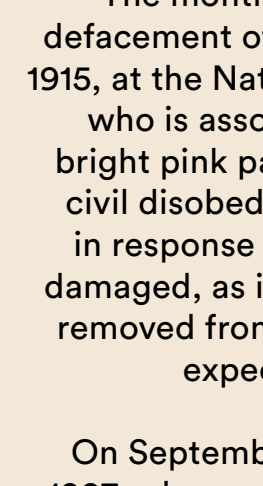


SEPTEMBER 29, 2023

IN THE KNOW: 10 NOTABLE STORIES ON ART IN CANADA

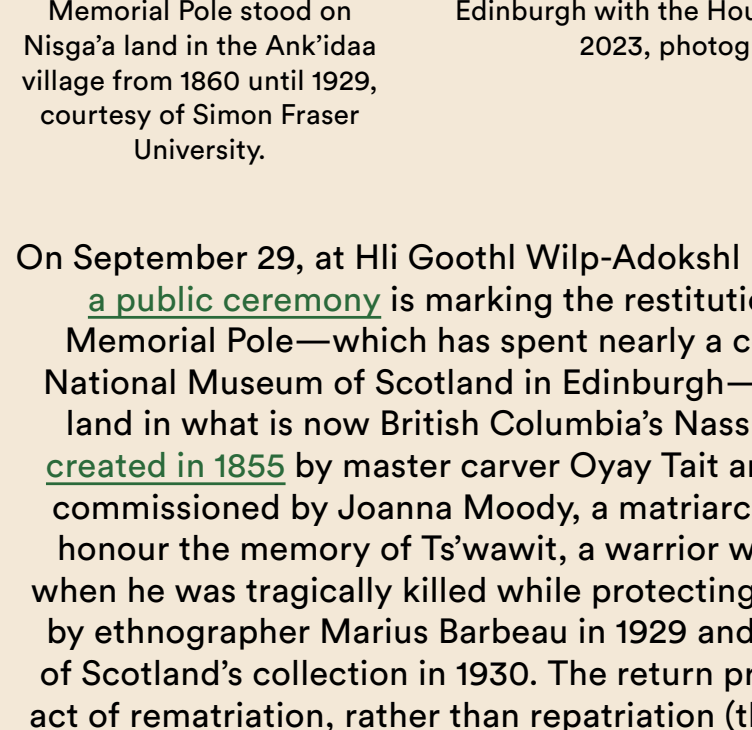
As we head into autumn, we're bringing you the most talked about stories from across the country.



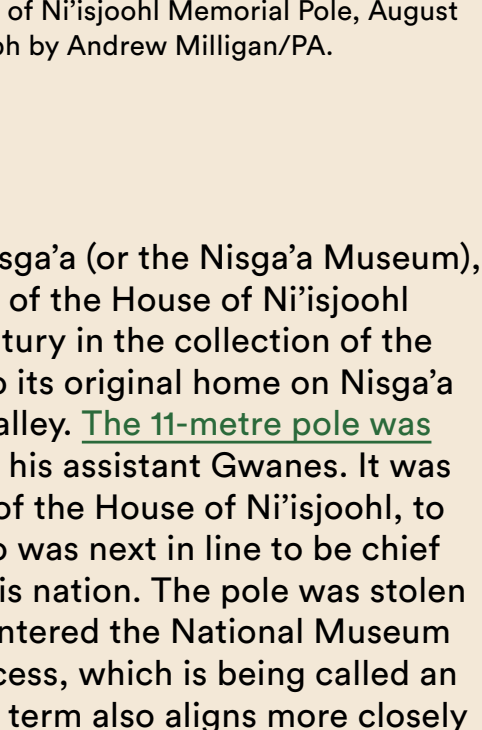
In this September news roundup, we cover art crimes and vandalism, major museum appointments, and reconciliation alongside historic events such as the exhibition of Indigenous and Canadian art at the 18th G20 Summit in India, and the long-awaited return of a memorial pole from the National Museum of Scotland to Nisga'a lands in what is now British Columbia's Nass Valley. We're also mourning the loss of Canadian legends Ann Kipling, Raymond Moriyama, and Yehouda Chaki. As we wrap up the month, we're bringing you the top ten news stories on art in Canada.

Sara Angel
Founder and Executive Director, Art Canada Institute

ART VANDALISM AND CRIME



A member of the environmentalist group On2Ottawa spreads pink paint on Tom Thomson's painting *Northern River*, 1915, at the National Gallery of Canada, Ottawa, on August 29, 2023, courtesy of the Art Newspaper.

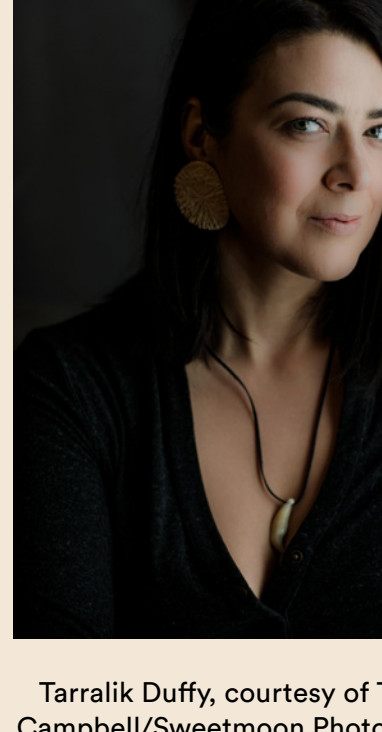


John Greer, *Feather*, 1997, installation view, Donald Forster Sculpture Park, Art Gallery of Guelph.

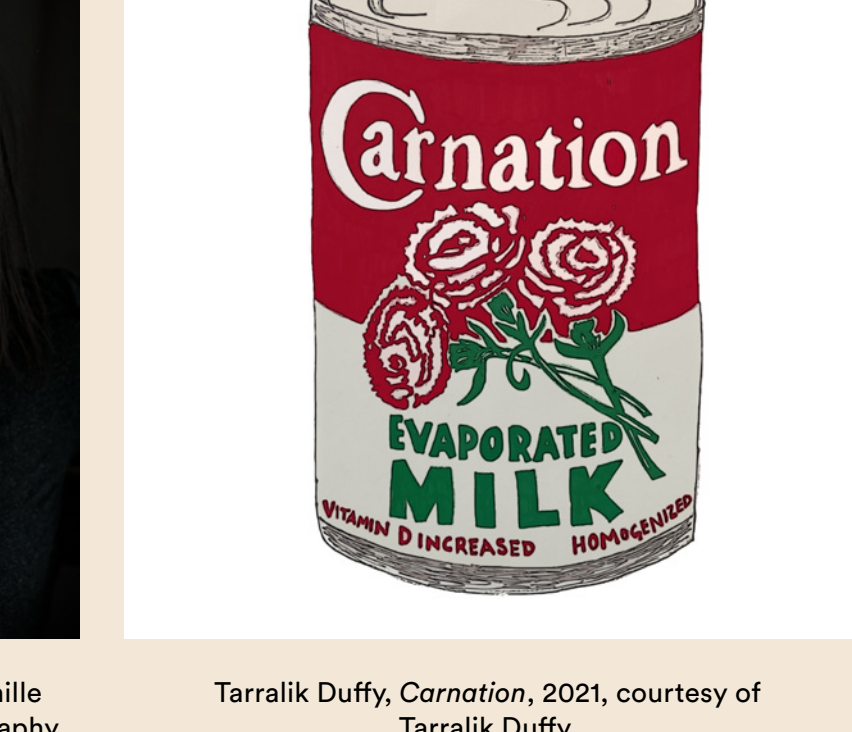
The month started with mischief charges and an arrest following the defacement of the iconic Tom Thomson (1877–1917) painting *Northern River*, 1915, at the National Gallery of Canada (NGC). On August 29, the perpetrator, who is associated with the climate action group On2Ottawa, splashed bright pink paint onto the artwork as part of the organization's non-violent civil disobedience campaign, which calls for direct and immediate action in response to the global climate emergency. The painting itself was not damaged, as it was displayed behind a protective glass panel, and has been removed from public view. The NGC noted [in a statement](#) that the work is expected to "be rehung shortly" after "further evaluation."

On September 6, staff at the Art Gallery of Guelph noticed that *Feather*, 1997, a large-scale bronze cast of a crow's feather by Nova Scotian sculptor John Greer (b.1944), was missing from the gallery's Donald Forster Sculpture Park. The shocking discovery was amplified by the fact that due to the work's notable size and weight, at least two people would have been required to move it, likely with the help of a vehicle or heavy machinery. A police investigation is underway for *Feather*, which Shauna McCabe, Executive Director of the Art Gallery of Guelph, [describes](#) as "an important landmark in the sculpture park and the wider city for almost three decades."

RESTITUTION OF NI'ISJOOHL MEMORIAL POLE FROM SCOTLAND



The House of Ni'isjoohl Memorial Pole stood on Nisga'a land in the Anik'idaa village from 1860 until 1929, courtesy of Simon Fraser University.



The Nisga'a delegation at the National Museum of Scotland in Edinburgh with the House of Ni'isjoohl Memorial Pole, August 2023, photograph by Andrew Milligan/PA.

On September 29, at Hli Goothli Wlilp-Adokshl Nisga'a (or the Nisga'a Museum), a [public ceremony](#) is marking the restitution of the House of Ni'isjoohl Memorial Pole—which has spent nearly a century in the collection of the National Museum of Scotland in Edinburgh—to its original home on Nisga'a land in what is now British Columbia's Nass Valley. [The 11-metre pole was created in 1855](#) by master carver Oway Tait and his assistant Gwanes. It was commissioned by Joanna Moody, a matriarch of the House of Ni'isjoohl, to honour the memory of Ts'wawit, a warrior who was next in line to be chief when he was tragically killed while protecting his nation. The pole was stolen by ethnographer Marius Barbeau in 1929 and entered the National Museum of Scotland's collection in 1930. The return process, which is being called an act of repatriation, rather than repatriation (the term also aligns more closely with the traditionally matrilineal nature of Nisga'a society), began in August 2022 when delegates from the Nisga'a Nation visited the National Museum of Scotland and made a request for the pole to be transferred back to its traditional location.

ALLISON KATZ: AN ARTIST TO KNOW



Allison Katz, *Pompeii Circumstance: Posters 1–7* (detail), Pompeii Commitment 2023, courtesy of Pompeii Commitment.

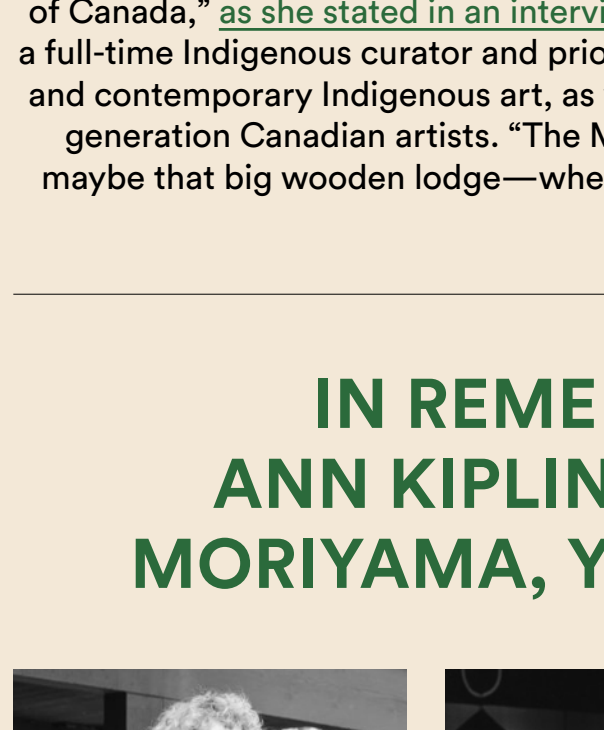


Allison Katz, *M.A.S.K.*, 2021, Collection of Alexander V Petalas.

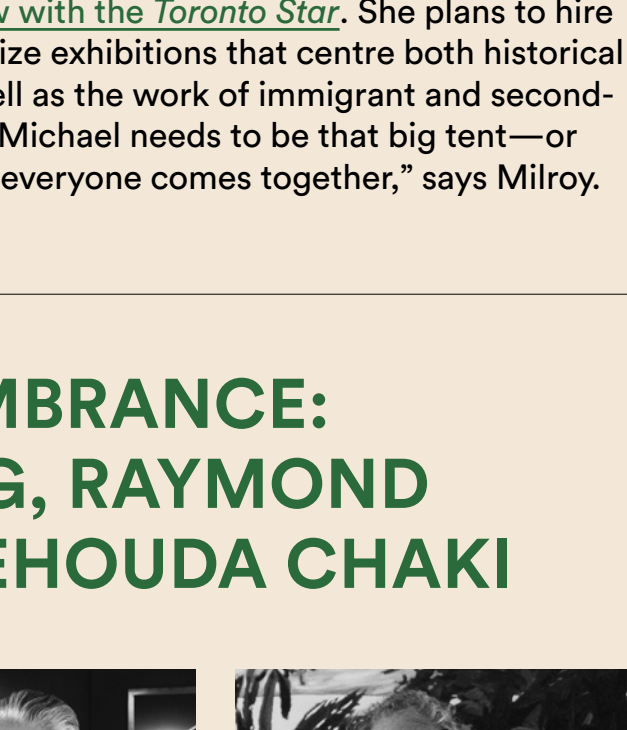
From June 2022 to September 2023, Montreal-born artist [Allison Katz](#) (b.1980), known for her surrealist, colourful, and enigmatic painting and installation practice, participated in the first season of the Pompeii Commitment Digital Fellowships program alongside artists, designers, scholars, and researchers from around the world. Katz, whose international profile has been skyrocketing since her participation in the 2022 Venice Biennale, recently gained new representation by Hauser & Wirth, completing an artist residency at their Somerset, U.K., location in July 2023. Her first solo show with the gallery, [Westward Ho!](#), will open on November 4 at its Los Angeles venue and run until January 2024. For her Pompeii project, Katz created a series of posters that meld graphic design, photography, and digital collage to address archaeology, history, and her own interests in ancient Roman painting.

Read [this interview in The White Review](#) for more on Allison Katz.

BEAVERBROOK DIGITIZATION



A Beaverbrook Art Gallery staff member works on a digitized print, courtesy of the Beaverbrook Art Gallery.



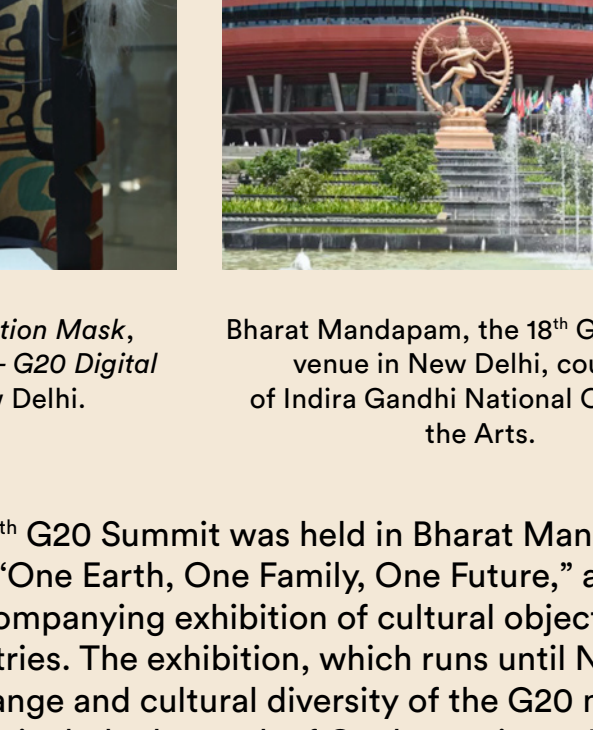
A view of an exhibition space at the Beaverbrook Art Gallery, Fredericton, photograph by Rob Blanchard.

Audiences around the world now have the chance to see all the holdings of the Beaverbrook Art Gallery in Fredericton, New Brunswick, says [Gallery Director Tom Smart](#) about the museum's launch of an [online database](#) for its permanent collection of nearly five thousand artworks. The project began during the COVID-19 pandemic and was spearheaded by Beaverbrook's curatorial team, which undertook the enormous task of reviewing, cataloguing, and photographing the gallery's extensive holdings. "While we change out artworks that we have on display from our permanent collection, there are many works that folks may not have seen," [explains Smart](#). "This is an excellent opportunity to view all the treasures that the Beaverbrook has to offer, and perhaps discover an interest in a new work or artist that they may have never come across."

AWARD WINNER TARRALIK DUFFY EXHIBITION AT WAG-QAUMAJUQ



Tarralik Duffy, courtesy of Tenille Campbell/Sweetmoon Photography.



Tarralik Duffy, *Carnation*, 2021, courtesy of Tarralik Duffy.

On September 22, [Gasoline Rainbows](#) opened at the Winnipeg Art Gallery (WAG)-Qaumajuq, an extensive solo exhibition focused on the innovative multimedia, graphic, and playful work of Inuk artist Tarralik Duffy (b.1979), the 2021 recipient of the [Kenjuak Ashevak Memorial Award](#). The biennial prize, established by the Inuit Art Foundation, recognizes and celebrates mid-career contemporary Inuit artists. Known for her Pop art sensibilities and tongue-in-cheek sense of humour, Duffy often draws inspiration from everyday objects and consumer goods, such as a can of Carnation-branded evaporated milk. Duffy's work can also be seen in her ongoing solo exhibition [Let's Go Quickstop](#), which opened at the Art Gallery of Ontario earlier this year, on June 16.

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NATIONAL DAY FOR TRUTH AND RECONCILIATION

Survivors' Flag hoodie, courtesy of ShopWAG and the National Centre for Truth and Reconciliation.

In honour of the National Day for Truth and Reconciliation this September 30, WAG-Qaumajuq, in partnership with the National Centre for Truth and Reconciliation (NCTR), [will be hosting a day of survivor stories and a panel discussion](#). As well, to commemorate the victims and survivors of the residential school system in Canada, during the month of September ShopWAG at the Winnipeg Art Gallery is [selling the NCTR's collection](#) of t-shirts, hoodies, pins, tote bags, banners, stickers, and more. With ninety per cent of the proceeds being donated to the NCTR, the collaboration supports its [important mission](#), which is focused on creating "a place of learning and dialogue where the truths of Residential School Survivors, families and communities are honoured and kept safe for future generations."

GORDON SHADRACH AT CANADIAN EMBASSY IN D.C.

Installation view of Gordon Shadrach's exhibition *Reposition* at the Embassy of Canada in Washington, D.C., 2023, courtesy of the Embassy of Canada.

Gordon Shadrach, *Shot in the Dark*, 2023, courtesy of Gordon Shadrach.

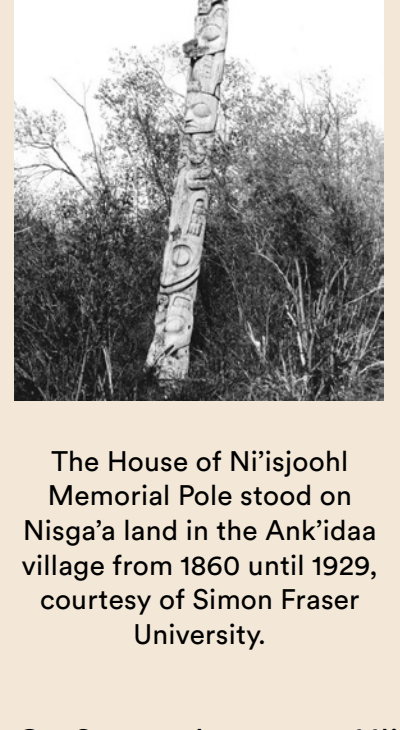
Now on view at the Embassy of Canada in Washington, D.C., is [Reposition](#), an exhibition featuring the dynamic work of Toronto-based artist [Gordon Shadrach](#) (b.1966). The show confronts myths and realities about the history of slavery in Canada and the discriminatory practices that endured even after its abolition. Born in Brampton, [Shadrach](#) is known for his richly detailed portraits, which often feature Black men in a variety of costumes and elaborately patterned textiles, reflecting his interest in the intersections between race, identity, and cultural codes of fashion and dress. In *Reposition*, depictions of Black Loyalists in redcoat uniforms and basketball jerseys are displayed alongside paintings of Black individuals dressed in Victorian and Edwardian clothing. Shadrach's portraits reimagine a past where marginalized people are free from systemic barriers to success and wealth. *Reposition* is the artist's first international solo exhibition, and will be on view until October 2024.

APPOINTMENTS: SARAH MILROY BECOMES EXECUTIVE DIRECTOR AT McMICHAEL

Ian A. C. DeJardin, Executive Director, and Sarah Milroy, Chief Curator, at the McMichael Canadian Art Collection in Kleinburg, Ontario, 2023, photograph by Giovanni Capriotti.

Sarah Milroy will be stepping in as executive director at the McMichael Canadian Art Collection in Kleinburg, Ontario, following the retirement of Ian A. C. DeJardin in October after his nearly seven-year tenure. Milroy has served as the McMichael's chief curator since 2018, working closely with DeJardin to organize exhibitions on early twentieth-century Canadian art with a focus on the Group of Seven. Now, as she takes over the McMichael leadership, Milroy says that she wants to expand the diversity and range of its programming to represent "all parts of Canada," as she stated in an [interview with the Toronto Star](#). She plans to hire a full-time Indigenous curator and prioritize exhibitions that centre both historical and contemporary Indigenous art, as well as the work of immigrant and second-generation Canadian artists. "The McMichael needs to be that big tent—or maybe that big wooden lodge—where everyone comes together," says Milroy.

IN REMEMBRANCE: ANN KIPLING, RAYMOND MORIYAMA, YEHOUDA CHAKI



Ann Kipling, photograph by Lincoln Clarkes.



Raymond Moriyama, photograph by Gilbert and Associates.



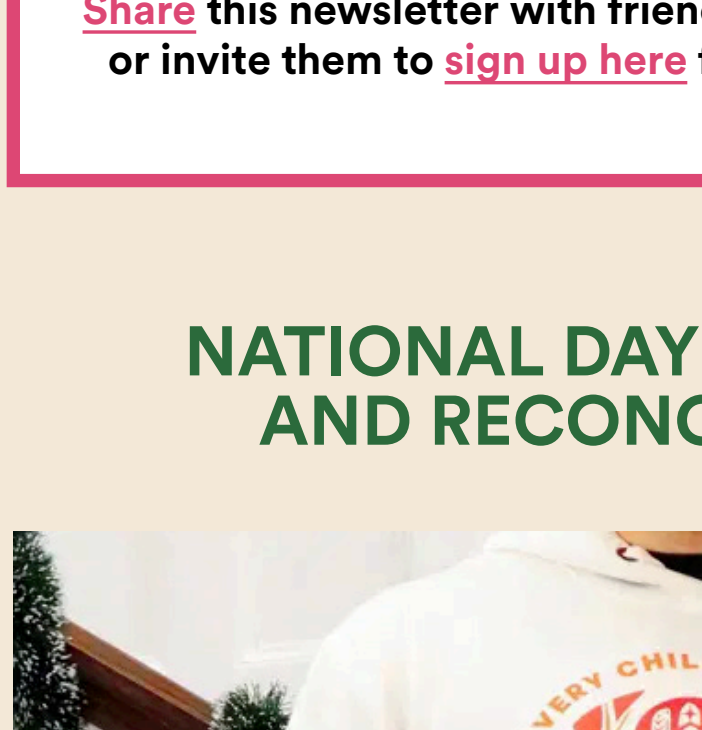
Yehouda Chaki, courtesy of Odon Wagner Gallery, Toronto.

On August 30, renowned Victoria-born artist [Ann Kipling](#) (1934–2023) passed away at the age of eighty-nine in Vernon, British Columbia. Best known for her gestural landscapes drawn from nature and her expressive, detailed, and energetic linework, Kipling was an accomplished artist whose career spanned over five decades. After attending the Vancouver School of Art (now Emily Carr University of Art + Design), she eventually settled in the small town of Falkland in the B.C. Interior and created art inspired by her surroundings. In 2004, Kipling was the inaugural recipient of the Audain Prize for Visual Arts, in recognition of her long and distinguished career.

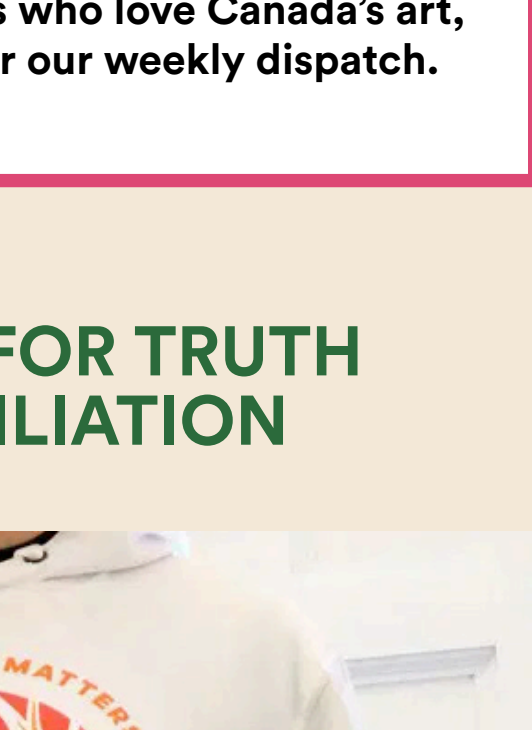
[Raymond Moriyama](#) (1929–2023), considered one of the most important Canadian architects of the twentieth and early twenty-first centuries, passed away on September 1 in Toronto at the age of ninety-three. Born in Japan, of Japanese Canadian descent, was born in Vancouver and built his first architectural structure, a treehouse, at an internment camp in British Columbia's Slocan Valley. During his nearly fifty-year career, he designed some of Canada's most ambitious and iconic buildings, such as the Canadian War Museum in Ottawa, the Bata Shoe Museum in Toronto, and the Ottawa's City Hall. In 1958, he founded his own Toronto-based architectural firm, and partnered with Ted Teshima in 1970 to establish Moriyama & Teshima Architects. He was named to the Order of Canada in 2023.

Beloved Montreal artist [Yehouda Chaki](#) (1938–2023) passed away on September 4 at the age of eighty-four. Born to Sephardic Jewish parents in Athens, Chaki studied painting, drawing, and printmaking in Tel Aviv and Paris before immigrating to Montreal in the 1960s. There, he served as the head of the drawing and painting department at the Saidye Bronfman Centre School of Fine Arts from 1967 to 1989. Diagnosed with Parkinson's seventeen years ago, Chaki did not let the disease keep him from his craft, and was known to use mobility aids to help him continue painting. His colourful, large-scale landscapes can be found in public collections in Canada and around the world, including the Montreal Museum of Fine Arts, the Musée d'art contemporain de Montréal, and the Museu de Arte Moderna in Rio de Janeiro.

INDIGENOUS AND CANADIAN ART AT G20 IN INDIA



Calvin Hunt, *Sea Monster Transformation Mask*, n.d., installation view, Culture Corridor - G20 Digital Museum, Bharat Mandapam, New Delhi.



Bharat Mandapam, the 18th G20 Summit venue in New Delhi, courtesy of Indira Gandhi National Centre for the Arts.

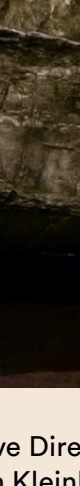
From September 9 to 10, the 18th G20 Summit was held in Bharat Mandapam in New Delhi under the banner "One Earth, One Family, One Future," a theme further emphasized by an accompanying exhibition of cultural objects and artworks from participating countries. The exhibition, which runs until November 9, highlights the geographical range and cultural diversity of the G20 member countries. [Canada's contributions](#) include the work of Quebec painter Jean Paul Riopelle (1923–2002), as well as *Sea Monster Transformation Mask* (left) by master carver Calvin Hunt (b.1956). He is the youngest son of Kwagu'l Hereditary Chief Thomas Hunt and Emma, the daughter of a great Mowachaht Chief, and the grandson of distinguished master carver Mungo Martin (1879–1962). In 2004, Hunt was inducted into the Royal Canadian Academy of Arts.

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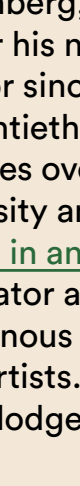
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