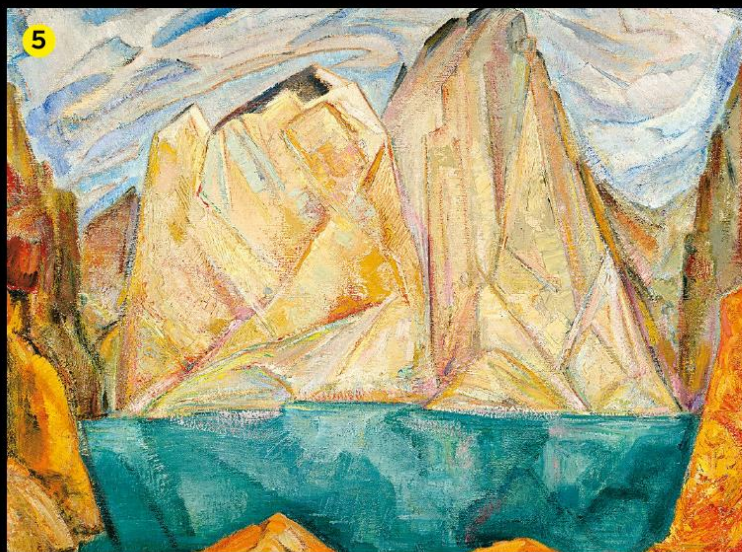
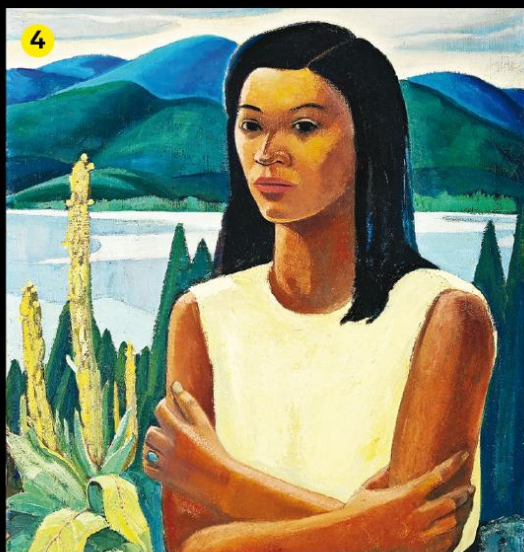
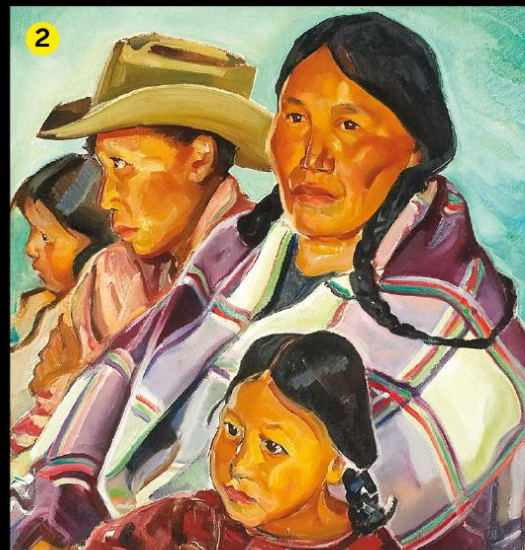


agenda



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[SHADOW BOXING]

Ignore the Group of Seven

A new exhibition shifts the spotlight to a generation of overlooked female artists

Written by YANIYA LEE



THE MCMICHAEL CANADIAN ART COLLECTION exists because of the Group of Seven. The gallery's origins date back to a donation of land in Kleinburg, Ont., as well as a collection of work by Tom Thomson, Emily Carr, David Milne and other artists of the era defined by the G7, that circle of male painters whose drawings of seemingly uninhabited landscapes have come to essentially define what's called Canadian art.

In recent years, the McMichael has faced the Canadian art canon's difficult histories of racism and sexism head-on, in part by holding major shows drawing attention to the creative contributions of women. Now, the "Uninvited" exhibition focuses on the modern period that the group is known for—which kicked off 100 years ago—but looks beyond the usual suspects. "Women were never invited to join the Group of Seven," says chief curator Sarah Milroy. "And that decision on their part threw a long shadow of patriarchal notions about art making in this country that we are still trying to liberate ourselves from."

To make the exhibition of more than 200 pieces approachable, Milroy has paired work by white women, such as Carr, Anne Savage and Annora Brown, with art by Indigenous peoples who often only figured as subjects. Each pairing is a mini exhibition unto itself, revealing new connections that tell the story of Canadian and Indigenous art with rare nuance and complexity. These are some of our favourite pieces. "Uninvited" runs from September 10, 2021, to January 16, 2022, mcmichael.com/events/uninvited.

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