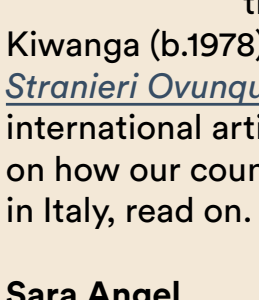


APRIL 19, 2024

CANADIANS ON VIEW AT THE VENICE BIENNALE

Now on the world stage in Venice, a who's who of the talent.



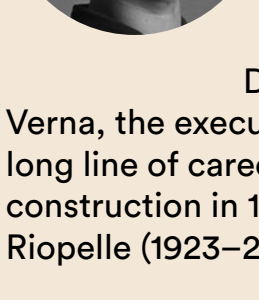
Every two years, the contemporary art world descends on Venice for the city's **Biennale**, one of the largest and most prestigious international art exhibitions. Its 60th edition—which runs from April 20 to November 24—features 88 exhibitions curated by individual countries in pavilions spread throughout the city. The Canada Pavilion—located in the Giardini della Biennale—is home to an installation by the Hamilton, Ontario-born, Paris-based artist Kapwani Kiwanga (b.1978). Canadians also appear in the Biennale's main exhibition, *Stranieri Ovunque – Foreigners Everywhere*—which showcases more than 300 international artists—as well as in satellite locations around the city. For more on how our country's brightest talents are being highlighted on the world stage in Italy, read on.

Sara Angel
Founder and Executive Director, Art Canada Institute

KAPWANI KIWANGA, CANADA PAVILION



Installation view of the exhibition *Kapwani Kiwanga: Trinket*, 2024, Canada Pavilion, 60th International Art Exhibition – La Biennale di Venezia. Commissioned by the National Gallery of Canada and supported by the Canada Council for the Arts. © Kapwani Kiwanga / Adagp Paris / CARCC Ottawa 2024. Photo: Valentina Mori.

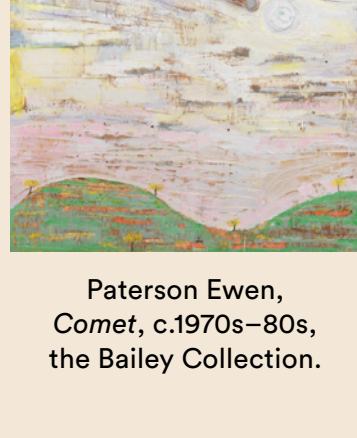


Representing Canada with the impressive solo exhibition *Trinket* is Kapwani Kiwanga, a Paris-based Ontarian whose immersive installation works involve sculpture, video, and photography and draw from in-depth historical and anthropological research. A rising star in Canadian contemporary art, she received the Sobey Art Prize and the Frieze Artist Award in 2018, as well as France's Marcel Duchamp Prize in 2020. This exhibition, curated by Gaëtane Verna, the executive director of Ohio's Wexner Center for the Arts, joins a long line of career-transforming shows put on at the Canada Pavilion since its construction in 1956, including ones by Michael Snow (1928–2023), Jean Paul Riopelle (1923–2002), and Greg Curnoe (1936–1992).

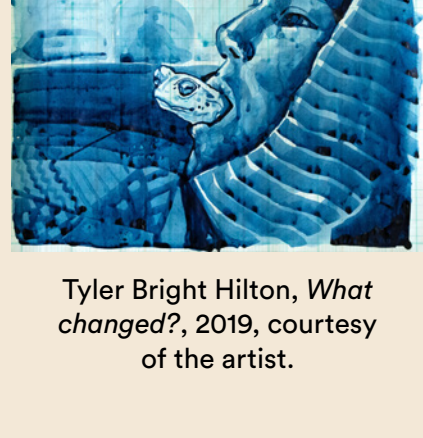
BEATI PACIFICI: THE DISASTERS OF WAR AND THE HOPE FOR INTERNATIONAL PEACE



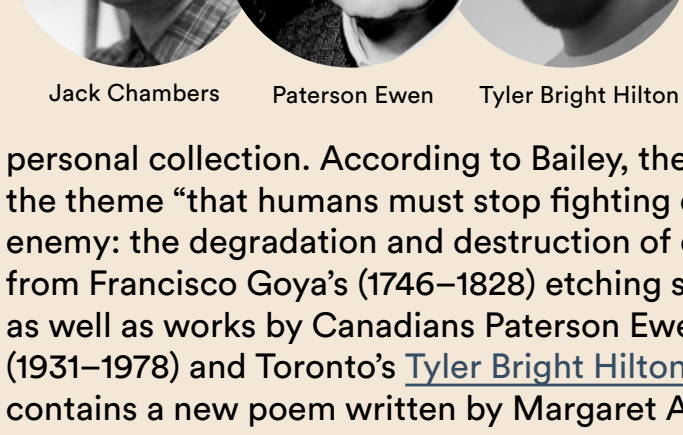
Jack Chambers, *Five Shepherds*, 1961–62, the Bailey Collection.



Paterson Ewen, *Comet*, c.1970s–80s, the Bailey Collection.



Tyler Bright Hilton, *What changed?*, 2019, courtesy of the artist.



Jack Chambers

Paterson Ewen

Tyler Bright Hilton

Presented by Canadian curator and collector Bruce Bailey at Venice's Church of San Samuele, *Beati Pacifici: The Disasters of War and the Hope for International Peace* traces "an anti-heroic history of Western war art" through works from his personal collection. According to Bailey, the free exhibition is structured around the theme "that humans must stop fighting each other and fight our common enemy: the degradation and destruction of our planet Earth." It includes pieces from Francisco Goya's (1746–1828) etching series *The Disasters of War*, 1810–20, as well as works by Canadians Paterson Ewen (1925–2002) and Jack Chambers (1931–1978) and Toronto's Tyler Bright Hilton (b.1979). A companion publication contains a new poem written by Margaret Atwood for the exhibition and an essay by New Yorker art critic Jackson Arn.

Learn more about Paterson Ewen in ACI's *Paterson Ewen: Life & Work* by John G. Hatch

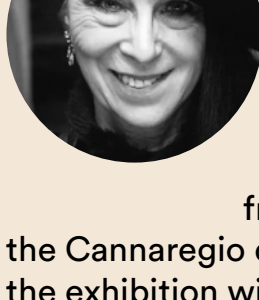
Learn more about Jack Chambers in *Jack Chambers: Life & Work* by Mark A. Cheetham

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YDESSA HENDELES: GRAND HOTEL

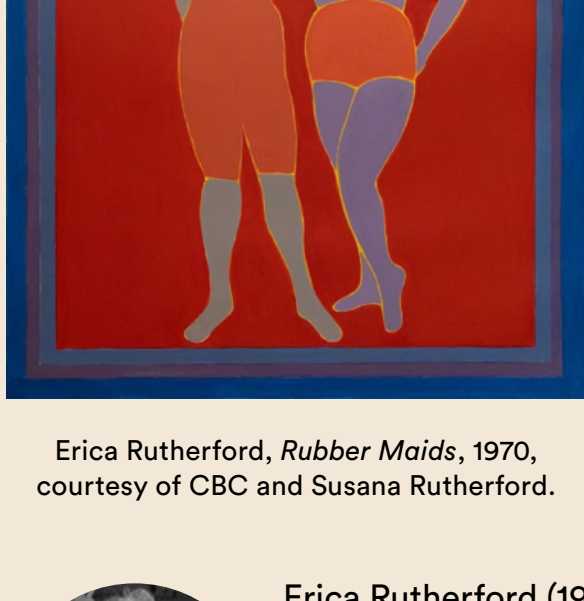


Ydessa Hendeles, *Grand Hotel* (detail), 2022, family album photograph "Sommer 1946," collection of Ydessa Hendeles.



Ydessa Hendeles: Grand Hotel features new galleri-responsive works by the titular artist, curator, and new site-mounted in Venice's Spazio Berlendis. Presented by the Art Museum at the University of Toronto and curated by Wayne Baerwaldt, the exhibition explores intergenerational trauma, displacement, and cultural identity. It draws inspiration from the artist's family's history of persecution and migration and from Venice's historical Jewish Ghetto (which lay in what today is the Cannaregio district, where the Spazio Berlendis is located). Accompanying the exhibition will be notes authored by Hendeles (b.1948) on each aspect of the installation, a signature component of her mixed-media work.

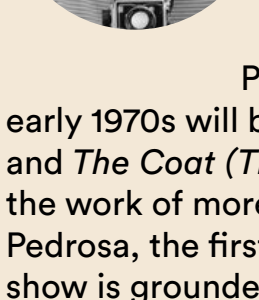
ERICA RUTHERFORD



Erica Rutherford, *Rubber Maids*, 1970, courtesy of CBC and Susana Rutherford.

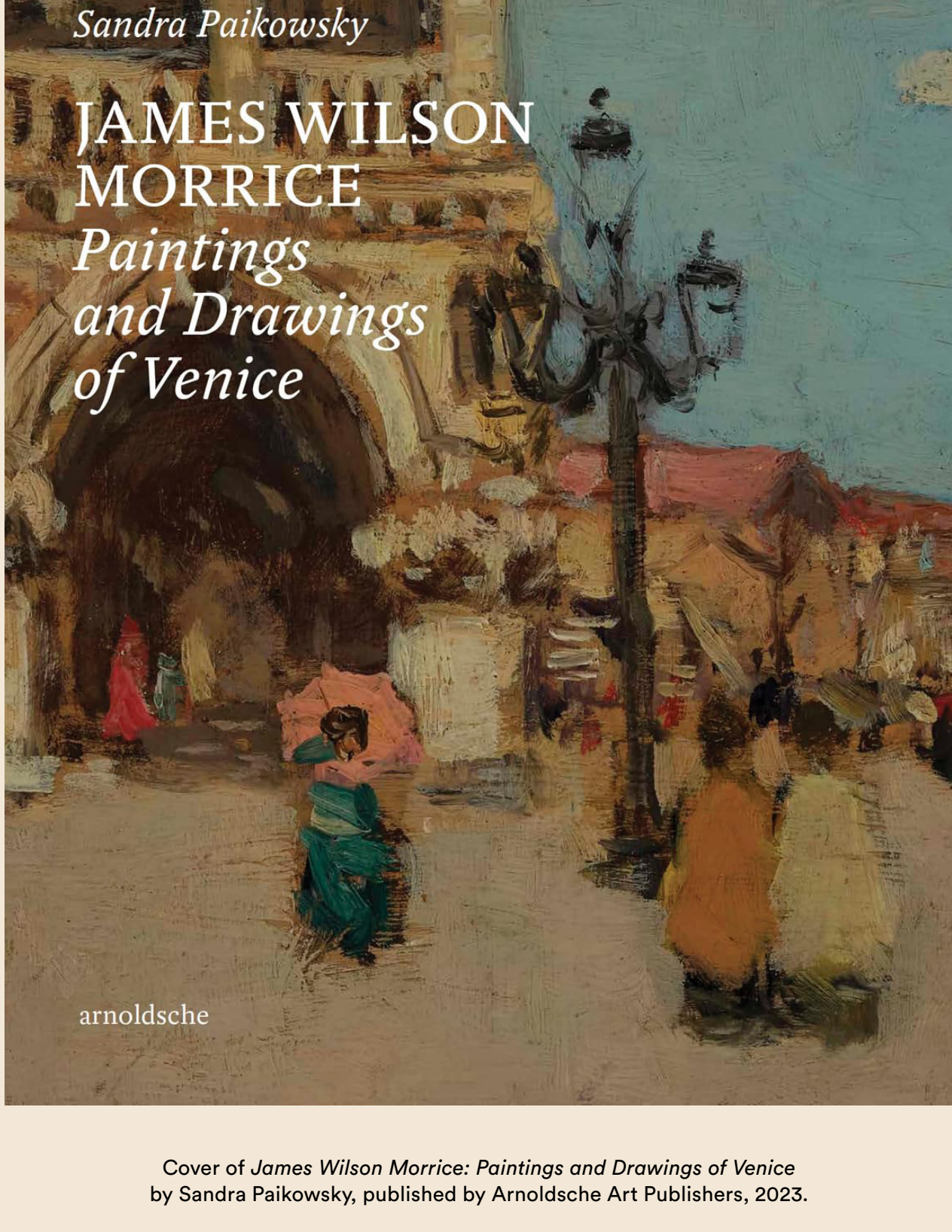


Erica Rutherford, *The Coat (The Mirror)*, 1970, courtesy of CBC and Susana Rutherford.

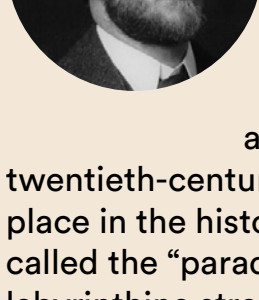


Erica Rutherford (1923–2008) is one of two Canadian artists selected to be part of the Biennale's main exhibition, *Stranieri Ovunque – Foreigners Everywhere*, which is curated by Adriano Pedrosa, the artistic director of the São Paulo Museum of Art. The first artist from Prince Edward Island to be featured in the Biennale, Rutherford was a transgender filmmaker, writer, painter, and co-founder of the P.E.I. Printmakers Council. Five of her works from the late 1960s and early 1970s will be on view in Venice, including *Rubber Maids*, 1970 (above left), and *The Coat (The Mirror)*, 1970 (above right). *Foreigners Everywhere* features the work of more than 300 artists, mainly from the Global South; according to Pedrosa, the first Latin American to curate the Biennale's main exhibition, the show is grounded in a broad concept of "foreigner" that includes "the queer artist... the outsider artist... the folk artist... [as well as] the Indigenous artist."

JAMES WILSON MORRICE



Cover of *James Wilson Morrice: Paintings and Drawings of Venice* by Sandra Paikowsky, published by Arnoldsche Art Publishers, 2023.



Not only was James Wilson Morrice (1865–1924) the first Canadian artist to participate in the Venice Biennale, his brush defined new ways of seeing an ancient city. For a lush journey through the eyes of the pioneering artist, enjoy the recently released *James Wilson Morrice: Paintings and Drawings of Venice* by Sandra Paikowsky, C.M., PhD. The book situates the Canadian modernist's work within the local and international cultural landscapes of late-nineteenth and early twentieth-century Venice and reveals how, in doing so, he earned his eminent place in the history of Canadian art. Paikowsky presents the place that Morrice called the "paradise of cities" through his depictions of its palazzi, waterways, labyrinthine streets, and landmarks—including St. Mark's Basilica, the Rialto, the Public Gardens, the Grand Canal, the Lagoon, and the Lido—illustrating how he captured the vitality, grace, and luminous serenity of a city he made his own.

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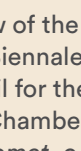
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