

Shelley Peterson
Student Art Exhibition
2020

Art
Museum

Works by

Jasafña Alleyne, Meech Boakye,
Chantel Briana Campbell,
Jasmine Canaviri, Regina Caeli Dela Cruz,
Gian Lorenzo Giannone, Yara Matta,
Sean Morello, Liam Mullen, Purvi Qadri,
Beenish Shahab, Isabella Varrasso,
Jessica Velasco, Zi Yan Bai, Lana Yuan,
Agnes Zeng

Curated by Muskoka Dittmar-McCallum,
Dana Silver, and Carly Wolowich

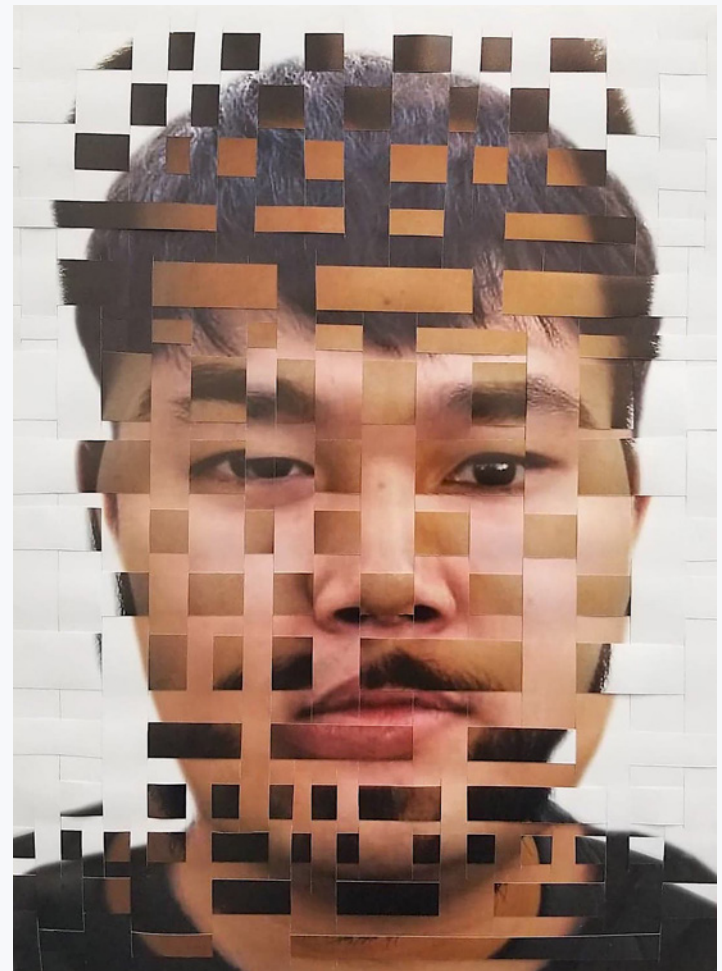
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Shelley Peterson
Student Art Exhibition

Cover: Jasaan Alleyne,
*What they See When
they See Us*, 2018.

Right: Beenish Shahab,
They All Look Alike, 2019.



Jasaña Alleyne
Meech Boakye
Chantel Briana Campbell
Jasmine Canaviri
Regina Caeli Dela Cruz
Gian Lorenzo Giannone
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Foreword

The *Shelley Peterson Student Art Exhibition* showcases the artistic excellence of undergraduate students in the university's tri-campus visual arts programs. The initiative began in 2006 when students were invited to exhibit their work in the office of then chancellor the Honourable David Peterson. Named in honour of his wife, the actress and writer Shelley Peterson, the initiative has expanded over the years in its format and scope, always exemplifying the spirit of collaboration of our university community.

This year presented a unique challenge: how to celebrate the achievements of the student artists while our galleries remain closed to the public in response to the COVID-19 pandemic. We commend all the students, faculty, and staff involved for their resilience in taking up this format challenge with energy and commitment. This publication stands in lieu of the exhibition and offers entries on each of the artworks written by Masters of Museum Studies students Muskoka Dittmar-McCallum, Dana Silver, and Carly Wolowich. In their year-long preparations, these students were mentored by Liora Belford, PhD candidate in the Department of Art History, and supervised by their course instructor Professor Agnieszka Chalas and our curator Sarah Robayo Sheridan. The students benefitted from the support of their teaching assistants Haley Bryant and Camille-Mary Sharp. The lead faculty in the visual arts programs include professors John Armstrong, Jay Wilson, Sue Lloyd, and Alexander Irving. The Art Museum staff work closely with our colleagues Professor

Sandy Welsh, Cheryl Gibbs, and Jessie Metcalfe in the Office of the Vice Provost, Students, to administer the awards. This year's guest juror for the awards was November Paynter, artistic director of the Museum of Contemporary Art, Toronto. We congratulate both the award winners and all of the student artists profiled in this publication for their high caliber of artistic production, curiosity, and innovation.

A number of key partnerships make this initiative possible. We recognize the University of Toronto Affinity Partner, Manulife, for their generous support of this publication. We especially thank for their continued patronage the Honourable David Peterson, chancellor emeritus, and Shelley Peterson who offers these words: "This year, with the adaptability and creativity of true artists, and in the spirit of keeping arts alive through every crisis, we congratulate all of you for moving the exhibition to a print and on-line format."

Barbara Fischer
Executive Director/ Chief Curator
Art Museum at the University of Toronto

Showcasing the artistic excellence of University of Toronto's undergraduate students in visual studies programs across three campuses

The *Shelley Peterson Student Art Exhibition* is an annual exhibition celebrating the artistic excellence of University of Toronto's undergraduate students in visual studies programs across three campuses. The 2020 exhibition offers a meeting place for students to voice and exchange ideas through their diverse artistic practices.

The exhibition is curated by Muskoka Dittmar-McCallum, Dana Silver, and Carly Wolowich as part of their Master of Museum Studies Exhibition Project at the Faculty of Information, University of Toronto.



Left: Gian Lorenzo Giannone, *The Middle*, 2019.

Middle: Jasmine Canaviri, *Your Words, They Weigh*, 2019.

Right: Yara Matta, *Silence Is Not Golden*, 2019.

Curatorial Statement

Over the past academic year, we worked closely with our campus contacts to begin to understand the unique practices of the university's undergraduate artists. With over one hundred projects submitted for inclusion in the show, we were privileged to have the opportunity to select works that showcased both the artists' aesthetic identities and strategies of composition that were innovative to their respective media. Our final selections for the exhibition represent a variety of contemporary art forms ranging from sound media to interactive art. Our original intention was to create a physical exhibition at the Art Museum that would immerse visitors in a multi-sensory experience and direct engagement with the work on display. The COVID-19 pandemic, however, made a physical exhibition untenable and prompted us to proceed with a different configuration of the project. While we recognize that our words can never replace the immediacy of being present in the gallery with the sixteen remarkable works chosen for the show, we have developed this exhibition catalogue in the spirit of both documenting and celebrating each artist's contribution to the University of Toronto and the legacy of the *Shelley Peterson Student Art Exhibition*.

Collectively, the works featured here offer varied representations of contemporary art practice that are also nuanced reflections on contemporary issues at both a local and global level. Across the sixteen artworks featured, themes of identity, cultural belonging, and

displacement are prevalent. In exploring such themes, the artworks in this catalogue invite viewers to question and better understand both ourselves and the world around us.

Muskoka Dittmar-McCallum, Dana Silver,
and Carly Wolowich
Exhibition Curators

Jasaña Alleyne *What they See When they See Us*



Jasaña Alleyne, *What they See When they See Us*, 2018. 48 x 72 inches. Oil on canvas.

2020 Award Winner

Campus: Mississauga
Year of Study: Fourth
Program of Study: Art and Art History

Jasaña Alleyne's artistic practice is a combination of traditional and contemporary techniques. Influenced by the Italian Renaissance masters, she inserts relevant societal critiques into her works.

What they See When they See Us aims to address issues such as racism, privilege, police brutality, and representation. The work references art historical religious paintings in a contemporary context: the widely recognized halo becomes a crosshair target. It symbolizes the artist's belief that while we are all God's children, the way God made her, and people who look like her with beautiful black skin, has made them targets to many injustices. By highlighting the "Don't Shoot I'm Not Black" t-shirt that the figure on the artist's shirt is wearing, Alleyne opens a window to necessary conversations that can eventually lead to necessary changes.

Meech Boakye *DIY Bath & Body Works Imitation Cold-Process Soap Tutorial!*



Meech Boakye, *DIY Bath & Body Works Imitation Cold-Process Soap Tutorial!*, 2019. 18 x 7 inches. Video and soap.

Campus: St. George
Year of Study: Fifth
Program of Study: Visual Studies

Meech Boakye is interested in the political potential of collective liminal spaces. Following the German origin of the word “uncanny”—*unheimlich*, meaning un-homey—Boakye’s artwork adds elements of absurdity to domestic practices such as cooking, gardening, and collecting to question the naturalization of the mundane.

A satire of YouTube tutorial videos, in *DIY Bath & Body Works Imitation Cold-Process Soap Tutorial!* Boakye performs the method of cold-process soap making wearing a chroma blue morphsuit to explore ideas of visibly invisible labour and the commodification of othered

cultures through whitewashing. Using soap as a medium brings forth political connotations of contamination and purity in relation to race and class. The video-viewing object is molded to be held and leaves a slimy, sweet-smelling residue on the hands that prompts viewers to wash their hands to be rid of it.

Chantel Briana Campbell



Chantel Briana Campbell,
***, 2019. 106 x 54
inches. PVC plastic floor
liner.

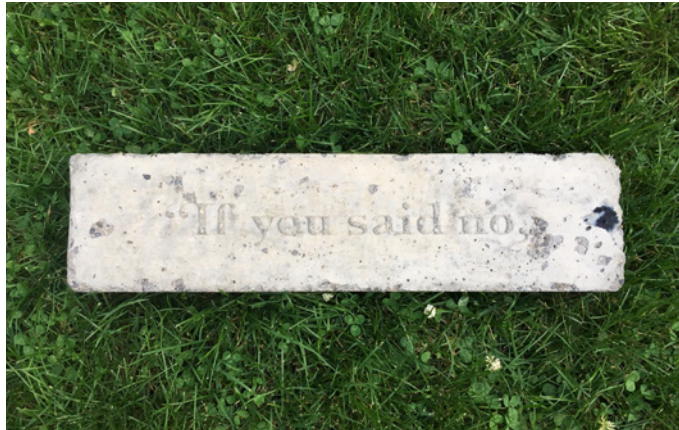
2020 Award Winner

Campus: St. George
Year of Study: Fifth
Program of Study: Neuroscience, Biology,
and Visual Studies

Chantel Briana Campbell’s art practice exists at the interface between perceptual science and installation art, within which she creates a third space. She notes that rather than creating artworks, she creates art experiments. Campbell calls on science to analyze the foundation of her subjectivity, and art to simultaneously express the questions science has yet to answer. Her work invites the viewer to act as both the subject and observer.

*** is informed by surveys Campbell conducted with members of the Rexdale community, tracing the development of a local sociolect, “Toronto Slang.” The piece aims to present how mainstream media appropriates Toronto Slang as something profitable and trendy while perpetuating negative stereotypes of the communities where it originated.

Jasmine Canaviri
Your Words, They Weigh



Jasmine Canaviri,
Your Words, They Weigh,
2019. 20 x 5 x 4.5 inches.
Concrete.

Campus: Mississauga
Year of Study: Fourth
Program of Study: Art and Art History

Operating west of the Greater Toronto Area, Jasmine Canaviri creates installations using sculpture, sound, video, and other media. Her work employs text or words rooted within socio-political areas such as violence, feminism, gender, sexuality, and memory. She often expands upon a personal experience within these areas and magnifies it across a larger audience. As a self-described multimedia artist, Canaviri does not have one preferred medium or range of techniques. Her current sculptural works explore and critique political, social, and religious ideologies through the use of text, casting, and found objects.

In *Your Words, They Weigh*, Canaviri casts phrases collected from her female friends and companions into the surfaces of concrete blocks, inappropriate and unsettling words that men have voiced to women in her life. The piece serves as a reminder that while words may not be physical, they do weigh and hold an abundance of meaning. By recording utterances in a permanent manner, she laments the way women are often disregarded in everyday circumstances.

Regina Caeli Dela Cruz
Just One More Thing



Regina Dela Cruz, *Just One More Thing*, 2019. 13 x 15 x 15.5 inches, 2 min 44 sec. Installation.

Campus: Scarborough
Year of Study: Fifth
Program of Study: Studio Art and Mental Health Studies

Regina Caeli Dela Cruz is a Filipina-Canadian artist whose practice experiments with a variety of media as she searches for new ways to work across media. Most recently, she has been exploring the inclusion of technology in her work.

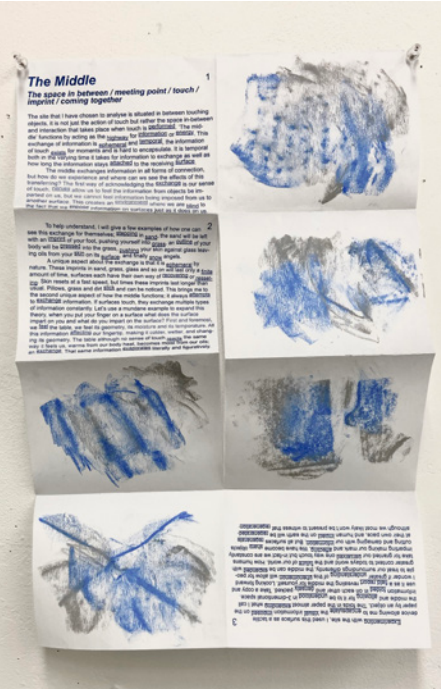
Just One More Thing brings student mental health to the forefront of her work. The kinetic sculpture acts as a facilitator for discussing thoughts and feelings that are often repressed by students. “Burnout” or “student burnout” are often used to describe feelings of exhaustion—whether mental, physical, emotional, or some combination of the three. All people experience stress, but it is when the continuous push to persist reaches the point of overexertion that one experiences a burnout. In watching *Just One More Thing*, viewers are invited to enter a loop of burnouts as a means of reflecting on their own state of wellness.

Video: vimeo.com/423862852
Kinetic Sculpture: vimeo.com/424108573

Gian Lorenzo Giannone

The Middle

Gian Lorenzo Giannone,
The Middle, 2019.
8 ½ x 11 inches. Zine.



Campus: St. George
Year of Study: Fourth
Program of Study: Architecture and Visual Studies

Born and raised in Toronto, Gian Lorenzo Giannone’s work engages visible and invisible orders of the city and experiments with a variety of media including installation and text-based art forms. His work investigates manufactured and unmanufactured landscapes via human interaction, questioning how bodies can personify space through meditation or self-care routines.

The Middle consists of copies of a printed zine, which gallery visitors are invited to pick up, read, mark, and take away with them. The zine can be read both as a traditionally bound book and as a poster. The text evokes notions of touch and elaborates on the action of touching as a way of exchanging information from one surface to another. Touch does not exist in one direction, and both sides of the zine receive information through heat, texture, force, and other means. It goes on to instruct its reader to use any sort of marking tool (pastels, crayons, pencils) to create markings on its blank pages, a meditative exercise that allows the user to investigate what lies in the middle. These markings become a document of the experience, the participants becoming co-authors of their own personalized versions of the zine.

Yara Matta

Silence Is Not Golden



Insert: Yara Matta, *Silence Is Not Golden*, 2019.
4 x 6 inches. Paper prints.

Left: Photo documentation.

2020 Award Winner

Campus: Scarborough
Year of Study: Fifth
Program of Study: Studio Art and New Media Studies

Yara Matta grew up in Lebanon and moved to Toronto in 2015, at the beginning of her studies. She examines the intersections between art, the everyday, and its connections to time and space in an art practice that explores cultural themes around globalization, technology, and activism.

Taking the form of a site-specific intervention, *Silence Is Not Golden* navigates themes of communication and social activism as catalysts for change. To explore the role of art in both

social and public realms, the artist produced an edition of five hundred text-based cards that were to be placed in various library books. On the front, the cards read “Silence Is Not Golden,” negating the proverbial saying “Silence is Golden.” The sentence hints at the continued marginalization of voices in society, in which numerous identities are neglected, giving way to increasingly dominant narratives and practices. Matta believes it is important to maintain a balance and act continuously to bring about more inclusive accounts of our world. On the cards’ verso, a text invites those who encounter the multiples to participate by repositioning them within the library where they feel they are needed. In doing so, participants quietly activate these sites of knowledge and suggest that having diverse voices in the present will contribute to more inclusive narratives in the future.

Sean Morello *You Don't Know*

Campus: Mississauga
Year of Study: Fourth
Program of Study: Art and Art History

For Sean Morello, sound art is interdisciplinary, merging various art forms. Themes of politics and identity are at the forefront of his work. *You Don't Know* evokes a sense of unease in viewers with its hypnotic yet discomfoting sounds. The hybrid of both recorded and sampled sounds creates an experimental audio portrait of U.S. Congresswoman Alexandria Ocasio-Cortez cross-examining Facebook CEO Mark Zuckerberg through the emotional lens of Zuckerberg in the “hot seat.” The voice of the congresswoman mocking Zuckerberg’s answer of “You don’t know” when questioned about his company’s involvement in its largest data scandal to date and its role in the 2016 American Presidential Election repeats, as do sounds of chewing, gasping for air, and other phrases from Zuckerberg’s hearing. The cacophony pushes the piece forward.

Sean Morello, *You Don't Know*, 2019. Sound, 4 minutes.

Sound Recording: vimeo.com/424563502

Recorded Sounds: jabber, chewing, screeching violin

Sampled Sounds: “You don’t know?”, “This is the largest data scandal with respect to your company that had catastrophic impacts...”, & “I don’t know” from Zuckerberg’s testimony before Congress; gasping for air; Steve Miller Band, *Fly Like an Eagle*

Liam Mullen *Flat*

Campus: St. George
Year of Study: Second
Program of Study: Visual Studies

In navigating the discrepancies in translation of information, Liam Mullen looks to subvert data visualization by mediating and prompting conversations between analog and digital media. His practice is informed by both his background in photography and music and his frustrations when translating auditory information into a visual language and vice-versa. Mullen’s work is often accompanied by a documentary video, which records his installation process.

In his work *Flat*, Mullen aims to reveal the fallacies within processes of reproduction and representation accentuated through technology. Using an Epson-WF2750 (all-in-one) printer, he manufactures images that compress and complicate their origin, drawing attention to the malignant and aura-less features of the replicated product.



Liam Mullen, *Flat*, 2019.
Installation.

Purvi Qadri *Seed*



Purvi Qadri, *Seed*, 2019.
12 x 100 inches. Plaster,
gold leaf, and gloss.

Campus: Mississauga
Year of Study: Fourth
Program of Study: Art and Art History

Purvi Qadri's artwork explores the intersection of Hindu scripture and modern science.

A seed contains the power and force to initiate the process of new life. Inspired by the writings and poetry of Sohan Qadri, Purvi's father, the sculpture *Seed* explores this power. The shapes of the black pepper, chickpea, and barley seeds that serve as models for the work are sensual and represent the female body. Their exaggerated size speaks to themes of femininity, birth, and growth. Qadri's sculpture depicts the importance of seeds as a representation of life and birth, a life force.

Beenish Shahab *They All Look Alike*



Campus: Scarborough
Year of Study: Fourth
Program of Study: Studio Art and
New Media Studies

Beenish Shahab, a Pakistani-Canadian multidisciplinary artist, innovatively challenges racial stereotypes in *They All Look Alike*. In exploring identity in her work and challenging Western ideologies with her own perspectives and experiences of South Asian culture, Shahab draws inspiration from artists like Shirin Neshat and Maria Qamar. In this sculptural photography-based project, the artist weaves together two images of two different people from the same race to create a total of four prints. Shahab's work examines cross-race effect, where members

of one race might metaphorically perceive members of another race to all look alike. By photographing eight students from the University of Toronto who have experienced the effects of the cross-race phenomenon, Shahab challenges the racial stereotypes used to unjustly categorize individuals within a system that prioritizes homogeneity.

Beenish Shahab, *They All Look Alike*, 2019. 18 x 24 inches. Photo paper prints.

Jessica Velasco

Statements



Jessica Velasco,
Statements, 2019–ongoing.
180 x 120 inches.
Ink on paper.

Campus: Mississauga
Year of Study: Fourth
Program of Study: Art and Art History

Jessica Velasco's ongoing series *Statements* explores the racist micro-transgressions she has experienced throughout her life as a white-presenting Filipino-Canadian woman. Through her work, Velasco seeks to reclaim her ethnic identity in the face of such prejudices. Being mixed race or interethnic often invites micro-transgressional racism such as comments that are just subtle enough that most who offend don't even realize that they are doing it. Transcribing the prejudiced comments she has heard, Velasco boldly makes visible the absurdity of subtle racism and just how often it occurs in daily life, even to white-presenting interethnic people. The hastily

written statements on mostly found paper represent the immediacy and poor judgement of the words said.

Velasco's performance *Hindi ako nagsasalita ng Tagalog* further exposes the insidious nature of racism. Speaking in both Tagalog and English, the artist uses a personal narrative to confront the challenges inflicted on those who face this rather elusive form of discrimination.

Video: vimeo.com/423841417

Hindi ako nagsasalita ng Tagalog Script

I sit here as a Filipino-Canadian woman and I'm sorry that you can't see that. All you can ever see is my pale skin, my whiteness. My white eyes. My brown not black hair, my white nose. My titas and titos are always shocked that I'm my father's daughter. "So pale na, anak na Ted?" they ask. Roughly, how can someone as dark as him produce something as pale as me? I'm sorry that my mother is white. I'm sorry that her blonde hair and her blue eyes tainted my genetics enough to completely erase the Philippines from my appearance. I'm sorry that my father's genetics weren't strong enough to show up on my face the way that you were expecting.

Hindi ako nagsasalita ng Tagalog. I can't answer you when you speak it to me. When you make Filipino jokes, wait, let me try. What's this? *motion* it's Pusit. So then, what's this? *motion* it's opposite! I hope I did it right, it's the only one I know. When you make Fiiipino jokes, I have to piece it together to make it seem like I can keep up. Pasensya na pinapaputi ako. I'm sorry that makes me white. I gave up trying to learn Tagalog when I was younger. All I can say is: magandang umaga, pantalon, isa, dalawa, salamat po, bakla mo, halika dito, kumusta ka, mabuhay, hindi ako nagsasalita ng Tagalog, tae — mahal kita. Pasensya na pinapaputi ako.

I wasn't close to my lola or my titas, my titos, my father. I never even met my lolo. Pasensya na pinapaputi ako. I'm sorry that you won't call me ate because I'm white.

I have never had kare-kare, and that shocks you. I have never liked halo-halo, and that offends you. Pasensya na pinapaputi ako.

I was born here and I have never been to the Philippines. Pasensya na pinapaputi ako. My dad is from Pangasinan. I can't point it out on a map. Pasensya na pinapaputi ako.

I'm sorry that I'm white to you.

Umupo ako dito para sabihin sa iyo na Filipino din ako. Ang aking mga daliri ay magkapareho sa aking tatay. Mayroon akong bilog na mukha, ang kanyang mga labi. Masasabi ko; magandang umaga, pantalon, isa, dalawa, salamat po. Bakla mo, halika dito, kumusta ka, mabuhay, hindi ako nagsasalita ng Tagalog, tae — mahal kita. Naligo ako ni lola, pinapakain niya ako. Kumain ako ng adobo, sinigang, apritada, kahit, dinuguan. Ang paborito kong pagkain ay lumpia. Pupunta ako sa Pangasinan. I'm Filipino and I'm sorry you can't see that.

Isabella Varrasso *Four Vol. 2*



Isabella Varrasso,
Four Vol. 2, 2019. 60 x 45
inches. Installation detail.
Wood and paint.

Campus: Mississauga
Year of Study: Fourth
Program of Study: Art and Art History

Taking interest in language and accessibility, Isabella Varrasso's work focuses on discovering a voice of her own in the art community. Her practice explores how "visuality" enables our understanding and how typography creates meaning in our world. Poignantly, she finds inspiration in a feeling of anxiety around attempting to create "good art" and what this good art would require her to say.

Four Vol. 2 is based on a letter written to the artist that only she is able to read and comprehend. Mirroring the constant struggle and embarrassment of finding words, the original penned letter evolved to no longer

read the same in the work's final state. No one, therefore, is ever able to fully grasp its message. This inability to fully understand every nuance of the writing suspends judgement, challenging the biased, exclusionary nature of language in today's society.

Zi Yan Bai *Industrial Fantasy*



Zi Yan Bai, *Industrial Fantasy*, 2019. 60 x 60
inches. Hand-cut papers.

Campus: Scarborough
Year of Study: Third
Program of Study: Studio Art and
New Media Studies

Zi Yan Bai interrogates social phenomena in relation to the construction of culture and identity, especially in a media-saturated context. She often experiments across a variety of media, exploring possibilities for multi-layered visual representations that invite viewers to become aware of their own perceptions. Through connecting the traditional with the contemporary, the Eastern with the Western, the physical with the virtual, the self with the other, Bai's work intends to initiate a dialogue not only with the viewer but also within the artwork itself.

Industrial Fantasy is a sculptural installation employing the medium of Chinese papercut. The artwork references traditional Chinese paintings of gods as Bai reflects on fantasy media and advertisements that have contributed to the exoticization of oriental women. Amongst the flowing clouds, three rows of Chinese women with the same appearance sit on three rows of gearwheels. Beside each woman is a Coca-Cola bottle equal to her in size and seeming importance, symbolizing sexual objectification. The work reflects on industrialization and consumerism's impact on gender, culture, and the construction of Bai's own identity.

Lana Yuan *Assembly Line*



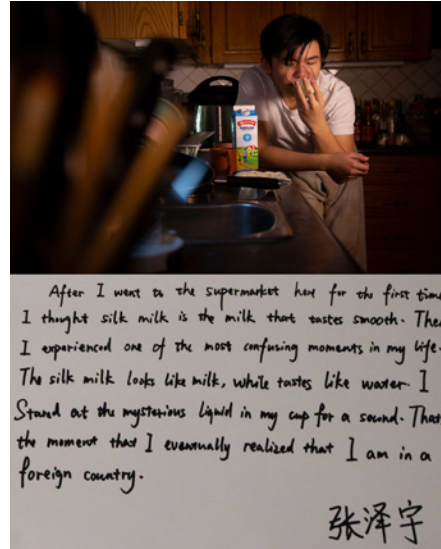
Lana Yuan, *Assembly Line*,
2019. Kinetic Sculpture.

Campus: Scarborough
Year of Study: Fourth
Program of Study: Studio Art

Lana Yuan's artistic practice reflects on contemporary socio-political issues, exploring the conceptual and philosophical potential behind mechanical devices and manufactured objects that are widely used in daily life. In designing kinetic installations, the artist contemplates accelerated technological development and how such advancement affects habitual human activities. Yuan has come to think of her preoccupation with taking the "human controlled" element away from man-made objects as a conceptual extension and exploration of the most fundamental interest of an artist.

Machines increasingly control our lives, not only regulating social and communicative traffic but also producing new materials and products. Behind these busily running machines is always the endless desire of consuming, and Yuan's conceptual kinetic installations demonstrate alienated time and labour in our highly industrialized and mechanized society. For *Assembly Line* the artist collected unwanted receipts to make a 200-inch-long loop rotating on a hand-built mechanical device to signify our current preoccupations with consumerism. The work is inspired by a factory assembly line, which allows a product to be assembled faster and with less labour from workstation to workstation by the simple movement of a conveyor belt. Exploring Marxism in the contemporary phenomenon of mechanization, this work draws attention to the consumerist culture that many are often unconscious to.

Agnes Zeng *Sorry?*



Agnes Zeng, *Sorry?*, 2018.
18 x 23 inches. Digital prints.

Campus: Scarborough
Year of Study: Fourth
Program of Study: Studio Art and
New Media Studies

Agnes Zeng was born in Tianjin, China. Her art practice began with a series of portraits of her Chinese friends, taken as a means of sharing their stories as international students—including the awkward moments they experienced when first arriving in Canada. Her current work captures a sense of storytelling, filtering narratives of Chinese-Canadian communities through photography and videography practices.

Sorry? narrates the most unforgettable moments of international Chinese students as they begin to navigate life in Toronto, Canada. Photographed by Zeng, the students' portraits are presented with their personal stories of cultural difference, transcribed in their own handwriting.

2020 Award Winners and Juror's Remarks

It goes without saying that this is an incredibly complex and challenging time. Despite not being able to experience the *Shelley Peterson Student Art Exhibition* physically this year, the students' artworks resonate powerfully even via two-dimensional screen-based viewing.

The cohort of selected artists and their artworks are incredibly strong and provide urgent responses to current issues and conditions. The curators have done an incredible job in bringing this selection together.

Although these artworks were produced before COVID-19 safety measures were implemented in Toronto, and before the most recent, international Black Lives Matter protests thrust the movement's ongoing work for change into the cultural mainstream, the most compelling speak to this moment and how we got here. They express the necessity for social revisions, for injustice to be acknowledged and admonished, and that communication is key. The three artworks that stood out at this particular juncture were: *What they See When they See Us* by Jasaan Alleyne, *** by Chantel Briana Campbell, and *Silence is Not Golden* by Yara Matta. These individual works speak to a pattern of research and development but will also continue to provide a critical position for years to come.

Congratulations to the three awardees and to all the artists for finding a way to communicate and share your work at this time.

November Paynter
Juror



Jasaan Alleyne, *What they See When they See Us*, 2018.



Chantel Briana Campbell, *** , 2019.



Yara Matta, *Silence Is Not Golden*, 2019.


Staff

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Visiting the Art Museum

Please note that the Art Museum’s gallery spaces are temporarily closed due to COVID-19.

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

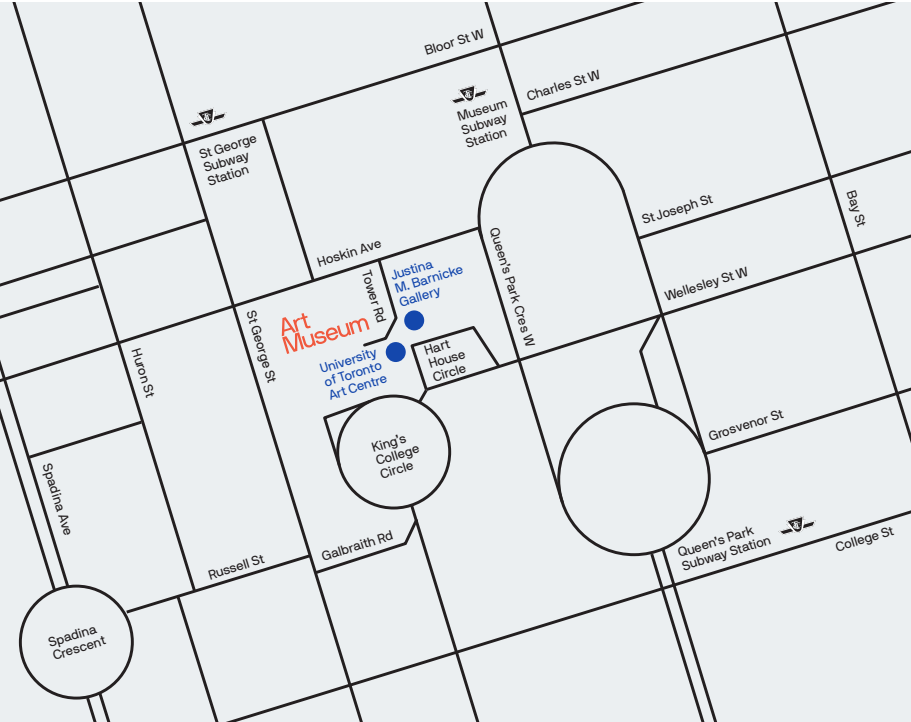
University of Toronto Art Centre
15 King’s College Circle
Toronto, Ontario M5S 3H7
416.978.1838

Tuesday	Noon–5pm
Wednesday	Noon–8pm
Thursday	Noon–5pm
Friday	Noon–5pm
Saturday	Noon–5pm
Sunday	Closed
Monday	Closed

Closed on statutory holidays. Class tours and group bookings by appointment.
Admission is FREE.

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Wheelchair access to University College, and 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 by contacting artmuseum@utoronto.ca.



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—

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