

# CANADIAN ART



## STEADY AS SHE GOES: ART TORONTO'S LEADERS TALK FAIR CHALLENGES & FUTURE PLANS

**IN RECENT YEARS, ART TORONTO—LIKE ALL ART fairs—has seen increasing competition at home and abroad, as well as other pressures. Here, president of Informa Canada Will Morris (above left; Informa owns the fair) and Art Toronto director and founder Linel Rebenchuk (above right) tell us how they're handling big changes in the field.**

**In the last few years, we've noticed Canadian dealers going to fairs in Miami, New York or elsewhere to meet new audiences there rather than stay at Canadian fairs where they feel they may already know most of the collectors. How are you trying to keep pace with these changes?**

**WILL:** It's a very interesting phenomenon. I think buying patterns will always evolve. The challenge for an organizer such as ourselves is to keep up with those changes. Our job is to try and make our shows even more worthwhile, even more relevant—which is not always easy in the art business, because there's such a huge amount of variety and difference in the products on display. One person's search for creativity and art is always going to be very different from another's.

**LINEL:** We are a smaller show, and from the very beginning the show has had about 65 percent Canadian content. From this perspective, we are different than many other international fairs. And galleries have a lot of choices. We are proud we have been successful in attracting a number of galleries and keeping them loyal since we started in 2000. We are working harder to make programming that will be appealing to a range of galleries, too.

**Informa, both nationally and internationally, tends to run trade shows that are not art-related. What's the difference between running art fairs and other kinds of trade shows?**

**WILL:** Indeed, the only art fairs that we run are here in Canada—Art Toronto and the Artist Project. I visit quite a few art fairs—Basel, the London Art Fair, FIAC in Paris—to see what's new and changing and how people are adapting their event. I'd say art fairs are challenging because the art world is hugely creative, and quite sophisticated, in how it portrays products and how people interact with them. In other events, it's a probably a more simplistic buyer/seller relationship. But while art fairs are more challenging, I'd also say they are more enjoyable.

**LINEL:** I can't compare to other trade fairs, but you know, when I started this fair in Canada, people said I was crazy.

It wasn't easy, but since then I think we've made a step ahead every year. Growing doesn't always mean making the show bigger, because this is not our intention. It's about making the show a bit better every year.

**Both of you mention having to please a sophisticated audience or enhance programming to create a better fair. How might this play out at Art Toronto this year?**

**WILL:** Well, I think the VIP Program is a very good example in terms of the curated initiatives that are organized by our team. This helps people get a view of the Toronto scene.

**LINEL:** We also realize how important our lecture program is, and our special projects, and our relationship with partners like the AGO and RBC and MOCCA and the Power Plant. In many ways, it is a community effort. I'm also very excited about Thom Sokoloski project *All The Artists Are Here* at the exhibition entrance. I think it's going to be fantastic.

**Trade fairs in and beyond the art world have been pressured by the global economic slowdown and the rise of the Internet, which allows merchants to meet new clients without paying booth fees. How do you cope with those challenges?**

**LINEL:** Online, we have a partnership with Artsy this year, so galleries can sell works that way as well. We are also going to rebuild our website at the end of this year. Even the project we are doing with Thom is interactive, with QR codes. So I think we are trying keeping step with what is on the web.

**WILL:** You're right overall, though. It has become a lot more challenging in the last couple of years. I think everybody is measuring their spend on exhibitions or fairs. I think most of the galleries that exhibit with us or other events are relatively sophisticated in their understanding of their market and realize that it's not going to necessarily always make a return on the initial investment.

Our job is to spend more time beforehand explaining how a trade fair, consumer fair or art show should fit in to their total marketing program for their business. We have to spend more time doing that, more time understanding what their market is and who they are trying to get to and ensure that the audience that we're attracting is right for their products. There are times, increasingly, where we have to say, "Look, this is not for you—our audience isn't your buyers and therefore we think there are other events that might be more suit-

ed to you." Our sales job has gotten harder, but I think at the end of the day it's our duty to spend the time with people to ensure they get the right facts.

Another difficulty is that nobody is reducing prices; we're getting squeezed at both ends because the venues where we hold these events continue to put up their prices, because their own costs keep going up. So it's a wicked circle that we're all caught in, and the exhibitors aren't necessarily making more sales. We try to work to find more cost-effective ways to exhibit and more importantly to find ways for them to get more out of it—maybe with a larger gallery, it's about seeing if they can achieve the same thing with less space. It's not a take-it-or-leave-it attitude—it's about saying let's try and work together to figure out how we can do something you can afford.

**On the affordability front, there are new fairs in Canada like Papier, organized by a trade association, that are smaller but less expensive. How are you dealing with that competition?**

**WILL:** You know, that's not just happening in the art world, it's in every single sector. Often there are associations that try to put on things for a lower price but you need a certain amount of income in order to create an event that has national or international standing, and you can't do that unless you have some form of revenue to do it.

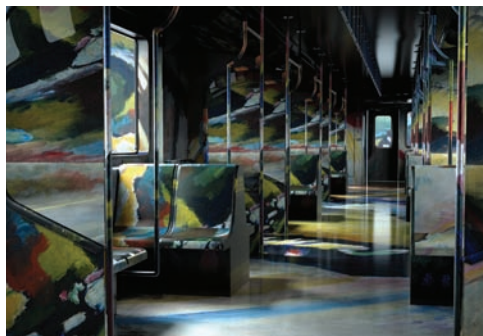
**LINEL:** Speaking of international standing: as the art community in Canada develops, there is more appeal for international galleries to come to fairs here. As more Canadian artists are represented overseas, there is more interest for galleries overseas to travel here because they are more aware of the art scene in Canada.

**Though not all Canadian galleries participate in Art Toronto, many would be sad to see it go, as it signals a certain strength to have a commercial art fair here. What are your thoughts on the fair's future?**

CONTINUED ON NEXT PAGE

**ART  
TORONTO**  
THE 14th TORONTO INTERNATIONAL ART FAIR

## OUR FAVES AT THE FAIR



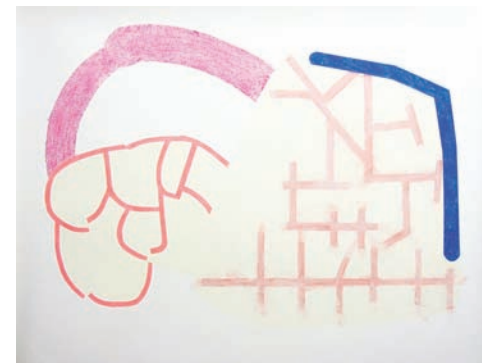
Jon Rafman  
*Kandinsky Train Car*, 2013  
Courtesy Galerie  
Antoine Ertaskiran



Alain Paiement  
*Cadran*, 2013  
Courtesy Galerie  
Hugues Charbonneau



Tibi Tibi Neuspiel  
*Apologies on Archival Paper*, 2013  
Courtesy Narwhal Projects



Jaime Angelopoulos  
*Smoked Out*, 2013  
Courtesy Parisian Laundry

## ART TORONTO IS HOMECOMING WEEK

for the Canadian art scene. Galleries from across the country unpack their crates and set up under the lights at the Metro Toronto Convention Centre. Each year, the fair is an occasion to meet with old friends and new talent. 2013 is no different. Over four days, anyone can come up to speed on what's happening in the art world. If painting is your thing, don't miss Mike Bayne's paintings at Katharine Mulherin's booth. Showing a virtuosity of trompe l'oeil realism, Bayne's small oil-on-panel works are uncanny in their rendering of down-at-the heels landscape and modest architecture. It's a weird place for high art to end up. Or, at Trépanier Baer's booth, find two generations of Calgary painters on display, with elegant, playful works by veteran Ron Moppett alongside this decade's discovery—Ryan Sluggett. If you liked our Spring-issue cover story on Sky Glabush by David Balzer, visit MKG127's display, which is presenting many of the pieces we reproduced. Photography is no slouch, either, at this year's fair. Whether it's MOCCA's edition by Sarah Anne Johnson, or the Jon Rafman prints brought by Montreal's Galerie Antoine Ertaskiran, or Danny Singer's prairie panoramas at the booth of Vancouver's Gallery Jones, some of the best work in the country is gathered for the weekend. Make sure to drop by Galerie Hugues Charbonneau's booth too. Alain Paiement's new work will literally put you over the moon.

—RICHARD RHODES, EDITOR

## AS DEALERS, COLLECTORS AND ARTISTS

descend on Toronto this weekend, and with a full schedule of gala events, talks, art installations and performances, there's still one thing that everyone keeps an eye on at Art Toronto—the red sales dot. If it's not yours, don't be discouraged. Whether you come to the fair with pocketbook in hand or out of curiosity, we can all window shop like art-world millionaires to assemble a fantasy collection. Why not start with Alain Paiement's spectacular digital composition of solar eclipses, or a wry, minimalist painting by Tammi Campbell, at Galerie Hugues Charbonneau's booth? Let's pick up one of Pascal Grandmaison's photos of sculptural forms deep inside Mexican caves from Galerie René Blouin. While we're there, take one of Marie-Clarie Blais's poetic, process-based canvases and an atmospheric Françoise Savard painting, too. One of Melanie Authier's stormy abstract paintings from Georgia Scherman Projects would be nice to have, or perhaps you're in the mood for the witty conceptual work of Jennifer Marman and Daniel Borins? Take both! Let's have a Nicholas Galanin from Trench Contemporary, and one of each from Sky Glabush and David R. Harper at MKG127's booth. I wonder if Parisian Laundry has any David Armstrong Six sculptures? The cart's only half full...this is fun, let's continue.

—BRYNE MCLAUGHLIN, MANAGING EDITOR

## NARWHAL PROJECTS ARTIST TIBI TIBI

Neuspiel made a splash at last year's Art Toronto with *Hurdles*, an absurd performance co-created with Geoffrey Pugen and commissioned by the Art Gallery of Ontario which saw the artists staging a track-and-field competition amid the booths. Narwhal and Neuspiel are back in 2013, promising very good things. Narwhal, the small Junction-area space co-founded by Kristin Weckworth and Steve Cober, has had a remarkable year of smart, cutting-edge programming. Neuspiel, now in New York for grad school, has also made strides, and here shows works from *Housewarming Gifts for Anorexics*—a sculpture series of immaculately made urethane replicas of trashy food items like bacon and Doritos, often affixed to mirrors in the shape of faces. Narwhal is also featuring the abstract collage work of Jacob Whibley, of a similar sensibility to Neuspiel in his daring, quirky mix of old-school craftsmanship and millennial notions of repurposing and play. Other artists at Narwhal's Art Toronto booth are Carly Waito, whose impressively precise oil paintings of minerals are so popular that prints of them are now being sold at Magic Pony, Narwhal's design-store affiliate; and Paul Wackers, a US-based painter to watch who blends still-life, street art and abstract expressionism.

—DAVID BALZER, ASSOCIATE EDITOR

## IT'S ALWAYS HARD TO KNOW HOW WORKS

at an art fair are going to play out in real life. Some dealers don't like to send JPEGs in advance, and that's their right—though too bad for those of us who mainly work online. Others send images of works that (of course) look much different in person. Yet there are a few artworks that caught my eye ahead of Art Toronto's opening. Among these are Rhonda Weppeler and Trevor Mahovsky's sculptures at Torontonians Pari Nadimi's booth. This West Coast duo always surprises me with their works on consumerism and throwaway culture—in one of their past works, they cast a shopping cart in aluminum foil, which was unexpectedly quite amazing. I am looking forward to seeing their new sculptures of—yep!—beer bottles in bags at the fair. Also on my to-check-out list is Marina Roy's work at the booth of Vancouver's Wil Aballe Art Projects. Roy's anamorphic (and kind of raunchy) drawings on the ends of books strike me as both uncanny and inventive. Works on paper by Jaime Angelopoulos also appeal at the presentation by Montreal gallery Parisian Laundry. Though Angelopoulos is becoming known for her sculptures, I like her drawings too; they reflect a sense of lightness and play. Tristram Landowne's imaginative, sci-fi-ish watercolours and drawings at the booth of Toronto's Le Gallery also promise to take me to another (somewhat more serene and ethereal) place when fair frenzy sets in.

—LEAH SANDALS, ONLINE EDITOR

TO HEAR MORE PICKS FROM OUR EDITORS, VISIT THE CANADIAN ART BOOTH AT 2 P.M. ON EACH DAY OF THE FAIR FOR OUR INSIDE STORY TALKS.

## CONTINUED FROM PAGE 1

**WILL:** I think Linel in particular has been quite outspoken about how important it is to maintain the quality by not allowing the show to get too large, because it's in a great spot. We find the Metro Convention Center to be a brilliant spot for an art fair of this size and we just need to concentrate now on delivering an audience that is right for the fair and right for the galleries. I don't think you will see any radical change. I think we will just try to stick to the size we have this year,

but try to maintain a very high quality of exhibitor. That's where we see Art Toronto siting its appeal internationally and we're just going to reinforce that in future.

**LINEL:** Overall, I am happy with the mix and the size of our fair. I think this is the size of the fair that balances well with the size of our market and our community in Toronto and Canada.

**Are there any final thoughts you have about Art Toronto? Works you are looking to collect your-self? Or behind the scenes details?**

**WILL:** Well, last year I loved the Focus Asia theme because I travel a lot to the Far East. It's an area of contemporary art that I've made my preference, but increasingly I'm becoming educated in Canadian art. I'm hoping to find one or two pieces in this year's show that I could walk away with.

**LINEL:** I'm involved in every single aspect of the fair, from the sales at the beginning of the year to operations to contractors to marketing. I know every single wall and light that is going in the fair. There's so many things in my head when it comes to the fair that I can be really difficult to pick and choose just one thing to say!

*This interview by Leah Sandals has been edited and condensed.*

## DEALER HIGHLIGHTS: NEW TO THE FAIR



**WIL ABALLE ART  
PROJECTS, VANCOUVER  
(BOOTH 1208)**  
WIL ABALLE, DIRECTOR

**Doing any art fair involves a large expense. Why invest in a booth at Art Toronto?**

My programming content is largely Canadian. I feel that nowadays, art fairs play a big role in how an art audience sees contemporary art. When I looked this year at all the possible fairs I could do, Art Toronto showed the best fit. The people who run the fair do a lot for the galleries who participate to get the word out internationally on the Canadian art being showcased. I got this feedback as I was travelling at the Sydney Contemporary art fair and talking to Australian dealers last month. Art Toronto has also established exciting partnerships this year, such as with Artsy, which is a fantastic platform to present Canadian art to the broader international audience.

**In five words or less, how would you describe your gallery's program?**

Vancouver. Innovative. Young collector development.

**What are you presenting at Art Toronto?**

I have decided to show a broad swath of artists instead of focusing on a select three or four. Many of the artists made work exclusively for Art Toronto, or Art Toronto will be the first opportunity for these works to be seen by the public. The artists include Jeff Ladouceur, VIVA award winner Marina Roy, 2013 RBC Painting Competition finalist Sean Weisgerber, Matthew Brown, Jasmine Reimer, Angela Teng, Scott Billings, Evann Siebens, Scott Massey, Ian Skedd and Babak Golkar.

**What other art fairs do you show at?**

I have aspirations to show at NADA, either New York or Miami Beach, next year. I'm also considering the International Fine Print Dealers Association fair in New York next month, because I publish a lot of editions, and this seems a great venue to showcase this particular mandate—at a venue where some of the best blue-chip print publishers are.

**Who is your favourite artist that you do not represent?**

WAAP works where it exhibits and collaborates with artists on projects and editions without representing anyone (at the moment). It may represent artists in the future. For this question, I can certainly choose an artist who is already represented by other dealers as I am a fan of many artists, having been a collector. But instead I will choose someone who is unrepresented: Marina Roy. Marina creates art that is full of primal and emotional content across various media. She makes animations, works on paper and bookworks, and she is also a prolific writer. Her practice is exciting and unique, full of content that has been a pleasure to see, learn about and uncrate over a multitude of discussions.



**GALERIE HUGUES  
CHARBONNEAU,  
MONTREAL  
(BOOTH 1214)**  
HUGUES CHARBON-  
NEAU, DIRECTOR

**Doing any art fair involves a large expense. Why use your resources for a booth at Art Toronto?**

This will be my seventh participation at Art Toronto, but a first experience under my own banner. I will introduce a new group of influential artists to Toronto art appreciators.

**In five words or less, how would you describe your gallery's program?**

Respecting the essence of each artistic process.

**What are you presenting at Art Toronto?**

A focus on living Canadian artists who have earned the respect of the art milieu: Benoit Aquin, Marie-Claude Bouthillier, Tammi Campbell, Trevor Gould, David Lafrance, Alain Paiement, Jonathan Plante, Jean-Benoit Pouliot, Séripop, Ève K. Tremblay and Julie Trudel.

**What other art fairs do you show at?**

Papier in Montreal.

**Who is your favourite artist that you do not represent?**

Richard Long.



**DC3 ART PROJECTS,  
EDMONTON  
(BOOTH 1216)**  
DAVID CHANDLER,  
FOUNDER

**Doing any art fair involves a large expense. Why invest in a booth at Art Toronto?**

Art Toronto is *the* national forum for the presentation of contemporary art and an amazing opportunity for a small/new gallery from outside the main centres to make its program and artists known. Presenting in the NEXT section allows us to connect with other recent-vintage galleries and to have our artists placed in context with their peers. We are excited to participate.

**In five words or less, how would you describe your gallery's program?**

Surprising. Thoughtful. Relevant. Challenging. Global.

**What are you presenting at Art Toronto?**

A solo exhibition of Mitch Mitchell, a now-Montreal-based print artist recently added to Concordia University's amazing faculty. Mitch uses traditional print practices as a language within large installation works to expand the boundaries of the medium. We will be filling half the booth with a kinetic sculpture made of screenprinted newsprint that will work in conjunction with photo-based wall works. Overall, Mitch's work comments on subjects as diverse as environmental change, Western industrial collapse, corporate and government surveillance, drone warfare, tech-

nologic change and B-movie sci-fi. Exhibiting a single artist presents some risk for the gallery, but it offers viewers a chance to see a cohesive presentation of the ideas Mitch is working with.

**What other art fairs do you show at?**

The gallery is young—just one year in existence—though it has been in my head for decades. We showed at Montreal's Papier fair this spring, and now at Art Toronto. We are focused on doing smart, informative exhibitions in our home space in Edmonton and making opportunities for our artists on the largest stage we can get them to. There are more fairs in Toronto and further afield in our future!

**Who is your favourite artist that you do not represent?**

What an unfair question to ask an art junkie! I don't know that I could narrow it down to 10! I do know there are many artists practicing in Canada who are deserving of far more attention that they get nationally, never mind internationally, and Art Toronto is part of the route to securing them a place on that scene.



**TRENCH  
CONTEMPORARY ART,  
VANCOUVER  
(BOOTH 1018)**  
CRAIG SIBLEY,  
OWNER/DIRECTOR

**Doing any art fair involves a large expense. Why invest in a booth at Art Toronto?**

It's a Canadian art fair. I wanted to expand my artists' scope in the country we live in, and I believe it's good for art in Canada. Even out west, it brings profile to the visual arts. I think it's important.

**In five words or less, how would you describe your gallery's program?**

Current and recent history.

**What are you presenting at Art Toronto?**

The work of nine artists in total: five senior artists and four mid-career and emerging. There will be a balance between more formal elements and conceptual ones. All the work is of the highest quality both technically and conceptually. I also like historical work to play off current work and create some tension or harmony between pieces. Nicholas Galanin's conceptual works and Ron Stonier's Modernist paintings go amazingly well together. What's interesting with these two artists is they're both of Tlingit First Nations heritage, just working in different forms. They seem to speak to each other in unsuspecting ways every time they're together. It's fun.

**What other art fairs do you show at?**

Toronto is my first fair. Trench is only three years old and just getting established. We do intend on reaching out to the world in the future, however.

**Who is your favourite artist that you do not represent?**

Sean Scully.



**BEERS  
CONTEMPORARY,  
LONDON, UK  
(BOOTH 1120)**  
KURT BEERS, DIRECTOR

**Doing any art fair involves a large expense. Why invest in a booth at Art Toronto?**

Beers Contemporary is a Canadian-owned and -run gallery. While based in London, UK, we maintain relations with a number of Canadian artists—particularly painters Andrew Salgado and Neil Harrison—and it's important for us to connect to a Canadian audience as well. We want to be active and involved in Canada, which is one of the reasons we are participating. We are doing a number of other international fairs over the coming year and we hope that this will be the first of many years at Art Toronto.

**In five words or less, how would you describe your gallery's program?**

Bold. Confident. Identifiable. Fresh. Passionate.

**What are you presenting at Art Toronto?**

A display of two artists: Canadian painter Andrew Salgado and British painter Robert Fry. Salgado is a rising star in the art world, with four solo shows in a row selling out prior to their opening day. He's also currently having a museum exhibit of his work in his home province of Saskatchewan, and he's been highlighted by Saatchi curator Rebecca Wilson as someone to invest in now. Robert Fry has had a slate of international solo shows, has been acquired for the Saatchi Collection, and has exhibited at Russia's Hermitage and London's Royal Academy. Both are artists making waves internationally and will be in my forthcoming publication *100 Painters of Tomorrow* (Thames & Hudson, 2014), juried by Cecily Brown, Sir Norman Rosenthal, Tony Godfrey, Philip Tinari and Barry Schwabsky, among others.

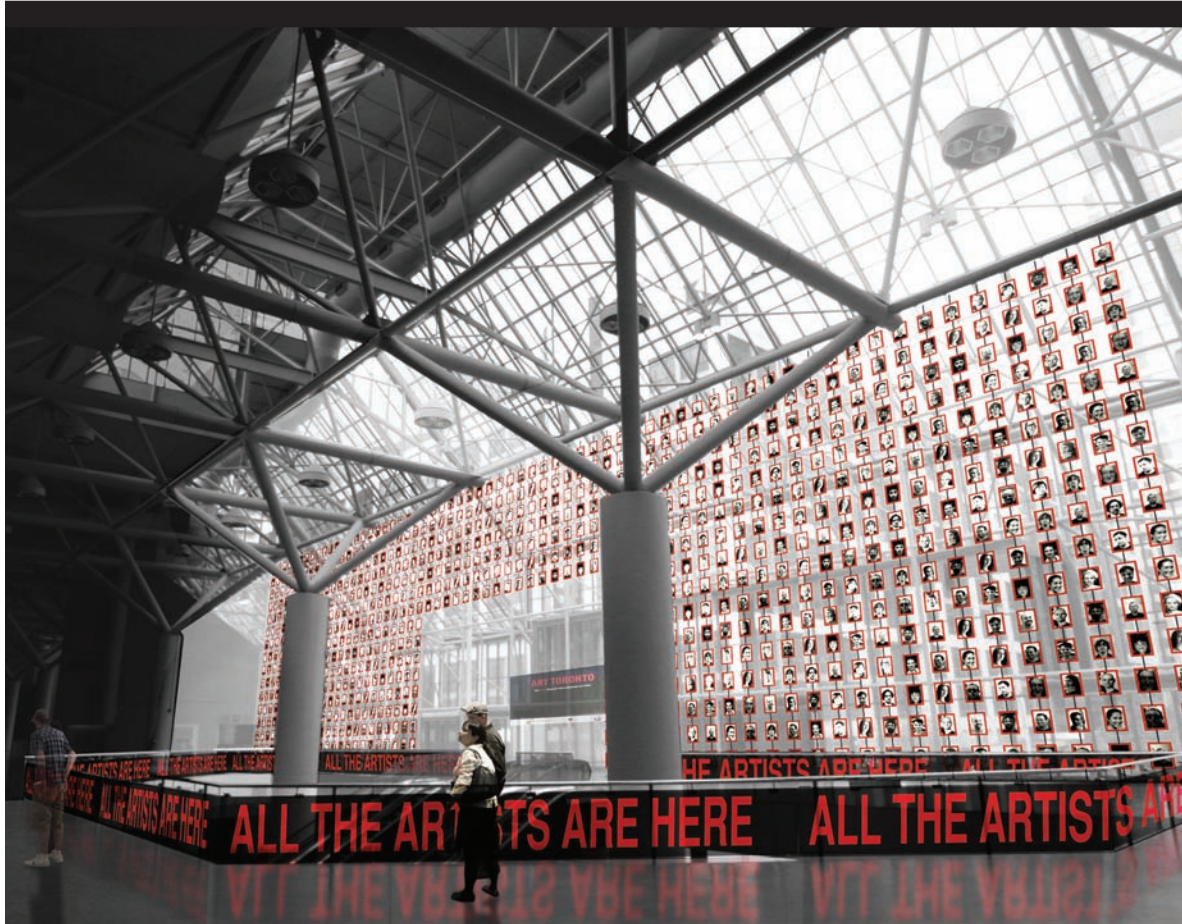
**What other fairs do you show at?**

We always show at the London Art Fair. This year (actually, next week) we're doing Kunst 13 in Zurich. And we had our first outing in Basel in June at one of the noteworthy satellite fairs. We've got our hat tipped for Art 14 in London this coming year as well.

**Who is your favourite artist that you do not represent?**

Over the past year, I've communicated with thousands of emerging painters for *100 Painters of Tomorrow*. Ryan Moseley, Jakub Julian Ziolkowski and Milena Dragicevic are incredible talents who are (unfortunately for me) already signed to other London galleries. I'm showing Dale Adcock at Kunst 13; he creates trompe l'oeil, hyper-angular paintings of imagined totems, and I'm certain they're going to be a big hit. I'll be exhibiting Antoine Donzeaud next month in our annual open exhibition "Contemporary Visions." He's sort of a mix of de Kooning and Picasso; it's very fun, very contemporary.

—COMPILED BY BRITT GALLPEN

Advance rendering of *All The Artists Are Here* by Thom Sokoloski / Jeff Lei

## THE ARTISTS ARE HERE —AND HERE, AND HERE, TOO

**TORONTO'S THOM SOKOLOSKI—KNOWN FOR** large-scale art installations as well as theatre and opera productions—generally enjoys art fairs. But he has one problem with them.

“I think we should celebrate all the artists,” he says. “Whenever I go to an art fair, I see their work and I see their galleries and I see their gallery’s people. But I never see *the artists*.”

Sokoloski’s Art Toronto solution is *All The Artists Are Here*, a massive portraits installation above the fair entrance that shows some 1,000 artists represented at the fair.

Yet there are living, breathing artists at Art Toronto—and an increasing number are representing themselves, in fact.

The five Toronto artists in Blunt Collective (Booth 1315) have successfully represented themselves at Aqua Miami, Scope New York, Next Chicago and other fairs.

“Everyone’s trying to figure out where art fairs fit with different models of exhibiting,” says Blunt member Natalie Majaba Waldburger. “We’re trying to find a way of using that venue creatively.”

Blunt formed in post-crash 2009, when many local dealers were not taking on emerging artists. Others were, but weren’t at fairs.

Since then, Blunt’s fair activities have led to gallery exhibitions for some members. And it’s also fostered an appreciation of what galleries do year-round.

“The workload a gallery does is phenomenal,” Blunt’s Matthew Schofield says. “I respect that more now than when we started.”

Blunt credits Toronto’s artist-collective legacy—from the Group of Seven in the 1920s to Painting Disorders in the 1990s to AWOL Gallery today—as an influence. “It’s kind of in our DNA,” Waldburger says. She also notes dealer Katharine Mulherin (Booth 1106) helped plant the collective idea for them early on.

Red Head (Booth 944) is a 23-year-old artist-led group

that maintains a permanent Toronto gallery. Having done Art Toronto in 2011, it’s returning to make connections.

“At the fair, there’s a camaraderie and an openness, and people take time for conversations” that they might not otherwise, Red Head member Lynn Kelly says. “We get to talk to galleries around the world and connect more with the local scene too.”

Other organizations, like printmaking-focused artist-run centre Open Studio (Booth 100) promote not only their artists, but their medium.

“We want to raise the profile of printmaking,” says Open Studio executive director Jennifer Bhogal. She thinks collectors know less about it since the advent of high-end reproductions a decade ago.

“In the 60s and 70s, with Warhol and Lichtenstein, there was more understanding” of the print medium, Bhogal says. The Open Studio team hopes to revitalize that knowledge in discussions at the fair.

Art Toronto is also an important part of boosting Open Studio’s year-round print-sales operation.

“Many nonprofits are realizing that the ones that can continue to do really well have worked at diversifying how they bring revenue in,” Bhogal says. Even though the gallery is successful at obtaining grants, there’s still a lot of the budget that public funds can’t cover, and print sales at fairs help bridge the gap.

Dopamine Collective (Booth 1317) is very new group whose seven members identify more as scientists than as artists. Their materials include x-ray films, dental molds and antiquated technologies.

“We’re a group of non-artists performing a series of experiments examining the art world from the outside,” Dopamine member Sean Stewart says. “But maybe after Art Toronto we won’t be in that position anymore. It’ll be interesting to see at what point we become artists.”

—LEAH SANDALS

## OTHER SHOWS TO CATCH IN TORONTO THIS WEEK

**THERE ARE LOTS OF GREAT EXHIBITIONS TO CATCH IN THE CITY** during Art Toronto. Top of the list is a collaborative work by two Sobey Art Award winners, **Brian Jungen** (who won in 2002) and **Duane Linklater** (who won this year). Their film *Modest Livelihood*, created as part of Documenta 13, follows them on two hunts in northern British Columbia and addresses First Nations self-determination. See it at the **Art Gallery of Ontario** starting October 26. (Note: The AGO’s **Ai Weiwei** show also wraps this weekend.) A short subway ride north is “**Carbon 14: Climate is Culture**,” which just opened at the **Royal Ontario Museum**. The exhibition explores an (increasingly hot) global issue through the eyes of scientists, artists and cultural informers including **Melanie Gilligan** and **Zacharias Kunuk**. Portions of the project are also unfolding on subway-information screens, so you may see it even if you don’t get to the gallery. For a discerning, elegant view of the Toronto art scene, check out “**Micah Lexier: One, and Two, and More Than Two**” at the **Power Plant**. In it, the leading local artist is surveyor and surveyed—one part looks at Lexier’s own work, while another part highlights art he’s chosen from 101 Toronto creators. If a more intimate experience is what you’re looking for, **Sarah Anne Johnson**—who created the MOCCA Benefit Edition for this year’s fair—has a compelling peephole project at the **BMO Project Room**. Call (416) 643-2609 or email [curator@asleepintheforest.com](mailto:curator@asleepintheforest.com) to make an appointment to view.

—COMPILED BY BRITT GALLPEN



Take the Inside Story home with you—Subscribe to *Canadian Art*!

Save 50% on a *Canadian Art* subscription plus get a free issue and a free gift!

Visit us at booth 940

FOR  
ART TORONTO  
ATTENDEES  
ONLY

# Inside STORY

Inside Story is a series of talks from our editorial team providing insights on key works and artists at the fair.

**Friday, October 25**  
Managing Editor Bryne McLaughlin

**Saturday, October 26**  
Associate Editor David Balzer

**Sunday, October 27**  
Editor Richard Rhodes

All Inside Story talks take place at the *Canadian Art* booth at 2 p.m.

**Panel: The Next Generation of Canadian Art**

Saturday, October 26, 6 p.m., Art Toronto Stage

Leah Sandals, Online Editor, chats with collector and art historian Mary-Dailey Desmarais, critic Sky Goodden, dealer Wil Aballe and curator and consultant Lucas Soi.