

Art Museum
University of Toronto
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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 2024 MVS Curatorial Studies Graduating Exhibitions

Public Opening Reception: Wednesday, May 1, 2024, 6pm–8pm
Exhibitions are on view until Saturday, July 27, 2024

Toronto, April 9, 2024—The Art Museum at the University of Toronto is proud to present the graduating projects of the 2024 Master of Visual Studies Curatorial Studies program students **Dallas Fellini**, **Ingrid Jones**, and **Samantha Lance**. The three distinct curatorial projects explore urgent questions within our contemporary condition. From imagining productive alternatives to trans hypervisibility, to exploring reconsiderations of Black freedom and humanity, to excavating ancestral weaving practices, the exhibitions propose potentialities and speculate different ways of being.

Curated by Dallas Fellini, *Indiscernible thresholds, escaped veillances* explores opacity, illegibility, and invisibility as productive alternatives to contemporary trans hypervisibility, a circumstance wherein the realm of the representational risks becoming all that is offered to trans people. Featuring works by

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Danielle Brathwaite-Shirley, Lucas LaRochelle, Joshua Schwebel, Chelsea Thompto, and Lan “Florence” Yee, this exhibition tests the potentials of opacity to subvert the extractive dimensions of knowing the other. Rather than approaching visibility as an issue to be resolved, these artists consider the potentials of retreating from view, framing opacity as a protective act and archival illegibility as an escape.

Centering Black scholarship, artistry, and embodied practices, *Liberation in Four Movements* traverses non-linear paths, inviting spillage and contemplation as we navigate narratives of dehumanization, ultimately arriving at meditations on states of humanity and freedom. The journey flows through the provocative lens of Fred Moten's query in "Blackness and Nothingness: Mysticism of the Flesh" of what it would mean for the enslaved to remain in the ship's hold. Within Moten's moment in the hold, the exhibition offers a hypothetical mix of shifting outcomes and potentialities yet to come, illuminating how to resist dehumanization through the power of action. Curated by Ingrid Jones, the exhibition features works by **Erika DeFreitas, Ja'Tovia Gary, Amir George, Onyeka Igwe, Donna James, Elsa James, and Michaëlle Sergile**.

In *The Love that Remains*, three Toronto-based artists recover matrilineal histories of displacement and belonging through their contemporary textile practices. Artists **Par Nair, Julie**

Gladstone, and **Carol Ann Apilado** revitalize ancestral practices to reconnect with their families, genealogies, and homelands. They seek to reconcile with the loss, trauma, and grief tied to their histories in the South Indian, Sephardic, and Filipino diasporic communities respectively. In the exhibition curated by Samantha Lance, the artists' acts of weaving, embroidery, and knitting evoke how fabric has served as a material for survival, protection, and resilience. The works prompt a deeper understanding of the role and history of women's cultural work as weavers, embroiderers, and knitters.

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.

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2024 MVS Curatorial Studies Program Graduating Exhibitions

Indiscernible thresholds, escaped veillances

May 1–July 27, 2024

Justina M. Barnicke Gallery, 7 Hart House Circle

Curated by Dallas Fellini

Works by Danielle Brathwaite-Shirley, Lucas LaRochelle, Joshua Schwebel, Chelsea Thompto, Lan “Florence” Yee

artmuseum.utoronto.ca/exhibition/indiscernible-thresholds-escaped-veillances/

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Liberation in Four Movements

May 1–July 27, 2024

University of Toronto Art Centre, 15 King’s College Circle

Curated by Ingrid Jones

Works by Erika DeFreitas, Ja'Tovia Gary, Amir George, Onyeka Igwe, Donna James, Elsa James, Michaëlle Sergile

artmuseum.utoronto.ca/exhibition/liberation-in-four-movements/

The Love that Remains

May 1–July 27, 2024

University of Toronto Art Centre, 15 King’s College Circle

Curated by Samantha Lance

Works by Par Nair, Julie Gladstone, Carol Ann Apilado

artmuseum.utoronto.ca/exhibition/the-love-that-remains/

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PUBLIC PROGRAMS

Opening Reception: Summer 2024 Exhibitions

Wednesday, May 1, 6pm–8pm

Justina M. Barnicke Gallery, 7 Hart House Circle

University of Toronto Art Centre, 15 King’s College Circle

Curatorial Tour: *Liberation in Four Movements* with Ingrid Jones

Saturday, May 2, 2pm–3pm

University of Toronto Art Centre, 15 King's College Circle

Curatorial Tour: *The Love that Remains* with Samantha Lance

Saturday, May 11, 2pm–3pm

University of Toronto Art Centre, 15 King's College Circle

Threading Through Time: In Conversation with Par Nair, Julie Gladstone, and Carol Ann Apilado

Saturday, May 25, 2pm–3pm

University of Toronto Art Centre, 15 King's College Circle

Joint Curatorial Tour: *Indiscernible thresholds, escaped veillances* and *Mnemonic silences, disappearing acts* with Dallas Fellini

Friday, June 7, 2pm–3:30pm

Jackman Humanities Institute and Justina M. Barnicke Gallery

This event is co-presented by The ArQuives and the Jackman Humanities Institute.

All programs are free and open to the public.

For more information, visit artmuseum.utoronto.ca/programs

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ABOUT THE CURATORS

Dallas Fellini is a curator, writer, and artist living and working in Toronto. Their research is situated at the intersection of trans studies and archival studies. Dallas is a co-director of the arts publication *Silverfish* and has curated exhibitions and screenings for Gallery 44, Vtape, Trinity Square Video, Xspace Cultural Centre, Hearth, Riverdale Hub Gallery, the Jackman Humanities Institute, and the Art Museum at the University of Toronto. Dallas is the recipient of the 2024 Middlebrook Prize for Young Canadian Curators. (dallasfellini.com)

Ingrid Jones is an independent curator, creative director, and multidisciplinary artist whose interdisciplinary practice interrogates marginalization and refusal, including the dismissal of Black scholarship, the institutional commodification of Black people, and the invisible labour of Black and Indigenous artists and cultural workers. Her exhibitions include *Poor But Sexy: The Outtakes* (2010), *IDENTITY* (2018), *Wild Rose* (2018), and *Nostalgia Interrupted* (2022). Ingrid has developed lectures and masterclasses for Sheridan College and Toronto Metropolitan University (formerly X) on best practices in photography and art direction and the relationality of art movements to political and sociological events. Her recognitions include the [2023 Reesa](#)

[Greenberg Curatorial Studies Award](#) for research excellence and a nomination in 2023 for [Exhibition of the Year over 20k by GOG](#). Ingrid's collaborative work and writing has appeared in *Globe Style*, *Computer Arts Projects UK*, *Vice Berlin*, *Waddington's*, and *Art, Design & Communication in Higher Education*.

Samantha Lance is a curator and writer originally from Sault Ste. Marie, Ontario, and currently based in Toronto. She holds a BFA with Distinction in Criticism and Curatorial Practice from OCAD University and is completing the MVS Curatorial Studies program at the University of Toronto. Samantha has worked as a freelance writer and Curatorial Intern for The Power Plant Contemporary Art Gallery and a Curatorial Assistant and Registrar for the Art Gallery of Algoma, and she has volunteered as a Gallery Guide for the Art Gallery of Ontario. She is a recipient of the John and Myrna Daniels Foundation Opportunity Award. (samanthalance.format.com)

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 16th 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 the 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 operating support additional project support from the Reesa Greenberg Curatorial Studies Award and International Travel Fund.

Additional project support for *Indiscernible thresholds, escaped veillances* was provided by the Jackman Humanities Institute; the Mark S. Bonham Centre for Sexual Diversity Studies; the Collaboratory for Black Poiēsis; and the Graduate Architecture, Landscape, and Design Student Union (GALDSU).

Additional project support for *Liberation in Four Movements* was provided by the Centre for Diaspora and Transnational Studies; Cinema Studies Institute; the Graduate Architecture, Landscape, and Design Student Union (GALDSU); the Collaboratory for Black Poiēsis; and SEED9.

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Additional project support for *The Love that Remains* was provided by the Graduate Architecture, Landscape, and Design Student Union (GALDSU); the Centre for Diaspora and Transnational Studies; and the Filipino Students' Association of Toronto.

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