

OCTOBER 27, 2023

IN THE KNOW: OCTOBER
10 STORIES ON ART IN CANADA

Our monthly roundup of news from across the country.



As the month wraps up, a wide audience of contemporary art professionals, collectors, patrons, and other art appreciators are now convening at Art Toronto, Canada's most prominent art fair, and we are delighted to invite everyone to visit ACI's booth for our presentation of a new special project by Kent Monkman. Other news in our monthly roundup highlights notable exhibitions featuring both renowned and up-and-coming Canadian artists; new developments in women-led governance at three major art institutions in the Atlantic region; and significant awards, prizes, and degrees recently presented to artists, authors, and galleries. We also shine a light on a city transformed and uplifted by street art and share art books that you should add to your libraries.

Sara Angel

Founder and Executive Director, Art Canada Institute

ART CANADA INSTITUTE
PRESENTS KENT MONKMAN
AT ART TORONTOTop: Kent Monkman, *mémékéwésiwak Trading Post*, 2023, courtesy of Kent Monkman. Bottom left: Kent Monkman, *Iskonikan (Pink)*, 2023, courtesy of Kent Monkman. Bottom right: Kent Monkman, *We Were Joyful and Felt Safe*, 2023, courtesy of Kent Monkman.

From October 26 to 29, we are proud to present new and recent works by Cree artist **Kent Monkman** (b.1965) at Art Toronto 2023. His project is titled *Iskonikan*, the Cree word for "Indian reserve" that translates literally to "leftover land." ACI's booth, #B34, includes a new installation of a trading post in miniature—the "World's Smallest Reserve" (top)—which references how, in Monkman's words, "many of us have been forcibly moved to remote areas that European settlers viewed as the leftovers." Visitors to the booth are invited to peer through the roof of the miniature structure and find a white-cube gallery hung with portraits of Cree legends known as the *mémékéwésiwak* (the little people) (above right), who also made an appearance in Monkman's 2023 Royal Ontario Museum exhibition, *Being Legendary*. Visitors can take home a free, unlimited risograph poster or purchase a limited-edition silkscreen print (above left), with 50 percent of the proceeds being donated to the non-profit organization *nēhiyawak Language Experience*, which promotes engagement with Cree language and *nēhiyaw* (Cree) identity.

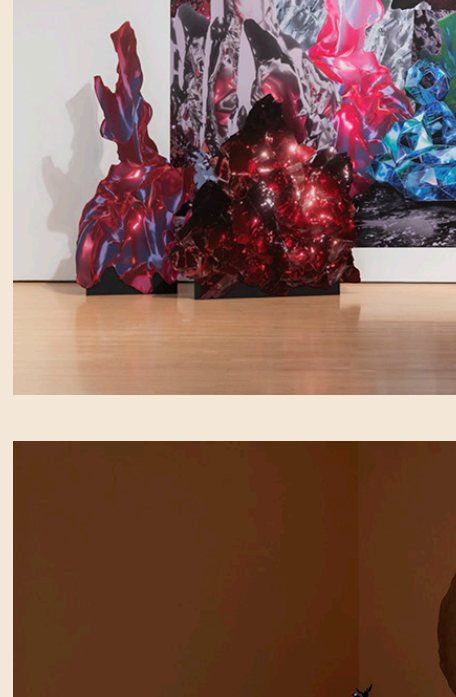
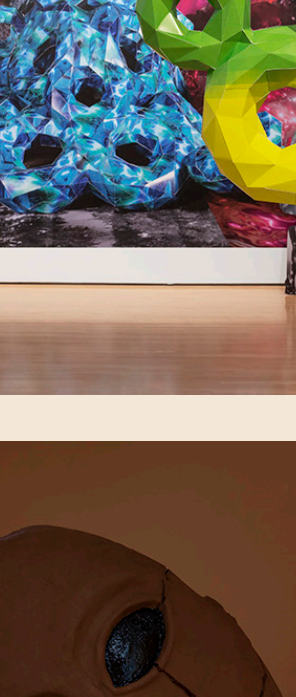
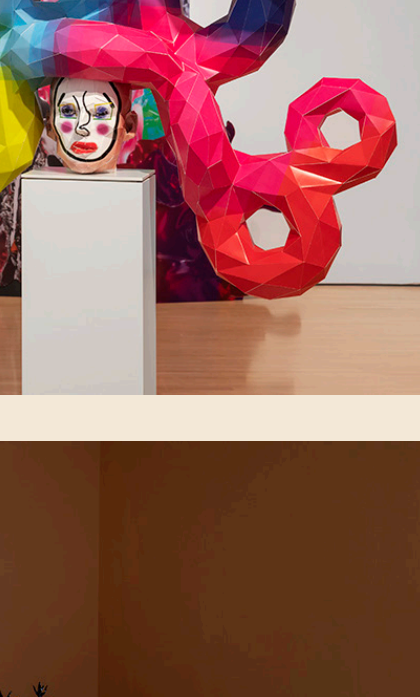
RIOPELLE CENTENNIAL
CELEBRATIONS

Riopelle 100 \$2 coin issued by the Royal Canadian Mint.

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

In celebration of the centenary of the legendary Quebec artist Jean Paul Riopelle (above right), who was born on October 7, 1923, earlier this month the Royal Canadian Mint announced that it has issued a new \$2 coin (above left) in recognition of his status as one of the world's most influential artists of the mid-twentieth century. Opening on October 27, the National Gallery of Canada's retrospective *Riopelle: Crossroads in Time* brings together iconic works by Riopelle and rarely exhibited pieces. The exhibition also illustrates his lasting influence on his contemporaries and later generations of artists, including Marc Séguin (b.1970), Vera Frenkel (b.1938), and Manuel Mathieu (b.1986).

ART BOOK NEWS

Cover of *Pictures on the Wall: Building a Canadian Art Collection* by Michael Audain, Douglas & McIntyre, 2023.Cover of *Mary Pratt: A Love Affair with Vision* by Anne Koval (Goose Lane Editions, 2023).Cover of *Moving the Museum by Wanda Nanibush and Georgiana Uhiyari* with Art Gallery of Ontario, 2022.

Canada's leading visual arts philanthropist Michael Audain shares the story behind 75 significant works that transformed his collection and his relationship with art in his newly released *Pictures on the Wall: Building a Canadian Art Collection* (above left).

A new biography, *Mary Pratt: A Love Affair with Vision* (above centre), by Sackville-based art historian Anne Koval, takes an in-depth look at the iconic painter's rise to fame and her ability to transform ordinary still-life scenes into paintings loaded with pathos and symbolism.

Congratulations to Art Gallery of Ontario curators Wanda Nanibush and Georgiana Uhiyari, who won the 2023 Toronto Book Award for *Moving the Museum* (above right). The jury remarked of the volume that it "kicks the colonial gaze to the curb, insisting instead that museums and galleries radically shift what they've been doing."

“THREE NEW DIRECTORS,
THREE NEW VISIONS,
AT NOVA SCOTIA GALLERIES”

Sarah Moore Fillmore, CEO of the Art Gallery of Nova Scotia (left); Pamela Edmonds, director of Dalhousie Art Gallery (centre); and Melanie Colosimo, director of MSVU Art Gallery (right), courtesy of Billie.

On October 13, the Atlantic arts and culture publication *Billie* shared exclusive interviews with three recently appointed women directors helping public galleries in Halifax: Sarah Moore Fillmore, CEO of the Art Gallery of Nova Scotia (AGNS) (left); Pamela Edmonds, director of Dalhousie Art Gallery (centre); and Melanie Colosimo, director of MSVU Art Gallery (right). Moore Fillmore, who became CEO of the AGNS in July, sees the gallery's purpose as "stimulating 'conversations' of reconciliation through its Indigenous exhibits, [and] giving voice to diverse communities and emerging artists." At the MSVU Art Gallery, Colosimo is looking forward to having "more time to explore collaboration with other galleries and amplify the work and the artists here." The only Black art gallery director in Atlantic Canada, Edmonds plans to "increase exhibits by women artists, Indigenous artists and artists of colour and broaden the gallery's in-person and digital reach."

SOBEY ART AWARD EXHIBITION
OPENS AT THE NATIONAL GALLERY
OF CANADATop: Séamus Gallagher, *A Slippery Place* and *A Slippery Place 4*, 2018. Collection of the artist. Installation view at the Sobeys Art Award exhibition, National Gallery of Canada, Ottawa, October 13, 2023 – March 3, 2024. © Séamus Gallagher. Photo: NGC. [2] Jorjan Charlton, *Untitled (Cynn and Melisse II)*, 2020, inkjet prints. Courtesy of Jorjan Charlton. [3] Jorjan Charlton, *Untitled (Cynn and Melisse II)*, 2020, inkjet prints. Courtesy of Jorjan Charlton. [4] Jorjan Charlton, *Untitled (Cynn and Melisse II)*, 2020, inkjet prints. Courtesy of Jorjan Charlton. [5] Jorjan Charlton, *Untitled (Cynn and Melisse II)*, 2020, inkjet prints. Courtesy of Jorjan Charlton. [6] Jorjan Charlton, *Untitled (Cynn and Melisse II)*, 2020, inkjet prints. Courtesy of Jorjan Charlton. [7] Jorjan Charlton, *Untitled (Cynn and Melisse II)*, 2020, inkjet prints. Courtesy of Jorjan Charlton. [8] Jorjan Charlton, *Untitled (Cynn and Melisse II)*, 2020, inkjet prints. Courtesy of Jorjan Charlton. 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