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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 curatorial vision 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 Sprott, Kaeten Bonil, and Shawné Michaelalin 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 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 UoT, 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
Plastic Heart: Surface All the Way Through
September 8–November 20, 2021
pleasurehome: desiring queer space
January 6–April 30, 2022
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 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 Shuvinal Ashoona
“Mother Earth Revolution” by Christi Belcourt

**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
Clockwise from top left: panelists 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.
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

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
dition 2/3
72 x 48 inches
Purchase for the University of Toronto Art Collection, 2022

Camal & Camille
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
dition 1/3
Purchase for the University of Toronto Art Collection, 2022

Esmaa Mohamoud
*One of the Boys (red back 2)*, 2018
archival pigment print
dition 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
dition 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 Taudio 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 Sylvia Saffde

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

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

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

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
The following 22 works are the gift of Jo Ann Godfrey, 2021:


- *Turtle Island, Ahnishnabae*, 1995
  - etching, signed "Roy Thomas," titled, dated and numbered 4/16
  - Framed dims. approx. 20 x 18 inches
  - Gift of Jo Ann Godfrey, 2021

- *Elation*, 2008
  - archival giclée on paper

**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

- *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

**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

- *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

**Gene Thomas** (Iroquois/Onondaga/Wolf Clan, b. 1958)

- *Untitled [False Face Mask]*
  - wood and leather, 2 inches
  - Gift of Jo Ann Godfrey, 2021

**Unidentified Inuit artist**

- *Two-headed shaman*
  - whale vertebra, approx. 15 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

**Larry Bomberry** (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
Staff

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Barbara Fischer

Curator
Sarah Robayo Sheridan

Curator, Indigenous Contemporary Art
Mikinaak Migwans

Adjunct Curator
John G. Hampton

Adjunct Curator
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