

Art Museum at the
University of Toronto
Annual Report
2018–2019

Art
Museum

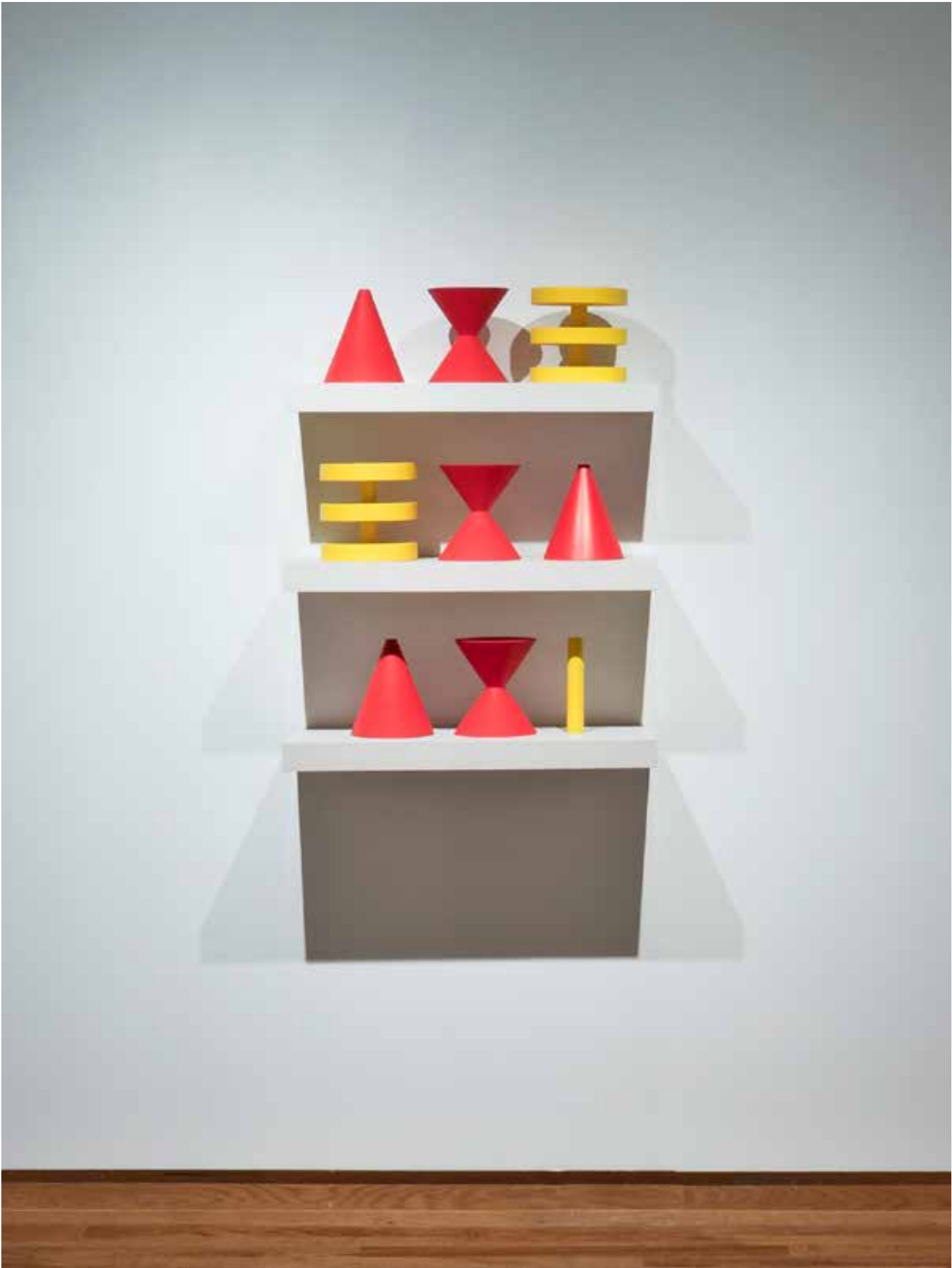


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Left: Robert Fones, *Axe/Exa/Axi*, 1997, casein on wood, plywood. Collection of the Agnes Etherington Art Centre, Queen’s University, Kingston. Gift of Robert Fones, 2006. Photo: Toni Hafkenscheid.



Divya Mehra at Night of Ideas 2019 with her work, *Afterlife of Colonialism, a reimagining of Power: It's possible that the Sun has set on your Empire OR Why your voice does not matter: Portrait of an Imbalanced, and yet contemporary diasporic India vis-à-vis Colonial Red, Curry Sauce Yellow, and Paradise Green, placed neatly beneath these revived medieval forms: The Challenges of entering a predominately White space (Can you get this in the gift shop?)*, 2019, inflatable attempt at the Taj Mahal, acrylic deep base paint. Photo: Dominic Chan.



Curatorial Tour of P. Mansaram: *The Medium is the Medium is the Medium*. Photo: Dominic Chan.



I continue to shape opening reception, with a performance by Charlene Vickers. Photo: Dominic Chan.

A Message from the Executive Director

In 2018–19, the Art Museum produced an energetic and inspiring season of ten exhibitions and related programs that ambitiously brokered an engagement between contemporary scholarship, artistic positions, and the public.

Comprised of the two major visual art exhibition spaces at the University of Toronto—the University of Toronto Art Centre (University College) and the Justina M. Barnicke Gallery (Hart House)—the Art Museum has a unique ability to mobilize public exchange and make visible the innovations in research, interdisciplinary scholarship, and knowledge that define Canada’s leading university.

Presented in four major programming periods—fall, winter, spring, and summer—the 2018–19 exhibitions of primarily contemporary art included original as well as guest curatorial projects, incoming circulating exhibitions, off-site projects, and students’ curatorial and studio exhibitions, each forging new stories and amplifying the representation of artists and curators of culturally diverse backgrounds.

Our summer feature exhibition, *Robert Fones: Signs, Forms, Narratives*, found a very warm reception on a beautiful spring evening in the University College Quad. Spectacularly well installed, the exhibition resonated with ideas and intellectual interests that run through our program, especially the interest in creating greater awareness of the land we live and work on, and in unsettling its normalized inscription in maps, resource extraction, narrative history, brand circulation, and other of forms of settler knowledge and narrative.

Foregrounding artists’ ways of seeing as a stimulus to new ways of thinking is a powerful means through which the Art Museum connects with a diversity of academic disciplines and creates new links between those academic interests and broadly relevant public urgencies including the environment and counter-histories.

With the beginning of fall, recent Master in Visual Studies (MVS) graduate, and Postgraduate Curator in Residence, cheyanne turions, curated the exhibition *I continue to shape*, an outstanding model of a new programming approach. The exhibition received an unprecedented number of class and staff visits to reflect on the Truth & Reconciliation Commission of Canada (TRC) Call to Action as staged in artist Cathy Busby’s installation *WE CALL*, bearing out the impact of our programming and the work of our dynamic outreach team led by Program Coordinator Rebecca Gimmi.

In the midst of this ambitious program, preparations were underway for our February 2 launch of an exciting schedule of winter exhibitions and programs shaped in large part by our success in building sustainable and continuing partnerships locally, nationally, and internationally. On that cold evening the Art Museum, along with our programming partners, welcomed 2,100 curious minds to *Vision Exchange: Perspectives from India to Canada*; the guest-curated project *P. Mansaram: The Medium is the Medium is the Medium*, a collaboration with the South Asian Visual Arts Collective (SAVAC); and the second annual *Night of Ideas*, co-produced by Hart House and the French Consulate in Toronto, with the additional support of the Institut français.



Above: Rebecca Belmore and Osvaldo Yero. Courtesy of the artists.

Right: *Re-Imagining Place: The Hart House Centennial Commission* exhibition, 2018. Rebecca Belmore and Osvaldo Yero's proposal at right. Photo: Toni Hafkenscheid.



The opening of the 2019 MVS Curatorial Studies exhibitions. MVS students Pegah Vaezi, Lillian O'Brien Davis and Kate Whiteway with Art Museum Executive Director / Chief Curator Barbara Fischer. Photo: Barry Roden.



Henry Heng Lu and Rebecca Gimmi at the 2018 OAAG Awards. Photo: OAAG.

In order to expand and maximize this scale of public engagement, we nationally circulated the three major exhibitions: *In Dialogue* (2017–18), *Shame and Prejudice* (2017–20), and *Sovereign Acts* (2012–20). The *Montreal Gazette* described *Shame and Prejudice*, as “stunning” and 61,000 Montrealers had the opportunity, as a direct result of the Art Museum’s strategic vision, to witness Kent Monkman’s narration of Canada through the lens of First Nations resilience.

Equally important in our dynamic programming is the Art Museum’s highly affective hands-on engagement with students. In 2018–19, relying on a well-developed matrix of curricular and co-curricular activities, Art Museum staff trained, mentored, and collaborated one-on-one with 53 students, and over 400 students participated in class visits and tours.

Perhaps our most public presentation of intensive student engagement is our full cycle of student exhibitions. In 2018–19 this included three MVS Curatorial Stream projects consisting of two exhibitions and a student-organized symposium; the MVS Studio Program Graduating Exhibition of four graduate students; and the Shelley Peterson Student Art Exhibition, a showcase for undergraduate artists curated by Master of Museum Studies students.

The Art Museum curatorial team led by Sarah Robayo Sheridan was at the centre of these exhibition activities, which concluded the programming season. Sarah also plays a critical role as mentor to the Hart House Art Committee’s Acquisition Sub-committee, guiding committee members through the process of making trailblazing annual purchases. This year, the committee recommended purchasing works to enhance the representation of Indigenous artists, artists of colour, and LGBTQ2S artists in the Art Museum’s collections.

These important acquisitions were joined by the nearly three dozen works that entered the permanent collections by gift-in-kind donation including works by Gerald Ferguson, James Carl, Micah Lexier, Laurel Woodcock, General Idea, Robert Giard, F. S. McGillivray Knowles, and early Inuit graphics by E. Pootoogook, K. Pootoogook, and Saila. This collecting activity was adroitly coordinated by Collection Manager Heather Pigat. See APPENDIX A for a list of these acquisitions.

Building collections is exciting work, amplified this year by our participation in the development of a major commission for the Hart House Great Hall as part of Hart House’s centennial in 2019. In that process, we presented an exhibition of the short-listed proposals and hosted numerous visitors as well as the jury of Indigenous curators, writers, artists, and scholars who made the final selection. The winning proposal by Rebecca Belmore and Osvaldo Yero will introduce a large relief sculpture above the fireplace of the Great Hall as part of the centennial celebrations on November 13, 2019.

In other inspiring news, the Art Museum’s 2018 exhibition *Figures of Sleep*, curated by Sarah Robayo Sheridan, in tandem with our collectively curated inaugural *Night of Ideas: To sleep or not to sleep*, was one of three nominees for the 2019 International Council of Museums’ Committee for University Museums and Collections (UMAC) Award 2019, and won the second-place certificate on September 3 at the UMAC/ICOM conference in Kyoto, Japan. (UMAC has several hundred institutional and individual members in over sixty countries around the world.)

We are also very proud of MVS graduate Henry Heng Lu and his well-deserved win at the 2018 Ontario Association of Art Galleries Awards. His exhibition, *Far and Near: the Distance(s) between Us*, represents Henry’s graduating project for the MVS degree in Curatorial Studies and is an example of the extraordinary work that students are producing at the Art Museum with guidance and mentorship by the entire team.



Above: Divya Mehra, "The Bitch Blues (where does the Divide begin?)" from the series *How to do things with words (Culture and Captivity)*, 2014, sizzurp, acrylic ink. Purchased by the Art Committee in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2019.

Left: Jalani Morgan, "Hashim Yussuf of Black Lives Matter Toronto poses for a portrait after they 'ran up' on Mayor John Tory" from the series *The Sum of All Parts*, 2017, black and white photographic print. Purchased by the Art Committee in part through the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2019.



Isuma, *One Day in the Life of Noah Piugattuk*. © Isuma Distribution International Photo: Levi Uttak.



Night of Ideas. Photo: Dominic Chan.

I am thrilled to report that the launch of the Venice Biennale ISUMA project was a wonderful success, with their feature film *One Day in the Life of Noah Piugattuk* launched at the Canadian pavilion and on iTunes the same day—a historic first for a Venice art event. The curatorial team is currently working on the national outreach for the film, which was launched at TIFF on September 13 and will be featured in a partnership between the Art Museum and the Toronto Biennial of Art.

This year we built upon our strong history of garnering funding through all levels of arts councils for presenting and disseminating exhibitions with the award of a touring grant from the Canada Council for the Arts at the level of \$50,000 in support of the touring exhibition *Sovereign Acts*. This important grant enables the Art Museum to expand the reach of work by Indigenous artists to other provinces and build new audiences for its projects. Additionally, we are proud to have again received the Elizabeth L. Gordon Art Acquisition Grant from the Ontario Arts Foundation in support of acquiring Divya Mehra's *How to do things with Words (Culture and Captivity)* and Jalani Morgan's *The Sum of All Parts*, chronicling Black Lives Matter Toronto. In further foundation news, we are honored by the continuing support of The Joan and Clifford Hatch Foundation in support of our conservation and exhibition programming.

Our endowment benefactors offer a sustained and generous commitment and include the following funds:

- Ella May Davison Mercer Endowment Fund
- Janet E. Hutchison Endowment Fund
- Joan Randall Walwyn Endowment Fund
- Lillian Malcove Endowment Fund
- Valerie Jean Griffiths Student Exhibitions Fund in Memory of William, Elva and Elizabeth

We are also privileged by individual donors with whom we share our excitement in inspiring public engagement with contemporary art. The impact of this philanthropy is expanded by our securing corporate sponsorships, including TD Insurance through the University of Toronto Pillar Sponsorship Program, and those with the media, including *NOW Magazine* and *The Walrus*.

All of the successes in 2018–19 reflect the outstanding contributions of the Art Museum staff, and we were thrilled this year to appoint Esther Simmonds-MacAdam in the role of Exhibition Coordinator, a critical position in the development of all exhibitions and central to the production of our installations, loans, transportation logistics, and work with artists and guest curators. Equally important, we have greatly benefited from the newly created contract position of Communications Assistant, filled by Sam Mogelonsky, who has propelled the Art Museum to greatly increased, sustained attention within and beyond the university.

We are tremendously supported in all of these efforts by the Art Museum Advisory Board, and I would like take this opportunity to thank outgoing members, Jeanine Barnicke, as well as Liora Belford and Eugenia Wong for their contributions and gracious service on the Advisory Board over the past three and two years respectively.

Barbara Fischer
Executive Director / Chief Curator



Thukral & Tagra (Jiten Thukral and Sumir Tagra), *Farmer is a wrestler*, 2018, installation (oil on canvas, video and light fixtures).
 Courtesy of the Artists and Nature Morte, New Delhi. In *Vision Exchange: Perspectives from India to Canada*. Photo: Toni Hafkenscheid.

Strategic Organizational Development

After four years of producing ambitious programming and creating a dynamic team of staff and volunteers, we understand the complexities and challenges of operating the Art Museum federation, and are in a position to launch an affective review and strategic planning process.

In September 2018, we initiated an official self-study in preparation for the Vice Provost Student's commissioned external review. The reviewers, Scott Watson (Morris and Helen Belkin Gallery, University of British Columbia) and Jan Allen (Agnes Etherington Art Centre, Queen's University), have extensive experience and recognized standing internationally for their work as university-based art gallery directors and professors within their respective universities.

In conjunction with their report in September 2019, we will begin a strategic planning process guided by an external facilitator and consultant supported by an Ontario Art Council Compass Grant. We are ready for the next phase of our development—leading to an even greater, more robust and meaningful contribution to the university, arts community and publics.

2018-2019 Exhibitions



Colin Miner, *Untitled (stalactite)*, 2018-19, Bronze casts, rock, and risographic prints. Dimensions variable. Courtesy of the artist. Photo: Toni Hafkenscheid.

Reading, Again

September 12, 2018 – June 28, 2019

—
Nadia Belerique, Laurie Kang, Katherine Knight, Wanda Koop, Colin Miner, Henri Vergé-Sarrat

—
Curated by Lillian O’Brien Davis (curatorial internship)

—
The Jackman Humanities Institute (JHI)

Presented in conjunction with the Jackman Humanities Institute’s 2018–19 research theme *Reading Faces, Reading Minds*, this exhibition seeks to complicate how we think about perception. Works in a diversity of media confront the viewer with perceptual and conceptual disorientation. Some works highlight the way vision is imbued by memory and/or anticipation. Others illuminate the way in which legibility is muddled when something is uncoupled from an original framework or context.



Robert Fones, *Shackleton died*, 2014, oil on canvas. Photo: Toni Hafkenscheid.

Robert Fones: Signs | Forms | Narratives

May 16 – July 21, 2018

—
Organized and circulated by Museum London

—
University of Toronto Art Centre

Governor General Award-winning artist and writer Robert Fones is widely celebrated for his exquisitely rendered paintings and hybrid photographic sculptures that make us puzzle over the forms that surround us in our everyday, zeroing in on the most engaging paradoxes of visual perception. This major retrospective, the most extensive survey to date of the artist’s production, highlights his most influential artworks ranging from monumental letter forms, to lightboxes, to two-dimensional works that create the illusion of three dimensions.



Hart House Centennial Art Commission proposals installation at the Art Museum. Photo: Toni Hafkenscheid.

Re-Imagining Place: The Hart House Centennial Commission

September 5–October 27, 2018

—
Rebecca Belmore and Osvaldo Yero (RBOY inc.), Hannah Claus, Faye Heavyshield, Ursula Johnson in collaboration with Maria Hupfield, Amy Malbeuf, Nadia Myre, Tannis Nielsen, Shelley Niro, Travis Shilling

—
Justina M. Barnicke Gallery

For its centennial celebrations in 2019, Hart House is commissioning a major, permanent artwork by an Indigenous artist to transform its historic Great Hall. One step towards redressing settler colonial narratives, this permanent commission seeks to acknowledge the history, narratives and people who came before us; to honour the land upon which we live and work today; and to imagine other possible futures for current and future generations, from an Indigenous perspective.



I Continue to Shape installation view. Photo: Toni Hafkenscheid.

I continue to shape

September 5 – December 8, 2018

—
Maria Thereza Alves, Cathy Busby, Justine A. Chambers with Deanna Bowen + Ame Henderson + Jessica Karuhanga, Nicholas Galanin, Lisa Myers, Mickalene Thomas, Joseph Tisiga, and Charlene Vickers with an additional collaboration with Maria Hupfield

—
Curated by cheyanne turions

—
University of Toronto Art Centre

I continue to shape looks to the practices of artists as a means of working toward futures otherwise. By challenging colonial habits and tending to the labour that such re-orientation implies, these artists envision expanded aesthetic and political narratives, alternative forms of community building and belonging, and propose survival strategies up to the tasks at hand in shaping a world more tender, more just and more unsettled than the world we have now.

2018-2019 Exhibitions (continued)



BMO 1st Art! installation at the Art Museum. Photo: Toni Hafkenscheid.

BMO 1ST ART! 2018

November 15 – December 8, 2018

—
Clara Couzino, Max Keene, Phoebe Huang, Jimmie Kilpatrick, Sylvan Hamburger, Emma Burry, Rodney MacMullin, Greg Morgan, Josi Smit, Paul Atwood, Sarah Madgin, Amber Agarand, Christopher Dufour

—
Curated by Dawn Cain

—
Justina M. Barnicke Gallery

This exhibition showcases the winning submissions of the 16th annual BMO 1st Art! competition. The thirteen artists featured are recent graduates of postsecondary art programs from every province and territory who have been honoured for their talent and exceptional accomplishments. Their inspiring works provide a glimpse into the remarkable range of media and expression being explored by today’s undergrads. They also represent the promise and excitement of Canada’s newest generation of artists.



P. Mansaram, *Rear View Mirror #51*, 1970, *Rear View Mirror #32*, 1970, *Rear View Mirror #33*, 1970, mixed media on canvas. Photo: Toni Hafkenscheid.

P. Mansaram: The Medium is the Medium is the Medium

February 2 – March 23, 2019

—
Curated by Indu Vashist and Toleen Touq
Co-presented with SAVAC

—
Justina M. Barnicke Gallery

The exhibition *The Medium is the Medium is the Medium* presents works by media artist P. Mansaram and thinks through the artist’s decades-long practice of repetition. For P. Mansaram, repetition is art practice, repetition is meditation, repetition is spirituality, repetition is falling in love, and as he says, repetition is a way to finding god. Strategically using recurrence and reproduction through a variety of medium including drawing, painting, collage, text, sculpture, xerox, silkscreen printmaking, and film, P. Mansaram’s work invokes unending feelings of travel: through time, dimension and territory.



Divya Mehra, *Contemporary South Asian Art*, 2018–2010 acrylic vinyl (Pantone 17-1328 TCX Indian Tan). Courtesy of the artist. Photo: Toni Hafkenscheid.

Vision Exchange: Perspectives from India to Canada

February 2 – March 23, 2019

—
Ashim Ahluwalia, Sarindar Dhaliwal, Atul Dodiya, Gauri Gill, Tanya Goel, Shilpa Gupta, Sunil Gupta, Jitish Kallat, Reena Saini Kallat, Amar Kanwar, Bharti Kher, Divya Mehra, Akbar Padamsee, Jagdeep Raina, Raqs Media Collective, Dayanita Singh, Umrao Singh-Sher-Gil, Vivan Sundaram, Thukral + Tagra, Rajesh Vangad

—
Curated by Catherine Crowston and Jonathan Shaughnessy

—
University of Toronto Art Centre

Vision Exchange presents the work of 20 internationally recognized artists based in India and Canada. These perspectives are offered to foster a multifaceted dialogue, international in scope, rooted in histories of place, as these continue to resonate sharply in the present.



Vision Exchange: Perspectives from India to Canada opening reception. Photo: Dominic Chan.

Curatorial Laboratory and Curricular Program
(Student exhibition cycle, spring 2019)



Sarah Pereux, *The Beaver (Sal)*, *The Canada Goose*, graphite on paper, 2018. Courtesy of the artist. Photo: Toni Hafkenscheid.



Sahar Te, Miles Rufelds and Mehrnaz Rohbakhsh. Installation at the Art Museum. Photo: Toni Hafkenscheid.

2019 University of Toronto
Shelley Peterson Student Art
Exhibition

April 17–May 18, 2019

—
Sabrina Bilic, Mackenzie Boyd, Jasmine Canaviri-Laymon, Christopher Dela Cruz, Jasmine Feng, Anran Guo, Nada Hafez, hayung kim, Katie Kirk, Aniça Latchman, James Legaspi, Ryan Manahan, Iori Matsushima, Sarah Pereux, Kachely Peters, Sara Kei Tawanapoor, Thang Vŭ, Andrew Wei, Jiaqi Yuan

—
Curated by Masters of Museum Studies students Laetitia Dandavino-Tardif, Kesang Nanglu, and Melina Mehr

—
University of Toronto Art Centre

An annual exhibition celebrating the diverse artistic excellence of visual studies undergraduate students from all three campuses.

2019 University of Toronto
MVS Studio Program
Graduating Exhibition

April 17–May 18, 2019

—
Dana Prieto, Mehrnaz Rohbakhsh, Miles Rufelds and Sahar Te

—
University of Toronto Art Centre

An exhibition of the graduating projects of the 2019 Master of Visual Studies graduate students Dana Prieto, Mehrnaz Rohbakhsh, Miles Rufelds and Sahar Te. This exhibition is produced as part of the requirements for the MVS degree in Visual Studies at the John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto.



Patrick Cruz and Sojourner Truth Parsons. Installation at the Art Museum. Photo: Toni Hafkenscheid.



Dagmara Genda, *Limp Landscape*, 2010, cut vinyl. Collection of Saskatchewan Arts Board. Photo: Toni Hafkenscheid.

Common Place:
Common-Place

June 5 – July 27, 2019

—
Patrick Cruz, Erika DeFreitas, Walter Scott, Catherine Telford Keogh, Sojourner Truth Parsons

—
Curated by Lillian O’Brien Davis

—
University of Toronto Art Centre

The artworks included in this exhibition engage with notions of a common place through a variety of entry points by their conceptual and material presences. The artworks are accumulations of interconnectivity—kinships¹ within themselves, with each other and with us.

1. See Glissant, Édouard, and Betsy Wing. 1997. *Poetics of Relation*. Ann Arbor: University of Michigan Press.

In & Out of Saskatchewan

June 5 – July 27, 2019

—
Pat Adams, Ryan Arnott, Tammi Campbell, Dagmara Genda, Roy Kiyooka, Kenneth Lochhead, William Perehudoff, Edward Poitras, Jon Vaughn, Theodore Wan

—
Curated by Kate Whiteway

—
University of Toronto Art Centre

In & Out of Saskatchewan is an exhibition about Saskatchewan in Toronto, exploring artists’ works that illuminate the conditions by which art from “peripheral” places is legitimized by travelling to and from “centres.” The works offer alternate views on traditions associated with the prairies, namely colour field abstraction, landscape painting, photography, weaving and ceramics.

Curatorial Laboratory and Curricular Program (continued)
(Student exhibition cycle, spring 2019)



Skawennati. Photo by Dominic Chan.



Jonathan Penny. Photo by Dominic Chan.

What do we mean when we say ‘content moderation’?

May 25 and May 26, 2019

—
Jillian C. York, Skawennati, Mathias Jud, Sarah Friend, Jonathan Penney, Garry Ing, Dante Sanchez, Connor Turland, Dawn Walker

—
Curated by Pegah Vaezi

—
Hart House

This interdisciplinary symposium addresses urgent concerns regarding control of digital space within and beyond the art and creative communities in Canadian and international contexts. It explores how artists and creators can contribute to a more ethical web.



Round table discussion. Photo by Dominic Chan.

Traveling Exhibitions



Adrian Stimson and Lori Blondeau, *Putting the WILD back into the WEST*, 2006, photographs. Installation view of *Sovereign Acts*, 2014. Image credit: Toni Hafkenscheid.



Shame and Prejudice: A Story of Resilience, installation at Museum London 2019.

In 2018-19, the Art Museum’s ambitious program of circulating exhibitions included:

- Wanda Nanibush’s graduating exhibition *Sovereign Acts* (2012), which was newly configured for the 2017–19 tour, continued, in 2018–19, to the Art Gallery of Windsor and will travel to the Galerie d’art Louise-et-Reuben-Cohen, at Universite de Moncton, and the Kelwon Art Gallery in the upcoming year.
- Continuing into its third year, the Art Museum circulated Kent Monkman’s major, award-winning exhibition, *Shame and Prejudice: A Story of Resilience*, with stops at the Art Gallery of Nova Scotia (Halifax) and McCord Museum (Montreal)

Programs

Major program initiatives in 2018–2019



Cathy Busby, *WE CALL*, 2017, prints on polyduck fabric. Courtesy of the artist. Photo: Toni Hafkenscheid.

WE CALL Discussion and Project Space

September 5 – December 8, 2018

University of Toronto Art Centre

Faculty responded enthusiastically to our invitation to use the space created by Cathy Busby’s wall-text project *WE CALL* to hold class discussions as an encouragement to explore and discuss Indigenous issues while surrounded by the brightly displayed abridged excerpts from the Truth & Reconciliation Commission of Canada’s (TRC) 94 “Calls to Action”.

Busby’s project a component of I continue to shape highlights the ways educational, governmental, and cultural institutions are called upon by the TRC to cultivate Indigenous leadership and participation within structural systems.

Art Museum staff offered exhibition tours to faculty and their students to introduce and contextualize the work.



Alain Mabanckou and students, cricket and panel discussion audience. Night of Ideas 2019. Photos: Dominic Chan.

Night of Ideas

February 2, 2019

Hart House

Facing the present and thinking through the urgencies of our time was the call to action for those 2,100 curious minds who joined us for the second edition of Night of Ideas.

Presented in partnership with the Cultural Service of the French Embassy in Canada and Hart House, the Art Museum is one of the first Canadian institutions to take part in this French-initiated global, all-night event happening simultaneously in more than 50 cities.

The audience engaged directly in an intensive series of lectures, workshops, performances, screenings and readings. Interactive activities throughout the night focused on the movement of people from a political, historical, economic and scientific perspective including Divya Mehra’s inflatable Taj Mahal, an installation that sharply critiques how the iconic heritage site has



evolved in western popular culture, a Cricket match, board games from around the world, dancing and live music, samosas, and apples from all over (tracing their path from farm to table).

Participants included: novelist, poet, and essayist Alain Mabanckou; founder of the collective Black(s) to the Future Mawena Yehouessi; member of SOS Méditerranée Marc Carbonell; activist Syed Hussan, No One is Illegal-Toronto and the Migrant Workers Alliance; Fullbright Scholar and choreographer Aguibou Bougobali Sanou.



Participation in City-Wide and Global Events

Wonderful connections with audiences and collaborating partners are fostered through international events like Night of Ideas and Slow Art Day, as well as Culture Days a national celebration of arts and culture, and the local, much anticipated, annual Ron Benner Cuitlocoche Corn Roast where many first time visitors, a significant component of our audience, are introduced to the Art Museum's programs.

Outreach programming geared to the general public is knitted together with more intensive, engagement, such as the Trisha Brown's Choreographic Cycles lecture and What do we mean when we say 'content moderation', an interdisciplinary symposium on freedom of expression in the age of digital censorship and surveillance, organized by Pegah Vaezi as part of the requirements for the MVS degree in Curatorial Studies at the John H. Daniels Faculty of Architecture, Landscape and Design, University of Toronto.

Additional outreach initiatives included:

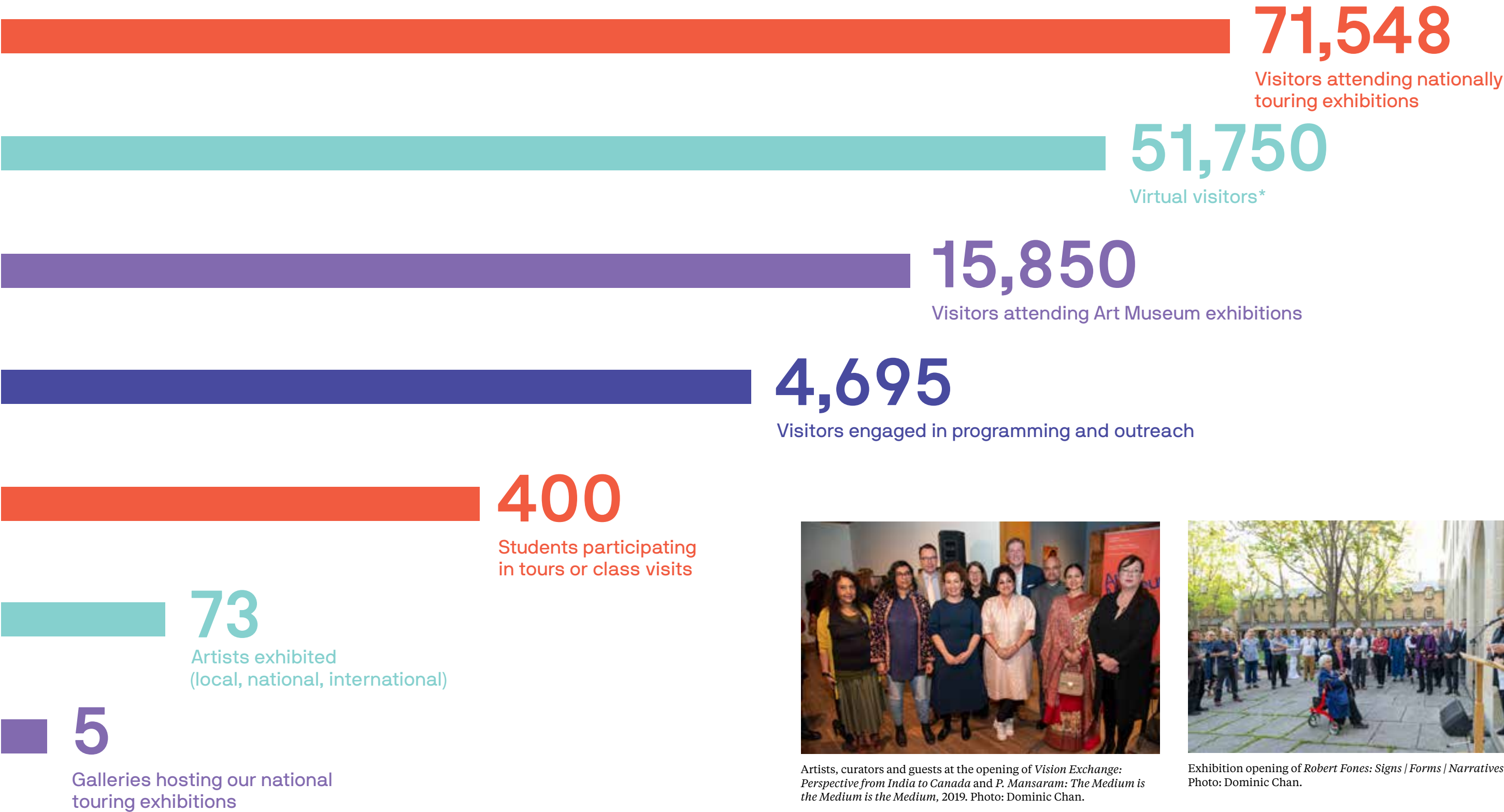
- September 8, 2018: Program of *I continue to shape*, Conversation featuring Justine Chambers, cheyanne turions and Charlene Vickers
- September 8, 2018 Program of *I continue to shape*, Activation for all of us, featuring Justine Chambers
- September 19, 2018: Ron Benner's Cuitlacoche Corn Roast
- October 3, 2018 Program of *I continue to shape*, Activation for all of us, featuring Jessica Karuhanga
- October 20, 2018: Program of *I continue to shape*, Curatorial Tour: cheyanne turions
- October 22, 2018: Program of *I continue to shape* Workshop with Maria Thereza Alves and Lisa Myers
- October 26, 2018 Program of *I continue to shape*, Activation for all of us, featuring Deanna Bowen
- November 21, 2018 Program of *I continue to shape*, Activation for all of us, featuring Ame Henderson
- February 11, 2019, Program of P. Mansaram: *The Medium is the Medium is the Medium*, Yoga Nidra with Taryn Diamond
- March 6, 2019, Program of P. Mansaram: *The Medium is the Medium is the Medium*, Curatorial Tour with Indu Vashist and Toleen Touq
- March 16, 2019, Program of P. Mansaram: *The Medium is the Medium is the Medium*, Artist Talk with P. Mansaram
- March 20, 2019, Program of *Vision Exchange: Perspectives from India to Canada*, Exhibition Tour with Dr. Deepali Dewan
- April 6, 2019, Slow Art Day, an engagement with the Hart House Collection



I continue to shape activation. Photo: Theresa Wang.

Left: Ron Benner's Cuitlocoche Corn Roast 2018. Photo: Dominic Chan.

By the Numbers



Artists, curators and guests at the opening of *Vision Exchange: Perspective from India to Canada* and *P. Mansaram: The Medium is the Medium*, 2019. Photo: Dominic Chan.



Exhibition opening of *Robert Fones: Signs / Forms / Narratives*. Photo: Dominic Chan.

* Number of virtual visitors includes: 40,150 (website users) 4,800 (Facebook), 3,500 (Instagram) and 3,300 (Twitter).

Student Engagement

Embedding a broad spectrum of experiential learning across all of our activities, the Art Museum staff continue to positively impact student success and development, delivering a high-level of mentorship to students across undergraduate and graduate studies and in all disciplines.

This year the array of curricular opportunities included the realization of exhibitions, class visits, summer placements, independent study and internships, and co-curricular learning through residencies, work-study programs, volunteering and attendance at events.



Rebecca Gimmi, Aline Zara and Theresea Wang. Photo: Dominic Chan.

Academic Internships and Course Placements

- Lillian O’Brien Davis, MVS Curatorial, *Reading Again*, JHI, summer 2018 (supervised by Barbara Fischer)
- Aline Zara, Master of Museum Studies, Copyright Project, summer 2018 (mentored by Heather Pigat)
- Erica Chi, Master of Museum Studies, Art on Campus, summer 2018 (mentored by Heather Pigat)
- Gwyneth Haig Ng, Dept of Arts, Culture and Media, UTSC, Communications, spring 2019
- Vadym Semko, Dept of Art History
- Margaryta Golovchenko, Dept of Art History
- Nadia Bortolazzo, Dept of Art History, (Heffel)
- Kaylee Baxter: placement Spring semester Jan-April 2019 Victoria University at University of Toronto Program in Material Culture
- Nicole Crawford, UTSC Arts Administration Program, placement Spring semester Jan-April 2019 UTSC Arts Administration Program
- Le Anh Chau, UTSC Arts Administration Program, placement Spring semester Jan-April 2019 UTSC Arts Administration Program
- Laetitia Dandavino-Tardif, Kesang Nanglu, Melina Mehr, Master of Museum Studies, *Shelley Peterson Student Art Exhibition 2017–18* (mentored by Art Museum staff)

Work/Study

In 2018-19 the Art Museum trained and mentored 15 Work-Study students who benefited throughout the year from building their professional competencies in all aspects of museum operations.

Internships

Renewed Young Canada Works support in 2018-19 allowed us to build capacity in public outreach and Collections management with the following interns:

- Melina Mehr, graduate, Master of Museum Studies, Public Programming Assistant, summer 2018 (mentored by Rebecca Gimmi)
- Theresa Wang, undergraduate, Dept of Art History, Curatorial Assistant 7-month internship (mentored by Rebecca Gimmi)
- Olivia Chlebicki, graduate, Master of Museum Studies, Collections Assistant, summer 2018

Student Docents

This cadre of students, trained in visual thinking strategies, and fuelled by their passion for art, enthusiastically shared their knowledge of the Hart House and Malcove collections along with this year’s exhibitions with the 200 visitors who participated in the drop-in tour program.

Hart House Art Committee

This year was no exception to the remarkable opportunity the Art Committee offers for students to learn about and participate in contemporary art while producing student-led initiatives such as drawing workshops, acquisitions tours and the ArtWork Careers in the Arts Symposium.

Class tours of exhibitions and collections
The Art Museum’s exhibitions are an intensive hub for class visits – guided by our curatorial and collections teams, exhibition assistants, and work-study students, as well as by faculty members from across the University of Toronto and other educational institutions in the Greater Toronto Area. Please see APPENDIX C for a full listing.



2019 University of Toronto MVS Studio Program Graduating Exhibition opening. Students Dana Prieto, Mehrnaz Rohbakhsh, Sahar Te and Miles Rufelds with Director of Visual Studies, Charles Stankiech. Photo: Dominic Chan.



2019 University of Toronto Shelley Peterson Student Art Exhibition opening. 2019 Prize Winners Sarah Pereux, Jiaqi Yuan, and Thang Vũ with curators, Masters of Museum Studies students Kesang Nanglu, Melina Mehr and Laetitia Dandavino-Tardif. Photo: Dominic Chan.

Collections

The permanent collections, Hart House, University of Toronto, University College and Malcove are outstanding teaching resources and are a focal point for curricular engagement. This year, Collection Manager, Heather Pigat collaborating with Professors Alen Hadzovic and Erin Webster made available illuminated medieval manuscript leaves and Byzantine metal objects from the Malcove Collection for inspection and handling on site at the Art Museum, as well as at the University Toronto Scarborough campus. This sharing enabled and in-depth analysis of the objects in support of the two Jackman Humanities Institute Scholars-in-Residence 2019 Projects: *The Art and Science of Museum Objects* (Hadzovic) and *Seeing Potential: Asking/Investigating/Exhibiting the Malcove Collection* (Webster). The three colleagues wove together an exciting multi-disciplinary research process that offered students a unique perspective on material culture.

Scholar Visits

- Over the course of the year, the collections are the site of numerous visits by students and international scholars from around the world. In 2018-19, they included
- Professor Erin Webster, UTSC, spending her sabbatical year with the Malcove Collection, exploring ways of activating teaching and research of the Malcove Collection in undergraduate teaching.
 - Independent scholar, Elizabeth Moss PhD research visit for Malcove icon, *Our Lady with the Three Hands*.
 - Dr. Katerina Atanassova, Senior Curator, Canadian Art, National Gallery of Canada, research visit for A.Y. Jackson, *Venezia*.
 - Sarah Milroy, Chief Curator, McMichael Canadian Art Collection, research visits for mid-century Canadian women artists.
 - Verna McLean, independent curator, research visit for Clara Harris’ Autumn.
 - Meredith Chilton, Chief Curator emeritus,

Gardiner Museum of Ceramic Art, research visit for the 18th c silver objects in the UofT Collection, planning for upcoming exhibition.

- Tour of Malcove galleries and vault for 12 international scholars, presenters at the Toronto Cologne Colloquium, Centre for Medieval Studies.

Acquisitions

Nearly three dozen works entered the Permanent Collections by Gift in Kind donation including works by Gerald Ferguson, James Carl, Micah Lexier, Laurel Woodcock, General Idea, Robert Giard, F.S. McGillivray Knowles, and early Inuit graphics by E. Pootoogook, K. Pootoogook, and Saila. A complete list is attached in APPENDIX A.

Loans

Institutions in Canada and beyond regularly request loans of artworks from our collections to support their exhibitions. This year, the Art Museum was pleased to facilitate the loan of 19 artworks from our collections. A complete list is attached in APPENDIX B.



Scholars-in-Residence students research objects and ideas for a digital exhibition. *Seeing Potential: Asking/Investigating/Exhibiting the Malcove Collection* is part of Prof. Erin Webster’s investigation into ways of activating the Malcove Collection at the Art Museum for teaching and research by the university community. Photos: Alan Peng. Courtesy of the Department of Arts, Culture and Media at U of T Scarborough

Press Highlights

Art Museum exhibitions enjoyed prominent press and promotional coverage across a host of media platforms, further expanding the reach of the exhibitions, including: *Canadian Art*; *NOW Magazine*; and *CBC Radio*.

A complete list of press coverage is attached in APPENDIX C.



Night of Ideas 2019. Aguibou Bougobali Sanou, and Seika Boye. Photo: Dominic Chan.



Artist Talk with P. Mansaram, led by curator Indu Vashist. Photo: Dominic Chan.

Accessibility

We are committed to strengthening our framework for physical and visitor services accessibility with an aim to exceed the goals of the provinces Accessibility for Ontarians with Disabilities Act. Challenging our efforts this year was the revitalization construction project in our parent venue of University College leading to decreased access to the building. With our College colleagues, we strove to address this situation pro-actively, improving our communications on the status of our accessibility and responding rapidly to inquiries.

Within the next few months, accessibility planning will be a key component of our strategic planning fostering a broader and more attentive engagement with accessibility across all of our spaces and programs. Critical to the effectiveness of this planning is our continued partnership with disability arts research project Bodies in Translation: Activist Art, Technology and Access to Life on long-term accessibility initiatives.

How digital programming increases accessibility is an exciting project and we continue to video and archive major public talks and panels and are expanding our reach by introducing closed captioning.



Vision Exchange: Perspectives from India to Canada. Photo: Dominic Chan.

Appendix A: Acquisitions

Gerald Ferguson, *Fence Posts*, 2005, enamel on canvas, 54 x 57 ½ in. Gift of Alice and Ron Charach, 2018.

James Carl, *Intellectual property*, 2015, 4 archival pigment inks on 100% cotton rag, Edition of 5 Each, 48 x 20 inches. Gift of the artist, 2018.

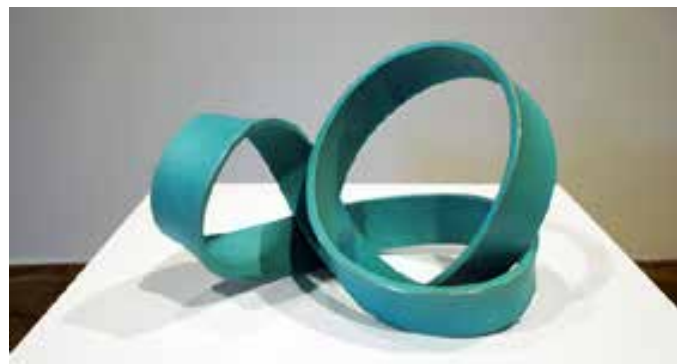
James Carl, *thing's end* (bronze), 2012, bronze, blue/green patina, Edition 13 of 15, 10 1/2 x 17 1/2 x 12 inches. Gift of the artist, 2018.

Micah Lexier, *Combinations & Permutations from A Portrait of David* (14/41), 1994/1995 selenium-toned fiber-based black and white photographs by Sheila Spence, printed in Toronto by Andre Laredo. each image 8 x 3 ½ in. Gift of F. Hawryliw, 2018.

Laurel Woodcock, *interval*, 1990, Cast aluminum objects (4 components), Edition of 3, Each: 34 x 6.3 x 12.8 cm. Gift of K. Scott, 2018.

General Idea, *Nightschool*, 1989, Chromogenic print (Ektacolor) on paper, Edition #8/12 (from an edition of 12 + 1 A/P), sheet 95.5 x 76.7 cm. Gift of Fern Bayer, 2019.

Robert Giard, 54 photographs of LGBTQ+ authors, gay sites, and nudes, 1975-1994, silver gelatin prints, various sizes. Gifts of Jonathan Silin, 2018 and 2019.



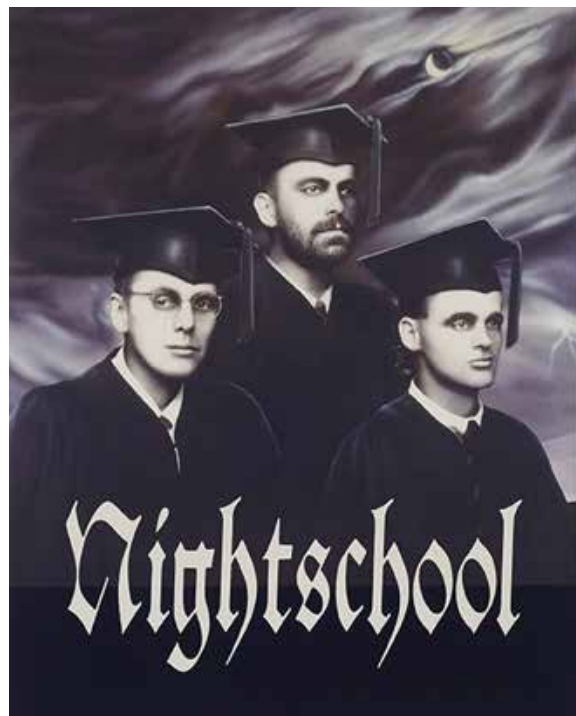
James Carl, *thing's end* (bronze), 2012, bronze, blue/green patina, Edition 13 of 15. Gift of the artist, 2018.

Farquhar McGillivray Strachan Stewart Knowles, *untitled [fishermen cleaning catch on a beach with Percé Rock in background]*, 1890, watercolour over graphite on paper, 23 1/2 x 41 5/8 inches. Gift of Joan Yolleck, 2018.

Elijah Pootoogook, *Hunters Implements* [sic], stonecut in three colours on Amalfi laid paper, Cutter/Platemaker and Printer: Iyola Kingwatsiak, 15 x 19 5/8 in. Gift of Joan Yolleck, 2018.

Pauta Saila RCA, *Two Figures Approaching Owl*, stonecut in two colours, 40/50, 1967, Cutter/Platemaker and Printer: Iyola Kingwatsiak. 21 7/8 x 29 3/8 in. Gift of Joan Yolleck, 2018.

Kananginak Pootoogook, RCA, *Caribou Hunt*, engraving in black on laid paper, 40/50, 1964, Cutter/Platemaker: Kananginak Pootoogook and Printer: the studio, approx. 11 x 14 in. Gift of Joan Yolleck, 2018.



General Idea, *Nightschool*, 1989, Chromogenic print (Ektacolor) on paper, Edition #8/12 (from an edition of 12 + 1 A/P). Gift of Fern Bayer, 2019.

Appendix B: Loans

Twelve BW photographs by Allen Ginsberg from the University of Toronto Art Collection, to Fisher Library, for *Ginsberg Fleeting Moments*, Fisher Library, Jan – April 2018

One work by David Milne from the Hart House Collection, Water Lilies Temagami to Dulwich Picture Gallery, touring exhibition *David Milne: Modern Painting*, Dulwich Picture Gallery, Dulwich, UK, Vancouver Art Gallery, and McMichael Canadian Art Collection, Feb 2018 – January 2019.

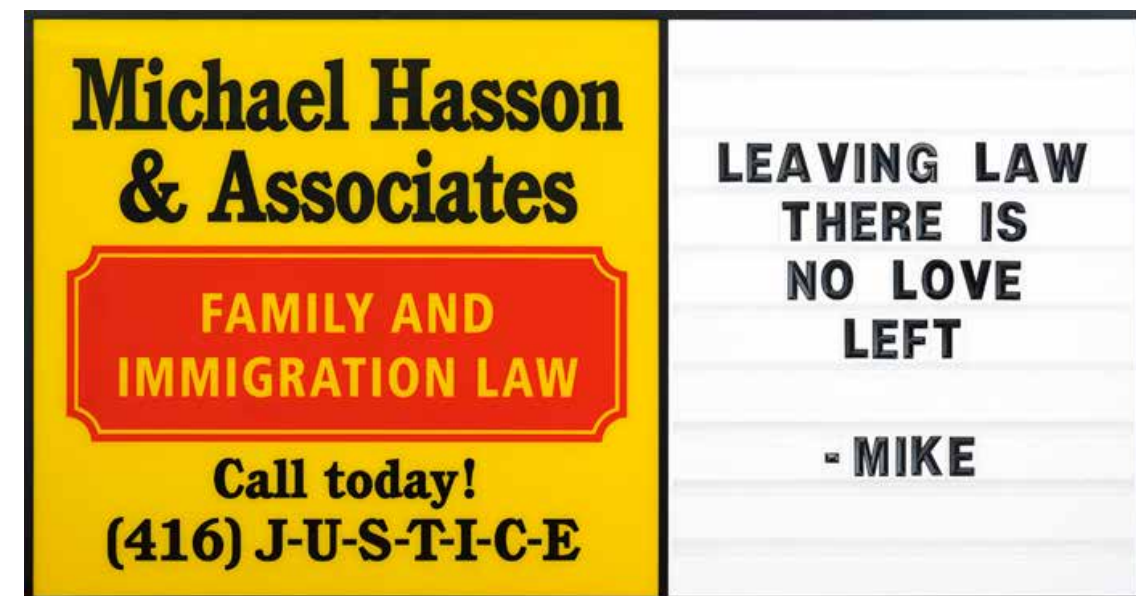
One work by Ken Lum, *Michael Hasson, Leaving Law*, 2001, from the Hart House Collection to The Wattis Institute, San Francisco, CA for their exhibition *Ken Lum: What's old is old for a dog*, March –May 2018.

Three works from the Permanent Collections (Malcove, University of Toronto and University College Collections) continue with the traveling exhibition until 2020, originated by the Art Museum and Kent Monkman, *Shame and Resilience*, to the Confederation Art Centre, Charlottetown, PEI; and Art Gallery of Nova Scotia, Halifax.

Two works from the Hart House Collection: Henri Verge Serrat and Wanda Koop, for the exhibition *Reading, Again*, Jackman Humanities Institute, University of Toronto, September 2018 – June 2019.

One work by Liliias Torrence Newton from the Hart House Collection, Mary Rosamund, to Mississippi Valley Textile Museum, Almonte, Ontario, for the *Rosamund Family Reunion and Exhibition*, September 2018.

Art on Campus Program Loans: 262 + 69 works were moved for the Art on Campus loan program throughout St. George Campus during this reporting period, ; Including new installations in Office of the Dean, Faculty of Arts and Science; President's Residence 93 Highland; Myhal Centre, Engineering; the Office of the Chancellor; and the Office of Governing Council, including new portrait/shuffle in Governing Council chamber; reinstallation of sculpture, paintings and stained glass in renovated Dentistry library; new installations in the Office of the Registrar, University College; as well deinstallation/reinstallation in high profile spaces in HH due to major IT project.



Ken Lum, *Michael Hasson, Leaving Law*, 2001, mixed media. Gift of Paul E. Bain, 2010.

Appendix C: Press Highlights

Island[s]

“The best Toronto art shows in summer 2018”, **NOW Magazine**, July 18, 2018.

I continue to shape

“Forget Art Basel Miami Beach — Put on Your Puffer Coat and Head North to Toronto”, Yaniya Lee, *Vulture*, November 29, 2018.

“The 10 Best Art Shows of 2018”, Rosemary Heather, *NOW Magazine*, December 3, 2018.

“I continue to shape: Maria Thereza Alves, Deanna Bowen, Cathy Busby, Justine A. Chambers, Nicholas Galanin, Ame Henderson, Maria Hupfield, Jessica Karuhanga, Lisa Myers, Michalene Thomas, Joseph Tisiga, Charlene Vickers”, Vanessa Lakewood, *C Magazine*, Spring 2019.

Night of Ideas

“How are you coping with a lack of sleep?” Cross Country Check Up, *CBC Radio*, January 20, 2019 (interview at 55 mins).

“One of the Most Intriguing Events of the Year is (Almost) Here”, *Hart House Blog*, January 24, 2019.

“La Nuit des Idées” a Toronto, *Radio-Canada*, Y a pas deau matins parelis, January 30, 2019.

“The best weekend events in Toronto: February 1-3”, Staff, *Now Magazine*, January 31, 2019.

“Our Pick of the Week: Night of Ideas”, *She Does the City*, January 31, 2019.

“La Nuit des Idées a Toronto”, *Radio Canada*, January 31, 2019.

“Agenda – Editor’s Picks”, *Canadian Art*, January 31, 2019.

“Débats et échanges intellectuels à la Nuit des idées”, *Le Métropolitain*, February 5, 2019.

Vision Exchange: Perspectives from India to Canada

“The Art Museum at the University of Toronto Presents Vision Exchange: Perspectives from India to Canada”, *Namaste Newsline*, January 17, 2019.

“The Unblinkered Vision”, *Border Crossings*, Borderviews, Issue 149, March 2019.

P. Mansaram: The Medium is the Medium is the Medium

“Spotlight on Artist Mansaram’s Long Art Career”, *Mississauga Weekly Voice*, January 18, 2019.

In & Out of Saskatchewan

Kevin Ritchie, *10 Toronto art shows we’re looking forward to in summer* 2019, *NOW Magazine*, June 5, 2019.

Terence Dick, *Common Place: Common-Place and In & Out of Saskatchewan at the Art Museum*, *Toronto*, Akimbo, June 13, 2019.

Common Place: Common-Place

Terence Dick, *Common Place: Common-Place and In & Out of Saskatchewan at the Art Museum*, *Toronto*, Akimbo, June 13, 2019.

Appendix D: Class visits working directly with Exhibitions and Permanent Collections

Exhibitions

- May 8, 2018, Smart Geometry, 7 participants
- May 16, 2018, St. Joan of Arc Secondary Mississauga, 23 participants
- May 25, 2018, Iona Catholic Secondary Mississauga (G12), 22 participants
- May 25, 2018, Iona Catholic Secondary Mississauga (G12), 22 participants
- June 6, 2018, Barr Gilmore, Fleming College, Haliburton School of Art +Design, Students, 11 participants
- June 20, 2018, ESL Language School, 21 participants
- July 9, 2018, Joshua McEvilla, Book & Media Studies, St. Michaels College, 21 participants
- Sept 7, 2018, Min Sook Lee, CROS-3016-001, Global Experience Project, OCADU, 10 participants
- Sept 25, 2018, Kass Banning, CIN470H1F, Theorizing Canadianicity: Place and Difference, UofT Cinema Studies, 9 participants
- Sept 25, 2018, Kass Banning, CIN470H1F, Theorizing Canadianicity: Place and Difference, UofT Cinema Studies, 9 participants
- Sept 25, 2018, Emily Paradis, INI433H1: Special Topics in Urban Studies, UofT, Urban Studies, 19 participants
- Oct 1, 2018, Sylvia Bashevkin, POL344Y, Social Movements in Europe and North America, UofT Political Science, 38 participants
- Oct 2, 2018, Brenda Wastasecoot, INS261, Contemporary Challenges Facing Indigenous Communities, UofT, Indigenous Studies, 10 participants
- Oct 10, 2018, Martin Cannon, SJE1930, Race, Indigeneity, and the Colonial Politics of Recognition, UofT, OISE [WC], 15 participants
- Oct 10, 2018, Martin Cannon, SJE1930, Race, Indigeneity, and the Colonial Politics of Recognition, UofT, OISE, 15 participants

- Oct 16, 2018, Jenifer Newcombe, HH Integrated Learning meeting, UofT [WC], 8 participants
- Oct 16, 2018, Sara Knelman, MSL2000, Curatorial Practice, UofT Faculty of Info [WC], 30 participants
- Oct 17, 2018, Anver Emon, LAW362, Legal Ethics, UofT Faculty of Law [WC], 30 participants
- Oct 19, 2018, Trish Starling, HH Community Engagement Ambassadors, UofT [WC], 11 participants
- Oct 19, 2018, Trish Starling, HH Community Engagement Ambassadors, UofT, 11 participants
- Oct 24, 2018, Kerry Taylor, Academic Bridging Program, UofT [WC], 18 participants
- Oct 24, 2018, Scott Clarke, UC Residence students, 5 participants
- Oct 25, 2018, Kim Yates, JHI Fellows, 19 students [WC], 19 participants
- Oct 25, 2018, A. Melhwish, field trip from LP (Gr. 12), 25 participants
- Oct 30, 2018, Susan Slattery, FAH102, The Practice of Art History, Tutorial,UofT, Art History [WC], 11 participants
- Oct 31, 2018, Adam Lauder, CRTB01H3, Introduction to Curating Art, UTSC [WC], 9 participants
- Nov 1, 2018, Cheryl Suzack, ENG484H1F, Truth & Reconciliation Literature, UofT, English, 13 participants
- Nov 2, 2018, Harbord Collegiate Institute, G10 History class, through UofT LAWS (Law in Action Within Schools), 50 participants
- Nov 6, 2018, Gabby Moser, VISA 1001: Critical Frameworks for Art History, OCAD U, 21 participants
- Nov 7, 2018, Gerald Lazare, TDSB Native Learning Centre affiliated with Jarvis Collegiate, 9 participants

- Nov 12, 2018, Victoria Mohan, Woodsworth First Year Mentorship Program UofT, 7 participants
- Nov 13, 2018, Susan Slattery, FAH102 Tutorial, U of T [WC], 8 participants
- Nov 14, 2018, Tyler Cousin, International Foundation Program Conversation Club UofT, 19 participants
- Nov 15, 2018, Andrew Lesk, UC One UNI104 Sex in the City U of T, 16 participants
- Nov 16, 2018, Tiffany Schofield, VPSB73H3 Curatorial Perspectives UTSC [WC], 18 participants
- Nov 16, 2018, Danna Perez, Upper Madison College High School visual arts class, 9 participants
- Nov 20, 2018, VK Preston, MA Projects DRA 5000, Centre for Drama, Theatre, and Performance Studies, U of T [WC], 4 participants
- Nov 22, 2018, Shawn Micallef, UNI101Y1: Citizenship in the Canadian City U of T, 15 participants
- Nov 23, 2018, Jenna Lee Forde, reading group [WC], 3 participants
- Nov 27, 2018, Jill Carter, DRM363H1 Story-ing the Possible: Talking Treaties, Rehearsing (Re) Conciliation U of T Centre for Drama, Theatre and Performance Studies, 14 participants
- Nov 27, 2018, JAV130 Visual Strategies Tutorial, U of T Daniels Faculty, 15 participants
- Nov 29, 2018, Port Credit G12 class, 24 participants
- Nov 28, 2018, Suzanne Morrisette, CRCP-6003 Issues in Crit. & Curator Studies, OCAD U, 7 participants
- Nov 29, 2018, Port Credit G12 class, 24 participants

- Dec 4, 2018, St. Joseph College, 20 participants
- Feb 11, 2019, Gerald McMaster, CRCP-6006 Issues in Exhibitions, Theory, OCAD U, 10 participants
- Feb 15, 2019, Seika Boye, DRM300Y1 Performance II, two sessions, UofT, 20 participants
- Feb 21, 2019, Cathy Lawrence, Toronto District School Board Adult ESL class, 15 participants
- Feb 25, 2019, Sarah Robayo Sheridan, CRTB02H3S Exhibiting Art, UTM, 8 participants
- Dec 7, 2018, Kate Gene, Braemar College Visual Arts ESL class, 15 participants
- Feb 28, 2019, Angela Zhou, St. Michael’s College FLC group, 10 participants
- Feb 28, 2019, Angela Zhou, St. Michael’s College FLC group, 11 participants
- Mar 5, 2019, Carmen Logie, SWK 4606H Diversity, Access and Equity in Social Work Practice, U of T, Faculty of Social Work, 10 participants
- Mar 5, 2019, Carmen Logie, SWK 4606H Diversity, Access and Equity in Social Work Practice, U of T, Faculty of Social Work, 10 participants
- Mar 11, 2019, Bharat Punjabi, SAS318 Colonialism and Tradition, U of T Asian Institute, 16 participants
- Mar 11, 2019, Bharat Punjabi, SAS318 Colonialism and Tradition, U of T Asian Institute, 16 participants
- Mar 15, 2019, Scott Clarke, University College Residents, U of T, 6 participants
- Mar 18, 2019, Kristie Macdonald, JAV130 Visual Strategies, U of T Daniels Faculty, 107 participants
- Mar 18, 2019, Kristie Macdonald, JAV130

- Visual Strategies, U of T Daniels Faculty, 54 participants
- Mar 18, 2019, Simon Lewsen, INI106 Writing Literary Journalism: Telling the Stories of the City U of T Innis College, 26 participants
- Mar 19, 2019, Self guided: Robin Sacks, APS442H1S Cognitive and Psychological Foundations of Effective Leadership, U of T Faculty of Applied Science & Engineering, 40 participants
- Mar 19, 2019, Aggie Frasukiewicz, Visual and Critical Studies program, OCAD U, 4 participants
- Mar 22, 2019, Alexander Irving, VPHC72/ CRTC72 Art, the Museum and the Gallery, 15 participants
- Mar 22, 2019, Self guided: Paul Sabyan, St. Joseph’s College School, 23 participants
- Mar 22, 2019, Kristie Macdonald, JAV130 Visual Strategies, U of T Daniels Faculty, Two sessions, 122 participants

Collections

- May 16, 2018, Dr. Cain, Dr. Webster, UTSC, Activating Objects, Jackman Humanities Institute, Scholars-in-Residence Project 2018, 10 participants
- May 23, 2018, Dr. Webster, UTSC, Activating Objects, Jackman Humanities Institute, Scholars-in-Residence Project 2018, 10 participants
- Sept 5, 2018, Lorella Di Cintio, IRN700, Interior Design VII, Ryerson School of Interior Design, 15 participants
- Sept 13, 2018, Lorella Di Cintio, IRN700, Interior Design VII, Ryerson School of Interior Design, 21 participants

- Sept 19, 2018, Lorella Di Cintio, IRN700, Interior Design VII, Ryerson School of Interior Design, 20 participants
- Sept 26, 2018, Lorella Di Cintio, IRN700, Interior Design VII, Ryerson School of Interior Design, 17 participants
- Feb 5, 2019, Alexandra Bolintineanu MST202 Digital Humanities and Medieval Studies, U of T Centre for Medieval Studies, 32 participants
- Feb 12, 2019, Alexandra Bolintineanu MST202 Digital Humanities and Medieval Studies, U of T Centre for Medieval Studies, 7 participants
- Feb 15, 2019, Sue Maltby MSL2100H Museum Environment - Intensive Format, U of T iSchool, 20 participants
- Feb 26, 2019, Ioana Alexandra Bolintineanu MST202H1-S Getting Medieval: Place and Space, U of T Centre for Medieval Studies, 13 participants
- Mar 6, 2019, Cara van der Laan MSL1150 Collection Management, U of T iSchool, 26 participants
- Mar 27, 2019, Ioana Alexandra Bolintineanu MST202H1-S Getting Medieval: Place and Space, U of T Centre for Medieval Studies, 32 participants

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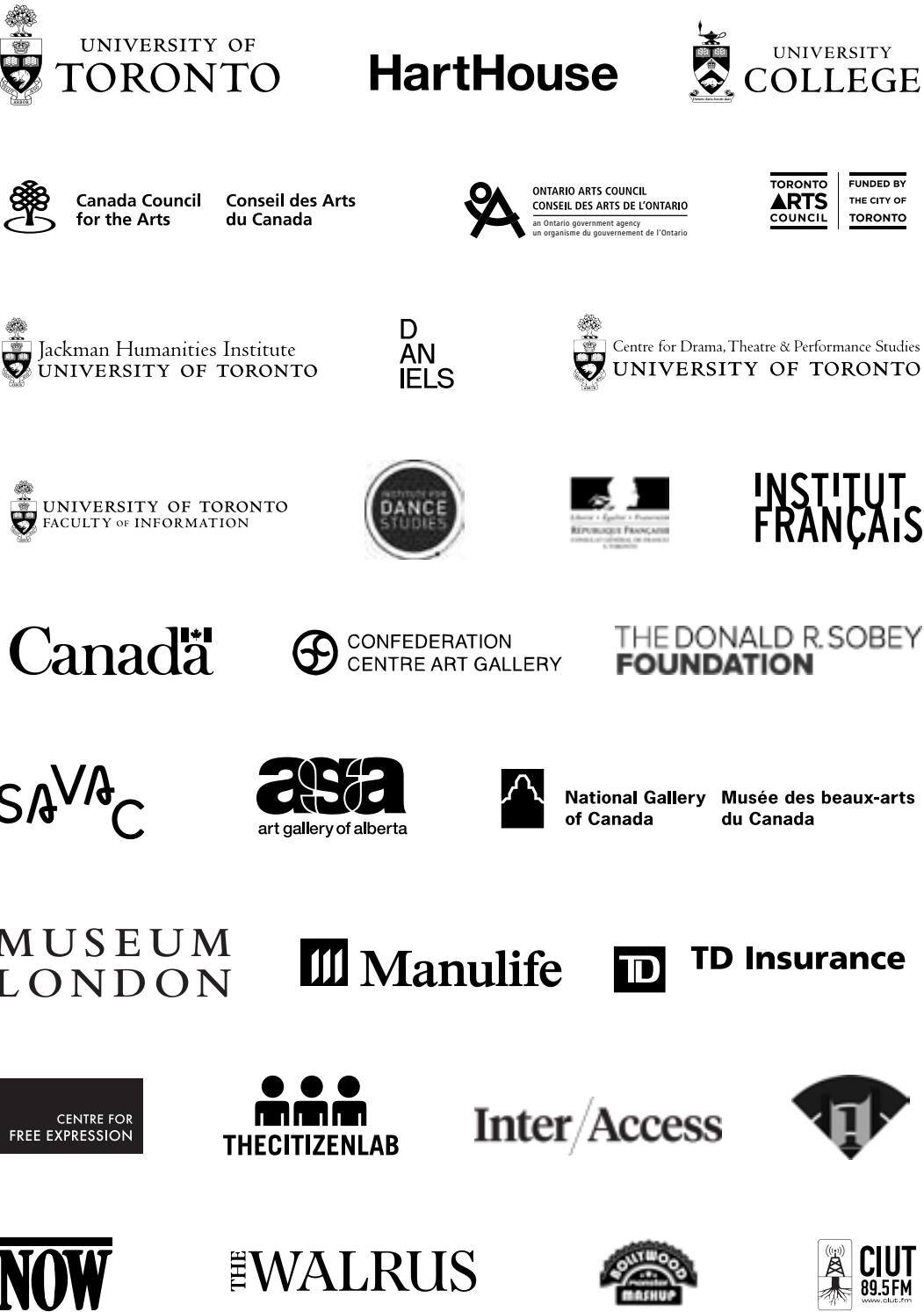
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Following page: Charlene Vickers with Maria Hupfield, *Jingles and Sounds for Speaking to our Grandmothers*, 2018, Paper, felt, wood and shell buttons, tape, bamboo. Courtesy of the artists. Photo: Toni Hafkenscheid.



Art Museum

Art Museum
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artmuseum.utoronto.ca