
Annual Report

21-
22

Art
Museum

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Executive Director's Message

When we speak with friends and colleagues now the conversation often turns to how time has become unfixed, more elusive, intangible than before, and somehow busier than ever. The past three years have felt like no other for many. What have we experienced and who did we experience it with? We welcome this moment to look back and to ask, did our programming stay on track and respond to the ever present cultural, political and social urgencies?

We launched in May with the *Master of Visual Studies Studio Graduating Exhibition* and the *University of Toronto Shelley Peterson Student Art Exhibition*. Both were presented online as we were in the final stages of COVID-19 restrictions. The fall and winter seasons opened in September with the *Tree Protection Zone* (TPZ) project and wound up in March with the *Nations by Artists* exhibition.

The *Tree Protection Zone* (TPZ) project on the Hart House Commons, a major curatorial collaboration with the Art Museum's Mikinaak Migwans and Maria Hupfield, artist, and professor at the University of Toronto, Mississauga, was an experimental space, for artists both familiar with public space interventions, as well as gallery and traditional handiwork. The aptly named project featured specially commissioned, mural-sized works by eight Indigenous artists and their collaborators considering the preservation of life, water, and kin; and how each is inextricably linked to the protection of trees. These artists with an ambitious production team created an intervention on campus unlike any previous projects, bringing public art to the foreground when in person cultural

programming continued to be limited by the pandemic. The project was also the outcome of a successful partnership with Hart House; the Office of Indigenous Initiatives; and the Office of the Vice-President, Operations and Real Estate Partnerships.

The Synthetic Collective, the organizers of *Plastic Heart: Surface all the Way Through* carried on with the experimentation and innovation and produced a quiet, radical exhibition that walks back from assumptions of plastic use in exhibition making, showing the history of plastic use in art making, the nature of plastic, and our dependency on it. This daring collaboration introduced close to one thousand visitors to the imperative of sustainability, which is being actively addressed across the museum sector. *The Dialogues*, the very successful series of digital programs engaged a further 300 participants over four panel discussions. Eli Kerr's and Talia Golland's beautifully crafted Master of Visual Studies curatorial exhibitions were also presented in the fall.

Rich and accessible public programming was central to the curators Mikinaak Migwans and Sarah Robayo Sheridan exhibition *Nations by Artists*, a critical exploration of nationhood around the world. The extensive programming supported by a SSHRC grant included a podcast series, a new platform for the Art Museum, an artist's residency with the Decolonize this Place collective, a commission of new work by Native Art Department International (NADI), community workshops, and the embedding of Migwans' Department of Art History graduate course.

Artistic and curatorial experimentation and innovation, a primary strategic goal threaded throughout the 2021-22 season also propelled guest curator Yan Wu's exhibition *Miao Ying: A Field Guide to Ideology*. The artist's playful analysis of internet culture introduced new audience to the Art Museum who are engaged like Miao Ying in the field of China, ideologies, contemporary economy, and the internet.

The Virtual Spotlight program inaugurated at the outset of the pandemic was a platform for further innovation with *pleasurehome: desiring queer space*, a digital program produced with the Jackman Humanities Institute and curated by Master of Visual Studies student Logan Williams. The four works of artists John Greyson, Evan Sproat, Kaeten Bonli, and Shawné Michaelain Holloway were released over four months continuing an expansion of our accessibility with over 9,000 social media impressions.

Creating a sense of place and belonging for all is of paramount importance to our programming, including the role of public art on campus. We have been thrilled to work with faculties and departments across campus in considering how art commissions can address the TRC, particularly in building a sense of place. The outcome of this effort is seen in the Faculty of Applied Science and Engineering commission of Solomon and Trinh King's work, *Notes from the Earth* now installed in the Myhal Centre. The Art Museum worked closely with the faculty throughout this process, and the work is now a part of the University of Toronto art collection.

How people see or don't see themselves in history, and how they become a part of it, has driven the rethinking of the university's practice of commissioning and presenting portraits of record. We have focused on Simcoe Hall, the seat

of governance at UofT, where portraits of record dominate the public spaces to examine how art performs for a sense of history and place. Over the next year those public spaces will be transformed by the works of Rebecca Belmore, Catherine Blackburn, Dana Claxton, Esmaa Mohmoud, Camal Pirbhai+Camille Turner, and Syrus Marcus Ware.

Another first is the establishment of a formal postdoctoral position at the Art Museum, the first of its kind at an art museum in an academic setting. This two-year cross-appointment with the Daniels Faculty and the Art Museum is supported by the University of Toronto Provost. Camille Turner will work with the Art Museum on the development of an exhibition focused on the relationship between ship-building in Canada and the transatlantic slave trade.

The outstanding Art Museum team, who produced this wealth of exhibitions and outreach is expanding by three new positions. Exciting new programming will arise from a reimagining of how art contributes to public spaces, how the museum relates to communities, and builds its educational and public roles—all within a resource sustainable framework.

We are joined by a dynamic network of supporters and stakeholders who are committed to the Art Museum's goal of deepening knowledge of the visual arts and their unique contribution to ways of seeing, hearing, sensing, and thinking about what is happening at present, and what is urgent in our time.



Barbara Fischer
Executive Director/Chief Curator

Exhibitions

Shelley Peterson Student Art Exhibition
May 19–July 31, 2021



Master of Visual Studies Graduating Exhibition
May 20–July 31, 2021



Tree Protection Zone
September 8, 2021–August 12, 2022



Alternative Convention:
Top Value Television's *Four More Years*
September 8–October 9, 2021



Open Windows
October 27–November 21, 2021



Plastic Heart: Surface All the Way Through
September 8–November 20, 2021



pleasurehome: desiring queer space
January 6–April 30, 2022



Nations by Artists
February 8–April 2, 2022



Miao Ying: A Field Guide to Ideology
February 8–April 2, 2022



www.hardcoredig.let



Touring Exhibitions

P.Mansaram: The Medium is the Medium is the Medium
Surrey Art Gallery (Surrey, BC)
January 22—March 20, 2022



Lorenza Böttner: Requiem for the Norm
Leslie-Lohman Museum of Art (New York, NY)
April 15–August 14, 2022



The Children Have to Hear Another Story: Alanis Obomsawin
A collaboration with HKW and the Vancouver Art Gallery
HKW Haus der Kulturen der Welt (Berlin)
February 12–April 18, 2022
Opening at the Art Museum in winter 2023



Public Outreach and Engagement

Panels and Artist Talks

Plastic Heart: Surface All the Way Through
Symposium of virtual dialogues with 4th SPACE Concordia University
Dialogue 1: Plastic Pollution, Toxicity, and Policy Change
Dialogue 2: Plastic Pollution in the Laurentian Great Lakes: Industry and Invisibility
Dialogue 3: The Plastic Conservation Conundrum: Preserving Plastics in Museum Collections and Plastic
Dialogue 4: Sustainable Museums
September 15, 2021–October 27, 2021

Miao Ying: A Field Guide to Ideology
Artist Talk with Miao Ying
Co-presented with the Daniels Faculty of Landscape, Architecture and Design
March 8, 2022

Miao Ying: A Field Guide to Ideology
Conversation with Miao Ying and Yan Wu
March 9, 2022

Nations by Artists
“Under the Museum, Under the University, Under the City: The Land”
Artist Roundtable with Decolonize This Place, Alan Michelson, Susan Blight, Jolene Rickard and Maria Hupfield
March 30, 2022

Exhibition Tours

Plastic Heart: Surface All the Way Through
Embracing Enough: Virtual Exhibition Tour
artmuseum.utoronto.ca/virtual-spotlight/embracing-enough-video-tour-of-plastic-heart/

Nations by Artists
Curatorial Tour with Mikinaak Migwans and Sara Robayo Sheridan
February 9, 2022

Miao Ying: A Field Guide to Ideology
Curatorial Tour with Yan Wu
February 19, 2022

For all exhibitions, we welcomed cross-disciplinary classes and groups to visit the Art Museum for guided or self-guided tours.

Virtual Spotlights

Deep dives into stories from the Art Museum’s collections, exhibitions, and projects.

Plastic Heart: Surface All the Way Through
“Looking Ahead to Plastic” (Essay by Daniella Sanader)
“What is a Wicked Problem?” (Video conversation with The Synthetic Collective)
“Turning the Tables on Research” (Q&A with researcher Kristen Bos)
“The Stories We Tell Ourselves Are Killing Us” (Essay by Christina Battle)
“In Conjunction with Light” (Essay by Kirsty Robertson)

Tree Protection Zone Project
“Protect the Sacred” by Isaac Murdoch
“Every Child is Sacred” by Que Rock; Manitou Nemeen
“6 Kilometers and 8000 Years Long” by Susan Blight
“Meahcis / in the forest” by Taqralik Partridge; Nils Ailo Utsi
“Tewarontanonhna (We guard the tree)” by Carrie Hill
“Composition (Octopus Transformation)” by Shuvinai Ashoona
“Mother Earth Revolution” by Christi Belcourt

Nations by Artists
“Statues Also Die” (Interactive essay by Ameen Ahmed)

Community Meetings

Nations by Artists
Banner painting workshops with Decolonize This Place
March 21–29, 2022

Podcast Series

Nations by Artists
Nations by Artists Podcast Series
A three-part series inviting artists, activists, and scholars to deliver a state of the nation on nations, interrogating ideas of nationhood, borders, power, and dissent. Episodes centre on themes of monuments, contested territories, archives and counter-archives, and sites of silence. Produced by Aliya Pabani and hosted by exhibition curators Mikinaak Migwans & Sarah Robayo Sheridan.
Episode 1: Monuments
Episode 2: Borders
Episode 3: Archive/Counter-Archive

Plastic Heart: Surface All the Way Through
 Dialogue: Sustainable Museums
 October 27, 2021



Clockwise from top left:
 panellists Maya Ishizawa,
 Suzanne Carte, Sarah
 Sutton, with moderator
 Kirsty Robertson in a
 dialogue about sustainable
 practices in exhibition-
 making presented in
 conjunction with the
 exhibition *Plastic Heart:
 Surface All the Way
 Through*.

Miao Ying: A Field Guide to Ideology
 Curatorial Tour with Yan Wu
 March 9, 2022



Engagement by the numbers

2,613

In-person exhibition visitors

742

Visitors engaged in Art Museum's programming and outreach, including registered tours and synchronous online events

68

Artists (local, national, and international) exhibited

Touring Exhibitions

1,893

Visitors to nationally touring exhibitions

3

Galleries hosting Art Museum's nationally touring exhibitions

Digital Outreach and Engagement

34

Digital content (exhibitions, video tours, podcasts, etc.) produced by the Art Museum

129,313

Website visits

15,407

Social media followers

Collection Acquisitions and Donations

Acquisitions

Rebecca Belmore
Matriarch, 2018
archival pigment print
ed. 3 (1 AP)
56 x 42 inches
Purchase for the University of Toronto Art Collection, 2022

Catherine Blackburn
But there's no scar? II, 2020
LED lightbox, wooden frame
edition 2/3
72 x 48 inches
Purchase for the University of Toronto Art Collection, 2022

Camal & Camille
Jack (from "Wanted" Series, 2011–2018)
colour photograph on vinyl, lightbox
from an edition of 3
69 x 47 inches
Purchase for the University of Toronto Art Collection, 2022

Dana Claxton
Headdress – Dana, 2021
firebox
edition 1/3
Purchase for the University of Toronto Art Collection, 2022

Esmaa Mohamoud
One of the Boys (red back 2), 2018
archival pigment print
edition 2/4 (1 AP)
61 x 41 inches, framed
Purchase for the University of Toronto Art Collection, 2022

One of the Boys (Double Dutch II), 2018
archival pigment print
edition 2/4 (1 AP)
61 x 41 inches, framed
Purchase for the University of Toronto Art Collection, 2022

Caroline Monnet
Marking the Underground 02, 2021
silkscreen on waterproofing membrane
48 x 38 1/2 inches
Purchase for the University of Toronto Art Collection, 2022

Marking the Underground 03, 2021
silkscreen on waterproofing membrane
48 x 38 1/2 inches
Purchase for the University of Toronto Art Collection, 2022

Camille Turner
After Black Grange, series, 2018
pigmented prints (edition of 3)
11 x 14 inches each
Series includes "Peggy Pompadour" and "Ruth Bailey"; 7 works total
Purchase for the University of Toronto Art Collection, 2022

Syrus Marcus Ware

Portrait of Taui Green/Their Borders Crossed Us: For Eric, from the Activist Portrait Series, 2015
7 ft x 8 ft 9 in
graphite on paper
Purchase for the University of Toronto Art Collection, 2022

Self Portrait With Cotton Balls, 2006
6 ft x 9 ft
acrylic and marker on canvas
Purchase for the University of Toronto Art Collection, 2022

Activist Love Letters, 2012–ongoing
a small collection of letters, plus bios of activists to write to and instructions for the project ongoing
Purchase for the University of Toronto Art Collection, 2022

Sameer Farooq
Restitution Series (Masks), 2020
ink jet print on Hahnemühle Photo Gloss 260, dibond mounted
framed 26” x 40”
ed. 5 + 2AP
Purchase for the Hart House Collection 2022

Restitution Series (Mineral), 2020
ink jet print on Hahnemühle Photo Gloss 260, dibond mounted
framed 26” x 40”
ed. 5 + 2AP
Purchase for the Hart House Collection 2022

Restitution Series (Banco de Chefe), 2020
ink jet print on Hahnemühle Photo Gloss 260, dibond mounted
framed 26” x 40”
ed. 5 + 2AP
Purchase for the Hart House Collection 2022

Donations

Roy Arden
Body Politic, 2012
oil, 76 x 58 inches
Gift of Roy Arden

Pyramid, 2010
gouache on paper
55 3/4 x 35 1/2 inches
Gift of Roy Arden

Carol Bove
Untitled, 2012
peacock feathers on linen on board, acrylic case
38 x 25 x 5 inches
Gift of Alan Schwartz, 2021

Rineke Dijkstra
Montemor, Portugal, May 1, 1994 A, 2000
c-print, edition 7/15, signed by artist and dated January 31, 2001
Marion Goodman Gallery, New York, Inventory #7155 verso backing
image: 14 x 10.75 in; frame: 24.4 x 20.5 x 1 in
Gift of Alan Schwartz, 2021

Rineke Dijkstra
Villa Franca, Portugal, May 8, 1994 A, 2001
c-print
edition 7/15, signed by artist and dated January 31, 2001
Marion Goodman Gallery, New York, Inventory #7157 verso backing
image: 14 x 10.75 in; frame: 24.4 x 20.5 x 1 in
Gift of Alan Schwartz, 2021

General Idea
Collection of 42 edition-based works, 1967–2013
Including posters, pamphlets, publications, t-shirts, pins, exhibition souvenirs
Gift of Fern Bayer, 2020–21

Camille Henrot
Busiest Week on Record, 2014
patinated bronze
inscribed with initials to UL base; stamped with [foundry] monogram MAC and number 3/8 to LR base
height of sculpture: 20 in; base: 9.8 x 19.7 x 0.2 inches
Gift of Alan Schwartz, 2021

John Heward
Untitled (abstraction), 1994-2005, [H A 103]
rayon, iron, acrylic, oil
152 inches (h) x 23 inches (w)
Gift of Sylvia Safdie

Untitled (abstraction), 1989-2008, [H A 159]
rayon/canvas, iron, acrylic, ink, wires, 152 inches (h) x 21 inches (w)
Gift of Sylvia Safdie.

Untitled (abstraction), 1987-2005, [H A 104]
rayon, iron, acrylic, ink,
111 inches (h) / 22 inches (w)
Gift of Sylvia Safdie.

Untitled (abstraction), 1997-2008, [H A 358]
rayon, 59 inches (h) x 17 inches (w)
Gift of Sylvia Safdie.

Amy C. Lam & Jon McCurley active as the collective Life of a Craphead from 2006-2020
King Edward VII Equestrian Statue Floating Down the Don, 2017
Laminated Styrofoam, wood, sculpting putty, polyurethane casting resin, mild steel, acrylic paint, wax coating, shoe polish
Gift of Amy C. Lam & Jon McCurley

Sarah Lucas
Hard Nud, 2012
patinated cast bronze, on a cinderblock base
signed and numbered 2/6 to underside of

bronze
bronze: 6.3 x 7.5 x 7.5 inches; base: 7.7 x 7.7 x 7.7 inches
Gift of Alan Schwartz, 2021

P.Mansaram
Rearview Mirror #32, 1970
mixed media, 33 x 13 inches
Gift of Mila Mansaram

Rearview Mirror #51, 1970
mixed media, 33 x 13 inches
Gift of Mila Mansaram

Rearview Mirror #33, 1970
mixed media, 33 x 13 inches
Gift of Mila Mansaram

Moon Trip, 1966
mixed media, 27.5 x 27.5 inches (octagon)
Gift of Mila Mansaram

Maharana Pratap, 1967
mixed media, 25 x 31 inches
Gift of Mila Mansaram

Robert Weins
White Pine, 1997, watercolour on paper
88 1/2 x 41 1/2 inches (sheet size).
Gift of Richard Potter

Oscar Wolfman
The following 10 works are the gift of Roderick Trider:
Jeremiah, 2008, archival giclée on paper
Proverb 3, 2009, archival giclée on paper
Yael and Sisera, 2009, archival giclée on paper
Korban, 2007, archival giclée on paper
Adama, 2009, archival giclée on paper
Spondus Judaeus, 2011, archival giclée on paper
Akida 2, 2010, archival giclée on paper
Entartete Kunst, 2008, archival giclée on paper

8294093, 2008, archival giclée on paper
Elation, 2008, archival giclée on paper

The following 22 works are the gift of Jo Ann Godfrey, 2021:
Roy Thomas (Anishinaabe/Ojibwe, 1949–2004)
Turtle Island, Ahnishnabae [sic] *People*, 1995 etching, signed “Roy Thomas,” titled, dated and numbered 4/16
Framed dims. approx. 20 x 18 inches
Gift of Jo Ann Godfrey, 2021

Roy Thomas (Anishinaabe/Ojibwe, 1949–2004)
Turtle Island, Animal Life, 1995 etching, signed “Roy Thomas,” titled, dated and numbered 4/16
framed dims. approx. 20 x 18 inches
Gift of Jo Ann Godfrey, 2021

Richard Bedwash (Anishinaabe/Ojibwe, 1936–2007)
Child’s Dream, 1981
acrylic on handmade paper, signed with syllabics, dated 81
framed dims. approx. 26 x 32 inches
Gift of Jo Ann Godfrey, 2021

Richard Bedwash (Anishinaabe/Ojibwe, 1936–2007)
Mother and Child’s Dream
print on paper, signed “R. Bedwash’ and numbered AP-1
framed dims. approx. 22 x 16 inches
Gift of Jo Ann Godfrey, 2021

Richard Bedwash (Anishinaabe/Ojibwe, 1936–2007)
Untitled
oil (?) on canvas, signed in syllabics and “R. Bedwash”
framed dims. approx. 24 x 20 inches
Gift of Jo Ann Godfrey, 2021

Richard Bedwash (Anishinaabe/Ojibwe, 1936–2007)
Medicine Bear
acrylic on canvas, signed in syllabics and “R. Bedwash”
approx. 28 x 20 inches
Gift of Jo Ann Godfrey, 2021

Roy Thomas (Anishinaabe/Ojibwe, 1949–2004)
Untitled
watercolour, signed “Roy Thomas”
framed dims. approx. 17 x 14 inches
Gift of Jo Ann Godfrey, 2021

Gelineau Fisher (Anishinaabe/Ojibwe, 1951–2015)
Untitled, 1994
mixed media, signed “Gelineau Fisher” and dated 94
framed dims. approx. 24 x 26 inches
Gift of Jo Ann Godfrey, 2021

Joseph Jacobs (Iroquois/Bear Clan, 1931–2015)
Heno [Hino] and the Fish, 1993
steatite, inscribed with glyph for Bear Clan, number 582 and dated 1993
4 x 6 x 4 inches
Gift of Jo Ann Godfrey, 2021

Joseph Jacobs (Iroquois/Bear Clan, 1931–2015)
Untitled [head of a bear], 1993
steatite, inscribed with glyph for Bear Clan, number 582 and dated 1993
5 inches
Gift of Jo Ann Godfrey, 2021

Joseph Jacobs (Iroquois/Bear Clan, 1931–2015)
In the Footprints of the Great Chief, 1993
steatite, inscribed with glyph for Bear Clan, number 582 and dated 1993
6 x 8 x 3 inches
Gift of Jo Ann Godfrey, 2021

Palaya “Paul” Qiatsuq (Padlaya/Qiatsoo/Qiatsuk) (Inuit/Cape Dorset, b. 1965)
Untitled [owl]
Stone, 6 x 3 x 2 inches
Gift of Jo Ann Godfrey, 2021

Leroy Henry (Iroquois/Onondaga/Turtle Clan)
Untitled [wolf], 2011
Stone, signed and inscribed “Six Nations, Ont Can © ‘11” to underside
6 x 4 x 3 inches
Gift of Jo Ann Godfrey, 2021

Tim Williams (Iroquois/Onondaga)
Clan Elder, c. 1985
Steatite, 6 x 6 x 4 inches
Gift of Jo Ann Godfrey, 2021

Jacob Thomas (Iroquois/Hereditary Cayuga Chief/Sandpiper Clan, deceased, dates TBD)
Untitled [face and eagle], 1991
Stone, signed and dated to underside, 2 inches
Gift of Jo Ann Godfrey, 2021

Aaron Thomas (Iroquois?, dates TBD),
Untitled [two faces], 1989
signed and dated to the underside, 2 inches
Gift of Jo Ann Godfrey, 2021

Gene Thomas (Iroquois/Onondaga/Wolf Clan, b. 1958)
Untitled [face and eagle], 1988
5 inches
Gift of Jo Ann Godfrey, 2021

Gene Thomas (Iroquois/Onondaga/Wolf Clan, b. 1958)
Untitled [False Face Mask]
wood and leather, 2 inches
Gift of Jo Ann Godfrey, 2021

Larry Bombererry (Iroquois/Onondaga/Wolf Clan, d. 2011?)
Untitled [face]
stone, 6 inches
Gift of Jo Ann Godfrey, 2021

Roy Henry (Iroquois/Onondaga/Deer Clan, b. 1958)
The Sun and Moon Mask
stone, 8 inches
Gift of Jo Ann Godfrey, 2021

Stanley R. Hill (Iroquois/Mohawk, 1921–2003)
Untitled [weasel], 1990
carved antler with inset eyes, signed and dated, 8 inches
Gift of Jo Ann Godfrey, 2021

Unidentified Inuit artist
Two-headed shaman
whale vertebra, approx. 15 inches
Gift of Jo Ann Godfrey, 2021

Staff

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Adjunct Curator
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