

Exhibition Documentation

The Centre Cannot Hold: Labourious Memories

Curated by Atif Mikhail Khan,
Sherry Chunqing Liu, and Erin Storus

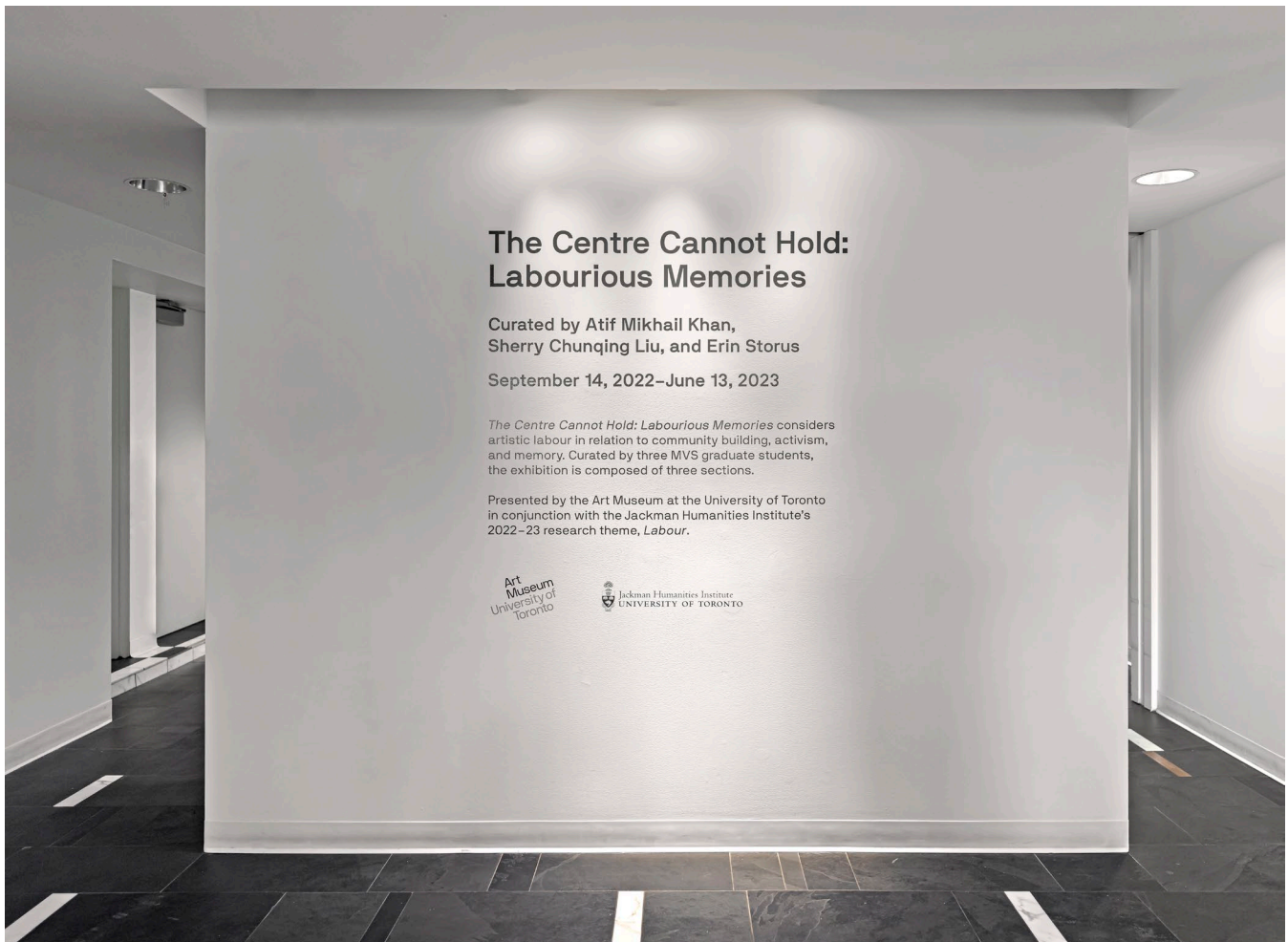
September 14, 2022–June 30, 2023
Jackman Humanities Institute

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Works by Mary Kavanagh, Morris Lum,
Soledad Fátima Muñoz, Bélgica Castro Fuentes,
and Amaranta Ursula Espinoza Arias

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All photos by Toni Hafkenscheid
(excepted when noted)

Art
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Installation view. *The Centre Cannot Hold: Labourious Memories*.
Curated by Atif Mikhail Khan, Sherry Chungqing Liu, and Erin Storus.



Up: Amaranta Espinoza Arias, *A la sombra del oro / In the shadow of gold*, 2019. Wool and recycled fibre scraps, mouliné yarn and metallized polyester yarn, sheep's wool with natural dyes, on recycled fibre and linen fabric. 71 x 31 inches. Courtesy of the artist.

Down: Soledad Fátima Muñoz, *These walls hold our wounds*, 2018–2022. Burlap, polyester, and wool yarn. 42 x 70 inches. Courtesy of the artist.



Up (left to right): Soledad Fátima Muñoz, Amaranta Espinoza Arias, and Lula Almeida, *La parte de atrás de la arpillera*, 2022. Video. 23 minutes. Courtesy of the artists.

Down: Soledad Fátima Muñoz, *These walls hold our wounds*, 2018–2022. Burlap, polyester, and wool yarn. 42 x 70 inches. Courtesy of the artist.

Bélgica Castro Fuentes, *Estallido*, 2019. Polyester textile scraps on textile backing. 53 x 44 inches. Courtesy of the artist.



Installation view. *These Walls Hold Our Wounds*. Curated by Erin Storus.

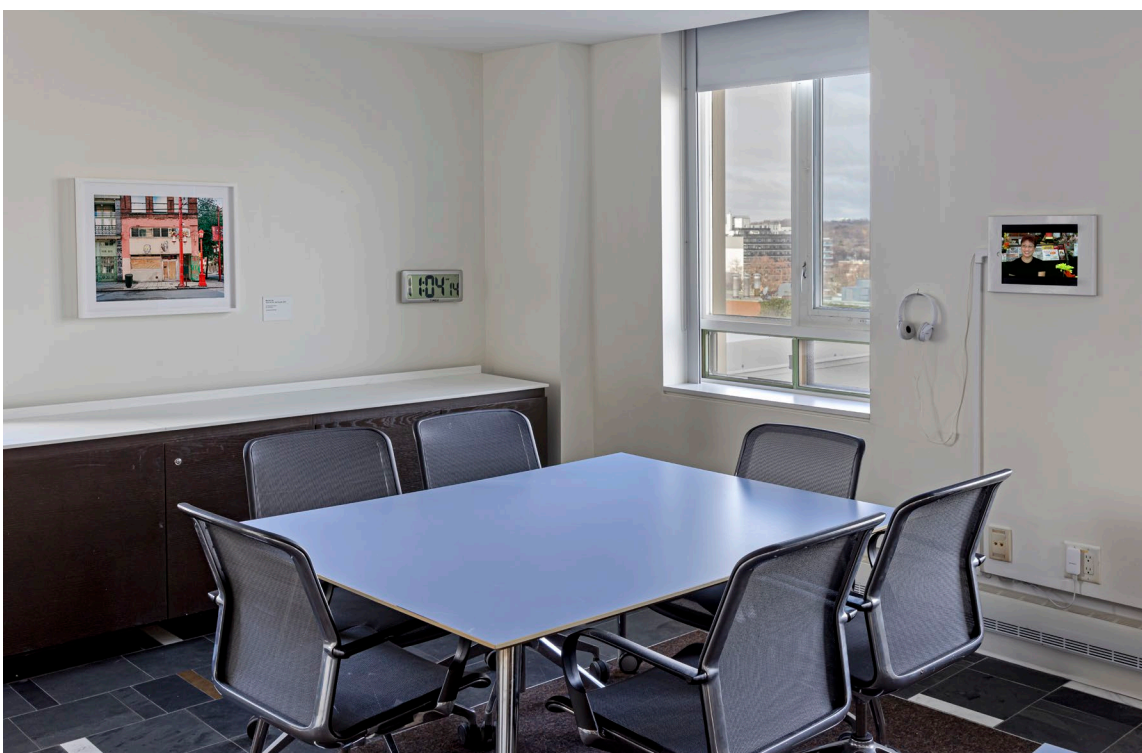
Those Unforgotten

Curated by Sherry Chunqing Liu

Toronto-based artist Morris Lum has been photographing Chinatowns across North America for nearly ten years, developing a personal as well as collective archive of these community-embedded landscapes. The works in this exhibition, spanning different times and geographic areas, focus on Chinese restaurants that have disappeared over the years. They unearth the stories and labour behind Chinese restaurants as gathering spaces and a cultural signifier integral for community building. Lum's artistic labour gestures against the forgetting of local stories of labour, made invisible due to the gentrification of the city and the never-ending transformation of our urban landscape.



Morris Lum, *Remembering the Forestview*, 2011 and 2021.
 Dibond mounted print. 36 x 28.5 inches.
 Courtesy of the artist.



Up (left to right): Morris Lum, *Xam Yu Seafood Restaurant, Toronto*, 2016. Archival pigment print. 20 x 24 inches. Courtesy of the artist.

Morris Lum, *Jinli BBQ, Edmonton*, 2015. Archival pigment print. 20 x 24 inches. Courtesy of the artist.

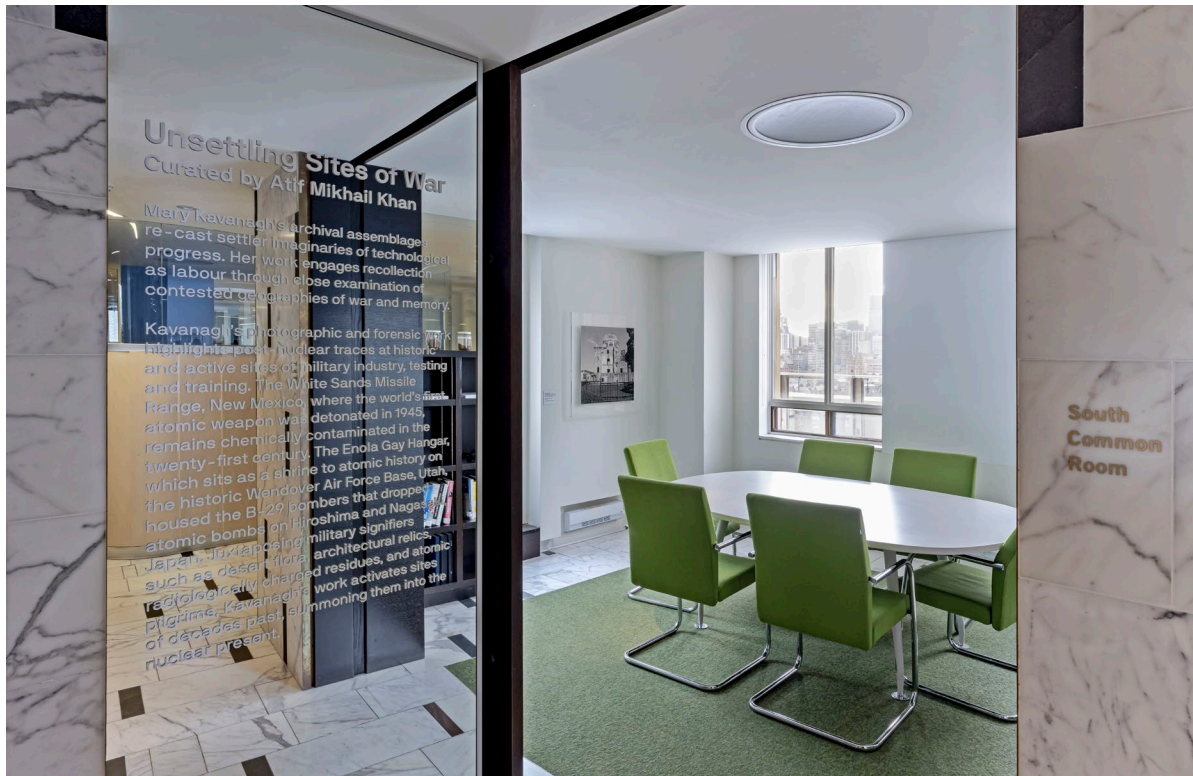
Down (left to right): Morris Lum, *Foo's Ho Ho, Vancouver*, 2016. Archival pigment print. 20 x 24 inches. Courtesy of the artist.

Morris Lum, *Golden Years*, 2013. Video. 23 minutes. Courtesy of the artist.



Up: Morris Lum, *Foo's Ho Ho, Vancouver, 2016*. Archival pigment print. 20 x 24 inches. Courtesy of the artist. Photo by Nicole Cartier Barrera.

Down: Morris Lum, *Xam Yu Seafood Restaurant, Toronto, 2016*. Archival pigment print. 20 x 24 inches. Courtesy of the artist. Photo by Nicole Cartier Barrera.



Up: Installation view. *Unsettling Sites of War*. Curated by Atif Mikhail Khan.

Down: Mary Kavanagh, *Double Monument: Wendover to Hiroshima* [Atomic Bomb Dome, Hiroshima, Japan], 2012. Giclée print mounted on acrylic. 32 x 32 inches. Courtesy of the artist.



Up (left to right): Installation view. *Unsettling Sites of War*. Curated by Atif Mikhail Khan.

Down: Mary Kavanagh, *Double Monument Wendover to Hiroshima [Enola Gay Hangar, Wendover, Utah]*, 2012. Giclée print mounted on acrylic. 32 x 64 inches. Courtesy of the artist.



Up: Mary Kavanagh, *Atomic Archive* (selection), 2010–ongoing. Glass jars, residue collected from sites related to atomic activity and industry, dimensions variable. Courtesy of the artist.

Down: Mary Kavanagh, *Trinity 3*, 2020. Two-channel video 35 minutes. Courtesy of the artist.



Mary Kavanagh, *Atomic Archive* (selection), 2010–ongoing. Glass jars, residue collected from sites related to atomic activity and industry, dimensions variable. Courtesy of the artist.

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