

JANUARY 3, 2025

BEST IN SHOW: 9 MUST-SEE WINTER CANADIAN ART EXHIBITIONS

A coast-to-coast round-up of must-see exhibitions.

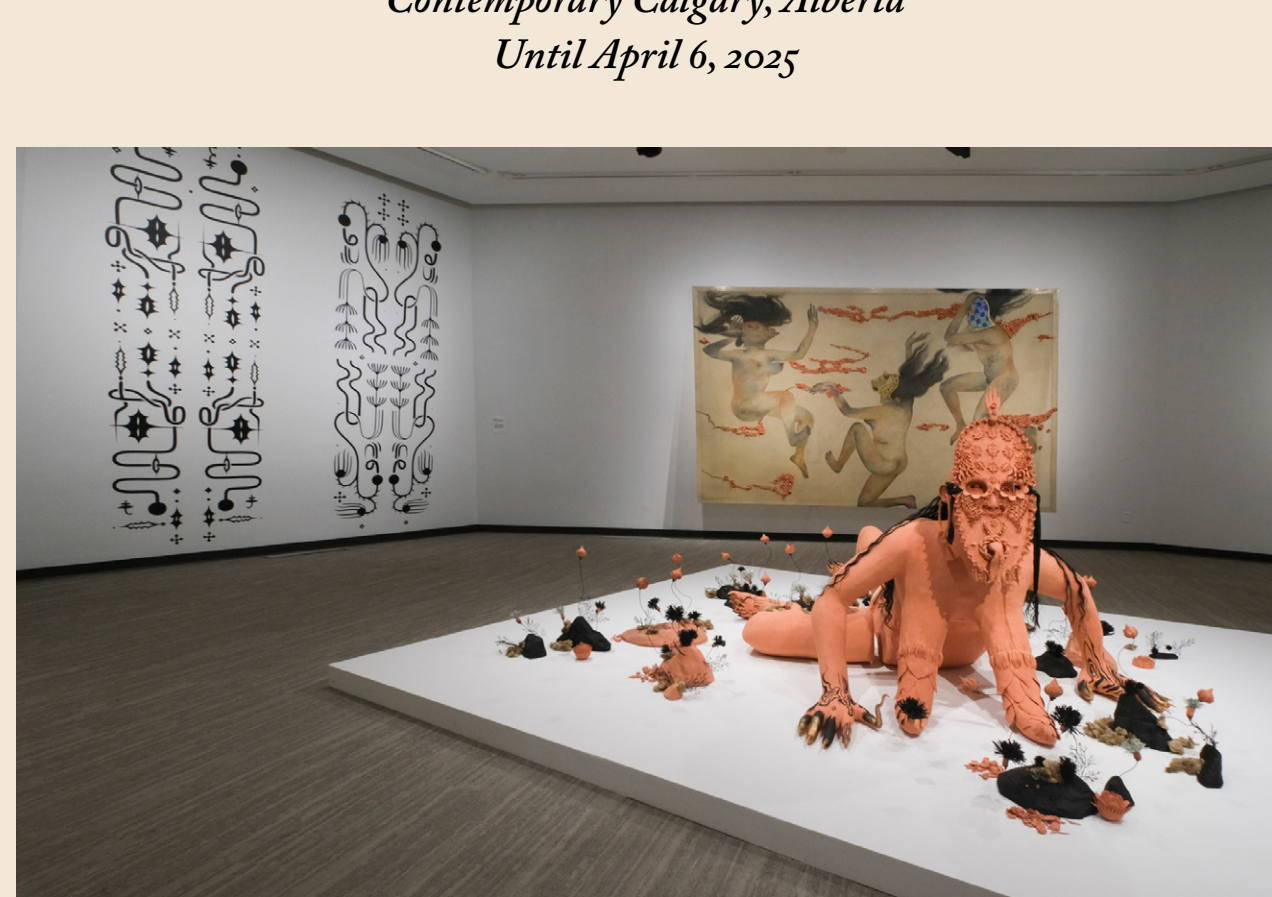


From hotly anticipated solo exhibitions by key figures in Canadian art history like Joyce Wieland and John Scott, to new shows by contemporary artists including Marcel Dzama, Sameer Farooq, Nancy Lowry, and Rajni Perera & Marigold Santos, to groundbreaking group exhibitions focused on Indigenous beadwork and on Northwest Coast carving by women, there is something for everyone this winter. Keep reading to find out what the Canadian art world has in store for you in the months ahead.

Sara Angel
 Founder and Executive Director, Art Canada Institute

CURVE! WOMEN CARVERS ON THE NORTHWEST COAST

Audain Art Museum, Whistler, British Columbia
 Until May 5, 2025



Dale Marie Campbell, *Woman Who Brought the Salmon*, 2021, private collection.

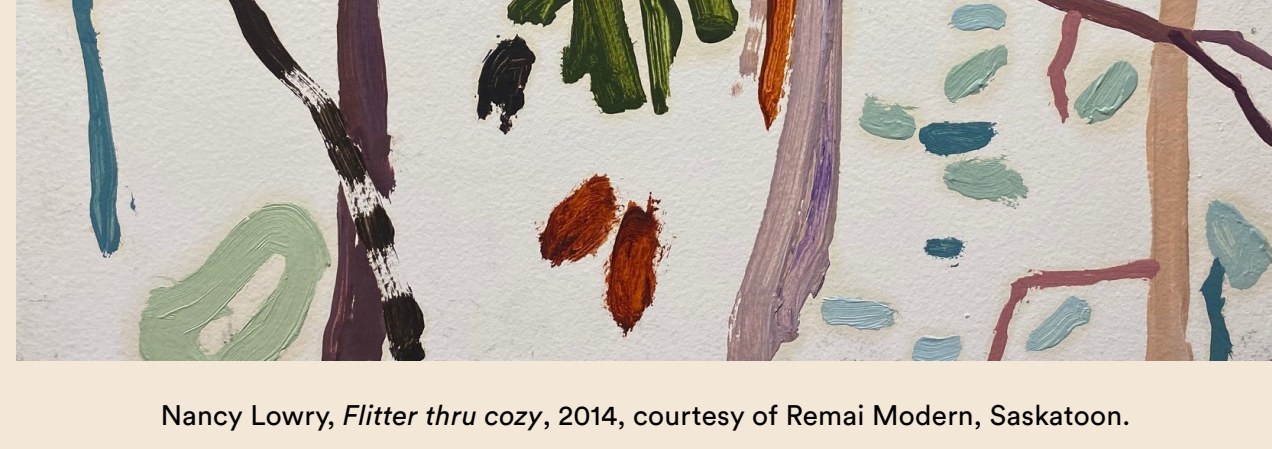
Cori Savard, *Xilang (Thunderbird)*, 2021, Private Collection.

Curve! is an unprecedented opportunity to learn about Indigenous women carvers active in B.C. from the 1940s to the present, including Freda Dising (1925–2002), Cori Savard (b.1985), and Dale Marie Campbell (b.1954), whose *Woman Who Brought the Salmon*, 2021, is pictured here. Now on at the Audain Art Museum in Whistler, this brilliant show, curated by the artist Dana Claxton (b.1959) and the Audain Art Museum Director Curtis Collins, highlights the immense contributions of women artists to Northwest Coast art, specifically wood and argillite carving practices. It also includes more than a hundred poles, panels, masks, and bowls from numerous North American public and private collections.

[Learn more about *Curve!*](#)

RAJNI PERERA & MARIGOLD SANTOS: EFFLORESCENCE/ THE WAY WE WAKE

Contemporary Calgary, Alberta
 Until April 6, 2025



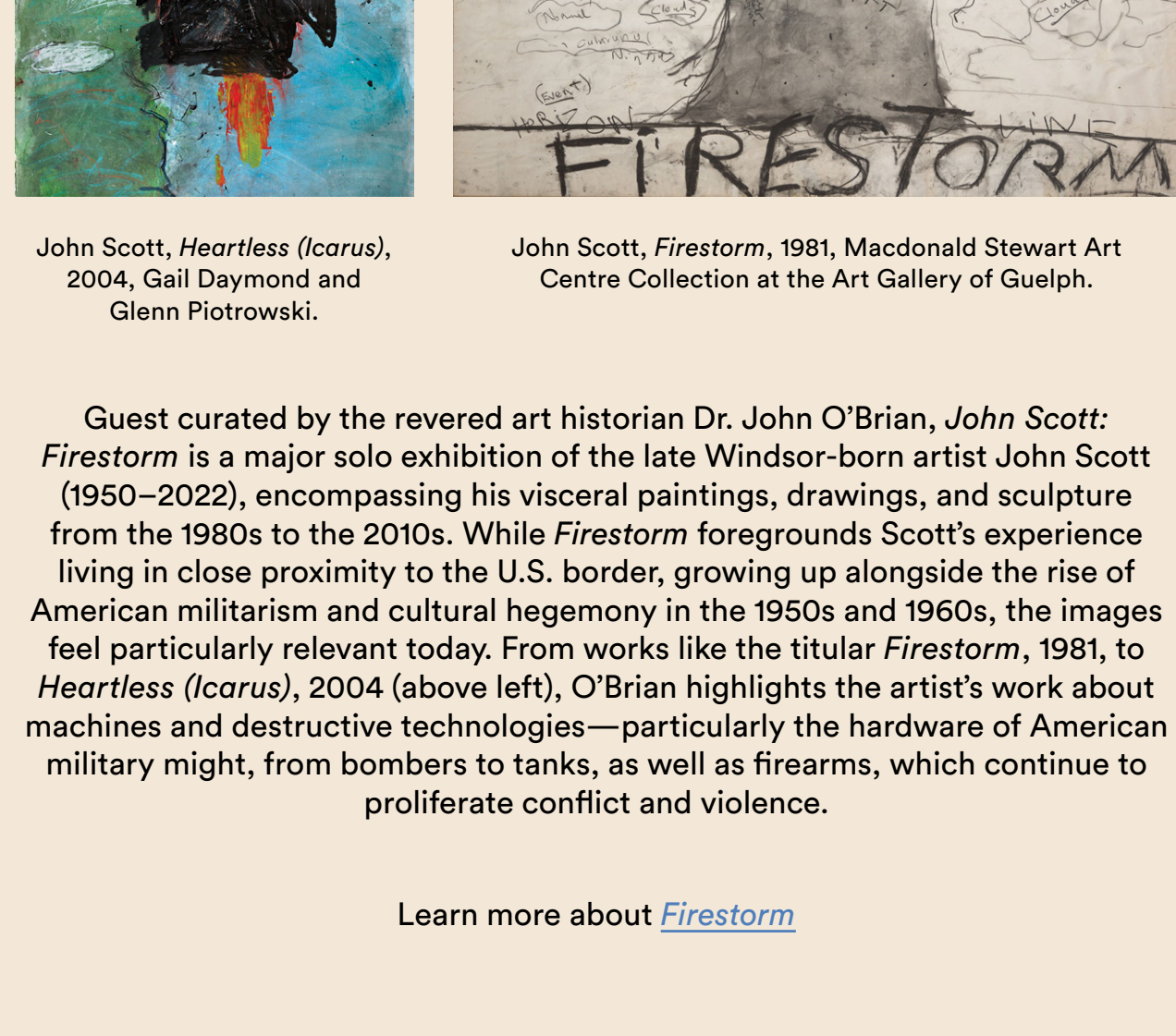
Installation view of the exhibition *Rajni Perera & Marigold Santos: Efflorescence/ The Way We Wake*, Contemporary Calgary, November 21, 2024 – April 6, 2025, photograph by Victoria Cimolini.

Now on at Contemporary Calgary after the exhibition's run at the PHI Foundation for Contemporary Art in Montreal, *Efflorescence/The Way We Wake* brings together dazzling solo and collaborative works by multidisciplinary, Toronto-based artists Rajni Perera (b.1985) and Marigold Santos (b.1988), who feel a strong affinity for each other's work. The show highlights shared formal approaches and themes of hybridity, in-betweenness, diasporic experience, transformation, and dreams, centring on the collaborative, large-scale humanoid sculpture that gives the show its title. The awe-inspiring sculpture *Efflorescence/ The Way We Wake*, 2023, draws on Perera and Santos's research into their respective Sri Lankan and Filipino heritages as well as the power of the maternal and its ties to artistic creativity and fecundity.

[Learn more about *Efflorescence/The Way We Wake*](#)

NANCY LOWRY: COLOUR IN PLACE

Remai Modern, Saskatoon, Saskatchewan
 Until April 6, 2025



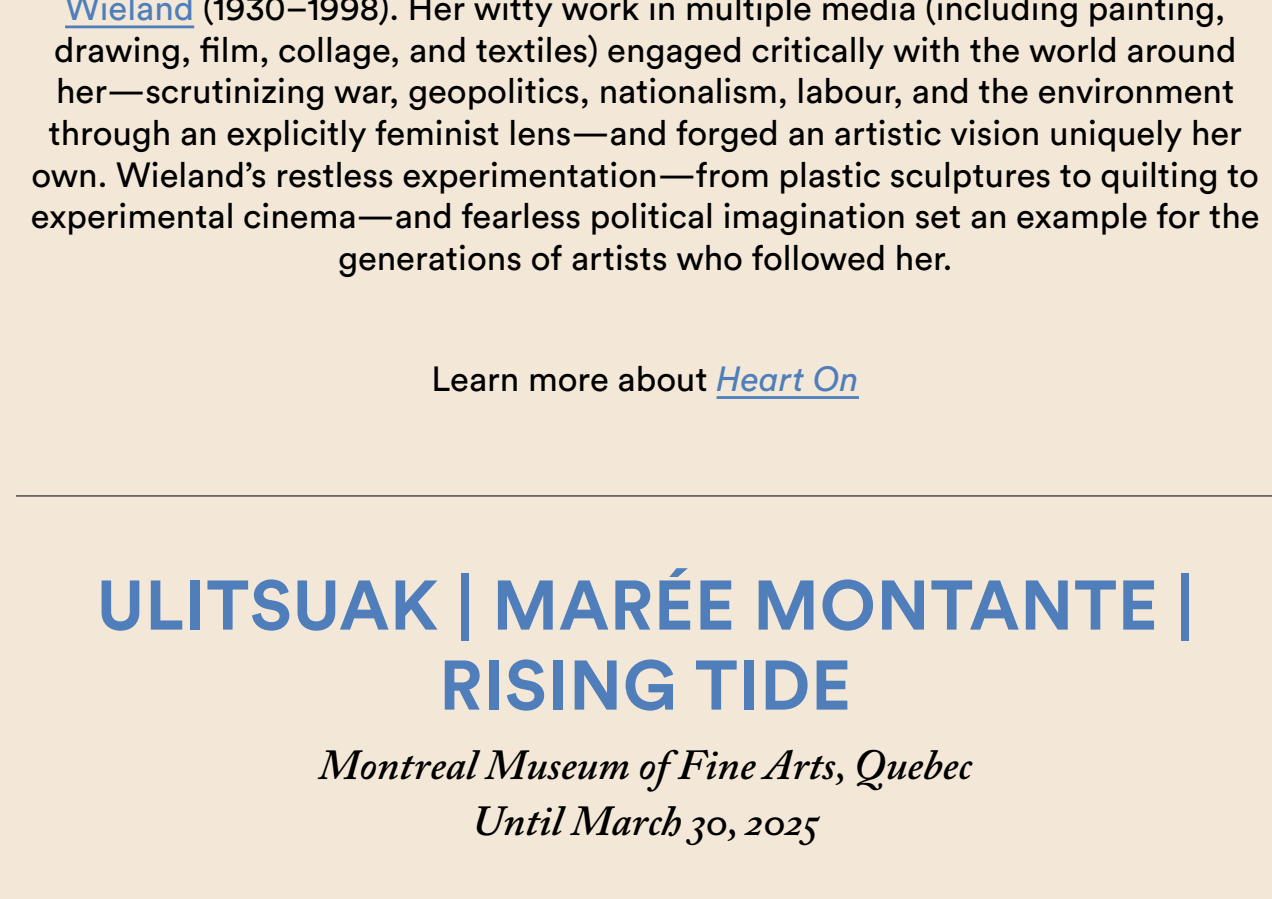
Nancy Lowry, *Flitter thru cozy*, 2014, courtesy of Remai Modern, Saskatoon.

Remai Modern in Saskatoon is presenting *Colour in Place*, the largest survey to date of painter Nancy Lowry (b.1978), who has called the city home for most of her life. Best known for her intuitive abstract works inspired by the Prairie landscape, such as *Flitter thru cozy*, 2014, Lowry is steeped in the tradition of Prairie abstraction, including participating in the storied Emma Lake Artists' Workshops as a teenager. The exhibition contextualizes Lowry's work in this proud regional artistic heritage and brings her canvases together with work by ten other women artists including Jani Campbell (b.1974), Elizabeth McIntosh (b.1967), and Monica Tap (b.1962).

[Learn more about *Colour in Place*](#)

JOHN SCOTT: FIRESTORM

McMichael Canadian Art Collection, Kleinburg, Ontario
 Until May 11, 2025



John Scott, *Heartless (Icarus)*, 2004, Gail Daymond and Glenn Piotrowski.

John Scott, *Firestorm*, 1981, Macdonald Stewart Art Centre Collection at the Art Gallery of Guelph.

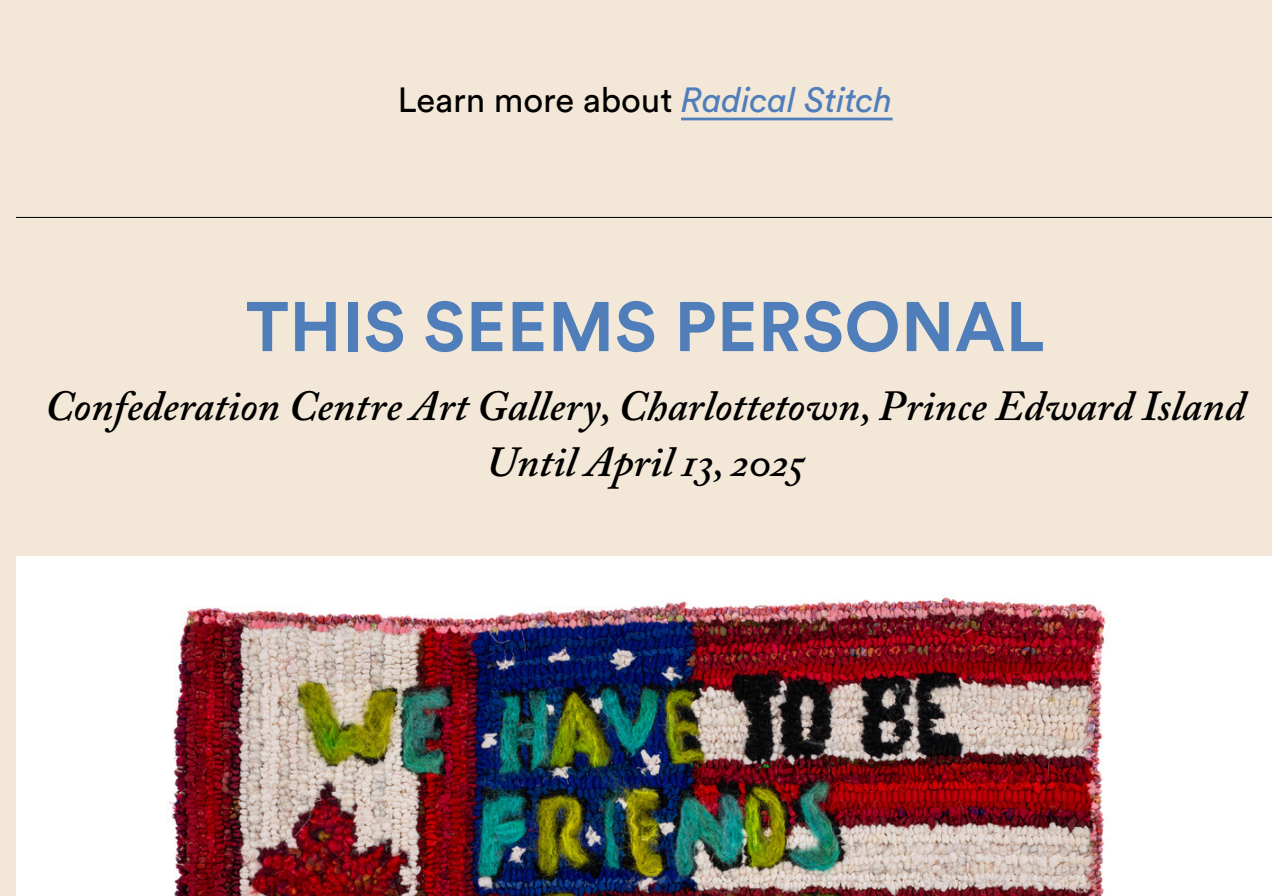
Guest curated by the revered art historian Dr. John O'Brien, *John Scott: Firestorm* is a major solo exhibition of the late Windsor-born artist John Scott (1950–2022), encompassing his visceral paintings, drawings, and sculpture from the 1980s to the 2010s. While *Firestorm* foregrounds Scott's experience living in close proximity to the U.S. border, growing up alongside the rise of American militarism and cultural hegemony in the 1950s and 1960s, the images feel particularly relevant today. From works like the titular *Firestorm*, 1981, to *Heartless (Icarus)*, 2004 (above left), O'Brien highlights the artist's work about machines and destructive technologies—particularly the hardware of American military might, from bombers to tanks, and as well as firearms, which continue to proliferate conflict, as violence.

[Learn more about *Firestorm*](#)

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SAMEER FAROOQ: THE FAIREST ORDER IN THE WORLD

McMaster Museum of Art, Hamilton, Ontario
 Until February 28, 2025



Sameer Farooq, *If it were possible to collect all navels of the world on the steps to ASCENSION*, 2019, installation view from the exhibition *The Fairest Order in the World* at the Dalhousie Art Gallery, Halifax, 2023.

Cape Breton-born artist Sameer Farooq (b.1978) has a longstanding fascination with how museums collect, organize, and display objects. In *The Fairest Order in the World*, now on at the McMaster Museum of Art in Hamilton after premiering at the Dalhousie Art Gallery, Halifax, Farooq's evocative multi-part installation reflects on the museum as a colonial institution. In striking works like *If it were possible to collect all navels of the world on the steps to ASCENSION*, 2019, Farooq poetically considers questions of institutional acquisition and repatriation, and the role of the museum in the future.

[Learn more about *The Fairest Order in the World*](#)

JOYCE WIELAND: HEART ON

Montreal Museum of Fine Arts, Quebec
 February 8–May 4, 2025



Joyce Wieland, *Myself*, 1958, Collection of Margaret J. Break.

Joyce Wieland, *Young Woman's Blues*, 1964, The University of Lethbridge Art Collections.

A landmark retrospective—the first in almost forty years—co-organized by the Art Gallery of Ontario and the Montreal Museum of Fine Arts, where it premieres this winter, *Heart On* celebrates the incomparable Toronto-born artist Joyce Wieland (1930–1998). Her witty work in multiple media (including painting, drawing, film, collage, and textiles) engaged deeply with the world around her—scrutinizing war, geopolitics, nationalism, labour, and the environment through an explicitly feminist lens—and forged an artistic vision uniquely her own. Wieland's restless experimentation—from plastic sculptures to quilting to experimental cinema—and fearless political imagination set an example for the generations of artists who followed her.

[Learn more about *Heart On*](#)

ULITSUAK | MARÉE MONTANTE | RISING TIDE

Montreal Museum of Fine Arts, Quebec
 Until March 30, 2025

Glenn Gear, *ulitsuak | marée montante | rising tide*, 2024, installation view on front facade of the Montreal Museum of Fine Arts.

Newfoundland-born Inuk artist Glenn Gear (b.1970) has spectacularly transformed the facade of the Montreal Museum of Fine Arts with the eye-catching *ulitsuak | marée montante | rising tide*, 2024. The enormous projection turns the stately, classical Mitchell and Renata Hornstein Pavilion building on the north side of Sherbrooke Street West, originally opened in 1913, into a dancing abstract animated field. Gear's kaleidoscopic animation takes us under the sea, immersing the island of Montreal in the awesome power and wonder of water. Bringing in multiple media, and bringing together traditional crafting practices with new technologies, Gear draws on Inuit geometric patterns and his own beadwork.

[Learn more about *ulitsuak | marée montante | rising tide*](#)

RADICAL STITCH

Beaverbrook Art Gallery, Fredericton, New Brunswick
 Until March 2, 2025

Teri Greeves, *NDN Art*, 2008, Collection of Ellen and Bill Taubman.

Nico Williams, *Indian's Frozen Computer*, 2017, courtesy of the Indigenous Art Centre, Crown-Indigenous Relations and Northern Affairs Canada, Gatineau.

The fascinating traveling exhibition *Radical Stitch*, which originated at the Mackenzie Art Gallery, is now on at the Beaverbrook Art Gallery in Fredericton this winter. Co-curated by Michelle LaVallee, Sherry Farrell Racette, and Cathy Mattes, the show features nearly fifty artists. The exhibition assembles contemporary Indigenous art using beadwork (including installation and video art). Steeped in tradition, these practices, which are often tied to storytelling and tactile beauty, are being used to engage urgent practices of reconciliation and decolonization. Viewers leave the exhibition with an appreciation for the breadth and versatility of beadwork, and its power as an artistic and activist medium. Nico Williams (b.1989), whose *Indian's Frozen Computer*, 2017, is pictured here, was recently named the winner of the 2024 Sobey Art Award.

[Learn more about *Radical Stitch*](#)

THIS SEEMS PERSONAL

Confederation Centre Art Gallery, Charlottetown, Prince Edward Island
 Until April 13, 2025

Laura Kenney, *Friends (Quote, Unquote)*, 2024, courtesy of the artist.

The Confederation Centre Art Gallery group exhibition *This Seems Personal* features works like Laura Kenney's *Friends (Quote, Unquote)*, 2024, which juxtaposes Canadian and U.S. flags with the words "We have to be friends otherwise you'll beat us up." The show explores the intricate interweaving of personal and collective identities, the private and the public. Curated by Brandt Eisner, the exhibition is concerned with how every artistic expression is interwoven with wider social and political contexts and the vicissitudes of identity and power. The exhibition's artists include Andrew Quon, Miya Turnbull, Curtis Botham, Laura Kenney, Shauna MacLeod, Lux Gow-Habrich, and Monique Silver.

[Learn more about *This Seems Personal*](#)

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