

Art Museum

Art Museum at the University of Toronto
2017-2018 Annual Report



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Left: Kelly Jazvac, *Salp*, Salvaged adhesive vinyl, steel and chip clips, 2012. Photo: Toni Hafkenscheid.



Message from the Executive Director

It has been just over two years since we launched the Art Museum, 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), which were federated in 2014. The Art Museum has accomplished a great deal in this short time, and this past year was no exception. Looking back, we are proud to report on several milestones in our programming and organizational development.

Our 2017–18 exhibitions program once again exceeded past years in terms of both volume and scale. We reached larger audiences than ever before—63,393 total visitors. We produced ambitious, original exhibitions, both local and touring, and a wide range of special programs that broached contemporary urgencies through an interdisciplinary lens, allowing us to reach new visitors. We developed several key strategic partnerships: a new collaboration with the Canadian Centre for Architecture (CCA) and an accompanying conference called *Have We Won Yet?* (summer 2017); a partnership with the National Gallery of Canada and the Sobey Foundation to host the Sobey Art Award (2017); and the exhibition *Figures of Sleep* (winter 2018), which included the inaugural, interdisciplinary event Night of Ideas—the beginning of an ongoing initiative and collaboration with the Cultural Services of the French Embassy in Canada, the Institut Français and Hart House. All the while, we have remained committed to a diversity of artists and communities served and to foregrounding new and emergent voices—including independent curatorial perspectives and student laboratories for exhibition making.

This past year, we continued to build our national profile, expanding our reach through an intensive program of touring exhibitions.

Sovereign Acts, an exhibition curated by Wanda Nanibush, MVS Curatorial Graduate and AGO Curator of Indigenous Art, continued its national tour; Adjunct Curator John G. Hampton presented our In Dialogue exhibition at the Art Gallery of Southwestern Manitoba and Carleton University Art Gallery; and Kent Monkman's *Shame and Prejudice: A Story of Resilience* became the largest touring exhibition in the combined histories of the Justina M. Barnicke Gallery and the University of Toronto Art Centre (UTAC). Since the exhibition first opened, we have distributed 17,000 brochures across the touring venues.

The Hart House and University of Toronto collections continued to expand this past year. Especially noteworthy are our efforts to increase work by Indigenous artists and those of diverse cultural backgrounds, including Deanna Bowen, Carl Beam and Meryl McMaster. Initiated this past year, and produced jointly with Hart House, the Art Museum is implementing the first major commission by an Indigenous artist for the Hart House Great Hall, to be unveiled on November 12, 2019 during a gala celebration to mark Hart House's 100th Anniversary.

In recognition of our accomplishments, we were enormously gratified to receive numerous grants and awards. We received major increases to our base funding from the Canada Council for the Arts, from \$75,000 to \$120,000 annually, and from the Ontario Arts Council (OAC), from \$22,000 to \$30,000 annually. We received several major touring grants, including one for *Sovereign Acts*, \$25,500 from the OAC, and another for *Shame and Prejudice*, \$343,827 from the Department of Canadian Heritage. Recently, we also received a major grant from Virtual Museum Canada and a matching donation from the Sobey Foundation for a total of \$500,000 to



Have We Won Yet? Photo by Dominic Chan



Ron Benner's Cuitlacoche Corn Roast.



2017 Sobey Art Award Exhibition opening reception.

develop an online, virtual version of *Shame and Prejudice*. The project will be developed over two years (2018–20). Finally, we were grateful to receive five critically important Young Canada Works grants in support of our full-time summer and longer-term internship positions.

Shame and Prejudice: A Story of Resilience was selected as the recipient of the Canadian Museum Association Award of Outstanding Achievement in the Exhibition category (presented to the Art Museum on April 12, in Vancouver), as well as two 2017 Ontario Association of Art Galleries (OAAG) Awards: Exhibition of the Year and Installation and Design. Luis Jacob's text for *Form follows Fiction* won an OAAG Curatorial Art Writing Award.

The year also marked the completion of major improvements to our infrastructure, initiated in 2016–17 and continuing through 2017–18, with the support of a major Canadian Cultural Spaces grant of \$524,257 from the Department of Canadian Heritage. The first phase of the work resulted in improved storage for our vault at UTAC, as well as the installation of a new HVAC system at Hart House. Over the past year, the second phase has seen the transformation of UTAC's east entrance from a nondescript emergency exit into a welcoming, wheelchair accessible double-glazed portal. University College supported this project with the renovation of the entire main floor foyer.

The past year has also seen foundational additions to our academically related staffing. In particularly exciting news, we negotiated the new position of Curator of Indigenous and Contemporary Canadian Art, cross-appointed with the University of Toronto's Department of Art. This position, which will come into effect July 2019, is the fruition of our long trajectory of fostering Indigenous curatorial positions at the Art Museum (including our work with Wanda Nanibush, John Hampton and cheyanne turions), and will add an important new lens to the offerings of the Department of Art. In addition, we have appointed Seika Boye Adjunct Curator for Dance/Performance Initiatives, in a new collaboration with the University of Toronto Centre for Drama, Theatre and Performance Studies, for a three-year limited term.

Our 2017-18 Curator in Residence Yan Wu's produced *Making Models* (fall 2017) and is currently preparing a new project for 2019-20.

The introduction of a new cycle of three or four consecutive student-curated exhibitions to be held over the course of the summer each year has intensified our student mentorship across all elements of exhibition production through focused, one-on-one mentorships and team-oriented workshops.

The Art Museum continues to benefit from the contributions of talented and insightful volunteers and staff. In 2017–18, some longstanding members of our Advisory Board concluded their terms: Gail Todgham, Don McCaw, Marwan Osseiran, Pamela Edmonds, Mary Wells, and our undergraduate student representative Chloe Yue Yin. We welcomed new members Asad Raza, Sandra Brewster, and Jacqueline Martinz, and are very pleased to have them aboard as we embark this fall on our first shared strategic planning process.

In the year ahead, we're looking forward to a range of initiatives that will further enhance the Art Museum's presence and capacity: our first External Review, commissioned by the University of Toronto's Vice-Provost, Students, Professor Sandy Welsh; the completion of a new strategic plan; a new fundraising initiative through Friends of the Art Museum; and way-finding improvements in and around the galleries. Not to mention an exciting program of upcoming exhibitions including Robert Fones's solo retrospective; Cheyanne turions' *I continue to shape*; and *Vision Exchange: Contemporary Art from India*.

With these and many other projects, the Art Museum will continue to make vital contributions to the University community and to visual arts in Toronto, across Canada and internationally.

B. Fines



Figures of Sleep, Curated by Sarah Robayo Sheridan. Photo: Toni Hafkenscheid.

Strategic Organizations Development

This was a year of capacity-building across all our operations—in physical and digital infrastructure, personnel project management, roll-out and assessment skills—arising from our renewal projects.

We improved our collections infrastructure for better conservation and access. As a direct outcome of the collections storage transformation undertaken in 2016–17, more and larger classes can now, for the first time, work directly with both ancient and contemporary objects, supervised within the security of the vault. Such experiential learning creates exciting moments of observation and insight, particularly for undergraduate students.

This academic outreach has placed the Art Museum alongside partners on the forefront of academic innovation. We have been able to welcome classes from the Digital Humanities, a new interdisciplinary program combining humanities and computing set to officially launch this fall, and support new courses such as *Getting Medieval: The Middle Ages*. Strengthening the balance between collections access and care has also enabled the Collections Manager to plan and support more intensive research visits from faculty and scholars.

We have completed a welcoming new entrance that is visually and physically more accessible. Sound contingency planning allowed us the flexibility to deal with unforeseen renovation delays and to be ready for the May 2018 opening of our newly glazed and expanded entrance. This component of our infrastructure renewal occasioned a new program of high-visibility, site-specific projects. A new work by Robert Fones, as part of his retrospective exhibition, represents the first foray of this initiative, designed to reach beyond the museum walls and engage with the public.

We have begun enhancing online access for both scholars and the public. We initiated an in-depth assessment of our website's performance in 2017–18, to be continued as we address site functionality and audience development successes and gaps.

We have also initiated a new strategic planning process. We have scheduled our strategic planning sessions, guided by an external facilitator and consultant, to follow a university-sponsored external review. This assessment of our achievements and challenges, including a self-study, will enable us to focus our strategic planning to make an even greater, more robust and meaningful contribution to the university, arts community and publics.

2017-2018 Exhibitions



Margo Pfeiff, *Contaminated soil bags at Lower Base, Cape Dyer*, Photography, 2013. © Margo Pfeiff

It’s All Happening So Fast

A Counter-History of the Modern Canadian Environment
May 3–July 15, 2017
Curated by Mirko Zardini, Director, Canadian Centre for Architecture (CCA)
Organized by the Canadian Centre for Architecture (CCA)
Co-presented with Scotiabank CONTACT Photography Festival
University of Toronto Art Centre

Presenting case studies from the last five decades of human intervention in the Canadian landscape, *It’s All Happening So Fast* explored Canadians’ often conflicted and conflicting views of what we call the “natural environment.”

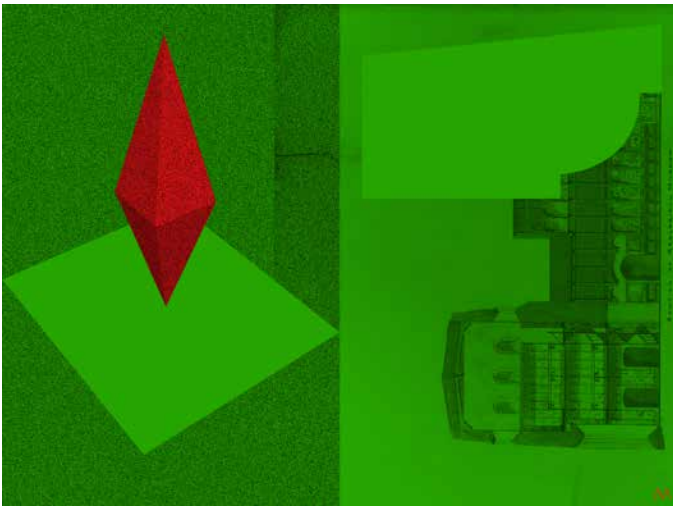


Carola Grahn, *Horizon of Me(aning)*, Firewood installation, Variable dimensions, 2015

In Dialogue

Curated by John G. Hampton (MVS Curatorial Alumnus and Curator-in-Residence)
Artists: Raven Davis, Raymond Boisjoly, David Garneau, Carola Grahn, Native Art Department International (Maria Hupfield and Jason Lujan), Nicole Kelly Westman, Duane Linklater, Tanya Lukin-Linklater, Amy Malbeuf, Nadia Myre, Peter Morin, Krista Belle Stewart
September 6–October 7, 2017
Co-presented by the Art Gallery of Southwestern Manitoba and Carleton University Art Gallery
University of Toronto Art Centre

This tightly curated gathering of work embraced, as John G. Hampton described it, “the wildly individualistic tumble of connections and contradictions that constitute contemporary Indigenous identities, opening a dialogue between artists, audiences, and the interconnected mesh-works woven between all our relations.”



Chris Lee (cairolexicon), *Model M Postcard*, 2017.

Making Models

Curated by Yan Wu (MVS Curatorial Alumnus)
Artists/Architects: Brady Peters and Mitchell Akiyama, CN Tower Liquidation, LAMAS, Lateral Office, Nestor Kruger and Yam Lau, Public Studio, studio junction, Terrarea, UUfie
Exhibition: September 6–October 7, 2017
Installation in Sir Dan Wilson Quad: September 21–November 25, 2017
University of Toronto Art Centre

The Art Museum’s first major foray into the commissioning of experimental architectures, this exhibition centered on nine Toronto architecture studios and artist groups who were invited to propose ideas and prototypes in model form to foster analytical, conceptual, physical, and tectonic frameworks for inhabiting and constructing urban space and the public sphere.



Morris Lum, *Wong Kung Har Wun Association*, 40” x 50”, Archival Pigment Print, 2016.

Far and Near: the Distance(s) between Us

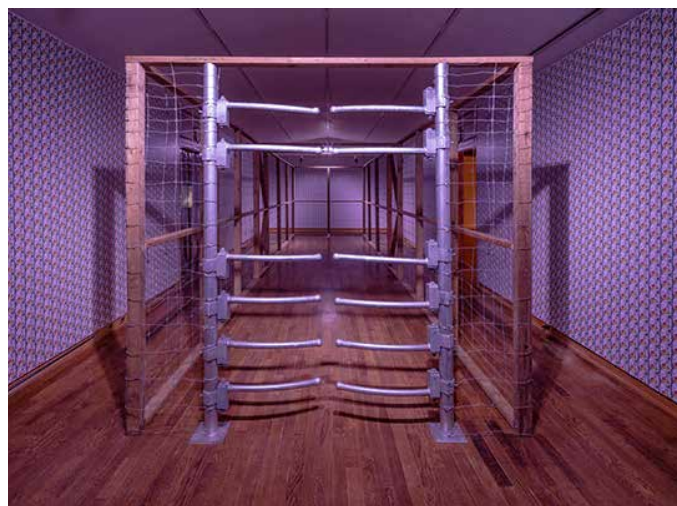
Curated by Henry Heng Lu (MVS Curatorial)
Artists: Alvis Choi aka Alvis Parsley, Chun Hua Catherine Dong, Gu Xiong, Will Kwan, Ho Tam, Ken Lum, Morris Lum, Karen Tam, Chih-Chien Wang, Paul Wong, Winnie Wu
September 6–October 29, 2017
Justina M. Barnicke Gallery

The first Art Museum exhibition specifically dedicated to artists of the Chinese diaspora brought together several generations of Canadian artists, offering perspectives onto the Chinese Canadian community’s history and cultural developments.

2017–2018 Exhibitions (continued)



Joi Arcand, (*ĕkāwiya nēpēwisi*), 2017. Neon channel sign (pink). 120.7 x 182.9 cm. Courtesy of the Artist. Photo by Paul Litherland.



Ursula Johnson, *Moose Fence*, Lumber, fencing, ungulate gate, programmed lighting. Installation view at the Art Museum at the University of Toronto. 2017.

Morning Star

Curated by Jason Baerg and Darryn Doull (MVS Curatorial Internship)

Artists: Joi T. Arcand, Bracken Hanuse Corlett, Alex Janvier, Nadya Kawndibens, Adrian Stimson, Gary Todd

September 13, 2017–June 29, 2018

The Jackman Humanities Institute (JHI)

An exhibition presented within the arc of the JHI 2017–18 annual theme *Indelible Violence: Shame, Reconciliation and the Work of Apology*, this exhibition urged consideration of the presence, visibility, and collective Indigenous agency to renounce naïve impressions of (re)conciliation that continue to be discussed throughout much of the settler culture across Turtle Island.

2017 Sobey Art Award Exhibition

Artists: Raymond Boisjoly, Jacynthe Carrier, Ursula Johnson, Divya Mehra, Bridget Moser

October 24–December 9, 2017

Organized by the National Gallery of Canada and the Sobey Art Foundation in collaboration with the Art Museum at the University of Toronto
University of Toronto Art Centre

Collaborating as the 2017 host of Canada's largest prize for young Canadian artists, the Art Museum raised our profile through this strategic partnership. With our own curator Sarah Robayo Sheridan serving as juror for the prize and curator of the exhibition, we established important relationships with this emergent generation of artists while fostering greater domestic and international attention for the sector.

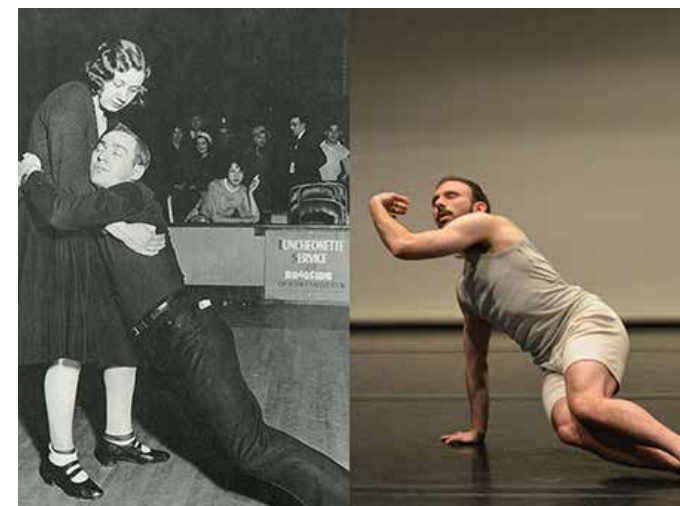


Xiao Xue, *Something to Ponder On: A Walking Camper*, digital photograph, 150.4×233.7 cm; 59.2×92 in.

BMO 1ST ART! 2017

Organized by BMO Curator Dawn Cain

Artists: Xiao Xue, Dylan Cameron, James Fermor, Chelsey Thiessen, Emily Blair, Lauren Brinson, Annabel Biro, Anne Qammaniq-Hellwig, Jessica Peterson, Aidan Searle, Laure Bourgault, Audie Murray, Kayza DeGraff-Ford
November 16–December 16, 2017
Justina M. Barnicke Gallery



Jon Sasaki, *A Rest*, 2016. Video, 10:20 min. Based on a choreographed solo performed by James Phillips originally commissioned by the Toronto Dance Theatre.

Figures of Sleep

Curated by Sarah Robayo Sheridan

Artists: Francis Alÿs, Rebecca Belmore, Louise Bourgeois, Chris Burden, Sophie Calle, Chris Curreri, Peter Fischli and David Weiss, Rodney Graham, Tehching Hsieh, On Kawara, Hassan Khan, Liz Magor, Ron Mueck, Bruce Nauman, Gabriel Orozco, Jasmeen Patheja, Jon Sasaki, Mladen Stilinić

January 17–March 3, 2018

University of Toronto Art Centre / Justina M. Barnicke Gallery

Figures of Sleep was a major international exhibition that considered the cultural anxieties manifest in the popular and critical imagination around the collapsing biological function of sleep under economic, social, and technological transformation. If the night used to be a space of mystic quandary, a creative catalyst and spiritual and cultural resource, today it faces a crisis as global capitalism stretches the human body and mind in unprecedented ways. In this exhibition, artists explore the material, aesthetic, existential, and political dimensions of sleep.

Curatorial Laboratory and Curricular Program
(Student exhibition cycle, spring 2018)



Anran Guo, *The Knot*, 2018. Fire hose. Courtesy of the artist.



Noah Scheinman, *Timber Limits*, (production still), 2018. HD video, sound.

**2018 University of Toronto Shelley
Peterson Student Art Exhibition**

Curated by Masters of Museum Studies students
Shauna Taylor, Emilie Albert-Toth, Karley
Staskus
Artists: Maria Patricia Abuel, Aisha Ali, Maia
Boakye, Syeda Karishma Bristy, Idil Djafer, Kelly
Dundas, Matana Joelle Geraghty, Anran Guo,
Claudia Han, Lara Hassani, Isabel Mink, Sarah
Pereux, Heather Riley, Chelsea Ryan, Adriana
Sadun, Mira Szuberwood, Olivia Tjiawi, Sky Ece
Ulusoy, Lisa Veregin, Eleonora Zivkovic
March 23–April 14, 2018
University of Toronto Art Centre

**2018 University of Toronto MVS
Studio Program Graduating
Exhibition**

Artists: Rouzbeh Akhbari, Sam Cotter, Andrea
Creamer, Noah Scheinman
March 23–April 14, 2018
University of Toronto Art Centre



and I am the curator of this show

Curated by Christophe Barbeau
Artists: Sophie Bélair Clément, Walter Benjamin
March 23–April 14, 2018
Justina M. Barnicke Gallery



Bas Jan Ader, *Nightfall* (still image), 1971. Black and white silent film, 16 mm transferred to DVD, 4' 16''

Weight of Light

Curated by Darryn Doull
Artists: Bas Jan Ader, Brion Gysin, Lee
Henderson, Étienne-Jules Marey, Isabel M.
Martínez, James Nizam
May 2–26, 2018
Justina M. Barnicke Gallery

Curatorial Laboratory and Curricular Program (continued)
(Student exhibition cycle, spring 2018)



Kelly Jazvac, *Salp*, Salvaged adhesive vinyl, steel and chip clips, 2012.

Learning from the Lake

Curated by Katie Lawson
Artists: Maggie Groat and Kelly Jazvac
June 13–July 7, 2018
Justina M. Barnicke Gallery



Lac Clair [Detail from Michael Snow / *A Survey* (1970)]. Photo: Michael Snow.

Island[s]

Curated by Julie René de Cotret
Artists: Jefferson Campbell-Cooper, Stacey Ho, Michael Snow, Soft Turns
July 25–August 18, 2018
Justina M. Barnicke Gallery

Traveling Exhibitions



Kent Monkman, *The Bears of Confederation*, 2016. Acrylic on canvas. 190 X 345cm. Collection of Michelle Bilodeau and Matt Kingston.

In 2017–18, the Art Museum’s ambitious program of circulating exhibitions included:

- Wanda Nanibush’s graduating exhibition *Sovereign Acts* (2012), newly configured for 2017–19, which traveled to the University of Waterloo Art Gallery and continues, in 2018–19, to the Art Gallery of Windsor and the Kelowna Art Gallery
- John G. Hampton’s curatorial project *In Dialogue* travelled to the Art Gallery of Southwestern Manitoba and the Carleton University Art Gallery



Adrian Stimson and Lori Blondeau, *Putting the WILD back into the WEST*, 2006. Photographs. 41 x 51 cm each. Installation view of *Sovereign Acts*, 2014. Image credit: Toni Hafkenscheid.

- Continuing into its second year, the Art Museum circulated Kent Monkman’s major, award-winning exhibition, *Shame and Prejudice: A Story of Resilience*, with stops at the Glenbow Museum (Calgary), Agnes Etherington Arts Centre (Kingston) and the Confederation Centre Art Gallery (Charlottetown) in 2017–18

Programs
Major program initiatives in 2017–2018



Have We Won Yet? Photo by Dominic Chan



William Notman & Son, *Bow River and Twin Peaks*, Banff (Alberta).
188. Canadian Centre for Architecture.

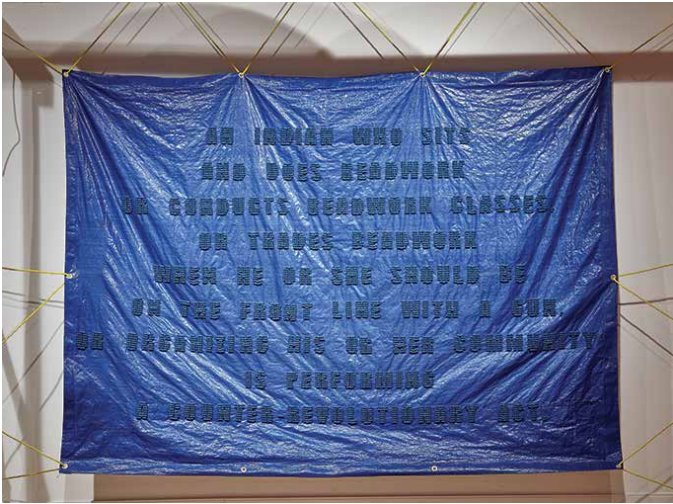
Have We Won Yet?

July 8, 2017
14 presenters, 50 audience members

Have We Won Yet was a day-long symposium curated by Barbara Fischer and Lev Bratishenko (Public Curator, CCA) on recent pasts and possible futures for environmental activism. For our first touring exhibition as a host venue since the federation, it was important to provide another regional context to the incredible research put forward by the Canadian Centre for Architecture in the exhibition. As an example of public programming providing additional content to the focus of the exhibition, the symposium brought together different generations of activists from across the country to describe their experiences and thoughts for the future in a deeply personal and thoughtful way.



Have We Won Yet? Photo by Dominic Chan

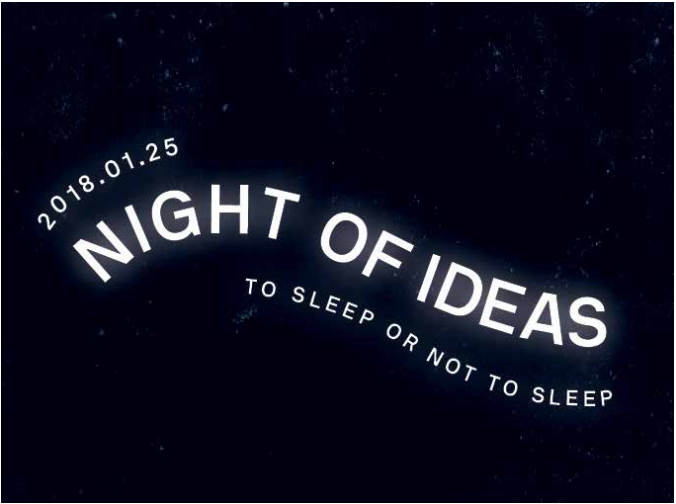


Amy Malbeuf, *Jimmie Durham 1974*, 2014, glass crow beads, tarp, rope, wood.

Opening the Dialogue

September 16, 2017
5 presenters and 42 audience members

Opening the Dialogue was conceived by curator John G. Hampton as a conversation between himself and the artists who participated in his exhibition *In Dialogue*. The exhibition was developed on the model of a conversation, with actual dialogues influencing the design. The participants had not previously gathered together as a group, and their dialogue was a public performance.



Night of Ideas

January 2018
15 events

The Night of Ideas was an interdisciplinary evening with scientists, academics, poets, artists, art historians, and curators. On an otherwise cold and quiet January night, over 2,000 visitors attended Canada’s inaugural Night of Ideas. Curated by the Art Museum in collaboration with the Cultural Services of the French Embassy in Canada, with support from the Institut Français, the event featured talks, performances, readings, screenings, music, yoga, and crafts. Feedback suggests that the audience was attracted to one speaker/aspect of the evening but stayed longer to explore the rest of the event. Over the Night of Ideas, the Art Museum website received 2,297 unique page views (50% new users), and gained 50 new newsletter subscribers leading up to the event.



Opening reception of the 2018 University of Toronto Shelley Peterson Student Art Exhibition

Participation in City-Wide and Global Events

By building relationships with cultural organizations and events, the Art Museum strives to reach new audiences and provide a greater context for our programming, with a strong focus on interdisciplinary engagement, research, and creation across the University, the Greater Toronto Area, and internationally.

Additional outreach initiatives included:

- May 3–July 15, 2017: *It's All Happening So Fast* exhibition co-presented with Scotiabank CONTACT Photography Festival
- September 16, 2017: Opening the Dialogue panel conversation staged to coincide with the Aboriginal Education Council's meeting at OCAD University, and the OCAD University street-party opening for Onsite Gallery
- September 30, 2017: Culture Days architectural walk and Instagram takeover by Globe and Mail architecture critic Alex Bozikovic
- October 27, 2017: Sobey Winner Artist Talk at the Toronto Art Fair
- October 28, 2017: Far and Near exhibition programming presented in partnership with the Toronto Reel Asian International Film Festival; University of Toronto, Scarborough Bissell-Heyd Associates Chair of American Studies; Jackman Humanities Institute; Dr. David Chu Program in Asia-Pacific Studies; Richard Charles Lee Director of the Asian Institute; John M. Kelly Library; Richard Charles Lee Canada-Hong Kong Library; E.J. Pratt Library; Department of Arts, Culture and Media at the University of Toronto Scarborough; and Chinese Cultural Centre of Greater Toronto
- January 25, 2018: Night of Ideas presented in partnership with the global Night of Ideas
- April 14, 2018: Journal-making workshop and conversation for global Slow Art Day
- April 26, 2018: Queering Family Photography Roundtable co-organized with Dr. Elspeth Brown (Historical Studies, University of Toronto), co-presented with Scotiabank CONTACT Photography Festival, the Family Camera Network, the Canadian Lesbian and Gay Archives, and the Stephen Bulger Gallery



Night of Ideas lecture. Photo: Jiduo An.



Opening reception of the 2018 University of Toronto Shelley Peterson Student Art Exhibition



It's All Happening So Fast opening reception.

By the Numbers

In 2017–18 we were thrilled that 63,393 visitors attended our all of our exhibitions, including touring. This marked a new milestone and an increase of 29% from the previous year

63,393
visitors

We engaged 3,750 visitors through our public programming and tours

3,750
public program
engagement

Significantly, we produced ten exhibitions, an increase of three from 2016–17, further demonstrating our increase in capacity

10
exhibitions
produced

Social media analytics also illustrate our expanding audience outreach, notably, Instagram followers increased by 31%

31%
Instagram
follower increase



Slow Art Day.

Student Engagement

The Art Museum has a history of dynamic engagement with students through a broad spectrum of experiential learning. We provide a professional venue and mentorship for graduating exhibitions (see Exhibitions section, above), as well as both curricular learning opportunities such as class visits, summer placements, independent study and internships, and as co-curricular learning through residencies, work-study programs, volunteering and attendance at events. These programs offer intensive mentorship to students, including hands-on professional experiences and dialogue with contemporary perspectives in the field, to prepare them for careers in the arts and culture sector, and in turn they fuel the Art Museum's vitality. In addition to the host of exhibitions curated by Graduate students, as well as the MVS Studio Graduates, these programs include the following academic, co-curricular, and experiential learning platforms.

Academic Internships and Course Placements

- Darryn Doull, MVS Curatorial, *Morning Star* JHI, summer 2017 (supervised by Barbara Fischer)
- Sydney Stewart Rose, Master of Museum Studies, Copyright Project, summer 2017 (mentored by Heather Pigat)
- Julie Rene de Cotret, MVS Curatorial (mentored by Heather Pigat and supervised by Barbara Fischer)
- Jessica Turner, Undergraduate, Material Culture, Victoria University, fall/winter 2017–18 (mentored by Heather Pigat)
- Shauna Taylor, Emilie Albert-Toth, Karley Staskus, Master of Museum Studies, Shelley Peterson Student Art Exhibition 2017–18 (mentored by MMSt alumni Renee Van Der Avoird).

Work/Study

In 2017–18 the Art Museum trained and mentored 15 Work-Study students who benefitted throughout the year from building their professional competencies in all aspects of museum operations.

Internships

Renewed Young Canada Works support in 2017–18 allowed us to build capacity in public outreach and Collections management with the following interns:

- Andilib Sajid, undergraduate University of Toronto Scarborough English and Arts, Culture & Media, summer 2017, Collections Assistant (mentored by Heather Pigat)
- Sydney Stewart Rose, graduate MMSt, summer 2017, Community Engagement Assistant (mentored by Heather Pigat)
- Calla McInnes, undergraduate, Exhibition Assistant (mentored by Rebecca Gimmi)
- Ana Djapa, Curatorial Assistant 7-month internship (mentored by Rebecca Gimmi)
- William Brereton, Outreach Assistant 6-month internship (mentored by Rebecca Gimmi)

Student Docents

We offer monthly tours of the Hart House and Malcove Collections, part of our four Collections, for which members of the student Work/Study team are trained. They are instructed in visual thinking strategies, using the Feldman's Model of Art Criticism to ask questions, best practices for accessible outreach, and the logistics of scheduling a public tour for a wide variety of visitors.

Co-Curricular Record

This document captures and validates the skills and experiences students learn beyond the classroom. It is an official document that accompanies their transcript as a full reflection of their time spent at the University of Toronto. Each of the 15 Work/Study positions and 11 Art Committee voting member positions have been approved for validation on the Co-Curricular Record.

Hart House Art Committee

The Committee is an experiential opportunity for students to learn about and participate in contemporary art. An elected Student Chair leads ten voting members through the governance procedures and monthly meetings of the committee. Throughout the year, four subcommittees (Education & Outreach, Student Projects, Arbor Room Exhibitions and Acquisitions) report on their progress and programs, producing student-led initiatives such as drawing workshops, acquisitions tours and the ArtWork Careers in the Arts Symposium. Logistics, budgeting, payments, invitations to guests, and liaising with other organizations are carried out with the oversight of a staff member for professional coaching. These committees are mentored and guided by Rebecca Gimmi, with the exception of the Acquisitions Committee, which is led by Sarah Robayo Sheridan.

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.



Making Models opening remarks.



Morning Star exhibition opening, curator Darryn Doull pictured.

Collections

The four collections under the Art Museum’s care, the Hart House, University of Toronto, University College and Malcove, continue to be a major hub of energetic, scholarly and student-focused work that reaches across the University of Toronto and internationally. The collections are animated by an active acquisitions program (Hart House), donations from collectors and even institutions, vault visits by scholars and researchers, as well as classes and study groups for hands-on research and examinations, and many other activities.

Acquisitions

Eighteen works entered the collections in 2017–18 by gift in kind donation and by purchase, including works by Carl Beam, David Buchan, Tim Lee, Sandy Plotnikoff, Tom Dean, John Marriott, Douglas Walker, and Robert Youds into the University of Toronto Art Collection; and works by Deanna Bowen, Wendy Coburn, Jérôme Havre, Meryl McMaster, and Dawit Petros into the Hart House Collection.

Collaborations

The reach of the Art Museum’s collections included collaborations on projects and exhibitions with the Robarts Library; Innovation Grant; Librarian Rachel di Cresce; International Image Interoperability Framework; and Omeka (Malcove Collection).

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 2017–18, they included Dr. Joost Vander Auwera (Senior Curator at the Royal Museums of Fine Arts of Belgium, Brussels); Isabelle Gapp (PhD candidate, University of York, UK); Dr. Alessandra Pugliese (Postdoctoral Fellow, Institut des Civilisations, Arts et Lettres, Université Catholique de Louvain, Belgium), and Sarah Milroy (Chief Curator, McMichael Canadian Art Collection).

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 A.



Robert Youds (b. 1954), *Your Constant Waterfall, Denman*, 2012, acrylic on canvas on aluminum, steel components. Diameter 52 inches. Gift of the Artist, 2017. University of Toronto Art Collection UT2017-007. Photo: Toni Hafkenscheid.

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*; *Native News*; *NOW Magazine*; *The Globe and Mail*; *The Toronto Star* and *U of T News*.

A complete list of press coverage is attached in Appendix B.



Far and Near exhibition opening.



Fall 2017 Exhibition Opening.

Accessibility

We use the Smithsonian Guidelines for Accessible Exhibition Design as a guiding document while striving for accessibility in all areas of exhibition design, communications, installation, and event design—including the height of exhibition labels, maintaining access routes, providing an accessible and all-gender bathroom, and providing large-print text versions of the brochures.

All Work/Study students complete the Accessibility for Ontarians with Disabilities Act (AODA) customer service training module through the University of Toronto website within the first month of their hire, whether they are returning staff or not. Additionally, we maintain an ongoing conversation around being proactive with respect to making our diverse visitors as comfortable as possible.

Our commitment to accessibility extends beyond the Art Museum walls, as we film and archive major public talks and panels on our Vimeo page for future viewing. In 2017–18, we presented both Kent Monkman and Mirko Zardini’s curatorial tours online. An aspect of the Night of Ideas was broadcasting Max Richter’s 8-hour lullaby, *Sleep*, on CIUT radio station. This was aired in Hart House as well as broadcast to a local FM-radio listening audience to expand access to Night of Ideas programs. Finally, the Art Museum website is AODA compliant.

Appendix A: Loans

Lawren Harris, *Abstract* (Hart House Collection HH1949.001) and Lawren Harris, *Ontario Hill Town* (UC Collection UC 203) to the McMichael Canadian Art Collection for their exhibition *Higher States: Lawren Harris and his American Contemporaries*, February 4–September 4, 2017

Lawren Harris, *Isolation Peak* (Hart House Collection HH1946.001) and Frederick H. Varley, *The Open Window* (Hart House Collection HH1944.002) to the Art Gallery of Ontario for their touring exhibition *Mystical Landscapes: Masterpieces from Monet, Van Gogh and more*, Art Gallery of Ontario, October 22, 2016–February 12, 2017, and Musée d'Orsay, Paris, March 14–June 25, 2017

Will Kwan, *Flame Test*, 2009 (Hart House Collection HH2010.009) to Musée d'Art Contemporain du Val-de-Marne (MAC VAL), Vitry Sur Seine (Paris), France, for the exhibition *Tous, des sang-mêlés*, April 22–3 September, 2017

Two watercolours by Sir Daniel Wilson (University College Art Collection UC594 and UC598) to the University of Toronto Department of Anthropology, for exhibition during the Theoretical Archaeology Group meeting, May 16–30, 2017 (the first TAG meeting held outside of the USA)

Two platinum photographs by Edward Weston, Breast and Margrethe Mather (University of Toronto Art Collection UT2001-153 and UT2001-154) to the McMaster Museum of Art, Hamilton, Ontario, for *Struck by Likening: The Power & Pleasure of Artworld Analogies*, August 17–December 02, 2017

Shelley Niro, *Border Series – Treaties*, 2008 (Hart House Collection HH2013.002) to Doris McCarthy Gallery (UTSC) for MVS Curatorial Studies Graduating Exhibition for *there are many stories here*, April 20–May 20, 2017

Meryl McMaster, *Murmur triptych*, 2013 (Hart House Collection HH2017.007, HH2017.006, HH2014.003) to McLaren Art Centre, Barrie, Ontario, for their exhibition *Re-enact: Sarah Ciurysek, Michael Farnan, Meryl McMaster, Emma Nishimura, Krista Belle Stewart, Elinor Whidden*, July 6–October 29, 2017

Twelve Allen Ginsberg photographs from the University of Toronto Art Collection to the Fisher Library at the University of Toronto, for their exhibition *Fleeting Moments, Floating Worlds, and the Beat Generation: The Photography of Allen Ginsberg*, 29 January to 27 April 2018

David Milne, *Waterlilies Temagami*, 1929 (Hart House Collection HH1947.003) to the Dulwich Picture Gallery, London, UK for their touring exhibition *David Milne: Modern Painting*, Dulwich Picture Gallery February 2018 14–May 7, 2018; Vancouver Art Gallery, June 16–September 9, 2018; McMichael Canadian Art Collection, October 5, 2018–January 14, 2019



Kenojuak Ashevak, *The Woman Who Lives in the Sun*, 1960, stonecut on paper, 49.5 x 41.9 cm. Gift by bequest of Dorothy MacPherson, 1995. University College Collection UC273. Photo: Toni Hafkenscheid.

Frederick Bell-Smith, *untitled* [glacial torrent in mountains] watercolour, 1889 (University College Art Collection UC 043) for 2018 University of Toronto MVS Studio Program Graduating Exhibition *Parallel Tracks* curated by Sam Cotter, Art Museum University of Toronto, March 23–April 14, 2018

Ken Lum, *Michael Hasson, Leaving Law*, 2001 (Hart House Collection HH2010.002) to The Wattis Institute, San Francisco, CA for their exhibition *Ken Lum: What's old is old for a dog*, March 15–May 12, 2018

Kenojuak Ashevak, *The Woman Who Lives in the Sun*, 1960, (University College Art Collection UC273) to the Art Gallery of Mississauga for their exhibition *KWE*, February 22–April 15, 2018

Alex Janvier, *Key to Everyone*, 1981 (University of Toronto Art Collection UT2002-081) and three of Adrian Stimson's *Burning Man Photo Essay: Buffalo Boy and Shaman Exterminator*, 2005, from the Hart House Collection, for Curatorial Studies Graduating exhibition *Morning Star* at the Jackman Humanities Institute, University of Toronto, September 13, 2017–June 29, 2018

Art on Campus Loans: 208 works were moved for the Art on Campus loan program throughout St. George Campus during this reporting period



Lawren S. Harris, *Abstract (War Painting)*, 1943, oil on canvas, 107 x 77 cm. Gift of the Artist, 1949. Hart House Collection HH1949.001. Photo: Toni Hafkenscheid.



Alex Janvier, *Key to Everyone*, 1981, gouache on board, 36.8 x 50.8 cm. Gift of Michael Landauer, 2002. University of Toronto Collection 2002-081.

Appendix B: Press Highlights

It’s All Happening So Fast

“Northern exposure,” *The Globe and Mail*, May 5, 2017. (Online)
URL: theglobeandmail.com/news/toronto/contact-photography-festival-looks-inward-forcanada150/article34909657/

“Migration, Memory, Identity: Main Topics at Scotiabank CONTACT Photography Festival 2017,” *The Eye of Photography*, May 29, 2017. (Online)
URL: loeildelaphotographie.com/en/2017/05/29/article/159953400/migration-memory-identity-main-topics-at-scotiabank-contact-photography-festival-2017/

In Dialogue

“In Dialogue | Art Shows Toronto,” *Art Shows Toronto*, August 17, 2017. (Online)
URL: artshowstoronto.ca/in-dialogue/

“Opening Reception for Fall Shows,” *Carpe Diem*, August 17, 2017. (Online)
URL: toronto.carpediem.cd/events/4410352-opening-reception-for-fall-exhibitions-art-museum-at-art-museum-at-the-university-of-toronto/

“Interview with Sarah Robayo Sheridan,” *CHOQ FM*, August 21, 2017. (Radio and online)
URL: choqfm.ca/chronique/in-dialogue/

“Art Museum at University of Toronto Presents In Dialogue Exhibit by 11 Indigenous Artists,” *Native News Today*, August 24, 2017. (Online)
URL: nativenewstoday.com/2017/08/24/art-museum-at-university-of-toronto-presents-in-dialogue-exhibit-by-11-indigenous-artists/

Making Models

“A Design Lover’s Guide to Autumn in Toronto”, *Design Lines*, September 27, 2017. (Online)
URL: designlinesmagazine.com/autumn-design-events/

“Artists, architects reimagine a U of T quad for Art Museum exhibition”, *U of T News*, September 27, 2017. (Online)
URL: utoronto.ca/news/artists-architects-reimagine-u-t-quad-art-museum-exhibition

“Making Models of Conformity,” *Canadian Art*, October 4, 2017. (Online)
URL: canadianart.ca/reviews/making-models-conformity/

“College campus gets trippy, beautiful installation of 130 round mirrors,” *Curbed*, October 5, 2017. (Online)
URL: curbed.com/2017/10/5/16428760/canada-university-of-toronto-st-george-making-models

“Strange mirrors mysteriously appear in Toronto,” *Blog TO*, October 5, 2017. (Online)
URL: blogto.com/arts/2017/10/strange-mirrors-mysteriously-appear-toronto/

Figures of Sleep

“Women are napping in public to protest street harassment,” *NOW Magazine*, January 23, 2018. (Online)
URL: nowtoronto.com/art-and-books/art/women-napping-in-public-protest-street-harassment-blank-noise/

“At U of T Art Museum, a look at the paradox of sleep,” *Toronto Star*, January 25, 2018. (Print and online)
URL: thestar.com/entertainment/visualarts/2018/01/25/at-u-of-t-art-museum-a-look-at-the-paradox-of-sleep.html

“Must-Sees This Week: January 25 to 31, 2018,” *Canadian Art*, January 25, 2018. (Online)

“Catching some Zs: Figures of Sleep,” *The Medium*, January 29, 2018. (Online)
URL: themedium.ca/arts/catching-zs-figures-sleep/

“Figures of Sleep art exhibition asks: Is sleep in crisis?,” *The Globe and Mail*, February 17, 2018. (Print and online)
URL: www.theglobeandmail.com/arts/art-and-architecture/figures-of-sleep-art-exhibition-asks-is-sleep-in-crisis/article37984534/

Night of Ideas

“Culture Section: The top things to see, do, hear and read this month,” *Toronto Life*, January 7, 2018. (Print)

“Check out these January events at U of T,” *U of T News*, January 16, 2018. (Online)
URL: www.utoronto.ca/news/choir-choir-choir-and-all-night-art-party-check-out-these-january-events-u-t

“City Nights,” *Toronto Star*, February 3, 2018. (Print)

“Events and Culture,” *She Does the City*, January 24, 2018. (Online)
URL: <http://www.shedoesthecity.com/night-ideas-sleep-not-sleep>

“Hart House throws its doors open to insomniacs for ‘Night of Ideas,’” *CBC*, January 25, 2018. (Print and online)
URL: <https://www.cbc.ca/news/canada/toronto/hart-house-throws-its-doors-open-to-insomniacs-for-night-of-ideas-1.4503901>

“Hottest tickets in Canada: Five things to do across the country,” *The Globe and Mail*, January 17, 2018. (Print and online)

“Out and About,” *Buzz Mag*, January 22, 2018. (Online)
URL: thebuzzmag.ca/2018/01/night-ideas-sleep-not-sleep-january-25th-2018-toronto/

“Things to see, do, hear and read this week,” *Toronto Life*, January 22, 2018. (Online)
URL: torontolife.com/culture/toronto-events-january-2018-mikhail-baryshnikov-winterlicious

“This week in Toronto: Brodsky/Baryshnikov, Flint Eastwood and a Night of Ideas,” *Toronto Star*, January 21, 2018. (Print and online)
URL: thestar.com/entertainment/2018/01/21/this-week-in-toronto-brodskybaryshnikov-flint-eastwood-and-a-night-of-ideas.html

“U of T’s all-night art party: The Night of Ideas in photos,” *U of T News*, January 26, 2018. (Online)
URL: utoronto.ca/news/u-t-s-all-night-art-party-night-ideas-photos

“Unforgettable Winter Date Ideas for 2018,” *Toronto Guardian*, January 17, 2018. (Online)
URL: <https://torontoguardian.com/2018/01/winter-date-ideas-2018/>

Traveling Exhibitions

“Feature: Kent Monkman,” *NOW Magazine*, September 20, 2017. (Online)
URL: nowtoronto.com/art-and-books/art/kent-monkman-debuts-largest-painting-yet/

“The 10 best art shows of 2017,” *NOW Magazine*, December 5, 2017. (Online)
URL: nowtoronto.com/art-and-books/art/the-10-best-art-shows-of-2017/

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

Exhibitions

- May 10, 2017, McKinnon Secondary School, 30 participants
- May 10, 2017, Jennifer Pinker University of Toronto Grad Escape Program, 52 participants
- May 31, 2017, Dave Kemp, Ryerson University, Documentary MFA class, 6 participants
- June 21, 2017. Jocelyn Squires, University of Toronto Architecture Masters, 9 participants
- June 22, 2017, Delta Gamma Fraternity members,10 participants
- July 11, 2017, Hilary Inwood, University of Toronto, Curriculum, Teaching and Learning, OISE, 30 participants
- July 11, 2017, University of Toronto, International Students, 35 participants
- September 13 2017, visiting Korean International High School students, 60 participants
- September 19, 2017, John H. Daniels Faculty of Architecture, Landscape and Design students, 22 participants
- September 20, 2017, Art Cultural and Learning Community, 30 participants
- September 22, 2017, Marcin Kedzior, John H. Daniels Faculty of Architecture, Landscape and Design, 27 participants
- September 28, 2017, Canadian Studies CDN390 with curator, John Hampton, 9 participants
- September 29, 2017, Westminister Schools, 25 participants
- October 3, 2007, Olia Mishehenko, OCAD class,18 participants
- October 5, 2017, Maureen FitzGerald, Academy of Life Long Learning (Knox College), 25 participants
- November 14, 2017, Hart House Finance Committee, 8 participants
- November 15, 2017, International Foundation Program, Woodworth College, 28 participants

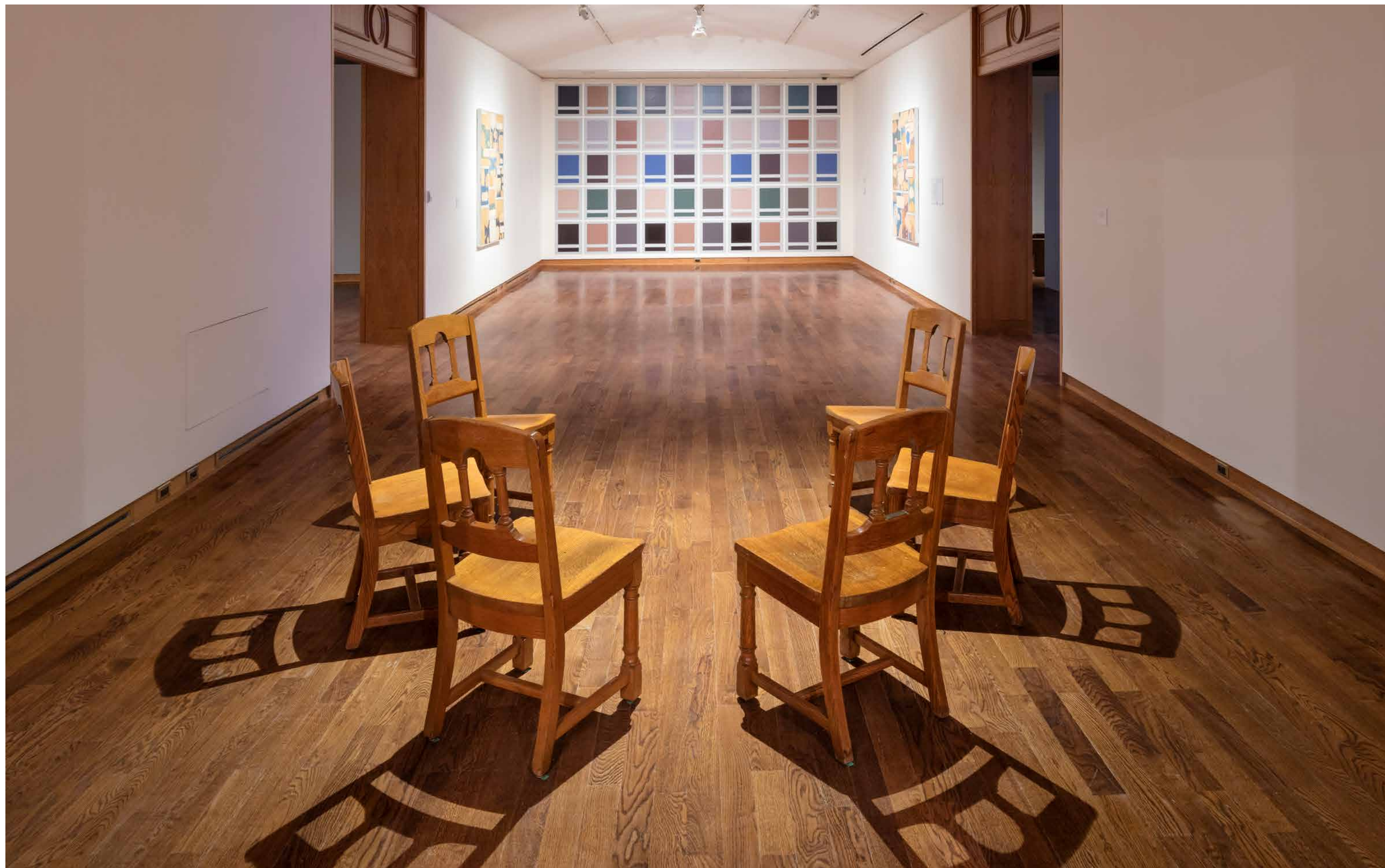
- November 28, 2017, Port Credit High School, 13 participants
- November 27, 2017, Sarah Reeser, VIC225, A History of the World in Objects, Material Cultural Class, 38 participants
- December 6, 2017, Elena Hinirchs, Global Village ESL, 21 participants
- December 5, 2017, Scott Clarke, University College Residence, 7 participants
- December 6, 2017, Elena Hinirchs, Global Village ESL, 19 participants
- December 6, 2017, Algonquin School of Design, 26 participants
- January 23, 2018, Rakhi Tilak, University of Toronto First Year Learning Communities for Life Science group, 25 participants
- January 24, 2018, Rakhi Tilak, University of Toronto First Year Learning Communities for Life Science group, 25 participants
- January 26, 2018, Christina Battle, Western University Students, Visual Arts, 16 participants
- January 30, 2018, Malcove Collection, 17 participants
- January 31, 2018, University in the Community, 25 participants
- February 5, 2018, Simon Lewsen Class, INI 106, Innis College, Creative Journalism, 11 participants
- February 8, 2018, Scott Clarke, University College Residence, 5 participants
- February 12, 2018, Nadia Moss, University of Toronto Mississauga/Sheridan College, third/ fourth year Art and Art History, 8 participants
- March 2, 2018, Mark Cheetham Graduate Art History, FAH 1411S, Art & Analogy,13 participants
- March 26, 2018, Kristie MacDonald, MVS Visual Strategies First Year Tutorial, 110 participants
- March 26, 2018, Kristie MacDonald, MVS Visual Strategies First Year Tutorial, 80 participants

- March 26, MVS Studio, Andrea Creamer, Loft Experiences, 12
- March 27, 2018, Amanda De Lisio, Experiencing Physical Culture, 16 participants
- March 28, 2018, Kristie MacDonald, Visual Strategies group, 40 participants
- March 28, 2018, Noah Sheinman group, MVS Studio, 20 participants
- April 3, 2018, Robin Sacks Faculty of Engineering, first year students, 25 participants
- April 5, 2018, Robin Sacks Faculty of Engineering, first year students, 25 participants
- April 9, 2018, John H. Daniels Faculty of Architecture, Landscape and Design, orientation for new graduate students, 4 participants
- April 11, 2018, Noah Scheinman, MVS Studio, 3 participants
- April 12, 2018, Osden Led, Lester Pearson CID, 14 participants
- April 12, 2018, Madison Peters, John H. Daniels Faculty of Architecture, Landscape and Design, Undergraduate Orientation, Visual Studies and Architectural Studies, 20 participants
- April 13, 2018, Christophe Barbeau, MVS Curatorial, and I am the curator of this show, 6 participants

Collections

- June 12, 2017, Manuscript Studies summer program, Pontifical Institute of Mediaeval Studies (Malcove Collection)
- October 3, 2017, MST200 Getting Medieval, Centre for Medieval Studies, University of Toronto St. George (Malcove Collection)
- October 5, 2017, Registrarial Workshop, Master of Visual Studies, University of Toronto St. George, curatorial class

- October 19, 2017, Object Handling Seminar at Department of Arts, Culture and Media, University of Toronto Scarborough (Malcove Collection)
- October 27, 2017, Graduate Seminar Medieval Studies, Professor Kathryn Brush, University of Western Ontario (Malcove Collection)
- November 1 and 22, 2017, MSL1150H Collection Management, University of Toronto St George, Professor Cara Krmpotich (University of Toronto and Malcove Collections)
- Fall semester: VPHC42H3 Gothic Art and Architecture, Professor Erin Webster, University of Toronto Scarborough, class visit to handle the objects and class writing assignments (Malcove Collection)
- November 16, 2017, SLA203 – Faking It: Forgery and Culture, University of Toronto St. George, Professor Taras Koznarsky (Malcove Collection)
- December 7, 2017, RGH 3755 / 6755HS Eastern Christian Icons, Toronto School of Theology, Professor Brian Butcher (Malcove Collection)
- February 9, 2018, MSL2100 The Museum Environment, Professor Susan Maltby, University of Toronto St. George, Condition Reporting & handling guidelines class (Ginsberg photos, University of Toronto Collection)
- January 30 and February 6 2018, MST202 (undergraduate) and MST3124 (graduate) Digital Humanities and Medieval Studies, Professor Alexandra Bolintineanu, Centre for Medieval Studies and Woodsworth College, University of Toronto (Malcove Collection)
- Mar 19, 2018, FAH329 Early Christian Art, Dr. Betsy Moss, University of Toronto Mississauga (Malcove Collection)



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