

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

***Sediment: The Archive as a Fragmentary Base* opens at the Art Museum at the University of Toronto**

Opening Night: Wednesday, January 17, 2024, 6pm–8pm
Exhibition is on view until March 23, 2024

Location:

Art Museum at the University of Toronto
Justina M. Barnicke Gallery, 7 Hart House Circle

Toronto, ON (December 20, 2023)—The Art Museum at the University of Toronto is pleased to present ***Sediment: The Archive as a Fragmentary Base***, an exhibition that re-imagines the archive as material fragments that may narrate presences, proximities, and solidarities. Curated by Denise Ryner, the exhibition features film, video, photo, installation, and performance-based works by **Sandra Brewster** (Canada), **Filipa César** (Portugal), **Justine A. Chambers** (Canada), **Michael Fernandes** (Canada), **Louis Henderson** (United Kingdom), **Pamila Matharu** (Canada), and **Krista Belle Stewart** (Syilx Nation).

Sedimentation is a geological process of settlement and solidification. Free-floating fragments come to rest at the bottom of a body of water where over time they lose their liquid content. Then gravitational pressure transforms these

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fragments into solid rock beds that not only become a firm base, but each layer serves as a record of human and natural activity.

The exhibition gathers artists' works that represent movements against empire, or movements along routes established in the wake of empire, in terms of their text and image archives, and how such archives are configured into sedimentary bases upon which new identities, nations, or diasporas may build and image themselves. Through image, sonic, and performance recontextualizations of state and official repositories, as well as familial and personal documents, the artists in the exhibition engage archival image as counter-image through collapses of time, embodied memory, witnessing, and storytelling.

This presentation is an augmented version of an exhibition first produced and presented in 2023 at the Leonard and Bina Ellen Art Gallery, Concordia University.

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Sediment: The Archive as a Fragmentary Base

January 17–March 23, 2024

Art Museum at the University of Toronto

Justina M. Barnicke Gallery

Works by Sandra Brewster, Filipa César, Justine A. Chambers, Michael Fernandes, Louis Henderson, Pamila Matharu, and Krista Belle Stewart

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Curated by Denise Ryner

artmuseum.utoronto.ca/exhibition/sediment-the-archive-as-a-fragmentary-base/

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PUBLIC PROGRAMS

CANCELLED—Performance: Justine A. Chambers, *Heirloom*

Wednesday, January 17, 5:30pm

East Common Room, Hart House

Movement-based artist Justine A. Chambers performs a new iteration of *Heirloom*, a performance that presents an archive of evolving vernacular gestures and apparel.

Opening Reception: Winter 2024 Exhibitions

Wednesday, January 17, 6pm–8pm

Join us at 6:30pm for opening remarks at the Justina M. Barnicke Gallery followed by opening remarks at 7pm at the University of Toronto Art Centre.

Becoming Collective through the Archive

Saturday, January 20, 2pm–4pm

Justina M. Barnicke Gallery

A discussion between curator Denise Ryner, militant interdisciplinary historian Sónia Vaz Borges, and art historian and curator Gabrielle Moser about their work on the educational uses of the colonial and decolonial image-archive in narrating presences, proximities, and solidarities. Registration required.

All programs are free and open to the public. For more information, visit artmuseum.utoronto.ca/programs/

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About the Curator

Denise Ryner is the Andrea B. Laporte Curator at the Institute of Contemporary Art, University of Pennsylvania. Prior to joining ICA, Denise was part of the curatorial team for the exhibition, publication, and symposium, ‘Ceremony (Burial of an Undead World)’ at the Haus der Kulturen der Welt in Berlin, Germany. She also served as the Director/Curator of Or Gallery, Vancouver between 2017 and 2022, where she presented a robust exhibition program alongside international symposia ‘Bodies, Borders, Fields,’ examining histories of Black artistic production and ‘Unmoored, Adrift, Ashore’ which invited artists and scholars to speculate on sea-level rise as an opportunity to destabilize colonial-era infrastructures.

From 2010 to 2012, she was a Curatorial Assistant at the Justina M. Barnicke Gallery/Hart House Art Collection.

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About the Art Museum at the University of Toronto

The Art Museum is one of the largest gallery spaces for contemporary 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.

Our Supporters

We gratefully acknowledge operating support from the Canada Council for the Arts, the Ontario Arts Council, and the Toronto Arts Council.

Media Contact:

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