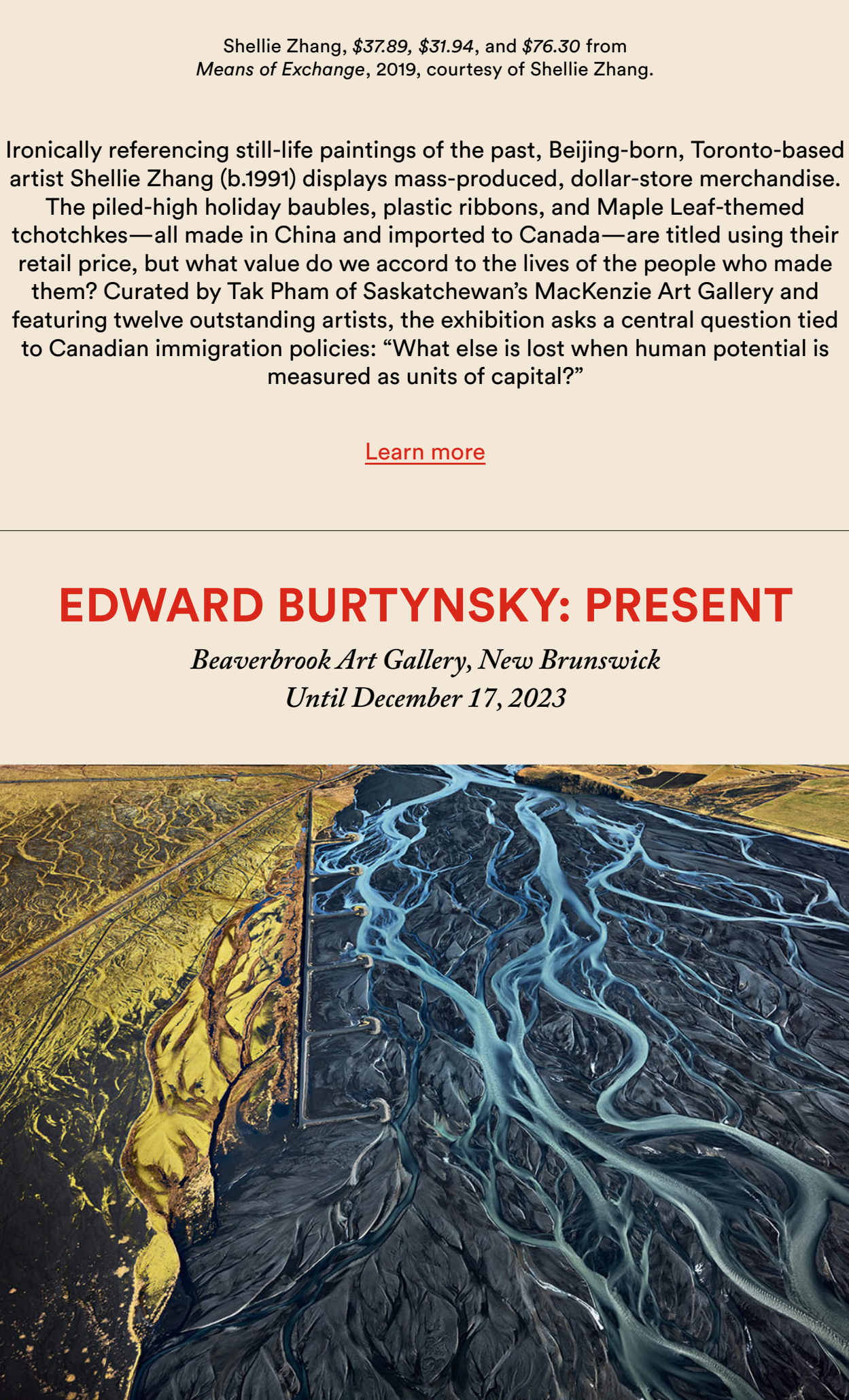


JULY 21, 2023

CANADIAN SHOWSTOPPERS  
SUMMER EXHIBITIONS TO SEE*A roundup of some of the most compelling Canadian art on offer this summer.*

Sara Angel

Founder and Executive Director, Art Canada Institute

BECOMING MONTREAL:  
THE 1800s PAINTED BY DUNCAN*McCord Stewart Museum, Quebec**Until April 21, 2024*James Duncan, *Bonssecours Market Scene in Winter, 1850-60*, McCord Stewart Museum, Montreal.

After immigrating to Montreal in 1830, James Duncan (1806-1881) spent fifty years capturing what was then Canada's largest and most bustling city in his vivid watercolour paintings. This exhibition by the McCord Stewart Museum brings together one hundred of Duncan's influential works, many of which were reproduced in engravings and international newspapers, for the first time. The artist's depictions of the city include street scenes like *Bonssecours Market Scene in Winter, 1850-60*, as well as political events, local customs, and notable landmarks such as Mount Royal and St. Helen's Island.

[Learn more](#)

## HUMAN CAPITAL

*Confederation Centre of the Arts, Prince Edward Island**Until September 30, 2023*Shellie Zhang, \$37.89, \$31.94, and \$76.30 from *Means of Exchange*, 2019, courtesy of Shellie Zhang.

Ironically referencing still-life paintings of the past, Beijing-born, Toronto-based artist Shellie Zhang (b.1991) displays mass-produced, dollar-store merchandise. The piled-high holiday baubles, plastic ribbons, and Maple Leaf-themed tchotchkes—all made in China and imported to Canada—are titled using their retail price, but what value do we accord to the lives of the people who made them? Curated by Tak Pham of Saskatchewan's MacKenzie Art Gallery and featuring twelve outstanding artists, the exhibition asks a central question tied to Canadian immigration policies: "What else is lost when human potential is measured as units of capital?"

[Learn more](#)

## EDWARD BURTYNSKY: PRESENT

*Beaverbrook Art Gallery, New Brunswick**Until December 17, 2023*Edward Burtynsky, *Markarfljot River #1, Erosion Control, Southern Region, Iceland, 2012*, courtesy of Edward Burtynsky.

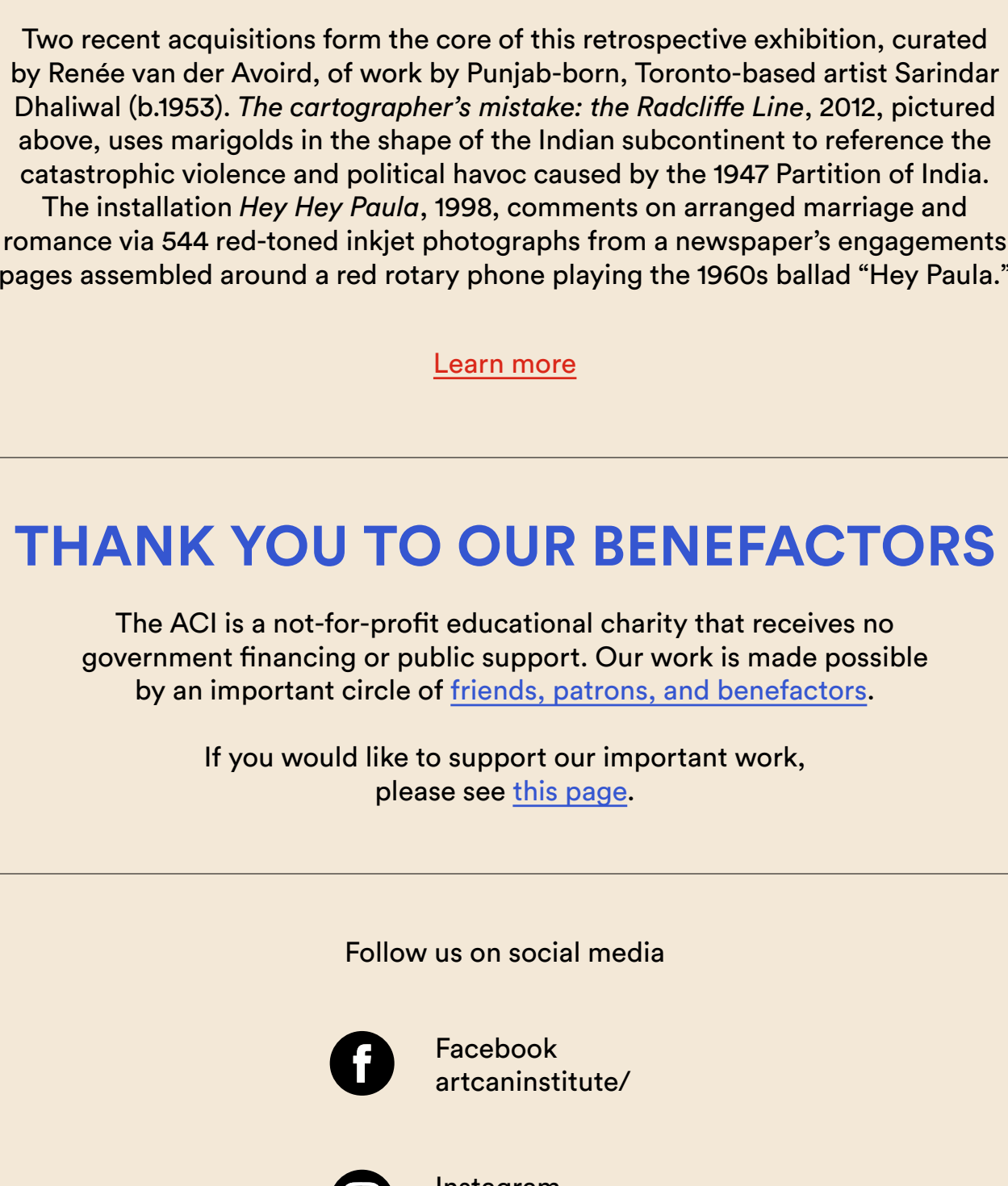
Toronto photographer Edward Burtynsky (b.1955) gives us an unparalleled aerial view of our planet in a suite of thirty-one large-format works gifted to the Beaverbrook Art Gallery. The title of the exhibition, curated by John Leroux, refers both to the artist's generosity and to the state of living mindfully. To be present is to be conscious of one's current reality, which Burtynsky captures in astonishing detail at a scale that cannot be ignored. Standing before his unpeopled vistas of *"nature transformed through industry"* (his chosen theme) can leave viewers feeling grounded and disoriented all at once.

[Learn more](#)BREATHING IN CHINA:  
ART, ETHICS, AND ENVIRONMENT*Art Gallery of Hamilton, Ontario**Until December 31, 2023*Zhang Xiao, *Shanxi No.1*, 2007, courtesy of Zhang Xiao.

While air pollution has significantly declined in China since the country implemented aggressive policies in 2014, the skies in many of its industrial cities are still choked with smog. The noxious air travels to nearby countries, too, causing environmental devastation and millions of premature deaths. This exhibition assembles fifteen artists from across Canada and China who have participated in international exchanges arranged by guest curator Yan Zhou. The hauntingly beautiful works they created on these trips, such as this painterly photograph by Chengdu artist Zhang Xiao (b.1981), interpret "smog as a symbol and a symptom of our world in the time of climate emergency."

[Learn more](#)MARIAN DALE SCOTT:  
A FASCINATION WITH STRUCTURE*Musée d'art de Joliette, Quebec**Until September 4, 2023*Marian Dale Scott, *Untitled*, 1966, acrylic on canvas, courtesy of the Musée d'art de Joliette.

One of Canada's most revered women artists, Marian Dale Scott (1906-1993) had a seventy-year career that "closely mirrors the evolution of modern art in Quebec," according to the [National Gallery of Canada](#). A founding member of Montreal's Contemporary Arts Society, established in 1939, she was an accomplished painter and muralist who expertly tackled people, landscapes, botanical studies, and abstraction. In this exhibition, curator Esther Trépanier zeroes in on the works produced during the last thirty years of Scott's life, when she was focused entirely on grid-based "non-objective geometric explorations," which were at the time considered a male-dominated category of art.

[Learn more](#)JEREMY SHAW:  
PHASE SHIFTING INDEX*Polygon Gallery, British Columbia**Until September 24, 2023*Jeremy Shaw, *Phase Shifting Index*, 2020, installation view, Centre Pompidou, Paris, photograph by Timo Ohler.

Jeremy Shaw's (b.1977) hit *Northpouliou show*—the largest presentation of his work to date—is getting its North American premiere in this hometown of Vancouver. Now based in Berlin, Shaw has created an immersive installation of screens on which seven groups attempt to inhabit parallel realities through dance, skanking and gyrating themselves into states of hypnosis and, eventually, transcendent chaos. Shaw uses outdated clothing and technology, such as Super 8 film, to play with perceptions of time and make the viewer question whether this is vintage documentary footage.

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## TAKAO TANABE: PRINTMAKER

*Kelowna Art Gallery, British Columbia**Until October 1, 2023*Takao Tanabe, *Malacca Strait: Dawn*, 2004, Art Gallery of Greater Victoria.

With a career spanning six decades, B.C.-based painter and printmaker Takao Tanabe (b.1926) is renowned for his panoramic West Coast and Prairie landscapes. "The views I favour are the grey mists, the rain-obscured islands, and the clouds that hide the details," says Tanabe. "However much we desire order and clarity in all the details of our lives, there are always unexpected events that cloud and change our course." The dramatic *Malacca Strait: Dawn*, 2004, is one of more than sixty prints by Tanabe showcased at the Kelowna Art Gallery. Guest curated by Ian Thom, author of the forthcoming Art Canada Institute publication *Takao Tanabe: Life & Work* (2023), the exhibition features numerous works on public display for the first time.

[Learn more](#)BEING AND BELONGING:  
CONTEMPORARY WOMEN  
ARTISTS FROM THE ISLAMIC  
WORLD AND BEYOND*Royal Ontario Museum**Until November 19, 2023*Hayv Kahraman, *Levelled Leisure* (detail), 2010, courtesy of Hayv Kahraman and the Shvo collection, New York.

Twenty-five women artists who share a connection to the Islamic world or its diaspora have come together at the Royal Ontario Museum to shatter stereotypes about topics such as identity, power, sexuality, and home. Featured Canadian artists include Tazeen Qayyum (b.1973), Sumaira Tazeen (b.1973), Anahita Norouzi (b.1983), and Jamellie Hassan (b.1948), with works ranging from exquisitely refined mosaics to fierce sculptures of stiletto heels made from razor blades.

[Learn more](#)EMERGENCE: A RECENT GIFT  
OF INDIGENOUS ART*Agnes Etherington Art Centre, Ontario**Until November 12, 2023*Jessie Onark, *Untitled*, around 1970, wool felt and cotton thread, Agnes Etherington Art Centre, Kingston.

The sixty-four Indigenous works in this exhibition had been kept from public audiences for decades until Guardian Capital Group Limited and Hunter and Valerie Greenfield Thompson made a donation to the Agnes Etherington Art Centre (AEAC). Among the pieces are a self-portrait by Norval Morrisseau (1931-2007) as Jesus Christ, an early abstract painting by Alex Janvier (b.1935), and, pictured above, a wool-felt wall hanging by Jessie Onark (1906-1985). "These works constitute an important and nuanced record of the emergence and recognition of contemporary Indigenous art in the 1970s," says the AEAC, and their addition to Queen's University's collection will hopefully inspire further research and scholarship.

[Learn more](#)THE BLACK CANADIANS  
(AFTER COOKE)*National Gallery of Canada, Ontario**Until Fall 2024*Deanna Bowen, *The Black Canadians (after Cooke)* (detail), 2022, courtesy of Deanna Bowen and MKG127, Toronto.

Toronto-based Deanna Bowen (b.1969) uses her own genealogy as the starting point for this epic seventeen-panel panoramic installation. Descended from two Black pioneer families, Bowen begins her story with her great-great-grandfather and ends it with her mother, tracing along the way, as the National Gallery of Canada (NGC) notes, the "complex history of colonialism, the trade of enslaved peoples, and Black migration." Among the prominent white men featured in Bowen's work is a monocle-sporting Eric Brown (1877-1939), the first full-time director and curator of the NGC and a key figure in establishing how we define Canadian art.

[Learn more](#)PRAIRIE INTERLACE: WEAVING,  
MODERNISMS, AND THE EXPANDED  
FRAME, 1960-2000*Art Gallery of Southwestern Manitoba**Until September 9, 2023*Florence Ryder, *Untitled (Lilac Ground)*, n.d., private collection.

The interwoven histories of feminism, craft, and life on the Prairies in the latter half of the twentieth century are told in this exhibition featuring the work of forty-eight fibre artists. Nickle Galleries curator Michele Hardy, MacKenzie Art Gallery curator Timothy Long, and independent curator Julia Krueger have pulled from public and private collections from across Canada to show, in Long's words, "the transformation of weaving, crochet and rug hooking into contemporary forms of artistic expression." Standout pieces include a crocheted tree topped with breasts, a soft vertebrae made from tiny shrunken sweaters, monumental works created for architectural installations, and this hooked rug featuring geometric designs by Florence Ryder (c.1935-2005), a member of Standing Buffalo Dakota First Nation.

[Learn more](#)SARINDAR DHALIWAL:  
WHEN I GROW UP I WANT TO BE  
A NAMED OF PAINT COLOURS*Art Gallery of Ontario**Opens July 22, 2023*Sarindar Dhalwal, *The cartographer's mistake: the Radcliffe Line*, 2012, courtesy of Sarindar Dhalwal.

Two recent acquisitions form the core of this retrospective exhibition, curated by Renée van der Avond, of work by Punjab-born, Toronto-based artist Sarindar Dhalwal (b.1953). *The cartographer's mistake: the Radcliffe Line*, 2012, pictured above, uses marigolds in the shape of the Indian subcontinent to reference the catastrophic violence and political havoc caused by the 1947 Partition of India. The installation *Hey Hey Paula*, 1998, comments on arranged marriage and romance via 544 red-toned inkjet photographs from a newspaper's engagements pages assembled around a red rotary phone playing the 1960s ballad "Hey Paula."

[Learn more](#)

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