An abstract artwork featuring a dark, textured background. In the upper left, there is a large, intricate, white, fibrous structure resembling a coral or a complex web. To its right, a smaller, white, star-shaped or cellular form is visible. Below the white structures, there are various yellow and brownish patches, some of which appear to be small, rounded, cellular or droplet-like shapes. The overall composition is organic and complex.

Hart House Permanent Collection Guide

Art
Museum



Cover: Jon Sasaki, *Microbes Swabbed from a Palette Used by Tom Thomson*, 2013, archival inkjet print. Purchased by the Art Committee, 2016.

Right: Meryl McMaster, *Murmur II*, 2013, colour giclée on enhanced matte paper. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2014.

Foreword

Among the many things that make Hart House one of the most remarkable and exciting student-centered cultural hubs in Canada is its art collection. From its very inception nearly one hundred years ago, the student-based Hart House Art Committee has acquired new works toward what has become the internationally renowned and widely sought after Hart House Permanent Collection. With the unique mandate to support living Canadian artists through the purchase of their work, the Art Committee is an important example of the broad array of extraordinary co-curricular activities that the House offers students at the University of Toronto.

The Collection is overseen and cared for by the Art Museum, which is comprised of the Justina M. Barnicke Gallery at Hart House and the University of Toronto Art Centre at University College. Mentored by the Art Museum's curatorial team, student members of the Hart House Art Committee prepare research, visit galleries and engage in lively and thought-provoking exchange towards the annual purchase of art work for the Collection. The Collection has grown significantly over the years through the infusion of Hart House funds, as well as the generosity of several private donors and matching funds from the Canada Council for the Arts and the Elizabeth L. Gordon Program.

On the occasion of Hart House's Centennial, we are thrilled to share some of the most recent additions to the Hart House Permanent Collection. Selected by the Art Museum's

curator Sarah Robayo Sheridan, and installed in collaboration with Art Museum and Hart House staff, the works on view capture uniquely contemporary perspectives by Indigenous, settler and newcomer artists. Encompassing works in a variety of media including painting, photography and language-based works, their presence creates a living place for the multiplicity of artists' voices and ways of thinking as they shape the story of art and its relation to our present time.

We are especially excited about the special Hart House Centennial Art Commission, a collaboration between Hart House and the Art Museum. Conceived to counter colonial history and historical exclusion, we invited Indigenous artists to make a proposal for a permanent art work to acknowledge the stories and people who came before us; to honour the land upon which we live and work today; and to imagine other possible futures for generations to come. The winning proposal by Rebecca Belmore and Osvaldo Yero will introduce a large relief sculpture on the north wall of the Great Hall. It will be revealed to the public in November 2019 to coincide with the 100th anniversary of Hart House.

We hope this Centennial presentation of the collection will continue to inspire students and the public to immerse themselves in the stimulating programs offered by the Art Museum and Hart House, and to take part in the many essential dialogues and conversations that shape contemporary art and culture in Canada and beyond.

John Monahan
Warden, Hart House

Barbara Fischer
Executive Director and
Chief Curator, Art Museum

Supporting Living Canadian Artists

The Hart House Permanent Collection has its beginnings in 1922 with the purchase of a work by A.Y. Jackson, one of the members of the then recently formed Group of Seven painters. A dominant force in the early 20th century history of Canadian art, the Collection encompasses now world-renowned works by members of the group and their wider circles across the country, including Tom Thomson, Emily Carr, Charles Comfort, David Milne and others, whose primary interests was in the representation of the Canadian landscape and wilderness.

At mid-century, the collection came to focus on the Montreal-based Automatistes and the Toronto-based artists associated with Painters Eleven, whose works explored and

promulgated abstraction. In 1983, Hart House founded the Justina M. Barnicke Gallery in response to the growth of the collection and its needs for museum-level, professional care.

Over the past fifteen years, the Art Committee has focused its energy on acquiring works in a greater range of media and by culturally diverse artists who engage but also counter prevailing canons and mythologies of identity and history in Canadian art. Inclusive of broader gender and cultural perspectives, as well as artistic forms, the current selection of works features Toronto-based artists such as Wendy Coburn, Erika DeFreitas, Jalani Morgan, Jon Sasaki, and Laurel Woodcock, as well as artists from across the country, including Stan Douglas, Ken Lum, Divya Mehra, Adrian Stimson, and many others.

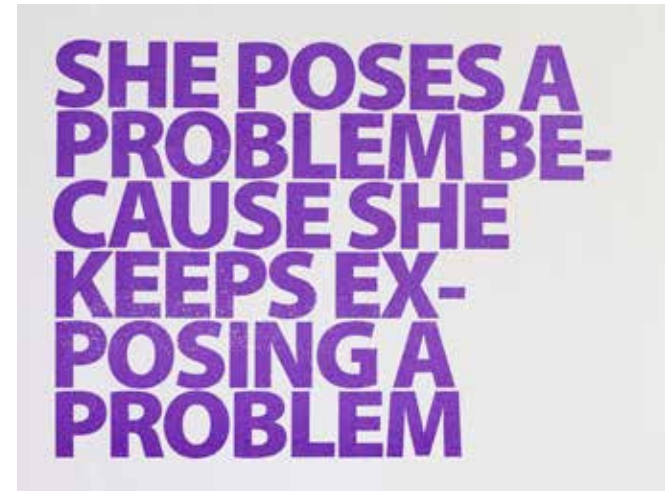


Left to right:

Laurel Woodcock, *Skyline*, 2013, neon.
Purchased by the Art Committee, 2016.

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.

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.

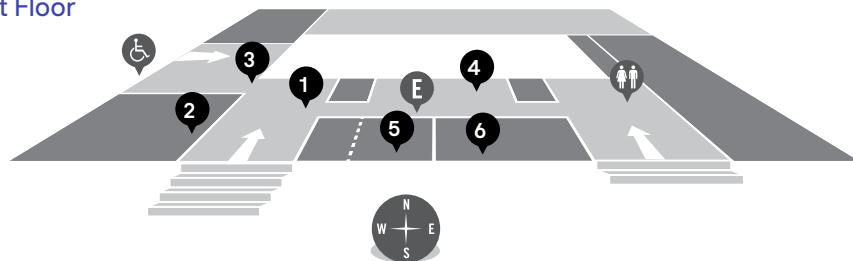


Join our docents for a free tour of the Collection on the last Wednesday of every month during the academic year.

For information on concurrent art exhibitions at the Art Museum visit artmuseum.utoronto.ca.

Please note that access to view works may be limited during private events. Works on display may change without notice.

First Floor



1. The HUB



Norval Morrisseau, *Fish Cycle*, 1963, gouache. Purchased by the Art Committee, 1965.

2. Reading Room



Hadley + Maxwell, *Silly Love Songs*, 2004, screenprints. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2010.



Wendy Coburn and Aviva Rubin, *Anatomy of a Protest – Stage Left, Stage Center, Stage Right*, 2011 – 2013, LED panels with photo transparencies. Gift of the Estate of Wendy Coburn, 2019.

3. Warden's Office



Meryl McMaster, *Murmur I*, 2013, colour giclée on enhanced matte paper. Gift of the Artist, 2017.



Meryl McMaster, *Murmur II*, 2013, colour giclée on enhanced matte paper. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2014.



Meryl McMaster, *Murmur III*, 2013, colour giclée on enhanced matte paper. Gift of the Artist, 2017.

Please note that works in the Warden's Office are available to view during special Collection Tours only. Please view our website for details.

4. Chapel



Mural painted by William Ogilvie, stained glass by Rosemary Kilbourn in the studio of Yvonne Williams. Purchased with support of the committees of Hart House and the alumni of the University of Toronto through the Varsity Fund.

5. Map Room



Scott McFarland, *Reverse Horse*, 2004, digital C-print. Purchased by the Art Committee, 2006.



A. Scott Carter, *Map of the University of Toronto*, 1937, oil. Commissioned for Hart House by the Hon. Vincent Massey, 1937.

6. East Common Room



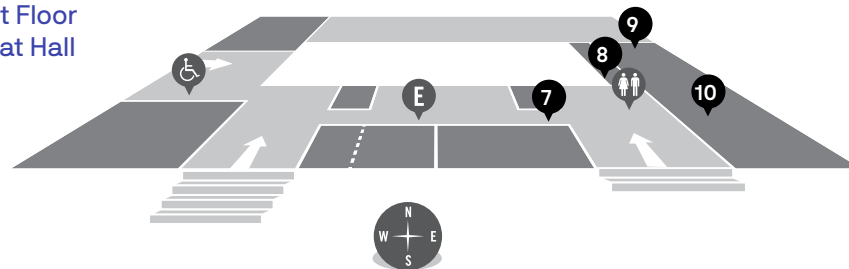
Jalani Morgan, *The Sum of all Parts*, 2017, black and white photographic prints. Purchased by the Art Committee in part with the support of the Elizabeth L. Gordon Art Program, a program of the Walter and Duncan Gordon Foundation and administered by the Ontario Arts Foundation, 2019.



“Protestors perform a ‘die-in’ by laying on the ground at Yonge and Dundas Square in Toronto. This was in solidarity and rage of the decision of the New York grand jury to not indict the police officers responsible for the murder of Eric Garner.”

“Hashim Yussuf of Black Lives Matter Toronto poses for a portrait after they ‘ran up’ on Mayor John Tory.”

First Floor Great Hall



7. Founders Prayer Hallway



Shelley Niro, *Border Series – Treaties*, 2008, digital print. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2013.

8. Lower Gallery



Stan Douglas, *Maritime Workers Hall, Vancouver*, 2005, photographic print. Gift of the Estate of the Artist, 2008.



Lynne Cohen, *Classroom in an emergency measures college*, 1980, gelatin silver print. Gift of Norman Morcos, 2015.



Lynne Cohen, *Exhibition Hall*, 1981, gelatin silver print. Promised gift of Norman Morcos.

9. Hart House Centennial Art Commission



Rebecca Belmore and Osvaldo Yero, *Adoopoowiningemuh Waabandizo* (seeing yourself at the table), 2019, mirror-polished aluminum.

10. Great Hall Portraits

(Starting at the north corner of the west wall, and continuing counter-clockwise around the Hall)



Lilius Torrance Newton, *Portrait of the Rt. Hon. Vincent Massey*, 1954, oil. University of Toronto Collection.



Stella Grier, *Portrait of Walter Bowles*, 1969, oil. Commissioned by Hart House.

Portraits (Continued)



Roy de Maistre, *Portrait of John Burgon Bickersteth*, 1948, oil.



Cleeve Horne, *Portrait of N. Ignatieff*, 1959, oil. Commissioned by Hart House.



Clark Cunningham, *Portrait of Joseph McCulley*, 1965, oil. Commissioned by Hart House.



Cleeve Horne, *Portrait of E. A. Wilkinson*, 1973, oil. Commissioned by Hart House.



Gerald Scott, *Portrait of Dr. Jean Lengellé*, 1977, oil. Commissioned by the Finance Committee.



Lynn Donoghue, *Portrait of Richard Alway*, 1984, acrylic. Commissioned by Hart House.



Christian Nicholson, *Portrait of Peter Turner*, 1997, oil. Commissioned by Hart House, financed by Hart House and Student Services.



Joanne Tod, *Portrait of Margaret Hancock*, 2005, oil. Commissioned by Hart House.

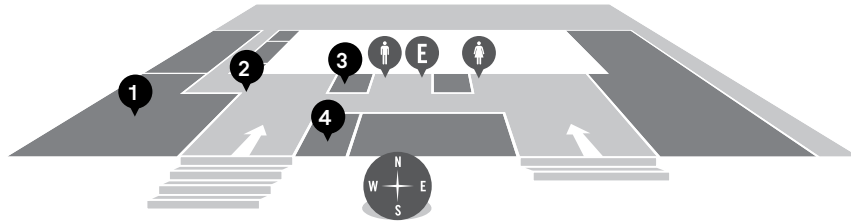


Kent Monkman, *Portrait of Dr. Louise Cowin*, 2013, oil. Commissioned by Hart House.



Joanne Tod, *Portrait of Bruce Kidd*, 2016, oil. Commissioned by Hart House.

Second Floor



1. Library



Jérôme Havre, *Anthropologie de L'Image*, 2012, laser print. Purchased by the Art Committee, 2017.



Dawit Petros, *Single Cube Formation No. 4, Nazareth, Ethiopia*, 2011, archival digital print. Purchased by the Art Committee, 2017.



Deanna Bowen, *The Vancouver Sun. Wednesday February 5, 1964, p.3.*, 2012, archival inkjet print. Gift of the Artist, 2017.



Deanna Bowen, *The Windsor Star. Wednesday February 5, 1964, p.1.*, 2012, archival inkjet print. Purchased by the Art Committee, 2017.



Deanna Bowen, *The Globe and Mail. Wednesday February 5, 1964, p.1.*, 2012, archival inkjet print. Purchased by the Art Committee, 2017.



Laurel Woodcock, *Skyline*, 2013, neon. Purchased by the Art Committee, 2016.

2. Library Hallway



Wendy Coburn, *UHAUL Suite*, 2012, giclée. Gift of the Estate of the Artist, 2019.

3. Meeting Room



Carl Beam, *Untitled Prints*, 1998-1999, mixed media. Purchased by the Art Committee, 2010.

4. Committees Room



Adrian Stimson, *Buffalo Boy*, 2004, digital print. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2013.



Adrian Stimson, *Shaman Exterminator*, 2004, digital print. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2013.



Adrian Stimson, *Shaman Exterminator Hide*, 2006, digital print. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2013.



Adrian Stimson, *Shaman Exterminator Sunrise*, 2006, digital print. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2013.

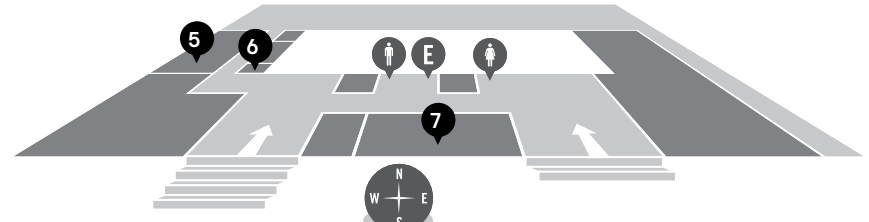


Adrian Stimson, *Buffalo Boy Dance Sashay*, 2004, digital print. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2013.



Liz Magor, *Civil War Portraits*, 1991-1996, sepia-toned silver prints. Gift of the Estate of the Artist, 2008.

Second Floor (continued)



5. Music Room



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

Divya Mehra, *How to do things with words (Culture and Captivity)*, 2014, sizzurp and acrylic ink. Purchased by the Art Committee in part with 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 and (1) gift of artist, 2018.



"Domsday (Collective Failure) OR Death may be your dessert"



"The Bitch Blues (where does the Divide begin?)"



"Rebranding YOURSELF as SOMEONE (who could definitively do something else)"



"Striving toward enhanced linguistic tolerance (an Opening of opportunity)"



"We don't stand in line, borrowed shoes hurt your feet OR To India and back: why we must not give up"



"You Made Me"



Greg Curnoe, *Calamity Corners*, 1967-1975, ink and acrylic. Purchased by the Art Committee, 1969.

6. South Dining Room



Erika DeFreitas, *so buried in it that we only see them when pulled out in abstractions No. 1 and No. 8*, 2014, cotton and embroidery thread. Purchased by the Art Committee, 2016.



7. Debates Room



Jon Sasaki, *Microbes Swabbed from a Palette Used by Tom Thomson*, 2013, archival inkjet print. Purchased by the Art Committee, 2016.



Jon Sasaki, *Microbes Swabbed from a Palette Used by A.J. Casson*, 2013, archival inkjet print. Purchased by the Art Committee, 2016.



Jon Sasaki, *Microbes Swabbed from a Palette Used by Frederick Varley*, 2013, archival inkjet print. Purchased by the Art Committee, 2016.



Robin Collyer, *Canadine Midland, Scarborough*, 1989, black and white archival print. Purchased by the Art Committee, 2016.



Robin Collyer, *2310 Islington Ave., Etobicoke*, 1988, black and white archival print. Purchased by the Art Committee, 2016.



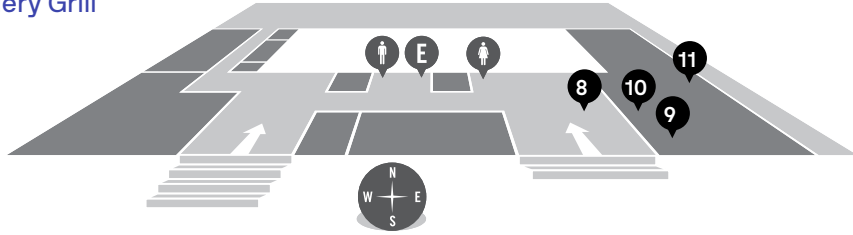
Robin Collyer, *62 Elmhurst Dr., Etobicoke*, 1987, black and white archival print. Purchased by the Art Committee, 2016.



Robin Collyer, *Brimley Sheppard, Scarborough*, 1989, black and white archival print. Purchased by the Art Committee, 2016.

Second Floor (continued)

Gallery Grill



8. Rotunda



Jack Shadbolt, *Mountain Summer: Home Flight*, 1977, acrylic. Purchased by the Art Committee with Wintario Funds made possible through the Ministry of Culture and Recreation, 1979-1980.

9. Gallery Grill Lounge



Monica Tap, *Grey Pastorals*, 1998, oil and acrylic. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 1999.



Micah Lexier, *A Minute of My Time (July 17, 2000, 13:22 – 13:23)*, 2000, hot-rolled steel. Purchased by the Art Committee with support of the Canada Council for the Arts Acquisition Program, 2001.

10. Gallery Grill Private Dining Room



W. J. Stapleton, *Canadian Airman*, 1942, oil. Purchased by Hart House, 1942.



Jacqueline Gilson, *Red and Green*, 1945, oil. Purchased by the Art Committee, 1951/1952.



Isabel McLaughlin, *Old Negro Church, Sea Island, Georgia*, 1935, oil. Gift of the Estate of the Artist, 1984.

11. Gallery Grill Dining Room



Jean Paul Lemieux, *Le Chandail Rouge*, 1958, oil. Purchased by the Art Committee, 1959/60.



Herman Heimlich, *Carmen in Relaxed Mood*, 1964, oil. Gift of Mary and Sheila Heimlich, Montreal, 1991.



Jacques Godefroy de Tonnancour, *Seated Woman*, 1940, oil. Gift of Mariel O'Neill-Karch and Pierre Karch, 2004.



Goodridge Roberts, *Portrait of a Girl*, 1938, oil. Donated by the Graduating Years of 1946 and 1947.



Jeanne Rheame, *Femme en Bleu au Hamac*, oil, 1947. Purchased by the Art Committee with Wintario Funds made possible through the Ministry of Culture and Recreation, 1979/80.



Aba Bayefsky, *Barker Fairley*, 1958, oil. Presented to Hart House in Honour of Barker Fairley by a group of his friends, on March 22, 1958.



Malcolm Rains, *Delphi - Study on Panel*, 1992. Gift of the Estate of the Artist, 1993.



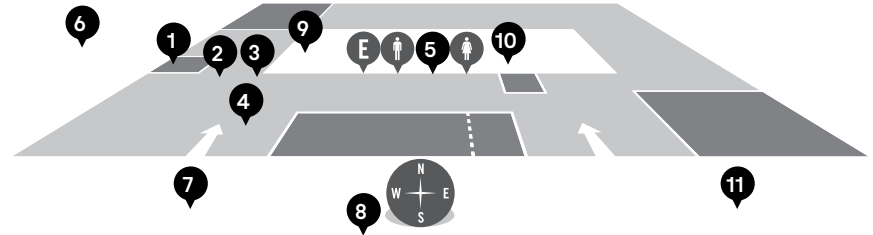
Harold Town, *Pauper's Palace*, 1955, autographic print. Purchased by the Art Committee, 1967/68.



Sylvia Hahn, *At the Headland*, c. 1941, linocut.

Lower Level

Outdoor Sculpture



Basement Hallway



1. Lynne Cohen, *Spa*, 2003, dye coupler print. Purchased by the Art Committee, 2007.



2. FASTWÜRM, *Chew or Die*, 1987, mixed media. Gift of Fern Bayer, 2012.



3. FASTWÜRM, *ÜGH*, 1989, mixed media. Gift of Fern Bayer, 2012.



4. Carole Condé and Karl Beveridge, *The Fall of Water*, 2006-2007, digital print. Purchased by the Art Committee with the support of the Canada Council for the Arts Acquisitions Assistance Program, 2011.



5. Steven Evans, *Hart House Portfolio*, 1999, gelatin silver prints. Gift of the Estate of the Artist, 1999.

West Entrance



6. Evan Penny, *Mask #1*, 1989, concrete. Purchased by the Art Committee with a gift from the Readers' Digest Association Ltd. and a grant from the Ontario Ministry of Culture and Recreation, 1989-1990.

South Exterior



7. Bill Vazan, *Chaos Speaks*, 1989, incised metamorphic granite. Gift of Arei Bierstock and Murray Axmith, 1998.



8. Sorel Etrog, *Survivors Are Not Heroes*, 1967, bronze. Purchased by Hart House from the Varsity Fund, 1968.

Quadrangle



9. Sorel Etrog, *Complexes of a Young Lady*, 1961-62, bronze. Gift of Sam and Ayala Zacks, 1970.



10. Unknown, *The Athlete (Hermes)*, c. 20th century, bronze. Gift of Mr. Booth of George Birdfiddt Company, New York.


East Exterior



11. Joe Fafard, *Nurture/Nature*, 1993, corten steel. Gift of the artist. Materials purchased with funds from the Ministry of Culture, Tourism and Recreation, 1993.

Please note that due to special events and restaurant service, works may not be available to view at all times.

Visiting the Art Museum

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

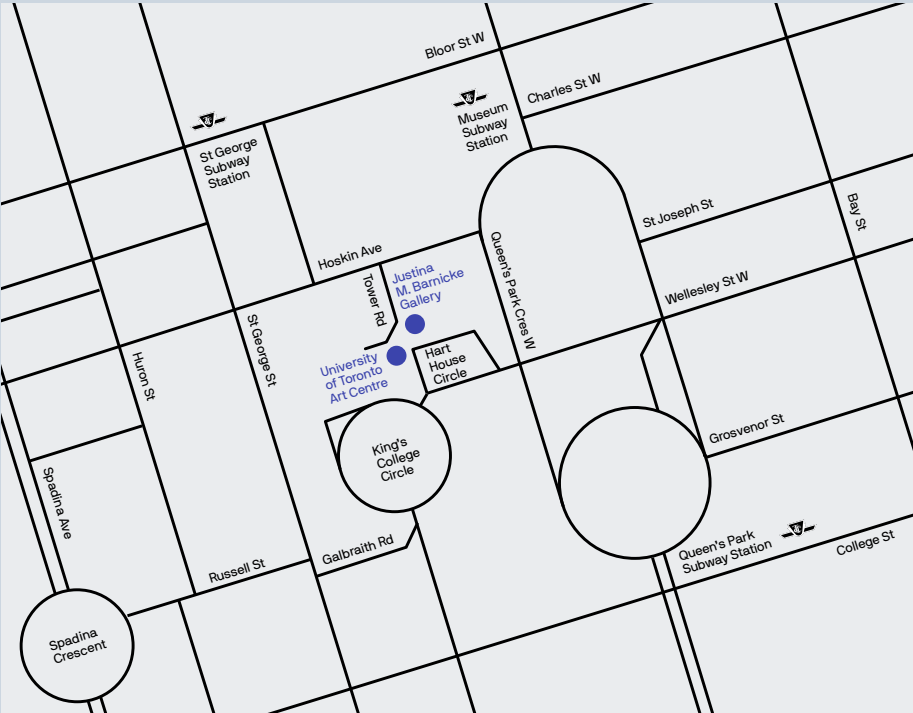
Wheelchair access to the Art Museum's University of Toronto Art Centre location, will be closed due to University College building revitalization. Accommodations for accessibility are available upon request.

Gallery Hours
Tuesday to Saturday: Noon–5pm
Open until 8pm on Wednesdays
Closed on statutory holidays.

Class tours and group bookings by appointment. Admission is free.

Free tours of the Hart House Permanent Collection are offered on the last Wednesday of every month during the academic year.

artmuseum@utoronto.ca
artmuseum.utoronto.ca
[@artmuseumuoft](https://www.instagram.com/artmuseumuoft)



HartHouse

