

Learning from the Lake
June 13 - July 7, 2018

Art
Museum

Works by

Maggie Groat and Kelly Jazvac

Curated by Katie Lawson

This exhibition is 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.

2018 MVS Curatorial Exhibitions

"and I am the curator of this show!"

March 23 – April 14, 2018

Curated by Christophe Barbeau

Weight of Light

May 2 – 26, 2018

Curated by Darryn Doull

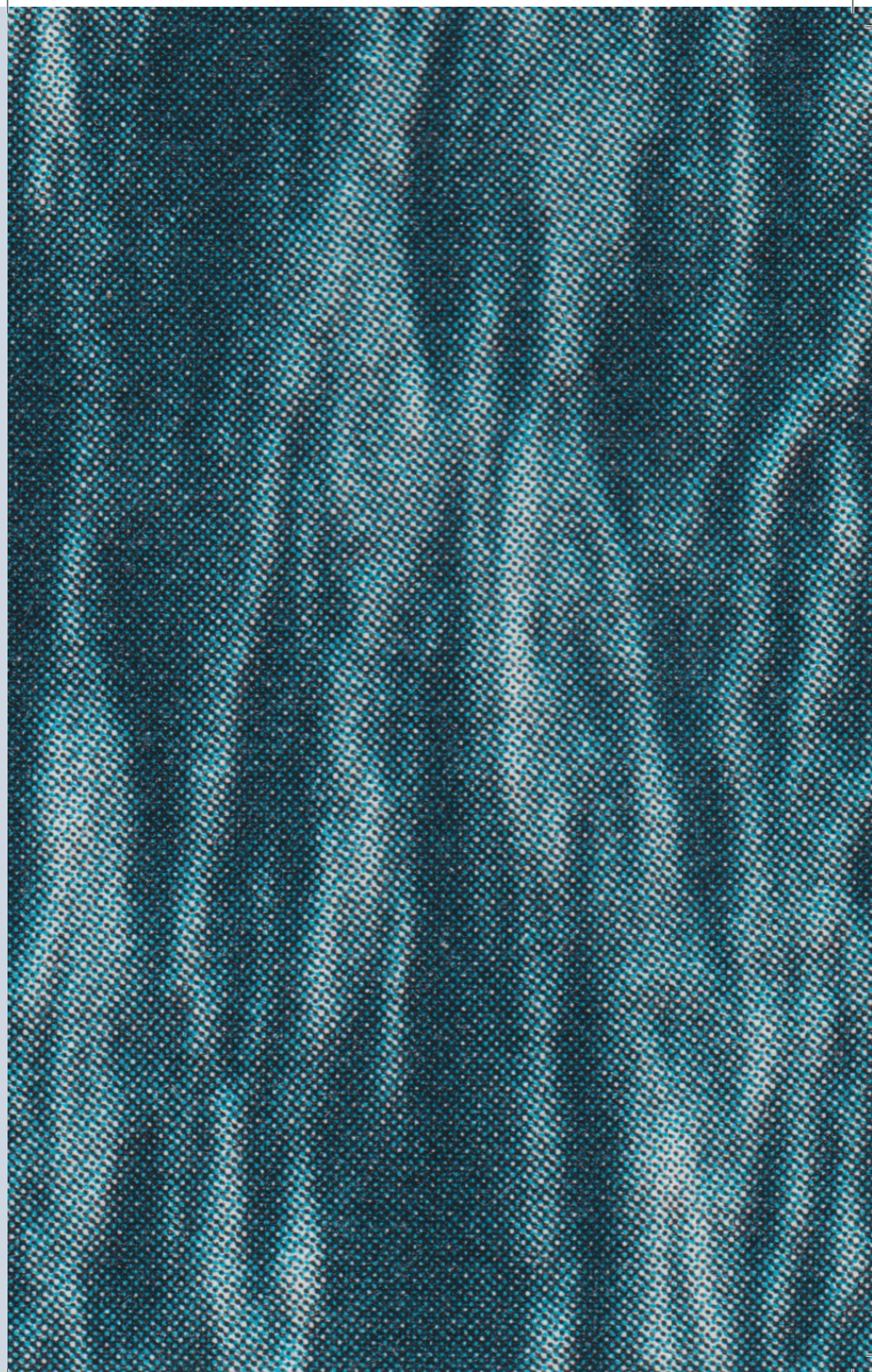
Island[s]

July 25 – August 18, 2018

Curated by Julie René de Cotret

Justina M. Barnicke Gallery

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Learning from the Lake



It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories.¹

This sentiment, in varying forms and iterations, echoes through Donna Haraway's most recent book to summon those she has thought alongside — individuals who embody the art of feminist speculative fabulation. It matters who we think-with, read-with, write-with, look-with. It matters and because of this, the artists brought together for *Learning from the Lake* were invited

based on the conceptual underpinnings of their respective practices: inviting them to think *with* me about what it means to be in and of a place, what it means to relate to and understand the bodies of water that are a part of our lives. The emphasis is on the ways of thinking and being that support their coming together in space.

As an exhibition, *Learning from the Lake* features the contributions of two Canadian visual artists — Maggie Groat and Kelly Jazvac. Each has demonstrated an ability to engage with unique sites at both a material and conceptual level while respecting the delicate ecologies they encounter with reverent response-ability. With the gathering of relational ecological knowledge through field studies, Groat and Jazvac both work alongside the specificity of place, embracing the privilege of *partial perspective* and *situated knowledges*. They recognize the network of connections that flourishes when the Western promise of objectivity is set aside in favour of “contestation, deconstruction, passionate construction, webbed connections, and hope for transformation of systems of knowledge and ways of seeing.”² Feminist epistemologies of location, positioning and situating are multidimensional and attuned to resonances rather than dichotomies: they are marked knowledges which facilitate the mapping of consciousness, experiences, and separations in fields of meaning and fields of power.



Water is fundamental for all of life: it can also be understood as an emotional, elemental or spiritual home. For artists, a growing interest in water is connected to the urgencies of visualizing the changes occurring in bodies of water, the element which has become one of the most urgent, visceral and ethically fraught sites of political and theoretical inquiry. Exhibitions which gather up artworks responding to the aqueous come in waves. What does it mean to mount an exhibition which attends to bodies of water at a time when climatic catastrophe ripples through the hydrosphere? How might artistic research and interdisciplinary collaboration reveal our entanglement with a more-than-human world?

Stories, knowledges and representations help us to make sense of the world. They are able to do so through the foregrounding or backgrounding of different aspects of a phenomenon. Elizabeth Grosz suggests that “concepts do not solve problems that events generate for us” but “they enable us to surround ourselves with possibilities for being otherwise.”³ Investigating an elemental metaphor as a cultural producer carries the potential for being otherwise — the exhibition *Learning from the Lake* seeks to explore these possibilities, conjuring certain kinds of ethical relations with water and waterly others.

¹ Haraway, Donna J. *Staying with the trouble: making kin in the Chthulucene*. Durham: Duke University Press, 2016: 12.

² Haraway, “Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective,” *Feminist Studies* 14.3 (Autumn, 1988): 858.

³ Grosz, Elizabeth. *Becoming Undone: Darwinian Reflections of Life, Politics and Art*. Durham: Duke University Press, 2011: 78.

Cover Image: Maggie Groat, Excerpt from: *H.O.M.E.S. Water Samples 1965 – 1983*, included in artists book *The Lake* (Art Metropole, 2014).

Adjacent Image: Kelly Jazvac, *Salp*, Salvaged adhesive vinyl, steel and chip clips, 2012.

Above Image: Maggie Groat, *Drinking the Lake*, Installation view at Art Metropole, 2014.

Opening Reception

Wednesday, June 13, 6-8pm
Justina M. Barnicke Gallery

Public Programs

Shoreline Cleanup: Humber River
Saturday, June 16, 2018, 2pm
Registered cleanup with The Great Canadian Shoreline Cleanup
East side of the Humber Bay Arch Bridge

Swimming Lessons: Astrida Neimanis and Beth Stuart
Wednesday, June 27, 2018, 10:30pm
Registration required
Hart House Pool

Jordyn Stewart: Trails
Wednesday, July 4, 2018, 7pm
Artist Jordyn Stewart will lead a guided hike from the Art Museum to the Lake Ontario shoreline.

Curatorial Tour: Katie Lawson
Saturday, July 7th, 2018, 2pm
Justina M. Barnicke Gallery

Watersheds: An Expanded Reading Room
Ongoing
With contributions from: Gina Badger, Diane Borsato, Tiziana La Melia, Maryse Larivière, Leisure Projects (Meredith Carruthers + Susannah Wesley), Tegan Moore, Aubyn O' Grady, Jaclyn Quaresma, Jordyn Stewart, and the Synthetic Collective.

For more information visit
artmuseum.utoronto.ca

Staff

Barbara Fischer, Executive Director/
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Heather Darling Pigat, Collections Manager
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Brittany Brooks, Communications Assistant
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Exhibition Technician: Danielle Greer

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Curator's Acknowledgements

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Visiting the Art Museum


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7 Hart House Circle
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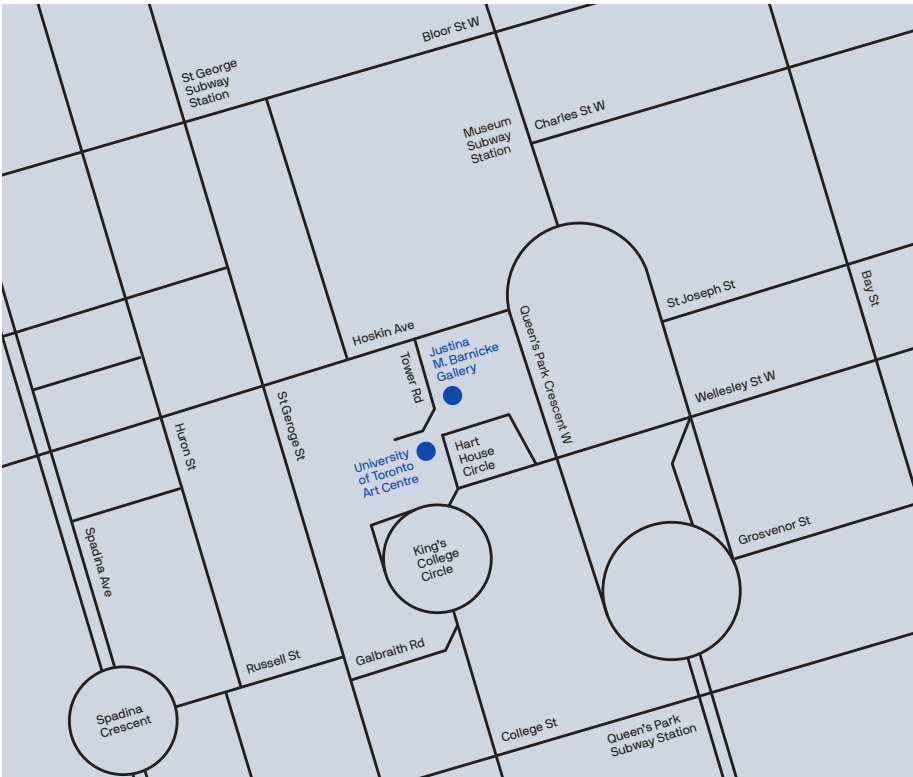
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Tuesday	Noon–5:00 PM
Wednesday	Noon–8:00 PM
Thursday	Noon–5:00 PM
Friday	Noon–5:00 PM
Saturday	Noon–5:00 PM
Sunday	Closed
Monday	Closed

Closed on statutory holidays. Class tours and group bookings by appointment.
Admission is FREE.

 The Art Museum is wheelchair accessible.



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