SPRING into CANADIAN ART MUSTHEE SHOWS THIS SEASON

A year-to-date roundup of exhibitions to check out on the months green scenery

From Whistler, British Columbia, to Charlottetown, Prince Edward Island, Canada's museums and art galleries have assembled an impressive spring exhibition calendar. The pandemic has forced institutions to be creative with their programming, and many have taken their exhibitions online, or have created virtual versions of their spaces. Here are some of the exhibitions we are looking forward to this season, including the Art Gallery of Hamilton's (AGH) Canada Biennial, the Montreal Museum of Fine Arts's (MMFA) Pounding the Pavement: Montreal Street Photography, and the Canadian Museum of Nature's (CMN) Canada's Arctic Coast: Cultural Landscapes and Environmental Jeopardy. Many of these exhibitions are also being adapted for online viewing, and many have taken on new or expanded programming, such as Gallery Gallery's Black Canadian Artists Speaking Out Series, and the Kitchener-Waterloo Art Gallery's (KWAG) Conversations Series.

Sara Angelini
Associate Editor, Art Canada Institute

KATHLEEN DALY AND GEORGE PEPPER: THE LAND AND ITS PEOPLE

Confederation Centre of the Arts, Charlottetown
Until October 3, 2021

George Pepper, Tobacco Plant, 1960. Confederation Centre Collection, Charlottetown

Kathleen Daly, Untitled (Tobacco Blossom), 1960. Confederation Centre Collection, Charlottetown

Learn more about Kathleen Daly and George Pepper: The Land and its People

HER LAND: PERSPECTIVES IN ECO-ART

Kelowna Art Gallery
Until May 2

Jessie Mckay, A Tsawalk Land, 21" Cedar, courtesy of the artist

Curated by Christine Sky Hee' Lee' Kwayatsitsa'a Ts'ii Ts'ii Kwa'a, the exhibition Her Land: Perspectives in Eco-Art features the work of Jessie Mckay, Nicholas Galanin, Rosalie Favell, Ruth Scott, Sonia Kwiatkowski, Tania Willard, and Tsawalk Collaborative (Ts'ii Ts'ii Kwa'a, Tsawalk Nation). Her Land explores the ongoing relationship between the artists and their land, and how it is generated, sustained, and lost. It is hosted in two venues, the Kelowna Art Gallery and the Okanagan Lake Boat House, and is accompanied by a catalogue with more than five decades, "emphasizing the community's singular creativity and the ongoing impact of its artists on the region's cultural life." Her Land is the Kelowna Art Gallery's inaugural exhibition of the 2020s, when the city's office is set to expand its programming and exhibition space, and to "[ensure] that the gallery's work is relevant and meaningful." Ms. Scott shows feature celebrated names alongside lesser known artists.

Learn more about Exploring Tsawalk: Contemporary Drawings from Kinngait

WORLDS ON PAPER: DRAWINGS FROM KINNGAIT AND DREAMING FORWARD: CONTEMPORARY DRAWINGS FROM KINNGAIT

McMichael Canadian Art Collection, Kleinburg
Until August 15

Pitseolak Ashoona, Untitled, c.1.c. 1960–65, courtesy of the Government of Nunavut, Iqaluit

Ningeokuluk Teevee, Untitled, 2017, courtesy of the artist and Marion Scott Gallery, Vancouver

Curated by Gallery Gallery Director, Associate Curator, Indigenous Arts and Culture, these two groundbreaking exhibitions will tour across the country, beginning with Worlds on Paper at the McMichael. The show, which "[aims] to bring to a generation of children of Inuit Nunatsiat and beyond the Inuit Nunavut and Nunatsiat Collection," will feature over 100 works by 50 artists, "[ranging] over more than five decades," emphasizing the community's singular creativity and the ongoing impact of its artists on the region's cultural life." Dreaming Forward will be shown at the AGH in 2023, when the city's office is set to expand its programming and exhibition space, and to "[ensure] that the gallery's work is relevant and meaningful." Ms. Scott shows feature celebrated names alongside lesser known artists.

Learn more about Exploring Tsawalk: Contemporary Drawings from Kinngait

RIVER OF DREAMS: IMPRESSIONISM ON THE ST. LAWRENCE AND SARAH MALONEY'S PLEASURE GROUND: A FEMINIST TAKE ON THE NATURAL WORLD

Beaverbrook Art Gallery, Fredericton
Until Sunday, June 6, and April 2 and October 3

Clarence Gagnon, Les Bords de la Rivière Rouge, Saint-Hilarion, 1914, Beaverbrook Collection

Sarah Maloney, Collapse, 2016, courtesy of the artist and Mercer Union, Toronto

In Fredericton, New Brunswick, be sure to see River of Dreams: Impressionism on the St. Lawrence, which "[illustrates] the influence of French Impressionism in Canada, and the Québec School, in particular, on the Canadian landscape." Sarah Maloney's Pleasure Ground, which "[explores] the idea of the garden as an enclosure, a place of refuge, and a site of exclusion," is also being hosted at the McMichael, where it was co-curated by Tarah Mera Bouchard and Jessica Bradley. Pleasure Ground is accompanied by a catalogue with essays by Ms. Bouchard, Ms. Bradley, and Ms. Maloney, and it "[ponders] the ways in which the natural world has been gendered, and how this has been used to justify the exploitation of the land and women." Ms. Maloney's work "[explores] the ecological, political, and aesthetic implications of the Anthropocene." Ms. Bouchard, Ms. Bradley, and Ms. Maloney will be in conversation on April 15.

Learn more about River of Dreams: Impressionism on the St. Lawrence

RADIOACTIVE: A SELECTION OF NUCLEAR EPHEMERA AND RECORDS FROM JOHN O'BRIAN'S ATOMIC COLLECTION

National Gallery of Canada, Ottawa
Until August 3

Peregrine Pinstripe, Canadian Mounties vs. Atomic Invaders, 1955, National Gallery of Canada, Gift of John O'Brian, 2020

Over two decades, recovered at Victoriaville, John O'Brian, Radioactive: A Selection of Nuclear Ephemera and Records from John O'Brian's Atomic Collection, "[illustrates] spectacular and terrifying aspects of the nuclear age. As a fellow and in partnership with the Canadian Museum for Human Rights, the exhibition will be hosted at the National Gallery of Canada in Ottawa in curated from his trove of atomic ephemera, which "[ranges] from comic books and pulp fiction to toys and films." Super 3 Canadian Mounties vs. Atomic Invaders, for instance, "[pits] the Royal Canadian Mounted Police against a mad scientist who has developed a weapon of mass destruction." Mr. O'Brian will be on hand to discuss his collection and exhibition on April 15.

Learn more about Radioactive: A Selection of Nuclear Ephemera and Records from John O'Brian's Atomic Collection

RESTLESS BY NATURE: MARY SIU YEE WONG, 1990S TO THE PRESENT

Richmond Art Gallery
April 1, and June 1

Mary Siu Yee Wong, Nature Work, 1995, courtesy of the artist

Mary Siu Yee Wong, Nature Work II, 2001, courtesy of the artist

Restless by Nature gives audiences a rare opportunity to discover the acclaimed artist's work, which "[ranges] from the 1990s to the present." Ms. Wong, who was born in Hong Kong and moved to Canada in 1967, is known for her "[exploration] of the natural world, and the ways in which it has been shaped by human beings." Her current practice is sculpture, photographs, video, installation, and public art. Restless by Nature is accompanied by a catalogue with essays by Richmond Art Gallery Curator Kristina Ki. Ki's exhibition design, which "[takes] inspiration from the artist's practice, and the ways in which her work has been shaped by her surroundings," will "[emphasize] the ecological, political, and aesthetic implications of the Anthropocene." Ms. Ki will be on hand to discuss the exhibition on April 15.

Learn more about Restless by Nature: Mary Siu Yee Wong, 1990s to the Present

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MARGAUX WILLIAMSON: SHOES, BOOKS, HANDS, BUILDINGS, AND CARS

Museum of Contemporary Art, Toronto
April 1 until August 1

Margaux Williamson, Black, 2020, courtesy of the artist

Margaux Williamson's (b.1976) work is a way of bringing fragments of the "significant and insignificant" into a "coherent and meaningful whole." Her work has been a featured fixture of the Toronto art scene since the early 2000s, and her exhibition at the Museum of Contemporary Art Toronto (MOCA) will be her first "comprehensive presentation of her wide-ranged paintings of the Western canon." This homemade compendium of her wide-ranged paintings of the Western canon "[ponders] the ways in which the canon has been used to justify the exploitation of the land, women, and people of colour." Ms. Williamson will be on hand to discuss her exhibition on April 15.

Learn more about Margaux Williamson: Shoes, Books, Hands, Buildings, and Cars

POUNDING THE PAVEMENT: MONTREAL STREET PHOTOGRAPHY

McGill Bronfman Museum, Montreal
April 8 until October 31

Diana Nawi, Untitled, 1981, McGill Bronfman Museum, Montreal

Thomas Hoepker, Untitled, 1979, McGill Bronfman Museum, Montreal

A sprawling new series in Montreal's urban life, Pounding the Pavement: Montreal Street Photography, "[aims] to bring to a generation of children of Inuit Nunatsiat and beyond the Inuit Nunavut and Nunatsiat Collection." The show, which "[ranges] over more than five decades," will feature over 100 works by 50 artists, "[ranging] over more than five decades," emphasizing the community's singular creativity and the ongoing impact of its artists on the region's cultural life." Dreaming Forward will be shown at the AGH in 2023, when the city's office is set to expand its programming and exhibition space, and to "[ensure] that the gallery's work is relevant and meaningful." Ms. Scott shows feature celebrated names alongside lesser known artists.

Learn more about Pounding the Pavement: Montreal Street Photography

THE COAST MOUNTAINS: RECENT WORKS BY EDWARD BURTYNSKY

Audain Art Museum, Whistler
April 15 until September 6

Edward Burtynsky, Coast Mountains #5, Kitimat, British Columbia, 2018, courtesy of the artist and Flatbed Press, Portland, Oregon

Edward Burtynsky, Coast Mountains #3, Kitimat, British Columbia, 2018, courtesy of the artist and Flatbed Press, Portland, Oregon

Curated by Audain Art Museum Curator Ian Thom, the exhibition Coast Mountains: Recent Works by Edward Burtynsky "[aims] to bring to a generation of children of Inuit Nunatsiat and beyond the Inuit Nunavut and Nunatsiat Collection." The show, which "[ranges] over more than five decades," will feature over 100 works by 50 artists, "[ranging] over more than five decades," emphasizing the community's singular creativity and the ongoing impact of its artists on the region's cultural life." Dreaming Forward will be shown at the AGH in 2023, when the city's office is set to expand its programming and exhibition space, and to "[ensure] that the gallery's work is relevant and meaningful." Ms. Scott shows feature celebrated names alongside lesser known artists.

Learn more about Coast Mountains: Recent Works by Edward Burtynsky

ABRAHAM ANGHIK RUBEN: A RETROSPECTIVE

Winnipeg Art Gallery / Qaumajuq
Opening May 2021

Jonathan Angelo Bartlett, Sedna, 2016, courtesy of the artist and Marion Scott Gallery, Vancouver

Abraham Anghik Ruben, Ulu, 1974, courtesy of the artist

The Mahlamagwin of rural artists, Abraham Anghik Ruben (b.1955) has had a "lifelong career that is the focus of a new exhibition from the Winnipeg Art Gallery / Qaumajuq, Abraham Anghik Ruben: A Retrospective." The show, which "[ranges] over more than five decades," will feature over 100 works by 50 artists, "[ranging] over more than five decades," emphasizing the community's singular creativity and the ongoing impact of its artists on the region's cultural life." Dreaming Forward will be shown at the AGH in 2023, when the city's office is set to expand its programming and exhibition space, and to "[ensure] that the gallery's work is relevant and meaningful." Ms. Scott shows feature celebrated names alongside lesser known artists.

Learn more about Abraham Anghik Ruben: A Retrospective

THE ANCESTORS ARE TALKING: PAINTINGS BY THE INDIGENOUNS SEVEN

Mass Mocaccino at the Canadian Bacon, Banff
May 1 until August 1

Norval Morrisseau, Ahmeek and Mamaheo, Pen Dawson, 1980, courtesy of The Norval Morrisseau Estate and Pace Museum of Art, Santa Fe, New Mexico

Founded in 1975, the Professional Native Indian Artists Inc. (PNIAI) collective "[brought] together a group of artists who were at the forefront of the Indigenous Canadian Modern Art movement." The collective's members included Carl Ray, Gordon Tootoosis, Daphne Odjig (1919–2016), and Cap Pilot (1930–1979). PNIAI was known as "[a]