

# Large Text Guide

## Vision Exchange: Perspectives from India to Canada

### Works by:

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

February 2 – March 23, 2019

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# Credits

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*Vision Exchange: Perspectives from India to Canada* is organized by the Art Gallery of Alberta and the National Gallery of Canada as part of the NGC@AGA exhibition series, curated by Catherine Crowston and Jonathan Shaughnessy. Presented with the assistance of Chemould Prescott Road (Mumbai), Galerie Mirchandani + Steinruecke (Mumbai) and Nature Morte (New Delhi).

*Perspectives croisées : de l'Inde au Canada* est organisée par l'Art Gallery of Alberta et le Musée des beaux-arts du Canada dans le cadre de la série NGC@AGA, sous le commissariat de Catherine Crowston et Jonathan Shaughnessy. Présentée avec la collaboration des Chemould Prescott Road (Mumbai), galeries Mirchandani + Steinruecke (Mumbai) et Nature Morte (New Delhi).

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# Vision Exchange: Perspectives from India to Canada

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*Vision Exchange* presents the work of 20 internationally recognized artists based in India and Canada. The exhibition takes its title from the “Vision Exchange Workshop” (VIEW), that artist Akbar Padamsee initiated in Delhi and Bombay from 1969 until 1972. The workshop aimed to promote interdisciplinary collaboration between painters, sculptors, photographers, writers and filmmakers to engage with the international avant-garde. Padamsee is considered an integral figure within Indian Modernism, in which artists reacted to the country’s particular colonial situation both pre- and post-Partition. Atul Dodiya’s ambitious painting *15 August 1947* announces the exact date of the British Raj’s end and the implementation of the border between India, Pakistan and present-day Bangladesh, the consequences of which many of the artists in *Vision Exchange*, whether working in India or Canada, continue to address.

Three broad and overlapping tenets inform the exhibition: the reframing of historical narratives from non-Western perspectives; the foregrounding of issues of sovereignty, shifting borders and relationships with the land; as well as themes of exile, migration and diasporic realities. These interweaving curatorial interests were not established in advance, but rather discovered through rich encounters with the artists and artworks, and the perspectives they share. In the original spirit of VIEW, 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.

# List of Works



Exhibition documentation by Toni Hafkenscheid



**Sarindar Dhaliwal**

Punjab, India, 1953

Lives and works in Toronto

*the cartographer's mistake: the Radcliffe Line, 2012*

Chromira print, artist proof

Courtesy of the artist

In the *cartographer's mistake: the Radcliffe Line* Sarindar Dhaliwal renders a map of the Indian subcontinent using marigolds to indicate the lines of Partition. This introduces a series of works in which the artist references Cyril Radcliffe, a British barrister who in 1947 was tasked with dividing India to create the Muslim nation of Pakistan. Dhaliwal explains: "Radcliffe was given mere weeks to map the demarcations that split the provinces of Punjab and Bengal between the two countries. History records the ensuing murder and mayhem that continue today due to Partition." Dhaliwal's use of marigolds to depict the borders and territories of her native land lends a curative gesture to the otherwise destructive consequences of this history. Abundant in India, the marigold is recognized for its medicinal properties.



## Atul Dodiya

Mumbai, India, 1959

Lives and works in Mumbai

*Mahatma on his last birthday, 1947, 2018*

*In Santiniketan, February 20, 1940, 2016*

*Ex-officers of the Indian National army, New Delhi, April 1946, 2014*

Right: Oil on canvas; Left: Archival digital print on hahnemühle bamboo paper

Courtesy of the artist

To one side of each of Atul Dodiya's diptychs from his series *Painted Photographs/Paintings Photographed* is a grey-scale painting of key moments in Gandhi's life—including a decisive meeting in 1940 in Santiniketan with Rabindranath Tagore, who first addressed him as *Mahatma*, or Great Soul. Each is paired with a colour photo of an iconic work of 20th-century modern art, the dates of which are roughly synchronous with Gandhi's image. Formal references link each side, offering a dialogue between broader international avant-garde currents that coincided with India's path towards independence. Dodiya has proposed considering Gandhi's revolution of non-violence in artistic terms: "the ashram—the office—where he lived, the clothing, the non-cooperation, Gandhi [Salt] March, lifting the pinch of salt, everything was a conceptual act."

Gauri Gill

New Delhi, India, 1970

Lives and works in New Delhi



*Worker at Sunsweet prune packing factory. Yuba City, California 2002*

*Software engineer Alok Patel-Pareek; business owner, Sumati Patel-Pareek. Silicon Valley, California 2001*

*Home of an Indian collector of art, at a dinner hosted for the artist Jogen Chowdhury. Washington DC 2002*

*Indian grocery store in Queens, New York 2004*

*Kundan Singh in his son's home. Yuba City 2001*

*Non-profit benefit for victims of domestic violence. Palo Alto, California 2002*

Archival pigments prints

From the series *The Americans*, 2000–07

Courtesy of the Artist and Nature Morte

Gauri Gill has described the act of immigration as, in part, “an act of imagination.” In *The Americans* Gill travelled the United States, where she then lived, recording the diverse situations of members of the Indian diaspora. American photographer Robert Frank’s classic 1958 book of the same title became a touchstone for the artist, who sees her work as entering into contemporary dialogue with the latter’s chronicling of a nation divided along lines of race and class, and questioning the very idea of “who is American”. Her often intimate portraits concentrate on the objects surrounding those she met: “The material world—what one uses to recreate a world—becomes quite important.” Her work also raised questions of her own: “What we take, what we leave behind, who we were there and what we become here, and through it all what remains—what continues to live in and around us, or in our children. I am interested in the act of making risky physical journeys, both by individuals and communities.”





**Tanya Goel**

New Delhi, India, 1985

Lives and works in New Delhi

*Fragment of cement rail, A-block, Defence Colony, New Delhi, 2018*

*Fragment of cement rail, A-block, Defence Colony, New Delhi, 2018*

*Fragment, C.P.W.D, New Delhi, 2018*

Found debris

Courtesy of the Artist and Galerie Mirchandani + Steinruecke

Tanya Goel's artworks present abstract grids of colour and form embedded with the physical residue of New Delhi's rampantly re-developing cityscape. To create her pigments Goel collects concrete, bricks, rebar, glass, and other resources from demolition sites, which she then grinds into powder and paint. Her "frescoes" present fragments from the residue of 1950s to '70s-era structures "informed by socialist India under Nehru's regime." She at once aims to capture "the fragmented experience of living in post-industrial, digital cities," while reminding of what is lost when entire cantons and communities are razed to make way for the new: "You're caught up in everyday life and suddenly you'll see an area blocked off and ask, 'wasn't there a banyan tree over there?' It's really sad."



## Shilpa Gupta

Mumbai, India, 1976

Lives and works in Mumbai

### *24:00:01, 2010, 2012*

Motion flapboard

Courtesy of Dvir gallery (Tel Aviv/ Bruxelles) and Galleria Continua (San Gimignano/ Beijing/ Les Moulins/ Havana)

*24:00:01* plays with the language and structure of analogue signboards that one would expect to announce precise schedules—the comings and goings of trains, for example. Instead, what begins in timed sequence soon falls out of time, 23:59:55 / 23:59:56 / ... / 24:00:01; 24:00:02..., and what follows is a moving narrative on separation, division, individual and collective loss, love and fear, as well as hate. An unsettling intimacy is conjured as the machine's seemingly broken mechanics and first-person perspective commands the viewer to internalize a sometimes troubling range of subjects, emotions and dictates. Gupta often employs technologies and tactics in her work aimed at “collapsing the space between you and me—so that we are able to think together.”

**Shilpa Gupta**

Mumbai, India, 1976

Lives and works in Mumbai



**1:7834000 Mango Tree, 2013**

**1:1547703 Olive Tree, 2013**

**1:2337358 Acacia Tree, 2013**

**1:3897254 Pecan Tree, 2013**

**1:6235011 Mangrove, 2013**

Thread and glue on paper

Courtesy of Chemould Prescott Road and the artist

Every summer, people over dinner tables across India and Pakistan spend hours talking and arguing over the taste of Mango.

Walking not far, towards the East, stand the alluring Mangroves which have captured the imagination and stories of the islands of the Sunderbans swamps, stretching like a band through the two countries of India and Bangladesh, as they dip into the Bay of Bengal.

The Acacias of Western Sahara sprawl across the dry sands of the several lengths of barrier gradually built by Morocco through a land left in flux after those who came and left.

Olive is the national tree of Palestine and Israel.

Pecan is relished in Mexico and the USA. The length of thread is in ratio to the length of fences constructed on different borders.

Shilpa Gupta



## Shilpa Gupta

Mumbai, India, 1976

Lives and works in Mumbai

*100 hand drawn maps of my country:*

*Tel Aviv/Jerusalem, 2008–14*

*100 hand drawn maps of my country: Montreal, 2008–14*

*100 hand drawn maps of my country:*

*Mumbai, 2008–14*

Carbon tracings on paper

Courtesy of the Artist and Galleria Continua San Gimignano/  
Beijing/les Moulins/la Habana

In her ongoing series *100 hand drawn maps of my country*, Shilpa Gupta invites participants to draw maps from memory. The project, she explains: “looks at the idea of the nation state as being, well, what we would like to imagine the nation state to be. And it is primarily a question of identity, and with India, this has developed only in the past 60 or 70 years [...]. Ideas of the nation state only emerged in the 19th century, so this is a new identity. Yet it has become an identity that people want to stand by, and to really look through that lens. What I’m interested in are those ways of seeing, and the ways in which they inform how we imagine ourselves.”



## **Bharti Kher**

London, UK, 1969

Lives and works in New Delhi

*Points of Departure X, 2018*

*Points of Departure IX, 2018*

*Points of Departure XI, 2018*

*Points of Departure III, 2018*

Bindis on paper

Courtesy of the artist and Perrotin

For Bharti Kher the bindi is “not just a traditional symbol; it’s the third eye with which a woman sees the world.” Her bindis form abstract “paintings” through “a language that you know but can’t read ... like the language of love—a language spoken in poetry and not prose.” In her series *Points of Departure* this language is applied to maps of various regions in the world, each of which date to around the time of Partition, 1947. Swirling with vibrancy, the historical implications of these documents are thrust into an engagement with present-day geographies, planetary migrations and border politics. “It seems particularly relevant to use the bindis to reveal and obscure the ‘truths’ of the maps. To enliven the surface and subsume meaning.”



**Jagdeep Raina**

Guelph, Ontario, 1991

Lives and works in Guelph, Ontario

*The Rex Theatre, No Turbans Allowed, 2015*

*I'll Rip Your Dirty Archival Content Apart, 2016*

*Arora Archive, 2015*

*Remember Those Car Rides With Gurinder, As She Called Up The Sweet Shakila Maan, They Laughed And Changed My Life. And Then I Left Southall Station, My Hands Clutching Black British Feminism, Anandi Kamamurthy, Amrit Wilson, Among Others. You Smiled And Let Me Into Avenue Road. #radicalhope, 2017*

*Prabhdeep, Femme Your Life, 2018*

*Newly Married Massi in Her Western Clothes, Sporting A Terry Green Romper, 2016*

*Jagdish At Avenue Road, 2018*

*To My Sweet Stephenson Road, As You Continue To Pierce The Streets of Guelph, You Taught All Of Us To Be Loved And Find Community, Unconditionally, 2015*

Mixed media on paper

Courtesy of the artist and Grice Bench, Los Angeles, CA

(continued)



(continued)

Using archival documents of pioneering Kashmiri and Punjabi Sikh diasporic communities, Jagdeep Raina explores “the psychologically fraught landscapes of people living in a place so unsettlingly foreign—their melancholic private interiors, the proudly built Sikh temples, and the domestic and material cultures of lives past and present.” His subjects range from the intimate and familial—his uncle standing in front of his VW as a recent immigrant to Canada in the 1960s—to the darkly historical: the ill-fated passengers of the SS *Komagata Maru* in 1914. Recent explorations, suggested in his portrait of friend Prabhdeep in drag, address “uncomfortable truths” about how already marginal communities can sometimes further alienate “against those of different castes, nationalities, economic status, sexuality or gender, or against other races and religions.”





Umrao Singh-Sher-Gil

b. Majitha, India, 1870

d. New Delhi, India, 1954

*Amrita Sher-Gil with her paintings (Umrao Singh Sher-Gil reflected in the mirror), Paris, France, ca. 1930*

*Amrita at her easel, Simla, India, 1937*

*Amrita and Indira Sher-Gil, Paris, France, May 1931*

*With his grandson Vivan Sundaram holding the camera, 1946*

Gelatin silver prints with selenium toning

The Estate of Umrao Singh Sher-Gil and PHOTOINK



Vivan Sundaram

Shimla, India, 1943, Lives and works in New Delhi

*“Young Girls” Recomposed, 2001*

*Style, 2001*

*Sisters with “Two Girls”, 2001*

*Doppelgänger, 2001*

*Dancing in The Life-class, 2001*

*Café-talk, 2001*

*Departure, 2002*

*Arrival at Naples, 2002*

*Self as Tahitian, 2001*

*Amrita with “Fruit Vendors”, 2001*

*Remembering the Past, Looking to the Future, 2001*

*Studio: 30s Deco, 2001*



Pigment print. Image courtesy of the Artist, Chemould Prescott Road, and PHOTOINK

Vivan Sundaram describes his series Re-Takes of *Amrita* as a “photo-dream-love-play” that melds geographies, histories, timelines and encounters with his aunt, renowned painter Amrita Sher-Gil (1913–1941). Amrita, along with Sundaram’s mother Indira, were frequent muses for their father Umrao Singh Sher-Gil, whose pioneering experiments with photography resulted in a family album that became the basis for Sundaram’s series. This presentation pairs newly issued prints of Umrao Singh Sher-Gil’s original photographs with Sundaram’s “re-takes,” alongside what the artist calls his “routes” photos based on images of Amrita shot by others. Taken together, a portrait of cosmopolitan movements between Europe and the Subcontinent begins to emerge within the story of a family intimately connected to the development of Modernism in pre-Partition India.

## Thukral & Tagra

Jiten Thukral, b. Jalandhar, India 1976

Sumir Tagra, b. New Delhi, India, 1979

Live and work in Gurgaon, India



### *Farmer is a wrestler, 2018*

Installation (oil on canvas, video and light fixtures)

Courtesy of the Artists and Nature Morte, New Delhi

In *Farmer is a wrestler* the ancient South Asian wrestling tradition of *Kushti* becomes emblematic of “the extremely difficult situation of farming in India today,” where earning a living presents an everyday contest. The artists’ installation “questions ideas of survival, struggle, success, displacement, family values, rituals and daily practices of people living both at home and abroad.” Home is conjured here by the domestic light fixtures aligned to echo the shape of the River Beas that flows through the Punjab. In *Q: Scene 4* (2013), a narrative of hope is thwarted by fate and false-promises as a new bride ponders whether her non-resident husband will take her overseas with him.

### *Q Scene 4, 2013*

Video (6:47 sec-7:34 sec)

“...they are coming on the 26th for the engagement ceremony, after the engagement, we will invite them home and exchange gifts, then we will go to drop them to the airport, someday I will also go ... to England.

They will walk me through the process... in case I need to sit for IELTS or study more, I will go through the procedure.

He will come back and we will get married. We are shopping, and renovating the house right now and after that, I will go away with him.”



## Raqs Media Collective

Monica Narula, b. India, 1969

Jeebesh Bagchi, b. India, 1965

Shuddha Sengupta, b. New Delhi, India, 1968

Active in New Delhi, India, since 1992

### *The Necessity of Infinity, (Based on a 10th Century correspondence between Al-Biruni and Ibn Sina), 2017*

Wool carpet with metalized thread

Courtesy of the artists and Frith Street Gallery, London

Named for the word *raqs*—which connotes ideas of movement and dance in Urdu, Persian, and Arabic—this collective has created numerous carpets, each of which serve as “a surface for the staging of conversations.” This work was inspired by a “forgotten exchange” between two 10th-century Persian scholars: Ibn Sina [Avicenna] (980–1037) and Al Beruni (973–1050). Their *Al As’Allah Wa’l Ajwibah* [Questions and Answers, c. 999] records their debates on Aristotle’s understanding of earth and the cosmos. The silver thread represents the words of Ibn Sina, whose metaphysics influenced Western medieval thought, most notably the writings of Thomas Aquinas. The gold threads chart Al Beruni, who travelled extensively in South Asia, writing tracts about India and Hinduism that became sources for the British Empire’s earliest forays into the region.



## Amar Kanwar

New Delhi, India, 1964

Lives and works in New Delhi

### *A Love Story, 2011*

High-definition video, 5:37 minutes

National Gallery of Canada

Purchased 2016

Amar Kanwar describes *A Love Story* as “a miniature narrative in four acts where time becomes fluid as the image is distilled to its inner self.” The work is set in coastal Odisha in Eastern India, a state long subject to violent conflicts over the control of natural resources. According to Kanwar, “this film can be seen as an offering to mainstream cinema, a space where we often lose ourselves in the repetitive spectacle of grand love stories.” This video is part of a larger mixed-media installation, *The Sovereign Forest* (an edition of which is also in the NGC collection), which traces Kanwar’s long-time engagement with the region, where “the forcible displacement of indigenous (tribal) communities and peasants has been a brutal cycle of life”.



**Dayanita Singh**

New Delhi, India, 1961

Lives and works in New Delhi

***File Museum, 2012***

Burma teak cabinet, 138 archival pigment prints

National Gallery of Canada

Purchased 2013

*File Museum* comprises photographs taken by the artist in numerous archives throughout India, including images of the file keepers: the “one person who knows where each paper is.” Displayed in a handmade teak cabinet, the works are imbued with a sense of access and mobility. Singh’s work has been described as a tribute to the pre-digital age. The analogue photographer and bookmaker has a unique relationship with paper that is integral not only to the work of making of images, texts and memory, but also to a larger confrontation with chaos, mortality and disorder in the labyrinths of working bureaucratic archives in a country of more than a billion people.”

**Gauri Gill**

New Delhi, India, 1970

Lives and works in New Delhi

AND

**Rajesh Vangad**

Ganjad, Maharashtra, 1975

Lives and works in Ganjad



*Hospital, 2017*

*School, 2017*

*River, 2016*

Inkjet prints with a variety of black inks applied with traditional bamboo quills and watercolour brushes

From the ongoing series *Fields of Sight, 2013–*

National Gallery of Canada

Purchased 2018

In 2013 Gauri Gill visited the Adivasi village of Ganjad to create work in a local school. There she met Rajesh Vangad, an artist fluent in Warli art-making traditions, who shared his intimate knowledge of the land, its histories and associated mythologies. Gill began photographing Vangad at various sites before she realized “that so much of the narrative that I had received from Rajesh ... was missing”. The two artists began a collaboration, conjoining photography and Warli painting. Gill describes their “commingling work” as “an encounter between two artists of about the same age with entirely different languages – one with ancient antecedents, the other more recently originated; and the histories, politics and world views embedded within the expression of those forms.”



## Jitish Kallat

Mumbai, India, 1974

Lives and works in Mumbai

*Rain Study (26 July 2016 3:30 pm)*, 2016

*Rain Study (26 July 2016 8:15 am)*, 2016

*Rain Study (23 July 2016 6:12 am)*, 2016

*Rain Study (22 July 2016 7:56 am)*, 2016

*Rain Study (27 July 2016 12 noon)*, 2016

*Rain Study (3 August 2016)*, 2016

*Rain Study (6 August 2016 3:55 pm)*, 2016

Epoxy paint and graphite on wove paper

From the series *Rain Studies*

National Gallery of Canada

Purchased 2018



Jitish Kallat came of age artistically when his native India was undergoing a program of economic liberalization, experiencing what the artist describes as a “tentative embrace of the global.” This period became central to his thinking about art. For his “rain studies”, Kallat preps paper with black pigment then walks outside, often at night, exposing the sheet to precipitation. “There’s a distinct feeling that one is participating in a kind of turbulence very near to the atmosphere of our planet,” he explains. “The drawing is almost an evidence of a momentary interface with this transition. And yet, in this very short interface, it leaves behind an image which points towards space or another time.” Kallat first devised his rain studies during a residency in Quebec in 2002.

Reena Saina Kallat

New Delhi, India, 1973

Lives and works in Mumbai

*Hyphenated Lives (GBM)*, 2016

*Hyphenated Lives (Pea-yel)*, 2016

*Hyphenated Lives (Man-yan)*, 2016

*Hyphenated Lives (Eag-on)*, 2015

*Hyphenated Lives (Cob-ger)*, 2016

*Hyphenated Lives (Edel-ip Stamp)*, 2016

*Hyphenated Lives (Sess-yal)*, 2016

*Hyphenated Lives (Ti-khor)*, 2015

*Hyphenated Lives (Jordan River)*, 2016

*Hyphenated Lives (Sun-poe)*, 2015

Mixed media on handmade wove paper

From the series *Hyphenated Lives*

Musée des beaux-arts du Canada

Purchased 2018



Reena Kallat explores the relationship between individual and collective experience through references to history, mapping and archives. *Hyphenated Lives* reflects Kallat's ongoing research on politically partitioned countries that "continue to share their natural world and thus various natural resources." Using watercolour, charcoal and gouache, the artist imagines hybrid combinations of new species based on the nationally symbolic flora, fauna and waterways of states sharing particularly fraught borders. The series, explains Kallat, is an effort to "ponder upon many different relationships and boundaries that constitute our complex existence." Electrical wires shaped like barbed wire cut through the surfaces of the drawings. Kallat has long applied this material in her work to represent both a barrier and a conduit to broader understandings between people and places.





**Sunil Gupta**

New Delhi, India, 1953

Lives and works in London, United Kingdom

*Ajmer, Rajasthan / Great Yarmouth, Nova Scotia, 2001–03*

*Jama Masjid, Delhi / Blvd. René Lévesque West, Montreal, 2001–03*

*Queens, New York / Lambeth, London, 2001–03*

Inkjet prints

From the series *Homelands*

National Gallery of Canada

Purchased 2006

These photographs juxtapose places Gupta has lived, including Montreal, New York, Northern India, and London. His work draws on the autobiographical to expose the broader social codes, cultural norms and regulations that govern daily existence. His *Homelands* diptychs present images ranging from the banal to the beautiful. There are also jarring inserts such as the yellow sidewalk sign seeking witnesses to a “Homophobic Assault.” Gupta explains: “the series grew out of being gay, of Indian origin but living in the West, and being HIV positive. Since the virus lived within, these landscapes which I had called home at various times belonged to the virus as much as they belonged to me. It was a shift from exclusively postcolonial terms of reference to geography and location. A stepping back.”



Sarindar Dhaliwal

Punjab, India, 1953

Lives and works in Toronto

*the cartographer's mistake: untitled, 2012*

Salt and marble

Courtesy of the Artist



**Divya Mehra**

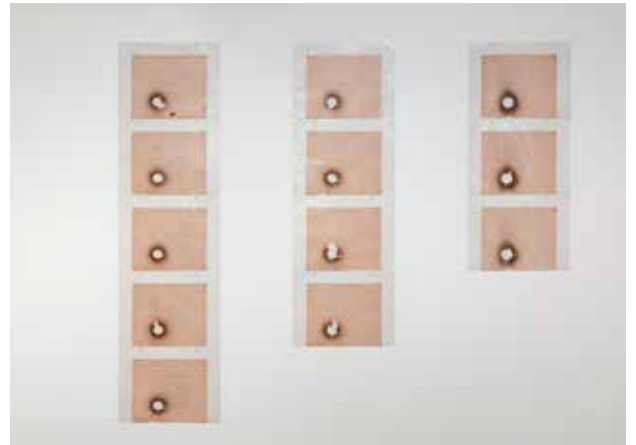
Winnipeg, Manitoba, 1981

Lives and works in Winnipeg

***Contemporary South Asian Art, 2018–2010***

Acrylic vinyl (Pantone 17-1328 TCX Indian Tan)

Courtesy of the artist



**Akbar Padamsee**

Mumbai, India, 1928

Lives and works in Mumbai

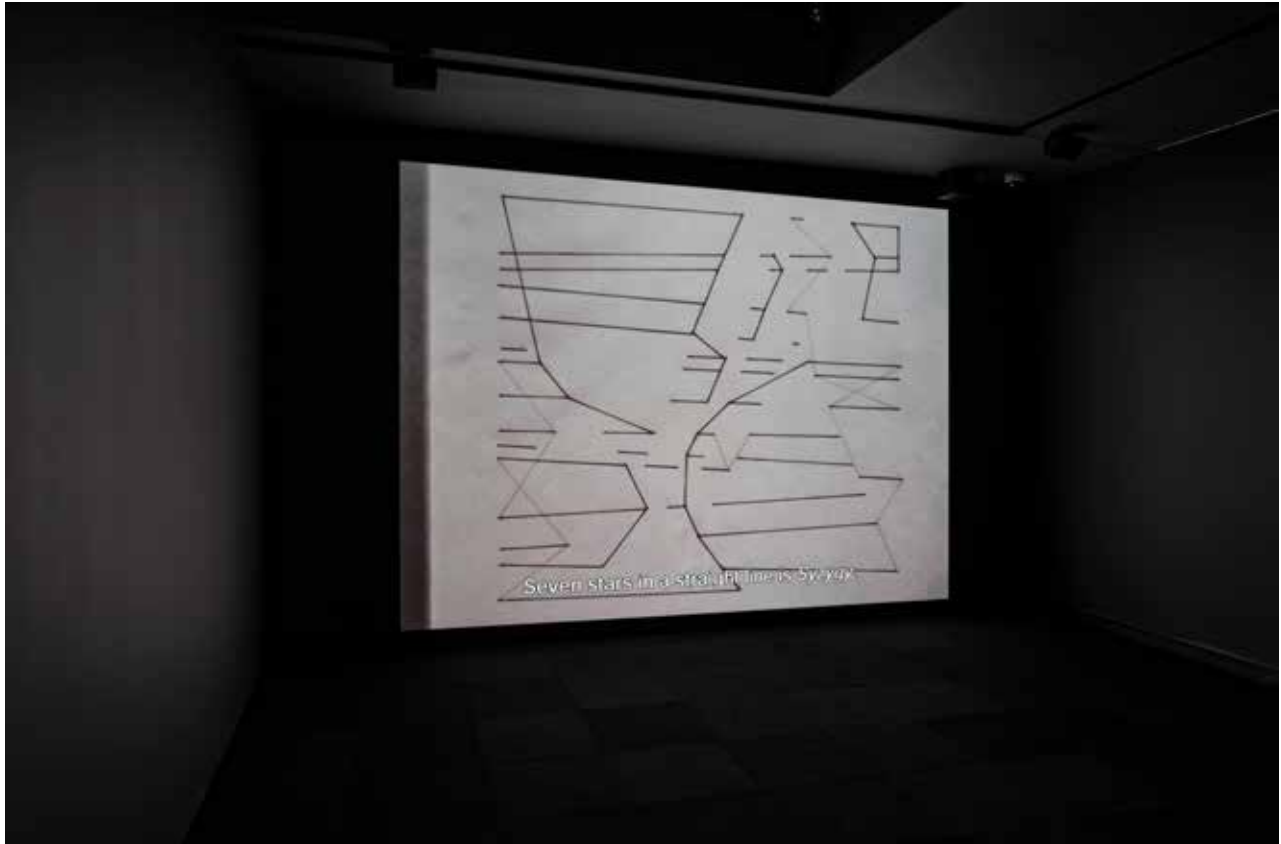
**Drawings for *Syzygy*, 1969–1970**

Courtesy of the artist

Original gallery invitation for the exhibition  
*Metascapes* and screening of  
*Events In A Cloud Chamber*  
1974

Akbar Padamsee  
Mumbai, India, 1928  
Lives and works in Mumbai

Process drawings, 1969–1970



**Akbar Padamsee**

Mumbai, India, 1928

Lives and works in Mumbai

***Syzygy*, 1969–1970**

Video, 16mm, B&W, silent, 11 minutes



**Bharti Kher**

London, UK, 1969

Lives and works in New Delhi

*I've seen more things than I dare to remember 4, 2015*

Digital reproduction on adhesive vinyl, detail from a unique work (bindis on paper, 70.3 x 83 cm)

Note: this work is applied in vinyl on the external glass wall near the gallery attendant desk.



## **Public Programs**

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**Exhibition Tour with Dr. Deepali Dewan**

Wednesday, March 20, 2019, 6:30pm

University of Toronto Art Centre

**Drop-In Tours**

Every Tuesday, 2pm

Meet at the Justina M. Barnicke Gallery



# Visiting the Art Museum

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## Locations

Justina M. Barnicke Gallery  
7 Hart House Circle  
Toronto, Ontario M5S 3H3  
416.978.8398

University of Toronto Art Centre  
15 King's College Circle  
Toronto, Ontario M5S 3H7  
416.978.1838

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Please note: The wheelchair access to the University of Toronto Art Centre is temporarily closed due to University College Building Revitalization construction. If you plan to visit the University of Toronto Art Centre and need accessibility assistance, please contact Art Museum Staff to arrange an escort through the construction zone. The Justina M. Barnicke Gallery location in Hart House is wheelchair accessible.

Admission is always free.

## Hours

|           |               |
|-----------|---------------|
| Monday    | Closed        |
| Tuesday   | 12:00–5:00 PM |
| Wednesday | 12:00–8:00 PM |
| Thursday  | 12:00–5:00 PM |
| Friday    | 12:00–5:00 PM |
| Saturday  | 12:00–5:00 PM |
| Sunday    | Closed        |

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