

Art Museum  
University of Toronto  
—  
Justina M. Barnicke Gallery  
University of Toronto Art Centre

7 Hart House Circle  
Toronto, Ontario M5S 3H3  
artmuseum.utoronto.ca

# Art Museum

FOR IMMEDIATE RELEASE

## The Art Museum at the University of Toronto presents the 2022 MVS Curatorial Studies Graduating Exhibitions

Toronto, May 5, 2022—The Art Museum at the University of Toronto is proud to present the graduating projects of the 2022 Master of Visual Studies Curatorial Studies program students **Nicole Cartier Barrera, Žana Kozomora, Shani K Parsons, and Logan Williams**. Utilizing distinct approaches, the four curatorial projects explore a variety of ideas, including: the hybrid artistic activism that emerged out of widespread protests in Colombia; the scaffold as a material and metaphoric apparatus that props up constructions of the future; the exhibition as a curatorial process made visible, *in media res*; and the dialectic of desire and violence in contemporary constructions of home.

The exhibitions are on view at the University of Toronto Art Centre from **May 11–July 30, 2022**, with a public opening reception on Wednesday, May 11, 5pm–7pm.

An ode to the gestures of resistance and disobedience, both individual and collective, loud and quiet, grandiloquent and modest, *A Guide for the Afflicted and Defiant* brings together seven collaborators from Colombia—visual artists, dancers, journalists, designers, circus performers, civil rights organizations—who translate into words and images their

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personal experience of the country's most recent crisis, exacerbated by a global pandemic. Curated by **Nicole Cartier Barrera**, this interdisciplinary project unfolds as a print publication, an exhibition, and a digital space. It explores the role of spectatorship in contexts of distress and our relationship to the visual and testimonial traces of memory.

*A scaffold with, against* features artworks by artists Jasmina Cibic, Caroline Monnet, and the collective Pejvak that take as their material the forms that prop up constructions of the future—processes that may appear elusive in the face of larger, seductive propositions for icons of progress. Beginning with references to material structures, the artworks expand to recognize the ambiguous scaffold as a perpetuating apparatus across geographic borders and political contexts. Curated by **Žana Kozomora**, the exhibition utilizes film, print, and textile media, inviting viewers to recognize and question their capacities and agencies to shift these scaffolds and generate new ones.

Originating in an encounter with a psychoanalyst's collection, *The aleatory object*, curated by **Shani K Parsons**, makes visible a curatorial process that is critically oriented toward the unknown. Through an intentional embrace of uncertainty, and pursuit of associative and improvisational approaches to knowing, *The aleatory object* proposes a different kind of curatorial engagement with knowledge production, one that does not simply restate what is known or strive to demonstrate expertise in any conventional sense. This does not mean that knowledge won't be produced or shared, but rather that the

ideas generated will not be so constrained, to paraphrase Freud, by the imposition of reason on the imagination.

Prompted by the childhood lawn, *Homo on the Range* elucidates the dialectic of desire and violence inherent in the conception of home. Through artworks staged in a theatrical mise-en-scène, the complexities of desire, personal mythology, and mementos from the past deconstruct the picket fence in search of possible futures, paying close attention to embodiment, affect, and performativity. Curated by Logan Williams, the exhibition positions violence as the residue left on queer desire in the creation of new definitions for home.

These projects are produced as part of the requirements for the MVS degree in Curatorial Studies at the John H. Daniels Faculty of Architecture, Landscape, and Design, University of Toronto.

**2022 MVS Curatorial Studies Program Graduating Exhibitions**  
May 11–July 30, 2022  
University of Toronto Art Centre

***A Guide for the Afflicted and Defiant***

Curated by Nicole Cartier Barrera

With the collaboration of Ana María Montenegro, Rafael Díaz, Mestizo Punkyaso, Alejandro Montoya Fuentes, La Otra Danza, Tania Tapia Jáuregui, and Putamente Poderosas

Read more: [artmuseum.utoronto.ca/exhibition/a-guide-for-the-afflicted-and-defiant/](https://artmuseum.utoronto.ca/exhibition/a-guide-for-the-afflicted-and-defiant/)

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*A scaffold with, against*

Curated by Žana Kozomora

Works by Jasmina Cibic, Caroline Monnet, and Pejvak

Read more: [artmuseum.utoronto.ca/exhibition/a-scaffold-with-against/](http://artmuseum.utoronto.ca/exhibition/a-scaffold-with-against/)

*The aleatory object*

**An exhibition-as-research**

Curated by Shani K Parsons

In conversation with Betty Julian, Dawn Cain, Emily Cook, Jasper Parsons, Jennifer Brethour, Jeremy Laing, Jules Lewis, Liz Ikiriko, Maureen Hynes, Mira Berlin, Nahed Mansour, Susan Low-Beer

Read more: [artmuseum.utoronto.ca/exhibition/the-aleatory-object/](http://artmuseum.utoronto.ca/exhibition/the-aleatory-object/)

*Homo on the Range*

**A mise-en-scène**

Curated by Logan Williams

Works by Jess Dobkin, Richard Fung & Tim McCaskell, Jordan Elliott Prosser, and Evan Sproat

Read more: [artmuseum.utoronto.ca/exhibition/homo-on-the-range/](http://artmuseum.utoronto.ca/exhibition/homo-on-the-range/)

**PUBLIC PROGRAMS**

**Opening Reception**

Wednesday, May 11, 5pm–7pm

Read more: [artmuseum.utoronto.ca/program/opening-](http://artmuseum.utoronto.ca/program/opening-)

[reception-mvs-studio-program-and-mvs-curatorial-studies-program-graduating-exhibitions/](#)

**Writing by choice or by chance**  
**Responding to *The aleatory object***  
**with poet Maureen Hynes**  
Saturday, June 4, 5pm–7:30pm  
University of Toronto Art Centre  
Read more: [artmuseum.utoronto.ca/program/writing-by-choice-or-by-chance/](http://artmuseum.utoronto.ca/program/writing-by-choice-or-by-chance/)

## ABOUT THE CURATORS

**Nicole Cartier Barrera** is a Colombian-Canadian art critic, writer, and researcher of contemporary visual culture in Latin America. She delves into the construction of collective memory, the overlapping of in-person and online political and aesthetic gestures, and is invested in editorial processes within a curatorial framework. She holds a double BA in Visual Arts and Art History from Los Andes University in her hometown of Bogotá and is currently a graduate candidate in the Master of Visual Studies program at the University of Toronto.

**Žana Kozomora** works across curatorial and visual practice. She has curated exhibitions with Cambridge Art Galleries and Kitchener-Waterloo Art Gallery, and sits on the Program Committee and Board of CAFKA (Contemporary Art Forum Kitchener + Area). Her writing has been published in ASAP/ Journal and C Magazine. Originally from Sarajevo, BiH, she

grew up in Kitchener, Ontario, the traditional territory of the Attawandaron (Neutral), Anishnaabeg, and Haudenosaunee peoples. ([zanakozomora.ca](http://zanakozomora.ca))

**Shani K Parsons** is an independent curator, designer, and founding director of Critical Distance Centre for Curators. With degrees in architecture (Temple University, 1994) and graphic design (RISD, 2000) she has pursued an interdisciplinary, process-driven practice within both independent and institutional/museum contexts and has produced an eclectic body of work ranging from intimate artist's books to large-scale exhibitions. Recent curatorial projects include *Infinite Distance*, an accessible online exhibition presented in conjunction with transmediale Festival 2021-2022, and *The Parkette Projects*, a public art exhibition for Gallery TPW. ([criticaldistance.ca](http://criticaldistance.ca); [skparsons.ca](http://skparsons.ca))

**Logan Williams** is a queer performance-maker, writer, producer, and scholar working in visual culture, theatre, and curatorial studies. Williams aims to relocate the drama of the theatre to alternative spaces through explorations in embodiment and intimacy. His research combines affect theory, queer ethics, and performance studies through curatorial projects that investigate contemporary conceptions of home. Williams holds a BA in Visual Culture and Performance Studies from Simon Fraser University and pursuing an MVS in Curatorial Studies at The University of Toronto. ([loganwilliams.work](http://loganwilliams.work))

### **About the Art Museum at the University of Toronto**

The Art Museum is one of the largest gallery spaces for visual art exhibitions and programming in Toronto. The Art Museum organizes and presents an intensive year-round program of exhibitions and events that foster—at a local, regional, and international level—innovative research, interdisciplinary scholarship, and knowledge of art and its histories befitting Canada’s leading university and the country’s largest city.

### **About the Master of Visual Studies Curatorial Studies Program**

Initiated in 2008, the Curatorial Studies stream in the MVS program at the University of Toronto is currently in its 14<sup>th</sup> year. Embedded within a rich environment of study, teaching assistantships, internships, and mentorship within the internationally renowned Daniels Faculty and the Art Museum at the University of Toronto, students immerse in recent developments in the visual arts, theory, and critical writing in an interdisciplinary context to support their research interests and curatorial engagement. In particular, the program focuses on the presentational challenges arising from the diverse and complex modes of contemporary art—from material and historical artefacts to installation, from performance to image, text, sound, and digital media—within the broader context of contemporary global culture. Significantly, the program offers students the opportunity to produce their own Graduating Exhibition for public presentation within the professional context and support of the Art Museum on the downtown campus of the University of Toronto, and at the centre of Canada’s largest city.

The highly respected degree affords students access to a sustained professional network and mentorships. With an outstanding history of accomplishments of Graduating students' exhibitions, graduates of our program continually achieve successful curatorial careers and institutional positions in Canada and internationally. They include directorial, curatorial, and related positions at the Art Gallery of Ontario, the MacKenzie Art Gallery, the Toronto Biennial of Art, the Esker Foundation, and many other art institutions across Canada and around the world.

#### **Our Supporters**

The Art Museum gratefully acknowledges additional project support from the Reesa Greenberg Curatorial Studies Award and International Travel Fund, the Jackman Humanities Institute, and the Latin American Studies Department at the Faculty of Arts and Science.

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