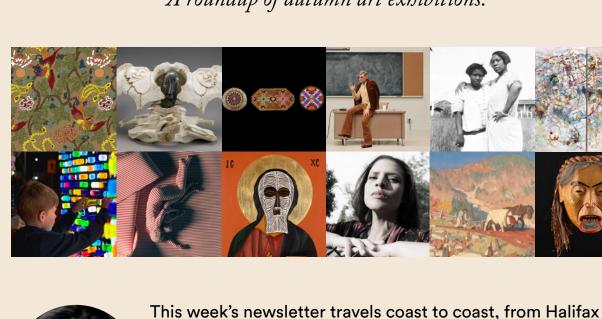
**SEPTEMBER 20, 2024** 

## FALL INTO CANADIAN ART **TWELVE MUST-SEE EXHIBITIONS** A roundup of autumn art exhibitions.





Sara Angel Founder and Executive Director, Art Canada Institute

## Gallery, Calgary.

Installation view of Karen Tam, From Yiwu to You, 2022, courtesy of Illingworth Kerr

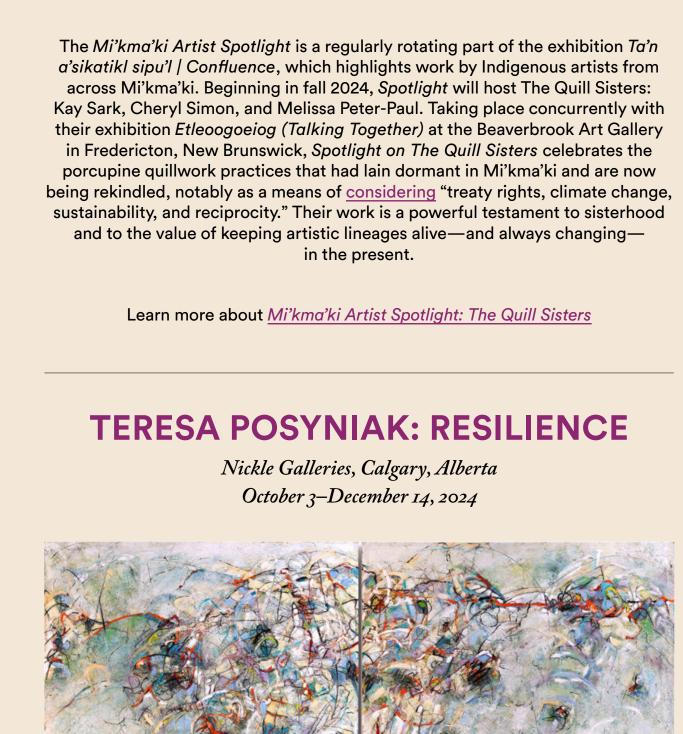
Fairs and Expositions spanning all the way from 1851 to 2010. Winner of the 2021 Giverny Capital Prize awarded by La Fondation Giverny pour l'art contemporain, Tam traces the political forces at play at these events and the national mythologies constructed out of them. With a multimedia installation comprising sculptures, cyanotypes, textiles, sound, architectural models, archival objects, and photography, Tam will "[question] how these depictions influenced perceptions and cultural exchanges, exploring the connection between Chinatowns, World Fairs, and the rejuvenation of ethnic enclaves worldwide." Learn more about Karen Tam: Sea of Clouds



Art Gallery of Nova Scotia, Halifax Opens September 28, 2024

THE QUILL SISTERS

(From left to right) Cheryl Simon, Sasap, 2024; Kay Sark, Cosmo and Wanda, 2024; Melissa Peter-Paul, Trip Down to Maine, 2024, courtesy of the Art Gallery of Nova Scotia, Halifax.



At the Nickle Galleries at the University of Calgary, the exhibition Resilience surveys the remarkable career of Regina-born, Calgary-based artist, activist, and educator Teresa Posyniak (b.1951). Exploring themes that include vulnerability, motherhood, trauma, and loss, Posyniak was trained in painting, printing, and sculpture and works in a wide variety of mediums, including steel.

wood, concrete, handmade paper, oil, and encaustic. A strong sense of social engagement has fuelled her life, especially a concern for the environment and for women and children. Resilience will span Posyniak's entire career—from the epic installation Salvage Elements, 2020, to never-before-exhibited works with a particular attention to drawing connections between her sculptures and paintings.

Learn more about Teresa Posyniak: Resilience

MANASIE AKPALIAPIK:

**INUIT UNIVERSE** 

Teresa Posyniak, The Drifters, 2017, courtesy of Nickle Galleries, Calgary.

McCord Stewart Museum, Montreal, Quebec October 4, 2024–March 9, 2025

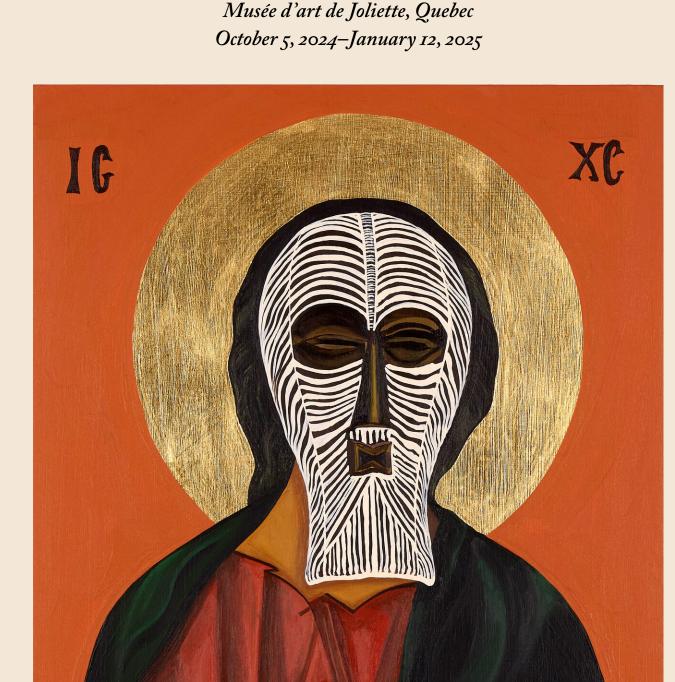
whose journey took him from a seal-hunting family in Ikpiarjuk on Baffin Island, Nunavut, to an Iqaluit residential school, to working as a master sculptor first in Montreal and then in Toronto. Carving stone, ivory, whalebone, and caribou antlers, Akpaliapik captures Inuk stories, traditions, and cultural practices, sculpting creatures from the Arctic environment and the supernatural world.

Learn more about *Manasie Akpaliapik: Inuit Universe* 

MORIDJA KITENGE BANZA

Manasie Akpaliapik, A Shaman in His Community, in Connection with the Universe, c.2000, Musée national des beaux-arts du Québec, Quebec City.

The McCord Stewart Museum in Montreal is opening *Inuit Universe*, a solo exhibition dedicated to Manasie Akpaliapik (b.1955), originating from the Musée national des beaux-arts du Québec (MNBAQ). Drawing on sculptures from the late Raymond Brousseau's collection of Inuit art (donated to the MNBAQ in 2005), the exhibition surveys the work of this renowned contemporary artist

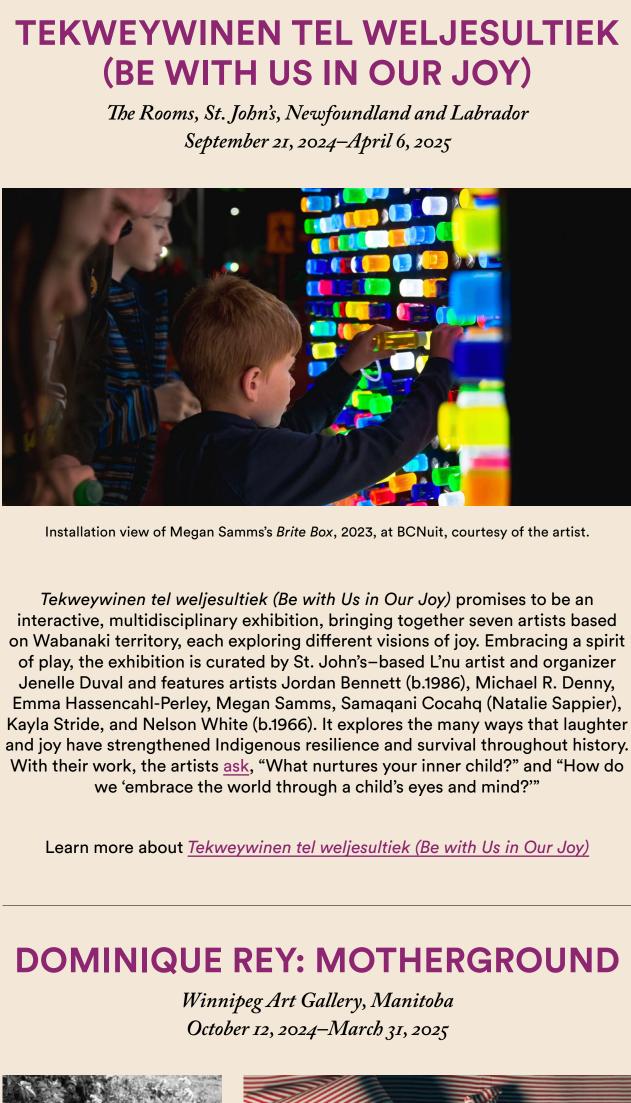


Moridja Kitenge Banza, Christ Pantocrator n°46 (detail), 2024, Musée d'art de Joliette.

Kinshasa-born, Montreal-based artist Moridia Kitenge Banza (b.1980) works in painting, drawing, photography, video, and installation to dig deeply into issues ranging from the diasporic experience to hybrid identities, from transculturalism to colonialism. Banza's new solo exhibition at the Musée d'art de Joliette originated in the museum's collection of sacred art, which acts as the jumpingoff point for "the next chapter in the construction of his chapel." We are very excited to see what Banza has in store for us following his remarkable solo shows like Et la lumière fut (And there was light) at the Art Gallery of Ontario in 2021-22, which presented a striking series of Christ Pantocrator paintings that rework Catholic art traditions from stained glass to icon painting.

Learn more about Moridja Kitenge Banza

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Rodney Graham, Media Studies '77, 2016, courtesy of Lisson Gallery.

The passing last year of esteemed patron and collector of contemporary art

by themselves, some aided by the Underground Railroad—with specific attention to the many who settled in Ontario. "Black and white, young and old, these are the grandchildren, great grandchildren, and great-great grandchildren of once-enslaved African Americans who have contributed to the growth of this great nation." Learn more about North Is Freedom: Descendants of Freedom-Seekers on the Underground Railroad

MARIA CHAPDELAINE

McMichael Canadian Art Collection, Kleinburg, Ontario

In tandem with its pioneering painting exhibition River of Dreams: Impressionism on the St. Lawrence (which continues until January 12, 2025), the McMichael is offering a rare presentation of one of the treasures of its collection, a group of fifty-four works by Quebec artist Clarence Gagnon (1881–1942) that illustrate French writer Louis Hémon's famed novel Maria Chapdelaine (Paris: Éditions Mornay, 1933). Due to their fragility, these delicate paintings can only be exhibited every three to five years. They came to the McMichael in 1969 as a gift from Colonel R.S. McLaughlin, apparently the first works by a francophone Quebec artist to join the collection. See them while you can!

Learn more about Maria Chapdelaine

**CURVE! WOMEN CARVERS ON** 

THE NORTHWEST COAST

Audain Art Museum, Whistler, British Columbia

Clarence Gagnon, October, 1928/33, McMichael Canadian Art Collection,

Kleinburg, Ontario.

Yuri Dojc, Irene Moore Davis, 2016, courtesy of Art Windsor-Essex.

Curated by respected Black community leader Dorothy Abbott (a director of the Ontario Black History Society, among other not-for-profit organizations), North Is Freedom features thirty portraits celebrating the work of Slovak Canadian photographer Yuri Dojc (b.1946). The exhibition is a photographic survey chronicling the descendants of the thirty thousand freedom-seekers who escaped from slavery in the United States before the Civil War—some coming

November 23, 2024-May 5, 2025

Cori Savard, *Xiilang (Thunderbird)*,

2021, collection of Dana Claxton.

Finally, late in the fall, head to the Audain Art Museum in Whistler for Curve! Women Carvers on the Northwest Coast. Curated by renowned Lakota artist and University of British Columbia professor Dana Claxton (b.1959) and the Audain's Director & Chief Curator Curtis Collins, the exhibition highlights the immense contributions of women artists to Northwest Coast art—specifically, wood

Dale Marie Campbell,

Woman who Brought the

Salmon, 2021, collection of Dana Claxton.

Freda Diesing, Ola Woman

with Labret, 1973, Audain

Art Museum, Whistler.

and Dale Marie Campbell (b.1954). Learn more about Curve! Women Carvers on the Northwest Coast

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Franco-Manitoban artist Dominique Rey (b.1976) presents a hotly anticipated new solo exhibition (featuring Madeleine and Auguste Coar) at the Winnipeg Art Gallery, which the gallery notes is one of the first Canadian exhibitions to meditate deeply on the intricacies of motherhood. MOTHERGROUND will survey Rey's compelling work in three chapters, each focusing on a distinct artistic approach to the emotional and cultural aspects of motherhood, incorporating photography and photo-collage, sculpture, and video installation to create an immersive experience. It will also draw parallels between artistic creativity as well as labour—and maternity, exploring the fraught mother-child dynamic through aesthetic and political lenses. The exhibition promises to be a strongly visceral experience.

Learn more about Dominique Rey: MOTHERGROUND

**LIGHT YEARS** 

Art Gallery of Ontario, Toronto

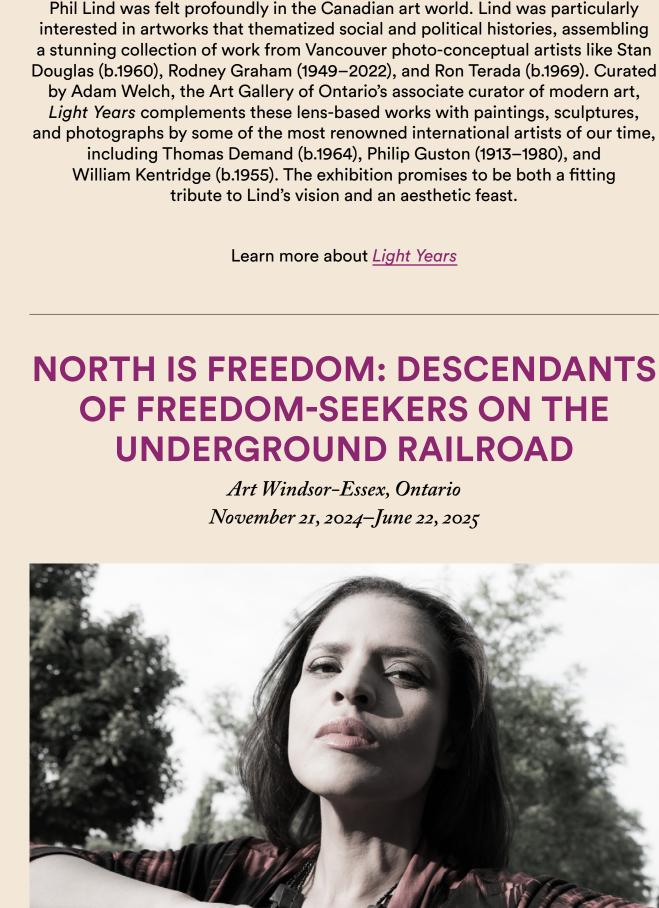
Opens November 2024

Video still from Dominique Rey, MOTHERGROUND, 2023,

Winnipeg Art Gallery.

Dominique Rey, Climat propice,

2022, Winnipeg Art Gallery.



November 23, 2024–January 26, 2025

Clarence Gagnon, Village Life, 1928/33,

McMichael Canadian Art Collection, Kleinburg, Ontario.

and argillite carving practices. The exhibition will include more than a hundred carved poles, panels, masks, and bowls, gathering loans from many North American public and private collections. Curve! is an unprecedented opportunity to learn about a selection of Indigenous women carvers active in B.C. from the 1940s to the present, including Freda Diesing (1925–2002), Cori Savard (b.1985),

THANK YOU TO OUR BENEFACTORS

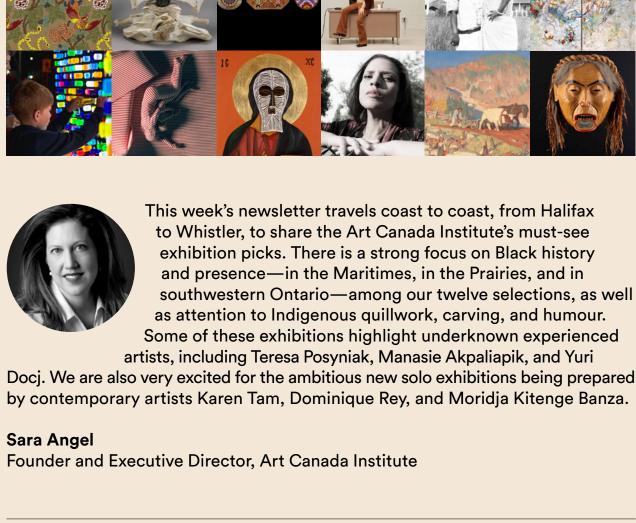
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Image Credits: [1] Karen Tam, Phoenix Among the Bramble, 2023. Collection of the artist. Courtesy of Illingworth Kerr Gallery, Calgary. [2] Karen Tam, From Yiwu to You, 2022, cyanotype on archival 100% natural fibre paper, 2300 x 6800 cm. Collection of the artist. Courtesy of Illingworth Kerr Gallery, Calgary. [3] Rosa and Mary, Amber Valley, Alberta c. 1940, black and white photograph, 5 x 6 cm. Frank B. Jamerson Fonds, courtesy of City of Edmonton Archives. [4] Cheryl Simon, Sasap, 2024; Kay Sark, Cosmo and Wanda, 2024; Melissa Peter-Paul, Trip Down to Maine, 2024. Courtesy of the Art Gallery of Nova Scotia, Halifax. [5] Teresa Posyniak, The Drifters, 2017, oil and cold wax on wood, 121.9 x 243.8 cm. Courtesy of Nickle Galleries, Calgary. [6] Manasie Akpaliapik, A Shaman in His Community, in Connection with the Universe, c.2000, whalebone, caribou antler, baleen, white stone, and black African wonderstone, 57 x 108 x 50 cm. Collection of the Musée national des beaux-arts du Québec, Quebec City, promised gift of Lyse Burgoyne-Brousseau (DPD.2016.03). Courtesy of the McCord Stewart Muesum, Montreal. © Manasie Akpaliapik. Photo credit: MNBAQ, Idra Labrie. [7] Moridja Kitenge Banza, Christ Pantocrator n°46 (detail), 2024, acrylic on wood panel, gold leaf, 30.5 x 40.6 cm. Courtesy of the Musée d'art de Joliette. © Moridja Kitenge Banza. [8] Installation view of Megan Samms's Brite Box, 2023, at BCNuit. Courtesy of the artist. [9] Dominique Rey, Climat propice, 2022, archival pigment print, 121.9 x 91.4 cm. Courtesy of the Winnipeg Art Gallery. [10] Video still from Dominique Rey, MOTHERGROUND, 2023. Courtesy of the Winnipeg Art Gallery. [11] Rodney Graham, Media Studies '77, 2016, two painted aluminum lightboxes with transmounted chromogenic transparencies, each panel: 232.2 x 182 x 17.8 cm. Courtesy of Lisson Gallery. © Rodney Graham. [12] Yuri Dojc, Irene Moore Davis, 2016, digital photograph on metal aluminum backing, 76.2 x 101.6 cm. Courtesy of Art Windsor-Essex. [13] Clarence Gagnon, Village Life, 1928/33, gouache with watercolour and coloured pencil on paper, sheet: 22.9 x 26.1 cm, image: 20.1 x 22.6 cm. Collection of the McMichael Canadian Art Collection, Kleinburg, gift of Colonel

R.S. McLaughlin (1969.4.8). Courtesy of the McMichael Canadian Art Collection. [14] Clarence Gagnon, October, 1928/33, oil or oil pastel and watercolour over graphite on paper, sheet: 21.6 x 23.7 cm, image: 18 x 20.1 cm. Collection of the McMichael Canadian Art Collection, Kleinburg, gift of Colonel R.S. McLaughlin (1969.4.29). Courtesy of the McMichael Canadian Art Collection. [15] Freda Diesing, Old Woman with Labret, 1973, alderwood, paint, hair, cedar bark, abalone, glass beads, moose hide, bone or plastic. Collection of the Audain Art Museum, Whistler, purchased with funds from the Audain Foundation. Courtesy of the Audain Art Museum. [16] Cori Savard, Xiilang (Thunderbird), 2021. Collection of Dana Claxton. Courtesy of the Audain Art Museum, Whistler. [17] Dale Marie Campbell, Woman who Brought the Salmon, 2021, alder, 33 x 29.8 x 10.2 cm. Collection of Dana Claxton. Courtesy of the Audain Art Museum, Whistler.



**KAREN TAM: SEA OF CLOUDS** Illingworth Kerr Gallery, Calgary, Alberta September 20–November 23, 2024

Karen Tam, Phoenix Among the Bramble, 2023, courtesy of Illingworth Kerr Gallery, Calgary.

diaspora, Sea of Clouds focuses on the country's national pavilions at World's **BLACK PRAIRIES** Art Gallery of Southwestern Manitoba, Brandon September 24-November 23, 2024

Renowned Montreal-based artist Karen Tam (b.1977) is the subject of a major

new solo exhibition at Calgary's Illingworth Kerr Gallery. Continuing Tam's longstanding explorations of the representation of China and Chineseness in the