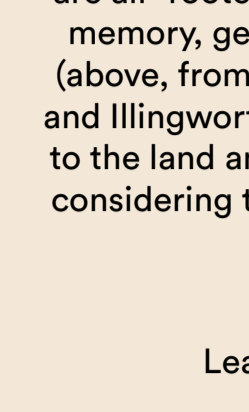


## BEST IN SHOW: 12 MUST-SEE SUMMER EXHIBITIONS

Recommendations for gallery-going in the months ahead.



Clarence Alphonse Gagnon, *On the Beach of Baie St. Paul*, 1909, private collection.



As the weather gets warmer, pools and beaches have their charm, but at the Art Canada Institute, we'll be beating the heat indoors with leisurely stops at galleries. For this country's art galleries—from Charlottetown to Whistler—summer is a time to present thoughtful exhibitions that encourage deep visual enjoyment, contemplation, and meaningful connections. This season's shows offer something for everyone, so follow along as we offer our highlights below. As the mercury creeps upward, join us by taking respite in the peaceful, airy, and thought-provoking spaces hosting the superb solo and group shows highlighted below. We hope to see you at some of them!

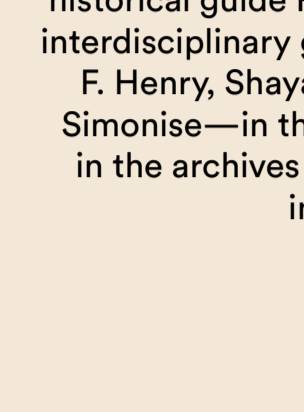
**Sara Angel**

Founder and Executive Director, Art Canada Institute

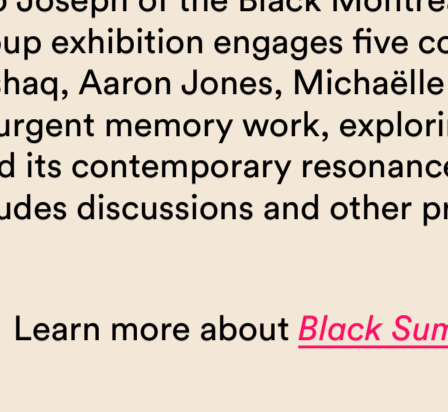
### AGA100 ACT 2: LANDSCAPE TO LAND USE

*Art Gallery of Alberta, Edmonton*

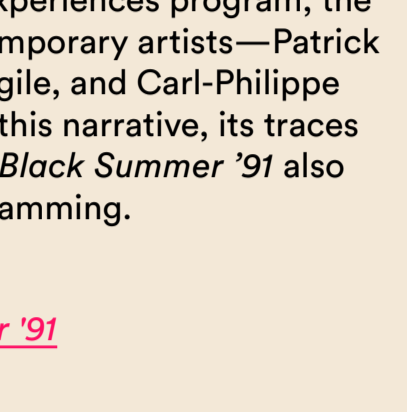
*June 15, 2024–January 19, 2025*



Marigold Santos, *Like a light that's drifting, in reverse I'm moving*, 2018, Art Gallery of Alberta, Edmonton.



Alex Janvier, *Lubicon*, 1988, Art Gallery of Alberta, Edmonton.



Illingworth Kerr, *Stream, Beaver Flats, Elbow River Forest Reserve*, 1973, Art Gallery of Alberta, Edmonton.

The Art Gallery of Alberta (AGA) is celebrating its 100th anniversary with exhibition programming that showcases the province's art and artists from the AGA's permanent collection of over six thousand objects. *AGA100 Act 2: Landscape to Land Use* is one of three exhibitions that, as the gallery explains, are all "rooted in conceptions of time," including "duration, seasons, history, memory, generations, and the future." The show includes works like these (above, from left to right) by Marigold Santos (b.1981), Alex Janvier (b.1935), and Illingworth Kerr (1905–1989), which reflect on the diverse ways we relate to the land and its changes over time, spanning from urban to rural sites and considering the province's extensive resource extraction industries and their impact on the environment.

Learn more about [AGA100 Act 2: Landscape to Land Use](#)

### BLACK SUMMER '91

*Fonderie Darling, Montreal, Quebec*

*Until August 18, 2024*



Banner image of the exhibition *Black Summer '91*, *Montreal Gazette*, July 9, 1991, photo courtesy of Fonderie Darling.

Montreal's Fonderie Darling is hosting a compelling new project, *Black Summer '91*. The initiative brings to life the history of the vital but little-known popular uprisings in five urban Montreal neighbourhoods in 1991, in response to heightened police violence and systemic racism against Black communities in the city. Conceived and led by local activist, lecturer, researcher, and historical guide Rito Joseph of the Black Montreal Experiences program, the interdisciplinary group exhibition engages five contemporary artists—Patrick F. Henry, Shaya Ishaq, Aaron Jones, Michaëlle Sergie, and Carl-Philippe Simon—*in this urgent memory work, exploring "this narrative, its traces in the archives and its contemporary resonances."* *Black Summer '91* also includes discussions and other programming.

Learn more about [Black Summer '91](#)

### YELLOWKNIFE FOREVER!

*Confederation Centre Art Gallery, Charlottetown, Prince Edward Island*

*Until September 29, 2024*



Walt Humphries, *Old Cabin (near old fish plant)*, 1982, courtesy of the artist.

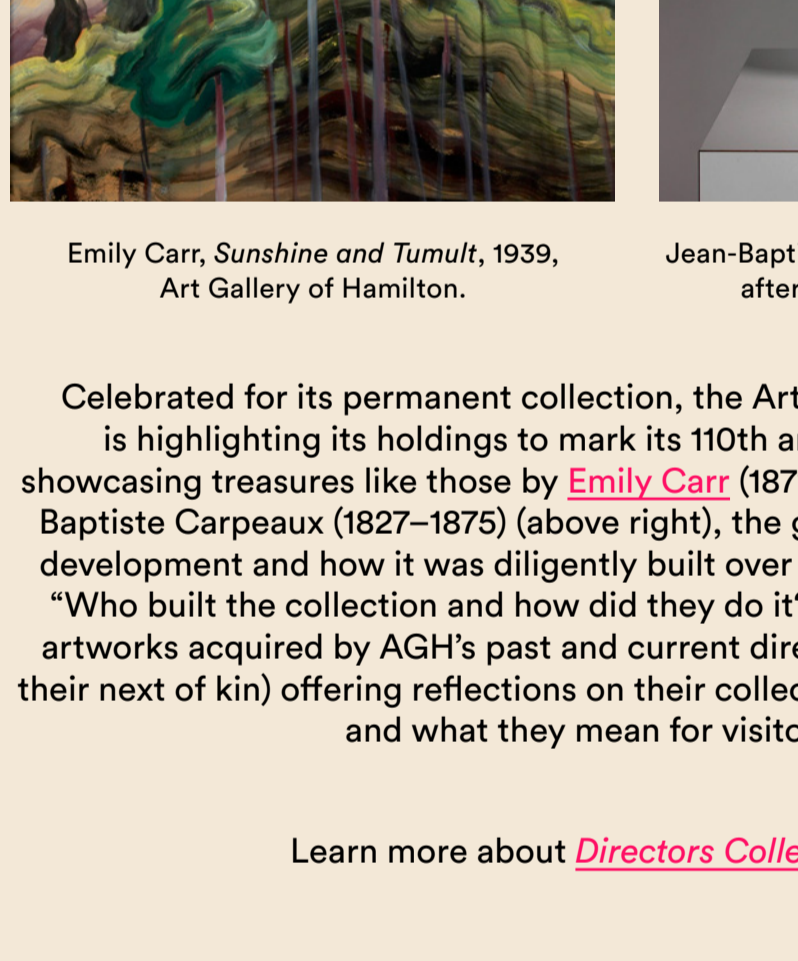
The art of the Northwest moves southeast this summer as the Confederation Centre Art Gallery in Charlottetown presents *Yellowknife Fever!*, an exhibition of seven artists that critically explores the allure and mythology of cold-climate terrain. While the North is often portrayed through the lens of beauty and danger, these creatives offer more nuanced visions, drawing on local imagery—from plywood found at the dump to moosehide sewn into gothic forms. One of the standout works in the show, the watercolour *Old Cabin (near old fish plant)*, 1982, by Yellowknife icon and self-taught artist Walt Humphries, offers a depiction of a wood cabin on a property marked by litter and mud turned enchanted by the artist's hand.

Learn more about [Yellowknife Forever!](#)

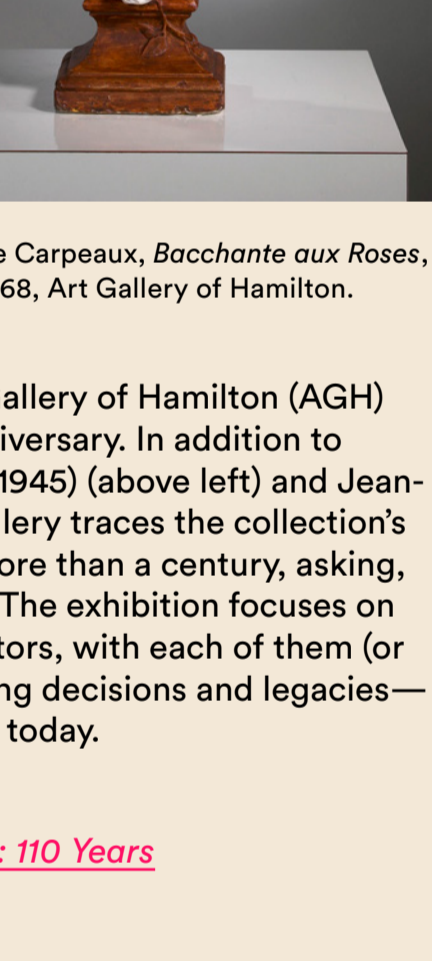
### SHELLEY NIRO: 500 YEAR ITCH

*National Gallery of Canada, Ottawa, Ontario*

*Until August 25, 2024*



Shelley Niro, *1779*, 2017, Art Gallery of Hamilton.



Shelley Niro, *Ancestors*, 2011, from the series *M: Stories of Women*, collection of the artist / National Museum of the American Indian, New York.

Shelley Niro (b.1954) is one of Canada's most revered contemporary artists, and *Shelley Niro: 500 Year Itch* is the first retrospective of her witty and politically potent work across multiple mediums. Based in Brantford, Ontario, Niro, a Mohawk multimedia creator, has been working in photography, film, installation, painting, sculpture, and mixed media for four decades. This landmark exhibition focuses on the key themes of her practice, namely Matriarchy, Past Is Present, Actors, and Relations. Niro's representations of Indigenous women and girls stake a powerful claim for self-representation and sovereignty.

Learn more about [Shelley Niro: 500 Year Itch](#)

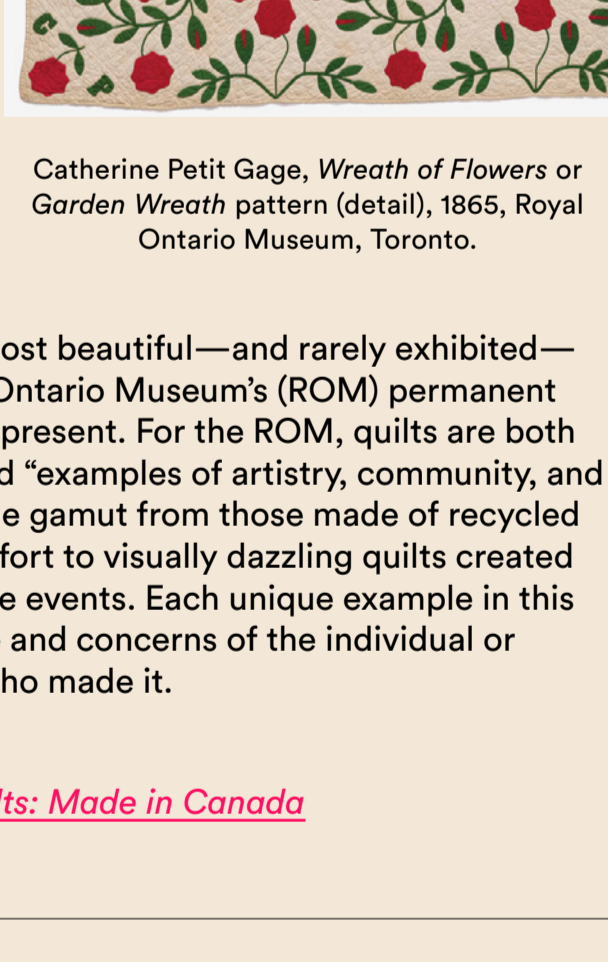
### STORIES THAT ANIMATE US

*Kelowna Art Gallery, British Columbia*

*Until September 22, 2024*



Robert Davidson, *Raven and Fetu*, 1973, Vancouver Art Gallery.



Royal Art Lodge, *Not titled*, 2001, Vancouver Art Gallery.

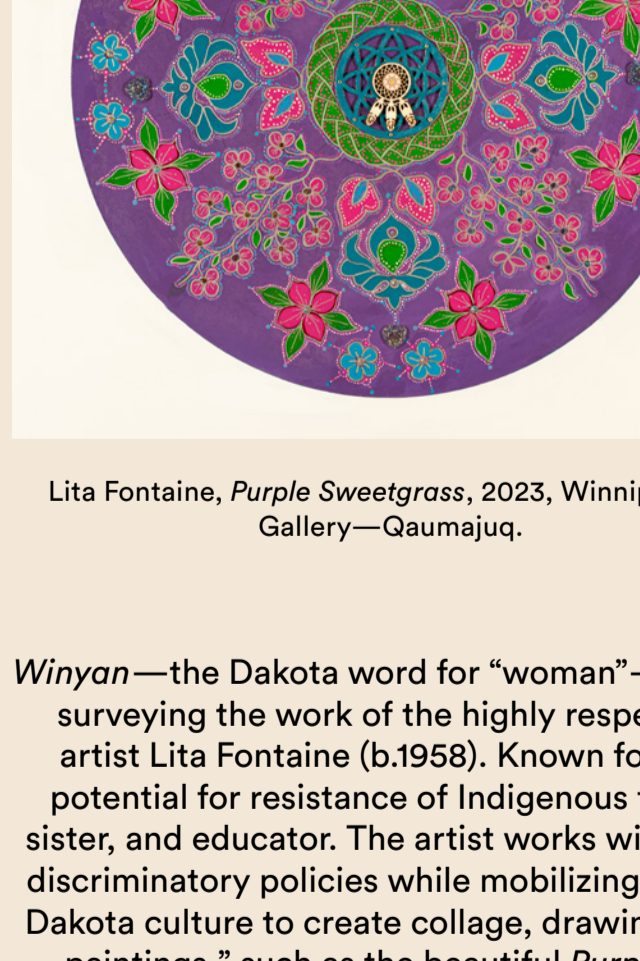
*Stories that animate us* features a panoply of Canadian and international artists, including Ed Pien (b.1958), Jérôme Hauré (b.1972), Cauleen Smith (b.1967), [Joyce Wieland](#) (1930–1998), and David Hockney (b.1937), represented by works on paper and animation. Organized and circulated by the Vancouver Art Gallery, the Kelowna Art Gallery's summer exhibition brings together narratives "from the small to the sweeping," including *Raven and Fetu*, 1973, by Robert Davidson (b.1946), (above left) and the 2001 drawing *Not titled* by the Royal Art Lodge (above right). The tales told in this show draw on diverse oral histories and cosmologies as well as more personal memories and fantasies.

Learn more about [Stories that animate us](#)

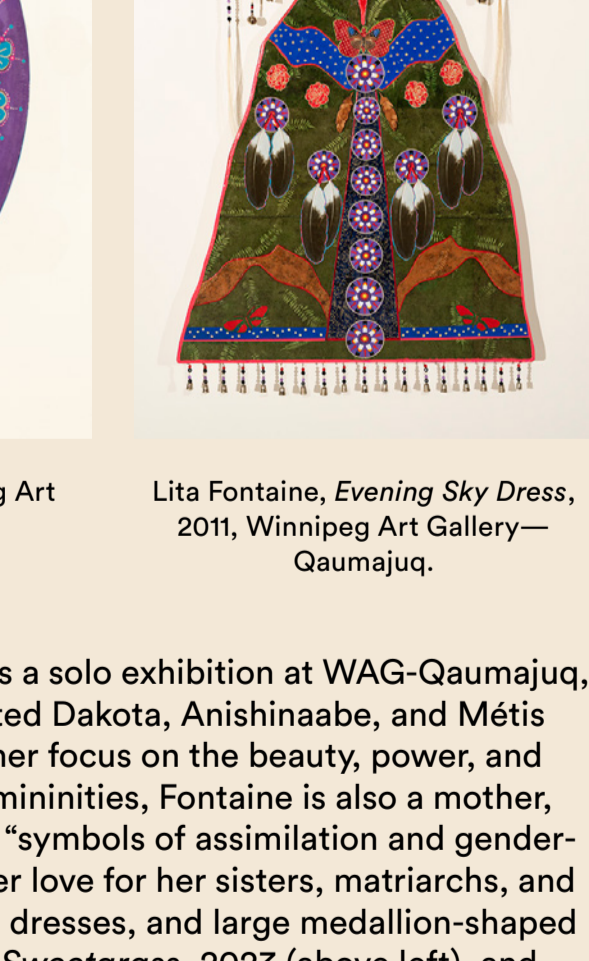
### RIVER OF DREAMS: IMPRESSIONISM ON THE ST. LAWRENCE

*McMichael Canadian Art Collection, Kleinburg, Ontario*

*Until January 12, 2025*



Clarence Alphonse Gagnon, *On the Beach of Baie St. Paul*, 1909, private collection.



Robert Pilot, *St. Patrick's Church, Montreal*, 1926, Comstat Inc.

*River of Dreams: Impressionism on the St. Lawrence* traces the story of Impressionism in Quebec along the axis of the St. Lawrence River. Many of the exhibition's featured artists studied in France and brought Impressionism back with them to Quebec. Among them are William Brymner (1855–1925) and Ozias Leduc (1864–1955), as well as Clarence Alphonse Gagnon (1881–1942) (above left) and Robert Pilot (1898–1967) (above right). The show returns us to a time when Montreal was Canada's financial capital and Impressionist painters depicted its bustling streets as well as those of Quebec City, venturing beyond to the Charlevoix region and the Gaspé.

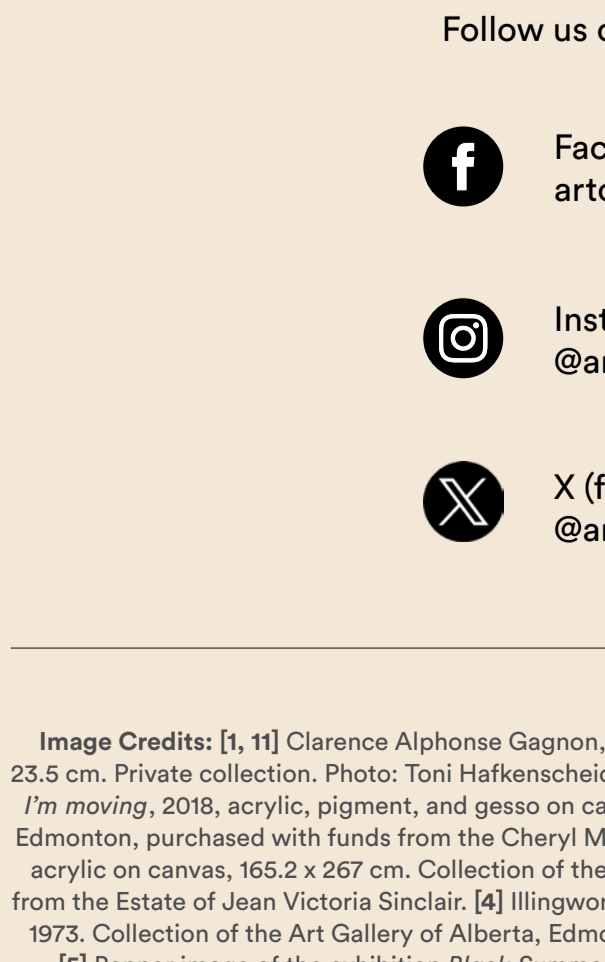
Learn more about [River of Dreams: Impressionism on the St. Lawrence](#)

### SHARE THIS NEWSLETTER WITH FRIENDS WHO LOVE CANADA'S ART, OR INVITE THEM TO SIGN UP HERE FOR OUR WEEKLY DISPATCH.

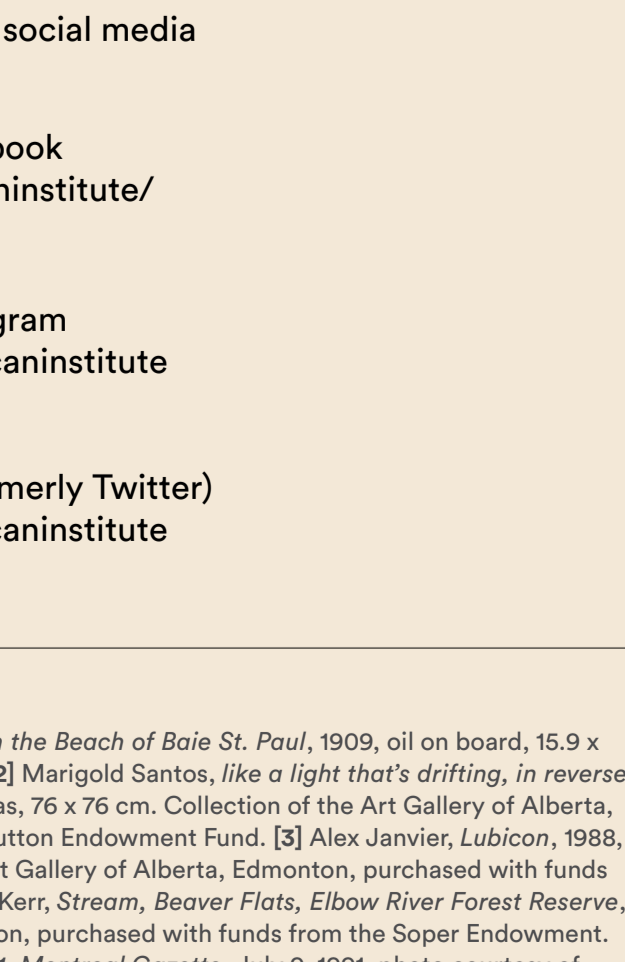
### DIRECTORS COLLECT: 110 YEARS

*Art Gallery of Hamilton, Ontario*

*Until January 5, 2025*



Emily Carr, *Sunshine and Humilit*, 1939, Art Gallery of Hamilton.



Jean-Baptiste Carpeaux, *Bacchante aux Roses*, after 1868, Art Gallery of Hamilton.

Celebrated for its permanent collection, the Art Gallery of Hamilton (AGH) is highlighting its holdings to mark its 110th anniversary. In addition to showcasing treasures like those by [Emily Carr](#) (1871–1945) (above left) and Jean-Baptiste Carpeaux (1827–1875) (above right), the gallery traces the collection's development and how it was diligently built over more than a century, asking, "Who built the collection and how did they do it?" The exhibition focuses on artworks acquired by AGH's past and current directors, with each of them (or their next of kin) offering reflections on their collecting decisions and legacies—and what they mean for visitors today.

Learn more about [Directors Collect: 110 Years](#)

### TOM THOMSON: NORTH STAR

*Audain Art Museum, Whistler, British Columbia*

*Until October 14, 2024*



Tom Thomson, *Petawawa Gorges*, 1916, McMichael Canadian Art Collection, Kleinburg.



Tom Thomson, *Sunset*, 1916, McMichael Canadian Art Collection, Kleinburg.

Head to the Audain Art Museum in Whistler, British Columbia, to check out this exhibition celebrating one of the most transformative and influential forces in Canadian art history: [Tom Thomson](#) (1877–1917). The show is organized and circulated by the McMichael Canadian Art Collection, whose executive director and chief curator, Sarah Milroy, stated, "Thomson has a canonical place in Canadian culture, and each generation must reckon with his legacy anew, bringing to bear the fresh perspectives of their time." A breathtaking selection of works, the exhibition presents pieces from a number of Canadian museums and private collections so that we can reckon with the artist and his value in the twenty-first century.

Learn more about [Tom Thomson: North Star](#)

### QUILTS: MADE IN CANADA

*Royal Ontario Museum, Toronto*

*Until November 14, 2024*



Ada B. Torrance, *Northern Night (detail)*, 1956, Royal Ontario Museum, Toronto.



Catherine Petit Gage, *Wreath of Flowers or Garden Wreath pattern (detail)*, 1865, applied and pieced cotton, collection of the Royal Ontario Museum, Toronto, gift of Hattie L. and Charlotte Jones, 967168.2, Image © ROM.

This exhibition highlights some of the most beautiful—and rarely exhibited—Canadian-made quilts from the Royal Ontario Museum's (ROM) permanent collection, dating from the 1850s to the present. For the ROM, quilts are both "repositories of past and present lives" and "examples of artistry, community, and sustainability." The works on view run the gamut from those made of recycled materials primarily for warmth and comfort to visually dazzling quilts created to commemorate the most important life events. Each unique example in this eye-opening survey reveals the care and concerns of the individual or community who made it.

Learn more about [Quilts: Made in Canada](#)

### MARIE LANNOO: IN EXTREMIS

*Contemporary Calgary, Alberta*

*Until October 13, 2024*



Marie Lannoo, *Polar Vortex Pink*, 2022, Contemporary Calgary.



Marie Lannoo, *Black Hole in Colour 4*, 2021, Contemporary Calgary.

Ontario-born and Saskatoon-based Marie Lannoo (b.1954) is a widely respected abstract painter who has been working for over three decades. She is best known for building up layers of transparent acrylic colour, as in *Polar Vortex Pink*, 2022 (above left), and *Black Hole in Colour 4*, 2021 (above right), to explore the intricacies of surface and depth. She draws on science—and specifically optics—to inform her unique, non-objective, colour-field paintings, where the colour transforms as the viewer changes their position and is reflected by the painting, with light playing a very strong role.

Learn more about [In Extremis](#)

### LITA FONTAINE: WINYAN

*Winnipeg Art Gallery—Qaumajuq, Manitoba*

*Until December 2024*



Lita Fontaine, *Purple Sweetgrass*, 2023, Winnipeg Art Gallery—Qaumajuq.



Lita Fontaine, *Evening Sky Dress*, 2011, Winnipeg Art Gallery—Qaumajuq.

*Winyan*—the Dakota word for "woman"—is a solo exhibition at WAG—Qaumajuq, surveying the work of the highly respected Dakota, Anishinaabe, and Métis artist Lita Fontaine (b.1958). Known for her focus on the beauty, power, and potential for resistance of Indigenous femininities, Fontaine is also a mother, sister, and educator. The artist works with "symbols of assimilation and gender-discriminatory policies while mobilizing her love for her sisters, patriarchs, and Dakota culture to create collage, drawing, dresses, and large medallion-shaped paintings," such as the beautiful *Purple Sweetgrass*, 2023 (above left), and *Evening Sky Dress*, 2011 (above right). Fontaine is also a founding member of Urban Shaman Contemporary Aboriginal Art in Winnipeg.

Learn more about [Winyan](#)

### EPEKWKIT QUILL SISTERS: ETLEOOGOEIOG (TALKING TOGETHER)

*Beaverbrook Art Gallery, Fredericton, New Brunswick*

*July 18, 2024–March 16, 2025*



Banner image for the exhibition *Epewkwit Quill Sisters: Etleoogoeiog (Talking Together)* by the Quill Sisters (Kay Bernard, Melissa Peter-Paul, and Cheryl Simon), courtesy of the Beaverbrook Art Gallery, Fredericton.

The Beaverbrook Art Gallery in Fredericton presents the exhibition *Etleoogoeiog (Talking Together)* by the Epewkwit Quill Sisters, a collective consisting of Mi'kmaq women artists Kay Bernard, Melissa Peter-Paul, and Cheryl Simon. The show is a moving reminder of the importance of sisterhood and of keeping artistic lineages alive in the present. Its artists are "deeply committed to strengthening and sustaining the ancestral knowledge and practice of Mi'kmaq porcupine quillwork," and since 2019, their community has quilled in "dialogue with the creations of ancestral women makers, intrinsically intertwined with their roles as mothers, aunts, and caretakers."

Learn more about [Epewkwit Quill Sisters: Etleoogoeiog \(Talking Together\)](#)

### THANK YOU TO OUR BENEFACTORS

The ACI is a not-for-profit educational charity that receives no government financing or public support. Our work is made possible by an important circle of [friends, patrons, and benefactors](#).

If you would like to support our important work, please see [this page](#).

Follow us on social media



Facebook  
artcanadainstitute/



Instagram  
@artcanadainstitute



X (formerly Twitter)  
@artcanadainstitute