ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

SEPTEMBER 25, 2026

A NEW SEASON OF SEEING
FALL EXHIBITIONS ACROSS CANADA

Canadian art shows we're looking forward to this fall.

Fall is a time to revel in the world around us, to pause and take in the transformations before they disappear under snow. This autumn, exhibitions across Canada invite us to consider how artists have observed, interpreted, and reimagined the places and experiences around them. From the precise works of Atlantic Realism and Quebec modernism to contemporary Indigenous beadwork, Caribbean Canadian ceramics, neon installations, photography, and participatory performance, there is plenty to see. As the colours outside begin to change, take a moment to discover the varied ways that artists from coast to coast to coast have looked to their surroundings and transformed them into something new.

Sara Angel
Founder and Executive Director, Art Canada Institute

RAYMOND THÉRIAULT: URBAN PORTRAITS

Harcourt House Artist Run Centre

October 9 to November 21

Raymond Thériault, *Left Turn II: The Last Migration*, 2024, courtesy of the artist.

The experience of being in a city is the central subject of paintings by Edmonton-based artist Raymond Thériault. This exhibition brings together works that examine contemporary urban life through architecture, movement, and subtle human presence. Paintings such as *Left Turn II: The Last Migration*, 2024, draw attention to the movement of people through these built environments, while Thériault's attention to light and atmosphere transforms recognizable places into carefully constructed experiences of urban life.

Learn more

COLVILLE, FORRESTALL,

PRATT & PRATT: THE WORK BEHIND THE WORK

Art Gallery of Nova Scotia

Opens November 7

Tom Forrestall, *Island in the Ice*, 1987, courtesy of the artist.

Atlantic Realism is often characterized by precise observation, meticulous technique, and a heightened attention to light, atmosphere, and the everyday. Alex Colville (1920–2013), Tom Forrestall (1936–2024), Christopher Pratt (1935–2022), and Mary Pratt (1935–2018) are closely associated with this regional tendency, although each developed a personal approach to its traditions. *Colville, Forrestall, Pratt & Pratt: The Work Behind the Work* looks closely at the artistic processes behind their individual practices.

Learn more

JANA STERBAK: DIMENSIONS OF INTIMACY

Morris and Helen Belkin Art Gallery

September 11 to December 6

Jana Sterbak, *Cones on Hand*, 1979, courtesy of the artist.

Czechia-born artist Jana Sterbak (b.1955) repeatedly moves between the personal and the political, and between freedom and dependence, using unexpected materials to examine the body and the human condition. *Jana Sterbak: Dimensions of Intimacy* traces the development of her practice across almost five decades. The exhibition brings together early works that challenge sculptural conventions, wearable structures that combine object and performance, video and film, artist editions, photographs, and drawings selected from Sterbak's personal collection.

Learn more

LOVE SONGS TO END

COLONIZATION

Art Gallery of Greater Victoria

August 28 to October 3

Peter Morin and Jimmie Kilpatrick, *Love Songs to End Colonization*, 2019–ongoing, courtesy of the artists.

Founded on principles of kindness, joy, futurity, and collective voice, *Love Songs to End Colonization*, 2019–ongoing, a participatory karaoke project by artists Peter Morin (b.1977) and Jimmie Kilpatrick (b.1979), repurposes popular love songs to confront and critique historical and contemporary settler colonialism. Audiences can perform, sing along, clap, dance, witness, or simply listen. Here, karaoke becomes both a social activity and a way of reconsidering relationships to colonization and decolonization.

Learn more

MELISSA AUF DER MAUR: MY ’90S ROCK PHOTOGRAPHS

Art Gallery of Ontario

Opened September 8

Melissa Auf der Maur, *Self-Portrait in Mirror with Hole, Backstage, Lollapalooza*, *USA*, 1995, courtesy of the artist.

Canadian musician Melissa Auf der Maur (b.1972) documented life backstage, onstage, and in the crowd while touring with Hole and the Smashing Pumpkins in the 1990s. A must-see for music and photography fans, this exhibition brings together more than two hundred photographs, videos, installations, and new music drawn from Auf der Maur's personal archive of more than ten thousand images, offering a rare glimpse into an intimate record of the alternative music scene of the 1990s.

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MARION WAGSCHAL: CYCLOPS AND OTHER TALES

National Gallery of Canada

September 11, 2026 to January 17, 2027

Marion Wagschal, *Burning Spoons*, 1993, collection of Hydro-Québec.

Marion Wagschal: Cyclops and Other Tales spans five decades of the Montreal-based artist's practice, featuring paintings that explore the human figure and the complexities of everyday experience. In her work, Wagschal (b.1943) resists idealized representations of the body, instead portraying her subjects with careful attention to their individuality and vulnerability. Bringing together pieces from across her career, the exhibition emphasizes the continuing relevance of her distinctive approach to figuration and her engagement with personal and historical experience.

Learn more

TAKAO TANABE: INSIDE PASSAGE

National Gallery of Canada

November 27, 2026 to April 18, 2027

Takao Tanabe, *Inside Passage 1/04: Malacca Passage*, 2004,
collection of Polygon Homes Ltd., Vancouver.

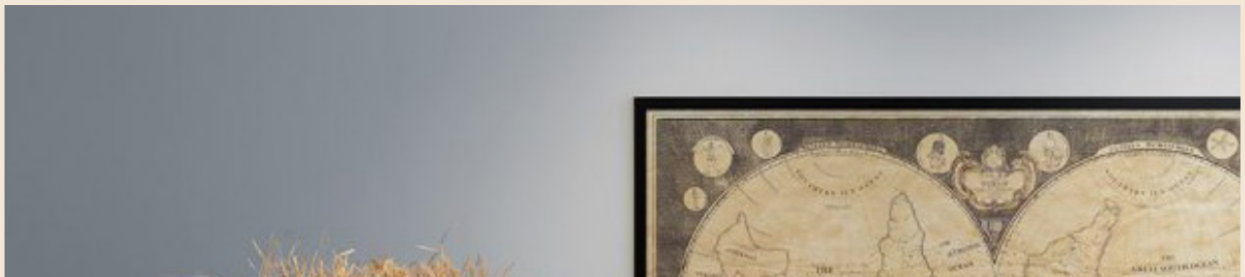
In November, *Takao Tanabe: Inside Passage*, already featured in our summer exhibition list, arrives at the National Gallery of Canada, giving audiences another opportunity to experience the transformative work of the legendary landscapist. To mark the artist's hundredth birthday, the exhibition traces the evolution of his visual language, from early modernist abstraction to prairie and coastal landscapes, while also bringing lesser-known works to light. Across his body of work, Tanabe (b.1926) transforms his experience of place through atmosphere, colour, and close observation, creating landscapes of remarkable stillness and depth.

Learn more

AFTER THE ISLAND: CARIBBEAN CANADIAN CERAMICS

Gardiner Museum

October 9, 2026 to April 25, 2027



Eddy Firmin, *Without Sign*, 2023, courtesy of the artist.

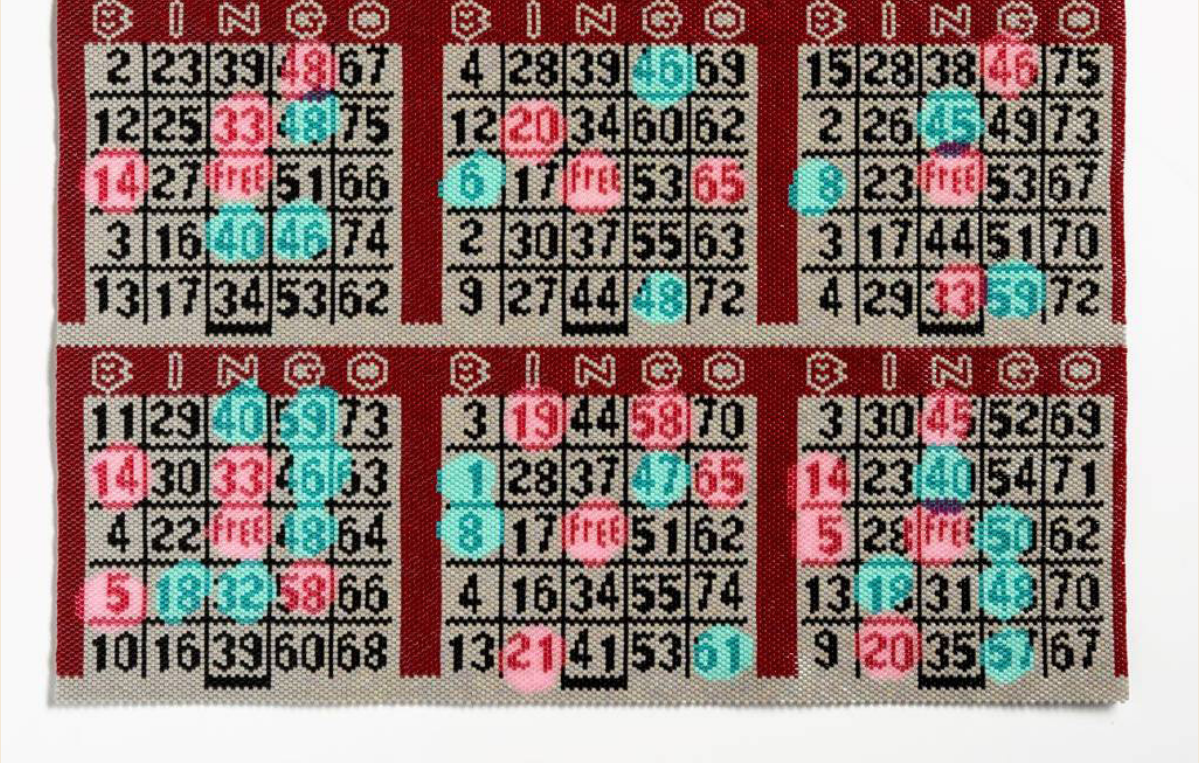
As part of a curatorial partnership between the Gardiner Museum, Black Artists' Networks in Dialogue, and the Museum of the African Diaspora, this exhibition considers how Caribbean Canadian artists use ceramics to explore the transfer of knowledge and the liberatory potential of the clandestine. Works by PJ Anderson, Eddy Firmin (b.1971), Manuel Mathieu (b.1986), and Sharon Norwood examine themes of identity, belonging, memory, and cultural continuity through clay.

Learn more

NICO WILLIAMS: BINGO

Museum London

October 31, 2026 to April 4, 2027



Nico Williams, *NDN Hustle*, 2025, courtesy of the artist and Blouin Division.

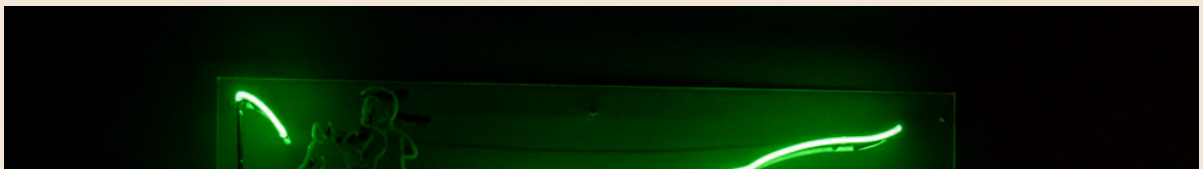
Anishinaabe artist Nico Williams (b.1989) uses beadwork to transform ordinary and often disposable objects of consumer culture into intricate sculptural works. This exhibition brings together a selection of Williams's meticulously crafted pieces, which playfully reimagine familiar objects while combining humour with cultural critique. Through his labour-intensive process, Williams explores connections between contemporary Indigenous art and established material traditions, as well as between everyday consumer culture and questions of identity and belonging.

Learn more

NEON CANADA: THE ART OF ELECTRIFIED GLASS

Canadian Clay & Glass Gallery

September 18, 2026 to January 11, 2027



Roda Medhat, *Lawik Siwareki Bas E*, 2026, courtesy of the artist.

Few materials are as instantly recognizable as neon, with its glowing hues, subtle flickers, and unmistakable presence after dark. *Neon Canada: The Art of Electrified Glass* brings together artists working with traditional hand-bent neon to explore how words and images can convey non-commercial messages through a medium historically associated with signage. The exhibition also highlights neon's sensory qualities, from its bold colours and gentle hum to its distinctive linear shapes, revealing the form's expressive possibilities and capacity to create emotive visual experiences.

Learn more

ALLISON KATZ: JEU D'ESPRIT

Montreal Museum of Fine Arts

October 9, 2026 to March 14, 2027

Allison Katz, *Gradiva*, 2024, courtesy of the artist and Y.D.C.

Allison Katz: Jeu d'esprit is organized around the figure of Gradiva, which appears in five paintings and provides a connective thread throughout the exhibition. Named after the walking woman in German writer Wilhelm Jensen's 1903 novella, Gradiva later became associated with Freud and the Surrealists. Katz (b.1980) reverses the archaeological process of uncovering, using painting to reveal surfaces while simultaneously layering and disguising them. Sand and rice add a tactile dimension to the works, deepening their exploration of identity and perception.

Learn more

CHALLENGING. MODERN ART IN QUÉBEC / RIOPELLE. THE EXPRESSION OF GESTURE

Musée national des beaux-arts du Québec

Opens October 22, 2026

Randolph Stanley Hewton, *Rêverie*, c.1929,
Musée national des beaux-arts du Québec.

Jean Paul Riopelle, *Jardin* (*Garden*), 1957,
Musée national des beaux-arts du Québec.

Opening this fall, the Espace Riopelle–Michael Audain Pavilion at the Musée national des beaux-arts du Québec will house the museum's collection of works by Jean Paul Riopelle (1923–2002). Two inaugural exhibitions—*Riopelle. The Expression of Gesture*, which explores the artist's distinctive gestural language, and *Challenging. Modern Art in Québec*, which brings his work into dialogue with the Automatistes and some fifty other artists—situate Riopelle within the broader story of Quebec modernism. In this new setting, visitors can explore his work alongside the artists, ideas, and debates that shaped the modern Quebec art world.

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Image Credits: [Lead image] (*top left*) Jana Sterbak, *Cones on Hand*, 1979. Courtesy of the artist. Photo credit: Blaine Campbell. (*top right*) Melissa Auf der Maur, *Self-Portrait in Mirror with Hole, Backstage, Lollapalooza, USA* (detail), 1995. Image courtesy of the artist. (*bottom right*) Takao Tanabe, *Inside Passage 1/04: Malacca Passage* (detail), 2004. Courtesy of the Audain Art Museum. (*bottom left*) Marion Wagschal, *Burning Spoons*, 1993. Collection of Hydro-Québec. **[1]** Raymond Thériault, *Left Turn II: The Last Migration*, 2024, oil on canvas, 91.4 x 213.3 cm. Image courtesy of the artist. **[2]** Tom Forrestall, *Island in the Ice*, 1987, egg tempera on Masonite, 72.5 x 214.5 cm. Collection of the Art Gallery of Nova Scotia, Halifax. Acquisition made possible with funds provided by Christopher Ondaatje, Toronto, 1994 (1994.19). Courtesy of the Art Gallery of Nova Scotia. © Estate of Tom Forrestall, represented exclusively by Mira Godard Gallery. Photo credit: RAW Photography. **[3]** Jana Sterbak, *Cones on Hand*, 1979. Courtesy of the artist. Photo credit: Blaine Campbell. **[4]** Peter Morin and Jimmie Kilpatrick, *Love Songs to End Colonization*, 2019–ongoing, participatory karaoke performance. Courtesy of the artists. Photo credit: Ashok Mathur. **[5]** Melissa Auf der Maur, *Self-Portrait in Mirror with Hole, Backstage, Lollapalooza, USA*, 1995, chromogenic print. © Melissa Auf der Maur. **[6]** Marion Wagschal, *Burning Spoons*, 1993, oil on canvas, 213 x 198 cm. Collection of Hydro-Québec. © Marion Wagschal. Photo: Courtesy of the artist and the National Gallery of Canada. **[7]** Takao Tanabe, *Inside Passage 1/04: Malacca Passage*, 2004, acrylic on canvas, 132.1 x 304.8 cm. Collection of Polygon Homes Ltd., Vancouver. Courtesy of the Audain Art Museum. © Takao Tanabe. **[8]** Eddy Firmin, *Without Sign*, 2023, ceramic, wood, fabric, straw, numeric print, variable dimensions. Photo credit: Michael Patten. **[9]** Nico Williams, *NDN Hustle*, 2025, Japanese 11/0 cylindrical glass beads on braided/thermosoldered polyethylene wire. Courtesy of the artist and Blouin Division. Photo credit: Paul Litherland. **[10]** Roda Medhat, *Lawik Siwareki Bas E*, 2026. © Roda Medhat. **[11]** Allison Katz, *Gradiva*, 2024, oil and sand on linen, 220 x 190 x 3.6 cm. Courtesy of the artist and Y.D.C. © Allison Katz. Photo credit: Eva Herzog. **[12]** Randolph Stanley Hewton, *Rêverie*, c.1929, oil on canvas, 77.6 x 92.6 cm. MNBAQ, Q, acquisition in 1930 (or earlier) (1934.251). Photo: MNBAQ, Idra Labrie. **[13]** Jean Paul Riopelle, *Jardin* (*Garden*), 1957, oil on canvas, 129.7 x 162.5 cm. MNBAQ, gift of Michael Audain and Yoshiko Karasawa (2025.64) © Estate of Jean Paul Riopelle / CARCC, Ottawa, 2026. Photo: MNBAQ, Louis Hébert.