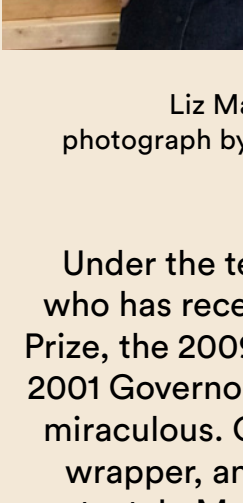


SEPTEMBER 1, 2023

AN ARTFUL AUTUMN

11 MUST-SEE EXHIBITIONS

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



Sara Angel
Founder and Executive Director, Art Canada Institute

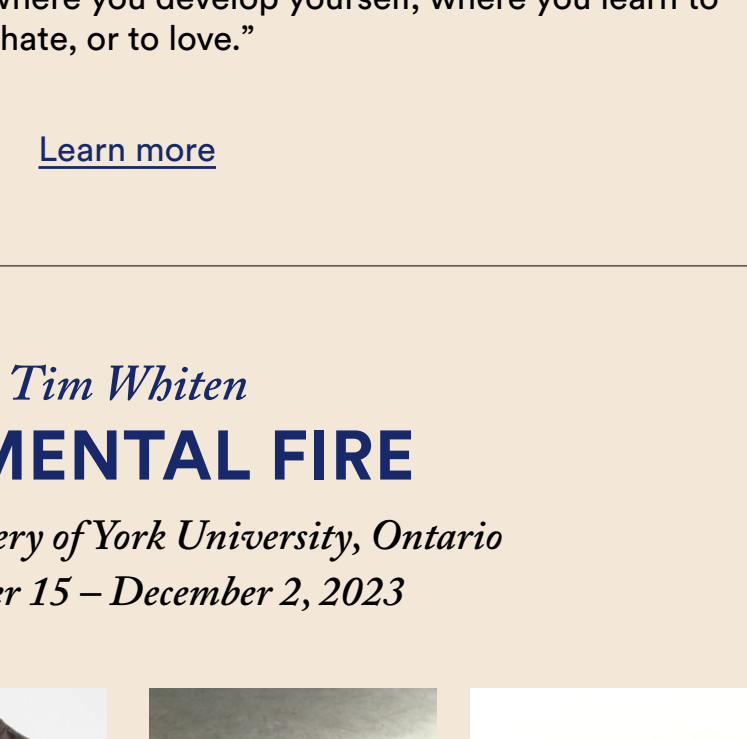
Liz Magor

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.1946), 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, *Sagwan*, 2005, courtesy of the National Film Board of Canada.

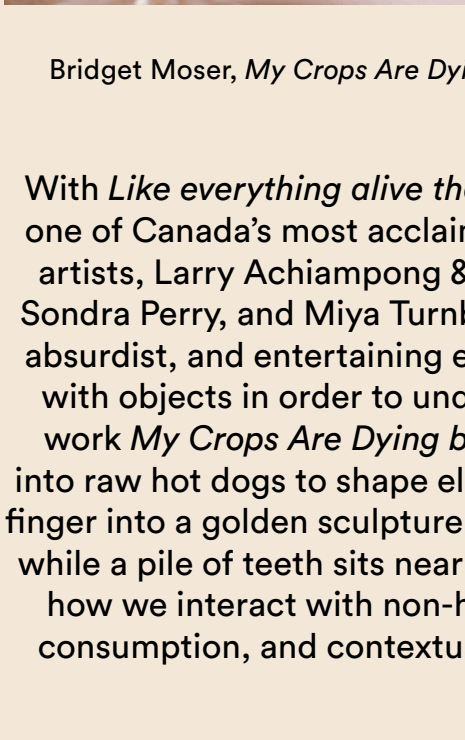
Now 90 years old, Alanis Obomsawin (b.1932), the acclaimed Abenaki American Canadian filmmaker, singer, artist, and activist primarily known for her documentary films, is being celebrated with a retrospective exhibition that honours her remarkable career: fifty-six ground-breaking documentary films built 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](#)

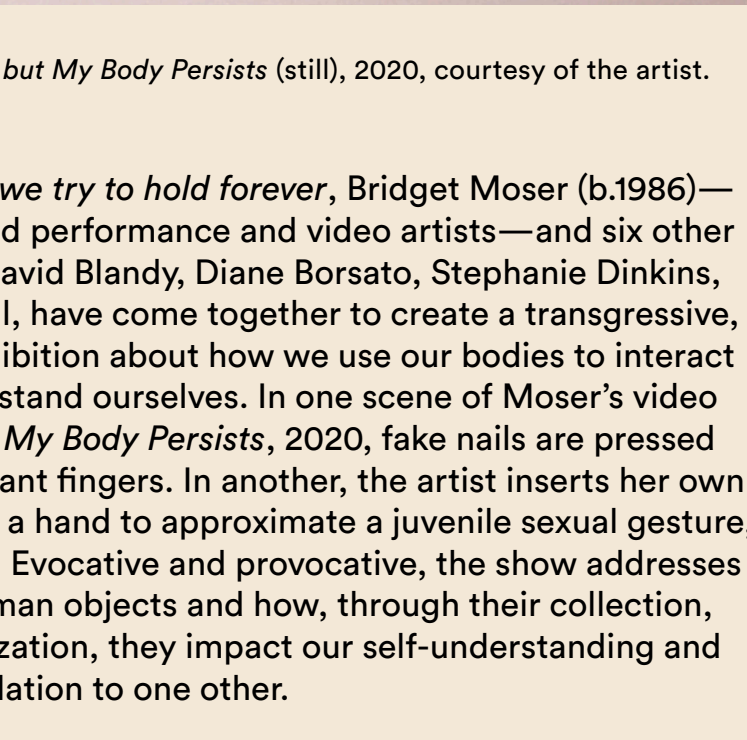
Tim Whiten

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 Iourteva.



[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 Kiriko 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](#)

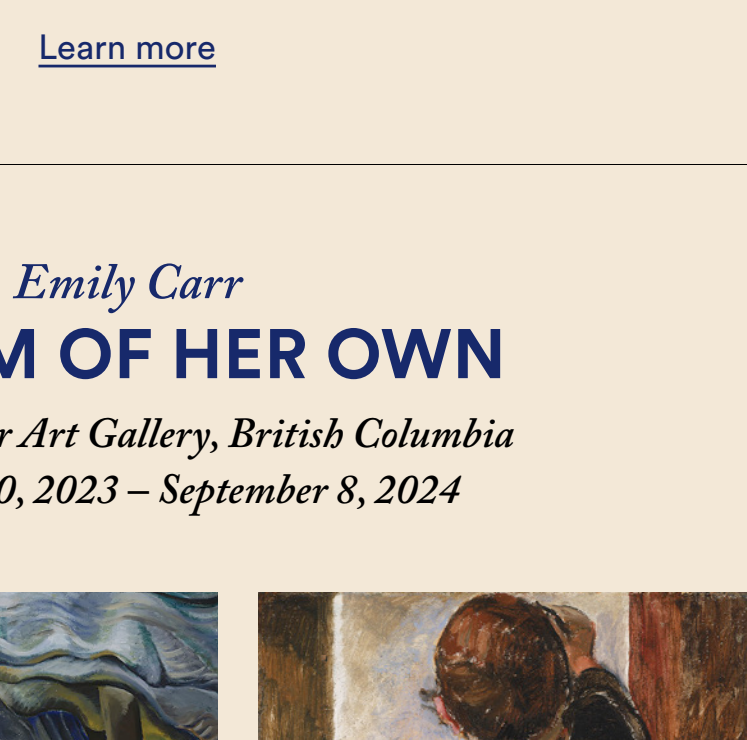
Erika DeFreitas

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.



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

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.

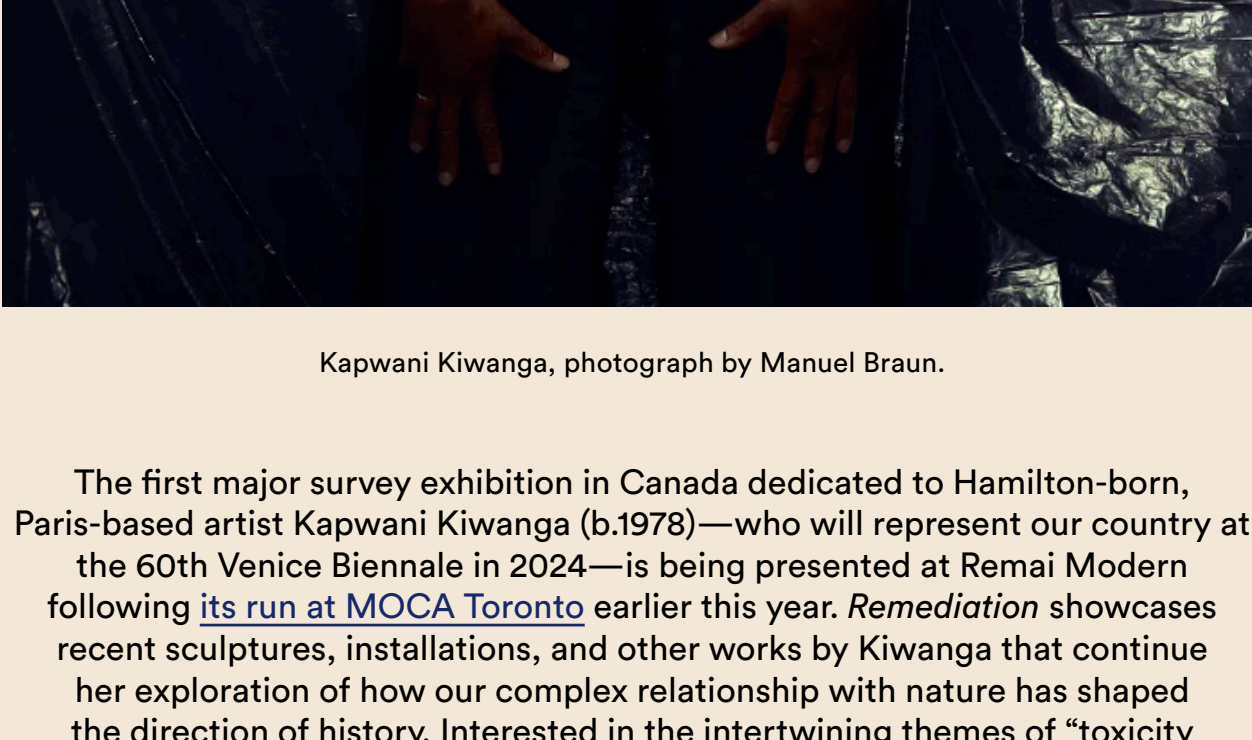
In this group exhibition, eight artists with connections to Atlantic Canada use experimental methods to present their own interpretations of home. The multisensory nature of memory and place is explored through pieces that invoke smell, sound, sight, and touch—such as by the hands running along the scales of a tanned fish skin in the work of mixed settler Matis-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.

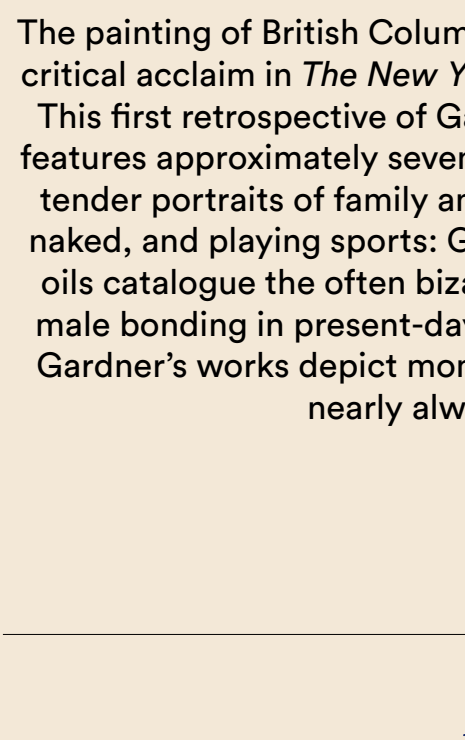
With *Like everything alive that we try to hold forever*, Bridget Moser (b.1986)—one of Canada's most acclaimed performance and video artists— and six other artists, Larry Achiampong & David Blandy, Diane Boraso, Stephanie Dinkins, Sondra Perry, and Miya Turnbull, have come together to create a transgressive, 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](#)

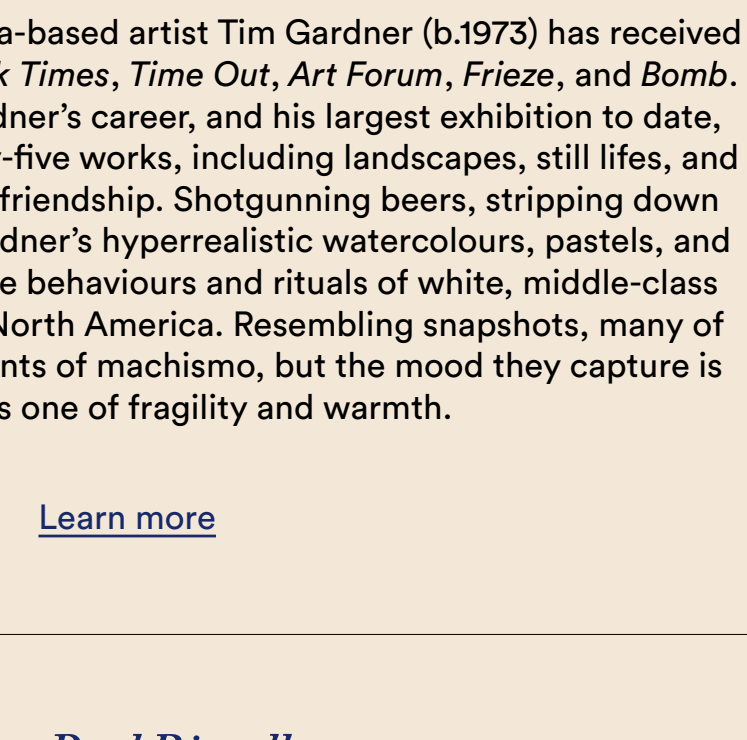
Karin Bubaš

GARDEN OF SHADOWS

at the Audain Art Museum, British Columbia
September 23, 2023 – January 29, 2024



Karin Bubaš, *Winter Scene at Alexander Falls*, 2006, Audain Art Museum Collection.



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

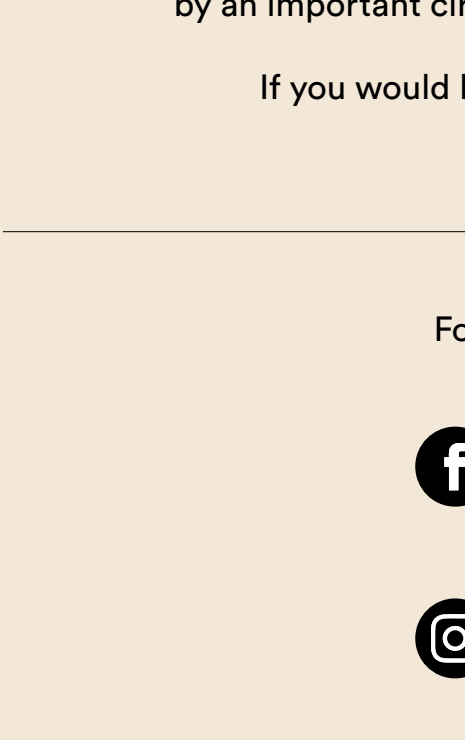
It's impossible to know how the women in photographer Karin Bubaš's (b.1976) series *Studies In Landscapes and Wardrobe*, 2006—ongoing, are responding to the scenes before them, as they have their backs to the camera. The positioning prompts a chilling tension and feelings of intrusion, and echoes the 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](#)

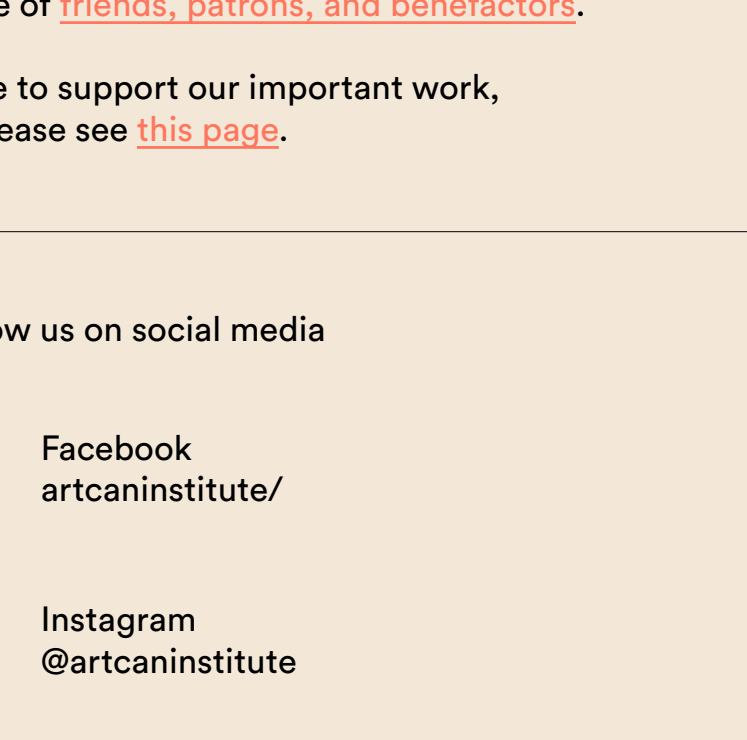
Emily Carr

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 the 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

REMEDIATION

at Remai 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 Remai 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 Liarte 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](#)

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