Biannual Report

24–26

Art Museum

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Executive Director's Message

As I enter my final year as Executive Director and Chief Curator of the Art Museum, I have the great pleasure of reflecting on two remarkable years of exhibitions, programs, and collections initiatives while also looking ahead to an exciting year to come. Together, these activities demonstrate the strength of the Art Museum's commitment to artistic experimentation, curatorial innovation, student and academic engagement, and public dialogue.

Two major through-lines stand out across this period. First is our sustained investment in ambitious, experimental exhibitions that focus on counter-histories, bringing urgent artistic, social, and environmental questions into conversation with diverse audiences. Second is our commitment to fostering emerging curatorial voices through teaching, mentorship, and collaboration, together expanding the reach and impact of our programming across the University of Toronto campus and beyond.

Among the most significant exhibitions of the past two years was *Otherworld*, the first major museum solo exhibition of Toronto- and Los Angeles-based artist Camille Turner, to make visible and audible the histories, memories, and geopolitics of Blackness in Canada. Developed with the support of the first Provost's Postdoctoral Fellowship at the Daniels Faculty, Turner's exhibition was a tour de force. Spanning the artist's longstanding interests, the immersive exhibition took visitors on an Afronautic post-liberation journey from outer space to remember and bear witness to Canada's entanglement in the transatlantic slave trade. The exhibition was presented from September 4, 2024, to March 22, 2025, and culminated in *A Journey through Otherworld*, a programming cycle conceptualized by Toronto artist and writer Bushra Junaid in collaboration with the Art Museum's then Curator of Programs, Drea Asibey, which extended the project's impact through public engagement, community dialogue, and celebration. Together, these initiatives exemplified the Art Museum's commitment to long-term research, the development of underrepresented histories, and collaborative knowledge-building.

This commitment continued with *Earthwork*, curated by Mikinaak Migwans and presented from September 4 to December 20, 2025. Bringing together artists from across the country with a special focus on the Great Lakes region—Alex Jacobs-Blum, Art Hunter, BUSH Gallery, Edward Poitras, Faye HeavyShield, Lisa Myers, Michael Belmore, Mike MacDonald, and Protect the Tract Collective—this major exhibition critically reassessed the art historical framing of "earthwork," popularized in the 1960s and 70s, to reclaim the term through an Indigenous lens. It reimagined what it means to work with and for Earth, building on ancestral and contemporary practices of repair and resilience toward possible futures. In dialogue with the Akni:ho'gwa:s Artist Collective, chosen as the 2024–25 Indigenous Artists in Residence for *(Un) Mapping the Territory: An Indigenous Artist/Research Residency* (hosted jointly by Hart House and the Art Museum), *Earthwork* formed part of a broader moment in Toronto's cultural landscape that

foregrounded Indigenous artistic practices and thinking and working with the land.

The exploration of geographically and culturally entangled histories continued with *Land. Sea. Sugar. Salt.: Terrestrial and Aquatic Contemplations of the Caribbean*, curated by Michelle Jacques and Sally Frater and presented from February 25 to August 1, 2026. Countering the imaginary of the Caribbean as a single region, the exhibition featured works by Alexandre Arrechea, Charles Campbell, Carolina Caycedo, Giana De Dier, Braxton Garneau, Deborah Jack, Las Nietas de Nonó, Hew Locke, Farihah Aliyah Shah, and Kara Springer to extend conversations around ecology, trade routes and commodities, migration, colonial histories, and interconnected geographies of the Caribbean—from Cuba to St. Martens, Colombia, Panama, and Guyana—in a global context. The exhibition concluded with *Carnival Blues*, a celebratory tribute



Installation view: *Otherworld*, curated by Barbara Fischer, September 4, 2024–March 22, 2025, University of Toronto Art Centre. Photo: Toni Hafkenscheid.

to Caribbean Carnival conceived and developed by independent artists and writers Bushra Junaid and Natalie Wood.

We were also delighted to present *Hangama Amiri: PARTING/*قارف, curated by Elizabeth Diggon and organized and circulated by the Esker Foundation. Presented from February 25 to April 11, 2026, this exhibition brought together a recent body of textile compositions that focused on diasporic experience through the artist's personal archive and familial relations. The exhibition was accompanied by an ambitious public program led by Sarah Quinton, including curatorial tours, panel discussions, and workshops that deepened engagement with Amiri's powerful exploration of displacement, memory, and belonging.

The Art Museum's impact extends well beyond our galleries through an active touring exhibition program. *Pizandawatc / The One Who Listens / Celui qui écoute*, an exhibition of the work of Caroline Monnet curated by Mona Filip, continued its national tour following its debut at the Art Museum, travelling to the McMichael Canadian Art Collection, Esker Foundation, and the Canadian Museum of History. Likewise, *Alanis Obomsawin: The Children Have to Hear Another Story*, curated by Richard Hill and Hila Peleg and jointly produced by the Art Museum, the Haus der Kulturen der Welt and the Vancouver Art Gallery, in collaboration with the National Film Board of Canada, reached major international audiences through presentations at the Musée d'art contemporain de Montréal and MoMA PS1 in New York. These tours demonstrate the national and international resonance of projects developed and presented through the Art Museum.

A defining aspect of our mandate remains our deep integration with the University of Toronto's teaching and research mission. The Master of Visual Studies Studio and Curatorial programs continue to generate exceptional exhibitions and scholarship. We proudly presented the graduate exhibitions emerging from Curatorial Studies program, including the 2024 cohort of Ingrid Jones, Samantha Lance, and Dallas Fellini. *Indiscernible thresholds, escaped veillances*, curated by Fellini, also travelled to the Libby Leshgold Gallery at Emily Carr University of Art + Design—a special achievement for a graduate student exhibition. We also celebrated the accomplishments of the 2025 MVS Curatorial Studies Graduating exhibitions at the Art Museum—the powerful and cogently articulated curatorial projects of Abisola Oni, Sibei Du, Sophie Dubeau Chicoine, and Yantong Li. In partnership with the Daniels Faculty, the Art Museum presented the graduating exhibitions of the 2024 Studio cohort of a. portia ehrhardt, Adrienne Scott, Cason Sharpe, Rachel Ormshaw, and Sandy Callander and the 2025 Studio cohort—Justyna Janik, Lauren Warrington, and Lina Wu.

The annual University of Toronto Shelley Peterson Student Art Exhibition, curated online by Kate Whiteway in 2024 and 2025, continued to provide an important platform for emerging artists in undergraduate visual studies programs across the University's three campuses.

The Art Museum is uniquely positioned to foster post-graduate projects by our program alumni, which over the past year included Ingrid Jones's exhibition *Labour*, presented from September 4, 2024, to March 22, 2025. *Labour* brought together Canadian and international artists to make visible the labour of the underrepresented, racialized



Michael Belmore, *drift*, 2025-26, steel, wood. Installation view: *Earthwork*, curated by Mikinaak Migwans, September 4–December 20, 2025. Photo: Micah Donovan.

subject in and across institutional power paradigms and their structural inequities.

Our partnership with the Jackman Humanities Institute likewise remains a vital site for interdisciplinary collaboration and meaningful MVS graduate student engagement. In 2024–25, the Art Museum produced *Morphing Land, Impalpable Currents*, curated by Yantong Li, and in 2025–26, we produced *Proof of Life*, curated by Chloe Gordon-Chow. Both exhibitions continued the tradition of experimental inquiry in a non-conventional exhibition setting.

As part of the Art Museum's responsibility to steward and develop the University of Toronto Art Collection, we have also undertaken important new initiatives beyond the gallery walls. Over the past two years, we have worked closely with the Office of the President on a major long-term installation at Simcoe Hall. Developed through our revitalized Art on Campus program, which seeks to reimagine the role of permanent collection exhibitions by bringing them into the daily life of the University, the installation presents a number of recent acquisitions as powerful counter-portraits within spaces historically reserved for portraits of institutional leadership. Featuring works by Rebecca Belmore, Lori Blondeau, and Dana Claxton, the installation acknowledges the land and foregrounding Indigenous

presence, resistance, and intergenerational collaboration. By placing these works in dialogue with the University's architectural and historical legacy, the project demonstrates how the collection can actively reshape the visual culture of the campus and create new opportunities for reflection and engagement.

In closing, I am deeply moved by the formidable exhibitions, programs, and initiatives created by the exceptional Art Museum team, whose work is detailed in the pages that follow. I wish to acknowledge Dr. Liza Murrell, who started her two-year tenure as Chair of the Advisory Board with grace, strategic leadership, and enthusiasm, and all of the Art Museum's staff, board members, guest curators, researchers, programming assistants, work-study students, and emerging collaborators. I extend my deepest gratitude to the many artists whose works have inspired both excitement and critical reflection, and who have moved our team and visitors to recognize the profound insights of artistic thinking and expression on matters of history, our relation to the land, and futures in the making. The achievements attested to in this report, including those at the recent Galeries Ontario / Ontario Galleries (GOG) awards, are due to the tremendous dedication, imagination, and collective effort of everyone involved, and they reaffirm the vitality, resolve, and impact of the Art Museum as an academically embedded, publicly engaged university gallery in Toronto and far beyond.

Barbara Fischer
Executive Director/Chief Curator



Installation view: *Liberation in Four Movements*, curated by Ingrid Jones, May 1–July 27, 2024, University of Toronto Art Centre. Photo: Toni Hafkenscheid.

Engagement by the Numbers

55,000

Exhibition visitors (including off-site and online projects)

9,688

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

220

Artists and collaborators supported

Touring Exhibitions

6

Galleries hosting the Art Museum's touring exhibitions

120,802

Visitors to touring exhibitions

Digital Outreach and Engagement

316,212

Website visits

26,226

Social media followers

Exhibitions

“The Art Museum at the University of Toronto provided support, time, and space to bring together a body of work and externalize an expansive vision I had carried for many years. Through a truly collaborative postdoctoral fellowship, they supported two years of research and the creation of four major new works, making Otherworld *one of the most meaningful and transformative projects of my career.”*

- Camille Turner, artist



Master of Visual Studies Graduating Exhibitions (Studio and Curatorial Studies)

May 1–July 27, 2024

Featuring artwork by a. portia ehrhardt, Adrienne Scott, Cason Sharpe, Rachel Ormshaw, and Sandy Callander and curatorial projects by Dallas Fellini, Ingrid Jones and Samantha Lance

Presented in partnership with the John H. Daniels Faculty of Architecture, Landscape, and Design

2024 University of Toronto Shelley Peterson Student Art Exhibition (online)



Jannace Bond, Huan Chen, Julia Collett, Arthur Yuanqiansheng Cui,
Alexander Denis, Treasure Fatile, Zhenqi Huang, Victoria Haseung Jung,
Joanna Konopka, Carrie Lau, Victoria Lee, Catherine Luu, Hafsa Murtaza,
Anella Schabler, Donny Chenyu Wang, Olive Wei, and Jessica Zhang

Curated by Kate Whiteway

Otherworld
September 4, 2024–March 22, 2025
Camille Turner

Curated by Barbara Fischer







Labour
September 4, 2024–March 22, 2025

Natalie Asumeng, La Tanya S. Autry, Tony Cokes, Chantal Gibson, Tanya Lukin Linklater, Kosisochukwu Nnebe, Leanne Betasamosake Simpson, and Martine Syms

Curated by Ingrid Jones


DREAMING BEYOND THE NATION-STATE
We have to create material bases for the nationhoods we want. We can't rely on the culture that capitalism creates. We just can't. We can't achieve Indigenous nationhoods while replicating antiblackness. We can't have resurgence without centering gender and queerness, and creating alternative systems of accountability for sexual and gender violence. Therefore, we need to create constellations of connections with other radical thinkers and doers and makers. We need to build mass movements with radical labor, with Black communities, with radical communities of color. We need to stop providing space for the "What can white allies do" questions and set up spaces where we can connect with other social movements and create constellations of mutual support and co-resistance. My experience as an Indigenous woman is with colonialism, settler colonialism, occupation and gender violence, and connecting with radical Black feminists, for instance, is rich ground for me because we have different but intimately related experiences with white supremacy. I watched the recent Black Radical Tradition conference online and I thought, wow, these comrades are thinking and writing similar things to me and my Indigenous comrades and maybe there is something in that. Not that I want to take and exploit their intellectual work, but more of a, hey—they have their shit together, they have public intellectuals, they have movements on the ground. They aren't afraid to talk about the root of things.
That's why resurgence is so important. I am not particularly interested in holding states accountable because the structure, history, and nature of states is exploitative by nature. I'm interested in alternatives, I'm interested in building new worlds. That's not to say that movements that are working to hold states accountable should do something differently—only they would know that. It's not my place to critique that I'm saying on a very personal level, this is not where my skills and thinking lie. I work exclusively with Indigenous peoples and theoretically my thinking and work is based in Indigenous resurgence.
Indigenous peoples standing up on our lands in a principled strategic, and articulate way, embodying change, is a fundamentally different approach than begging the colonizer for their pity, or centering whiteness in solidarity or in allyship. We are not relying on victim narratives. We need to come at this from a place of principled strength having done the work, and we need to have the backs of other communities and movements, instead of continuing to dance for whiteness. There are other movements doing a better job of this right now than we are. Grounded normativity has no space for exploitation, heteropatriarchy, white supremacy, or antiblackness.
- Leanne Betasamosake Simpson

Morphing Land, Impalpable Currents
September 11, 2024–June 20, 2025



Parastoo Anoushahpour, Faraz Anoushahpour, Ryan Ferko,
Alvin Luong, Sanaz Sohrabi, and Beichen Zhang

Curated by Yantong Li
Presented in partnership with the Jackman Humanities Institute





Master of Visual Studies Graduating Exhibitions (Studio and Curatorial Studies) Spring/fall 2025

Featuring artwork by Justyna Janik, Lauren Warrington, and Lina Wu and curatorial projects by Abisola Oni, Sibei Du, Sophie Dubeau Chicoine, and Yantong Li

Presented in partnership with the John H. Daniels Faculty of Architecture, Landscape, and Design

2025 University of Toronto Shelley Peterson Student Art Exhibition (online)



Maria Abu Askar, Petra Biddle-Gottesman, Shelly Chen,
Abdal-Rahman Mohammed, Alice Zixuan Niu, Aubrey Emelia Pratama,
Chubi Shaibu, Kodi Ume-Onydio, Molly Wang, and Leo Dong Yiliang

Curated by Kate Whiteway

Earthwork
September 4–December 20, 2025



Alex Jacobs-Blum, Art Hunter, BUSH Gallery, Edward Poitras, Faye HeavyShield, Lisa Myers, Michael Belmore, Mike MacDonald, and Protect the Tract Collective

Curated by Mikinaak Migwans


AND BACK
SOVEREIGN
FOREVER

Proof of Life
September 10, 2025–June 19, 2026

boring earth, Ernesto Cabral de Luna, Shannon Garden-Smith, and Jenine Marsh

Curated by Chloe Gordon-Chow
Presented in partnership with the Jackman Humanities Institute


vessels and elements
greetings and solidarity



Land. Sea. Sugar. Salt.:
Terrestrial and Aquatic Contemplations of the Caribbean
February 25–August 1, 2026

Alexandre Arrechea, Charles Campbell, Carolina Caycedo,
Giana De Dier, Braxton Garneau, Deborah Jack, Las Nietas de Nonó,
Hew Locke, Farihah Aliyah Shah, and Kara Springer

Curated by Michelle Jacques and Sally Frater
The exhibition is circulated by Remai Modern with the support of
the Frank & Ellen Remai Foundation





*Hangama Amiri: PARTING/*قارف
February 25–April 11, 2026

Curated by Elizabeth Diggon

Organized and circulated by Esker Foundation, Calgary



Touring Exhibitions



Caroline Monnet: *Pizandawatc / The One Who Listens / Celui qui écoute*
Curated by Mona Filip

The McMichael Canadian Art Collection (Kleinburg, Ontario)
June 29 – November 17, 2024

Esker Foundation (Calgary, Alberta)
May 24 – August 24, 2025

Canadian Museum of History (Gatineau, Ottawa)
March 20 – September 8, 2026



Alanis Obomsawin: The Children Have to Hear Another Story
Curated by Richard Hill and Hila Peleg

Musée d'art contemporain de Montréal (Montreal, Quebec)
September 26, 2024 – January 26, 2025

MoMA PS1 (New York, USA)
March 27 – August 25, 2025

Indiscernible thresholds, escaped veillances
Curated by Dallas Fellini

Libby Leshgold Gallery, Emily Carr University of Art + Design (Vancouver, British Columbia)
February 27 – April 13, 2025

Outreach and Engagement

Lectures, Panels, and Artist Talks

The Love that Remains
Threading Through Time: In Conversation
Par Nair, Julie Gladstone, and Carol Ann Apilado
May 25, 2024

Labour
Panel Discussion: Release: Towards an unburdening
La Tanya S. Autry, Chantal Gibson, Ingrid Jones, Tanya Lukin Linklater, Lise Ragbir, and Bisharo Farah
September 29, 2024

International Visiting Curator Series
In partnership with The Joan and Martin Goldfarb Gallery
Sofía Hernández Chong Cuy
October 8, 2024

In the Interstices of Our Palms
In the Interstices: a conversation on memory and archives
Sassa Linklater, Tanya Lukin Linklater, Seika Boye, Salma Serry, and Johannah Bird
May 24, 2025

Ydessa Hendeles: Grand Hotel
Strange rememoration: The cryptic logic of Ydessa Hendeles's Grand Hotel
Tom McDonough, Joseph R. Wolin, Richard Yaffe, and Marilyn Lerner
June 11, 2025

ART eXchange
ART x AVATARS
Workshop with Lina Wu
June 18, 2025

ART x SUBVERTING THE GAZE
Gallery tour with Drea Asibey
July 9, 2025

ART x LIBERATORY DESTINATIONS
Gallery tour with Zoe Smith Crepp
July 23, 2025

Earthwork
Art Bus Excursion: Plant Signals
Lisa Myers
October 11, 2025

The 24th Janet E. Hutchison Lecture: Aaron Katzeman
Land/Labour: Artists Working for and against Settler Colonialism
October 15, 2025

Curatorial Encounters
In partnership with the Toronto Biennial of Art
Panel discussion with Allison Glenn, Barbara Fischer, David Diviney, and Michelle Jacques
October 24, 2025

Dwelling Under Distant Suns
Across Distance from the Sun
Virtual Panel Series, including:

Bounded Time, Endless Becomings
Solveig Qu Suess and Weixian Pan
October 31, 2025

Land Bodies, Liquid Skins
Alvin Luong and Tausif Noor
November 19, 2025

Tropical Futurism
Kent Chan and Julian Ross
November 29, 2025

Hangama Amiri: PARTING/قارف
Speaking of Textiles: An Afternoon of Artist Conversations
April 11, 2026

Reminiscences: Photo, Drawing, and Fabric
Gallery tour with Hangama Amiri and Sarah Quinton

Textiles, Identity, and Family History
Panel discussion with Panya Clark Espinal, Sage Paul, Gordon Shadrach, and Nehal El-Hadi

Cloth, Clothing, and the Body
Panel discussion with Omar Badrin, Lyn Carter, Meera Sethi, and Julia Brucculieri

Lecture Series presented in partnership with the Canadian Art Museum Directors Organization (CAMDO-ODMAC)
Icebergs: Museum Collections Between Visible Vaults and De-accessioning

Dr. Susan Rowley: Museum of Anthropology at the University of British Columbia, Vancouver
March 6, 2026

Sjarel Ex: The Depot of Boijmans Van Beuningen, Rotterdam, Netherlands
March 20, 2026

Dr. Georgia Haseldine: Victoria & Albert Museum East Storehouse, London, England
April 2, 2026

Stephan Jost: Art Gallery of Ontario, Toronto
May 1, 2026

"The invitation to curate a series of programs related to Hangama Amiri's solo exhibition, PARTING/قارف *was an important one. From the outset,* Speaking of Textiles *was conceived as a way to bring together Toronto-based artists whose work engages with textile histories, narratives, material languages, and personal expression.*

It was a pleasure to shape one of the Art Museum's first public discussions focused on the cultural and political significance of contemporary textiles. The strong response to the program underscores the importance of such conversations, while also celebrating the remarkable caliber of local artists working at all career stages."

– Sarah Quinton, curator

Guided Exhibition Tours

Indiscernible thresholds, escaped veillances Mnemonic silences, disappearing acts
Curatorial tour with Dallas Fellini
June 7, 2024

Liberation in Four Movements
Curatorial tour with Ingrid Jones
May 18, 2024

Labour
Curatorial tour with Ingrid Jones
September 14, 2024

Art Bus Tour: Art Museum and Oakville Galleries
October 19, 2024

Contemporary Art Bus Tour: Art Museum to the Blackwood
February 8, 2025

Otherworld
Artist tour with Camille Turner
September 7, 2024

Contemporary Art Bus Tour: Art Museum to the Blackwood
November 3, 2024

Drop-in exhibition tours
March 5, 2025
March 14, 2025
March 19, 2025

Careful Crossings
Curatorial tour with Abisola Oni
June 4, 2025

In the Interstices of Our Palms
Curatorial tour with Sophie Dubeau Chicoine
May 30, 2025

Whispers of Resistance
Curatorial tour with Sibei Du
May 10, 2025

Tour and Tea Talk
Bonjour Girls and Sibei Du
June 14, 2025
July 26, 2025

(Re)Mapping the Campus: A Walking Tour
In partnership with Hart House
June 20, 2025

Earthwork
Curatorial tour with Mikinaak Migwans
September 6, 2025

Artist tour with Alex Jacobs-Blum
October 22, 2025

Contemporary Art Bus Tour: Exploring Land Relations
Art Museum, The Power Plant, and The Joan and Martin Goldfarb Gallery
December 6, 2025

Proof of Life
Curatorial tour with Chloe Gordon-Chow
October 3, 2025

Dwelling Under Distant Suns
Curatorial tour with Yantong Li
September 24, 2025
November 8, 2025

Land. Sea. Sugar. Salt.
Curatorial tour with Sally Frater and Michelle Jacques
February 27, 2026

Contemporary Art Bus Tour: Art Museum to the Blackwood
February 28, 2026

Hangama Amiri: PARTING/ ***قارف***
Drop-in exhibition tours
March 25, 2026
April 1, 2026

Guided tour with Sarah Quinton
March 27, 2026

acknowledging the land
Monthly guided tours
December 13, 2023 – ongoing

Registered guided tours
Reoccurring
For all exhibitions, we welcomed over 194 cross-disciplinary classes and groups from within and beyond U of T (3,587 participants) to visit the Art Museum for guided and self-guided exhibition tours.

Readings

2024 MVS Studio Art Graduating Exhibition
North Wishcourt After Relocation: A Public Reading
Cason Sharpe
June 1, 2024

Story Time with Cason Sharpe
June 8, 2024

Prom Night: MVS Studio Graduation Reading
a. portia ehrhardt, Adrienne Scott, Cason Sharpe, Rachel Ormshaw, and Sandy Callander
July 10, 2024

Labour
Reading circle
February 22, 2025



Workshops



Otherworld
Afronautic Research Lab
Outerregion (Camille Turner, Karen Turner, and Lee Turner)
October 23, 2024

Afronautic Research Lab with UT Schools
Camille Turner
March 4, 2025

Earthwork
Lands Meeting with BUSH Gallery
Tania Willard, Jeneen Frei Njootli, Peter Morin, and Gabrielle L'Hirondelle Hill
November 2, 2025

Proof of Life
Exploring the Archive: Image Transfers as Diasporic Storytelling
Ernesto Cabral de Luna
February 4, 2026

Hangama Amiri: PARTING/قارف
Stitching Memory: Fabric Applique Workshop
Hangama Amiri
March 7, 2026

Banner Making for the ~~End~~ Start of the World
Dr. Syrus Marcus Ware
April 8, 2026

Learning Guides

Otherworld
Afronautic Research Lab
Developed by Dr. Natasha Henry-Dixon

Earthwork
Engagement Guide
Prepared by Dr. Angela Nardozi

Screenings

Careful Crossings
Short Films at CineCycle
Collectif Faire-Part, Annabelle Aventurin, Emma Wolukau-Wanambwa, and Isabel Okoro
May 3, 2025

Outdoor Screening: OYOYO (1980)
Chetna Vora
June 12, 2025

Performances

Earthwork
Opening Reception: Fall 2025 Exhibitions
Miikaans Mobile Movement Lab
September 3, 2025

An Afternoon with seth cardinal dodginghorse
October 10, 2025

Student Outreach

The Art Museum supports various student-focused initiatives, including the Hart House Student Art Committee and Hart House Art Cohort, a program that brings students into contact with contemporary art through a combination of seminar-style sessions, field trips, gallery and studio visits, festival engagements, and more.

In addition, the Art Museum joins various orientation events across campus and at other academic institutions to connect with students about opportunities and programs.

OCAD U Community Fair
Ontario College of Art and Design University
September 2, 2025

Xplore Hart House
University of Toronto, St. George
September 12, 2024
September 11, 2025

NewONE Community Fair
University of Toronto, St. George
March 6, 2025
February 26, 2026

"Working at the Art Museum gave me the opportunity to collaborate with a diverse team of artists, students, and professionals in the art industry. The experience opened up many doors for me to continue working in gallery spaces and solidified my desire to pursue a career in cultural programming."

– Leva Nowzartash,
former work study student

Symposiums and Gatherings

aabaakwad
Annual Indigenous-led conversation on Indigenous art by those who create, curate, and write about it, led by Wanda Nanibush.
December 5 – 7, 2024

Opening Keynote
Wanda Nanibush and Esmat Elhalaby

Art as a Verb
Panel discussion with Ibrahim Abusitta, Charles Campbell, Aylan Couchie, and Vicky Moufawad-Paul

Sovereign Imaginations
Panel discussion with Hulleah J. Tsinhnahjinnie, Nadya Kwandibens, Taqralik Partridge, and Nivi Christensen

From Land and Language
Panel discussion with Joi T. Arcand, Dolleen Tisawii'ashii, and Mikinaak Migwans

Possible Worlds
Panel discussion with Yvonne N. Tiger, Vasemaca Tavola, Kai Recollet, and Tsema Igharas

Screenings with Talk Backs
Darlene Naponse, Theo Jean Cuthand, Jamie Whitecrow, and Jennifer Smith

Performance Pending
Panel discussion with Dianna Fuemana, Patti Shaughnessy, Emilie Monnet, and Kimmernaq Kjeldsen

Rooted Realities
Panel discussion with Alexis Nanibush-Pamajewong, Laura Grier, and Greg Hill

Poetry + Party
Readings from January Rogers, Timimie Gassko Märak, Nasrin Himada, Yantong Li, Taqralik Partridge, and Laakkuluk; performances from Mosab Alnomire and Wael Saad Aldin

Imaging Culture
Panel discussion with Carl-Johan Utsi, Tannis Nielsen, Eli Hirtle, and Quinn Hopkins

The Participatory Story
Panel discussion with Maria Hupfield, Rolande Souliere, Ange Loft, and Lisa Myers

Embodying Collections
Panel discussion with Sage Paul, Caroline Monnet, Catherine Blackburn, and Mique'l Dangeli

Material Matters
Panel discussion with Sonya Kelliher-Combs, Sandra Brewster, Tanya Lukin Linklater, and Wanda Nanibush

Closing Keynote
Jolene Rickard

Performance + Music Showcase
The Halluci Nation, Ikumagialiit, Cris Derksen, Laakkuluk, Christine Tootoo, Archer Pechawis, Timimie Gassko Märak, Roula Said, Kimmernaq Kjeldsen, and Sarah DeCarlo

Otherworld
A Journey through Otherworld
Guest curated by Bushra Junaid
A multisensory program of workshops, tours, and presentations, inspired by Camille Turner's exhibition *Otherworld*.
March 12 – 15, 2025

Afronautic Research Lab
Workshop with Outerregion (Camille Turner, Karen Turner, and Lee Turner)

Marking the Future: Afrofuturism, Storytelling, Printmaking, and Collage
Workshop
In collaboration with Hart House *Get Crafty!* and *Black Futures*
Queen Kukoyi and Jasmine Vanstone of OddSide Arts



Connecting with the Ancestors through the Archive
Panel discussion with Dr. Shauna Sweeney, Dr. Seika Boye, Dr. Karina Vernon, Dr. Melanie J. Newton, and Dr. Alissa Trotz

Our ancestors' wildest dreams
Panel discussion with Ésery Mondésir, Dr. Emilie Jabouin, Diane Roberts, and Dr. SA Smythe

Artist Keynote: Camille Turner

Afrofuturist Movements: African Dance Workshop
Miss Coco Murray and Coco Collective

Closing Keynote: gli tXh! Performance and Celebration
NourbeSe, Kobena Aquaa Harrison, Otoniya J. Okot Bitek, Yasmine (Saysah) Hassen, Sistah Lois Jacob, Y Josephine, Bushra Junaid, Amai Kuda, Charmaine Lurch, Vivienne Scarlett, and Natalie Wood

Earthwork
Mounds & Memory: Understanding the Serpent Mounds at Hiawatha First Nation
A special gathering of researchers, curators, Elders, and community members fostering new networks of research and knowledge, specifically encouraging diverse approaches to understanding the Serpent Mounds with respect and expertise, combining Indigenous, academic, and artistic ways of knowing.
November 13, 2025

The Art of Quillwork: Connecting with Culture, Creativity, and Community
In collaboration with Hart House Get Crafty!
Workshop with Jess Howard and Kristina Burton

Fire at Ziibiing: A Community Gathering
First Nations House, University of Toronto

Exhibition Tours: Earthwork
Grace Blumell and Annika Kohli

Exhibition Tours: acknowledging the land
Teri Cronley and Biinizi Smith

Launch Reception for Michael Belmore's drift
Michael Belmore

Understanding Serpent Mounds: An Introduction
Panel discussion with Chadwick (Chad) Cowie, Pamela Klassen, and Mikinaak Migwans

Artist Panel: The Practice of Earthwork
Panel discussion with Michael Belmore, Art Hunter, Lisa Myers, and Mikinaak Migwans

(Un)Mapping the Territory: An Indigenous Artist/Research Residency
Akni:ho'gwa:s Artist Collective (Courtney Skye and Jeff Doctor)
In partnership with Hart House

Teach-In: Historical Roots of Contemporary Assaults on Indigenous Sovereignty
September 17, 2025

Dwaihwaohe:s Tgaǫ́do'geh – We Are All Researching Toronto Together
March 18 – 19, 2025

Residency Celebration
December 12, 2025



Awards and Special Mentions

Articles and Reviews

Otherworld
"Artists Charles Campbell and Camille Turner evoke souls lost to slave trade," *The Globe and Mail*, October 18, 2024

"Camille Turner Otherworld at Art Museum, Toronto" *MOUSSE*, September 23, 2024

"Otherworld: An art exhibit revisits a difficult past through time travel," *Fresh Air with Ismaila Alfa*, September 14, 2024

"Fall Cultural Preview: Canadian art galleries to explore new ideas from their own vaults," *The Globe and Mail*, September 10, 2024

Labour
"New University of Toronto art exhibit explores the invisible burdens on Black and Indigenous communities," *NOW*, August 28, 2024

Earthwork
"Earthwork exhibit explores Indigenous relationship with the land and those who work to maintain it," *Windspeaker*, September 4, 2025

"Monuments Fade, but Land Lasts Forever," *NUVO Magazine*, September 9, 2025

"Fresh Air: New art exhibit explores how First Nations commemorate the past," *CBC: Fresh Air (102.5FM)*, September 13, 2025

"Redefining Land & Bearing Witness," *Aesthetica*, September 23, 2025

"Earthwork," Esse, October 2025

"Shifting Earthwork from Noun to Verb," *Border Crossings*, March 2026

Awards

2025 Galeries Ontario/Ontario Galleries Award for Exhibition of the Year: Budget Over $20,000 (Monographic) for Camille Turner's solo exhibition, *Otherworld*

2025 Galeries Ontario/Ontario Galleries Award for Public Program for *A Journey through Otherworld*

2025 Galeries Ontario/Ontario Galleries Award for Curatorial Writing: Major Text for Ingrid Jones's essay accompanying her guest curated exhibition, *Labour*

Select Special Grants

Each year, the Art Museum receives special grants and support for exhibitions and programmatic initiatives, serving to supplement our operating funding from the Canada Council for the Arts, Ontario Arts Council, and Toronto Arts Council. Over the last two years, we are proud to report on support received from:

- Canada Council for the Arts circulation grants for *Pizandawatc / The One Who Listens / Celui qui écoute* and *The Children Have to Hear Another Story*
- Jackman Humanities Institute for *Otherworld* and *Dwelling Under Distant Suns*
- Partners in Art for *Earthwork*
- Toronto Arts Council Open Door Grant for *Earthwork*
- Young Canada Works for internships in collections and communications/ outreach

Collection Acquisitions: Purchases and Donations

2024

Nadia Myre RCA
Meditations on Red # 1, 2013
Digital print mounted under plexiglass
61 cm in diameter
Purchased by the Hart House Art Committee

Sanaz Mazinani
War Equipped #3, 2011
Chromogenic print flush mounted to archival board
101.6 x 101.6 cm
Purchased by the Hart House Art Committee

Sanaz Mazinani
War Equipped #1, 2011
Chromogenic print flush mounted to archival board
101.6 x 101.6 cm
Purchased by the Hart House Art Committee

Shaheer Zazai
Bagh-e-Babur, 2022
digital print on Hahnemühle Agave paper
167.6 x 111.8 cm
Purchased by the Hart House Art Committee

Shaheer Zazai
AMTS-STGIB N5 (JACQUARD), 2023
Jacquard woven tapestry
101.6 x 91.4 cm
Purchased by the Hart House Art Committee (featured below)



2025

Ghitta Caiserman-Roth
Untitled, n.d.
ink on paper
16.5 x 29 cm
Gift of Kitty Scott, 2025

Ghitta Caiserman-Roth
Démasquer, 1987
monoprint on paper
16.5 x 29 cm
Gift of Kitty Scott, 2025

Sandra Meigs
Untitled 15 (flesh nose), 1996
oil, nose prosthetics, wood, cellophane, skewers, lamp on Masonite
61 x 61 cm
Gift of the artist, 2025

Sandra Meigs
Untitled 4 (Green snot nose), 1996
oil, Mylar tape, palette handle, aluminum wire, lamp on masonite
61 x 61 cm
Gift of the artist, 2025

Sandra Meigs
Untitled 2 (grey face), 1996
oil, canvas, Mylar tape, aluminum wire, lamp on masonite
61 x 61 cm
Gift of the artist, 2025

Sandra Meigs
Untitled 14 (Black minimal), 1996
oil, Mylar tape, aluminum wire, lamp on masonite
61 x 68.6 cm
Gift of the artist, 2025

David Rabinowitch
Untitled (6-Sided Bar), c.1969
cold-rolled steel
5.1 x 152.4 x 7 cm
Gift of Peggy Gale, 2025

Kiakshuk
Strange Scene (31/50), 1964
stonecut on paper
52 x 69 cm
Gift of Michael Wayne, 2025

Pudlo Pudlat
Fish and Spear (40/50), 1961
sealskin stencil on paper
44.5 x 62 cm
Gift of Michael Wayne, 2025

Melvin Charney
The City No. 2. The Trinity at Suinion, 1987
pastel and acrylic on paper
151.8 x 101.6 cm
Gift of the family of Dr. Donald Steele MEDS 5T6, 2025

Michael Morris
Topanga, 1968
screenprint on acetate
71.1 x 101.6 cm
Gift of Roger Bywater, 2025

Glen James
Untitled, n.d.
mixed media
59 x 89 cm
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Glen James
Untitled (Portrait), n.d.
graphite on paper
32.4 x 24.7 cm
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Glen James
Untitled (Portrait), n.d.
graphite on paper
33 x 25.5 cm
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Joan LeMantia
Untitled (Triptych), n.d.
mixed media and collage on canvas
61 x 139 cm
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Eddie and Johannie
Untitled, 1996
ink on paper
25.2 x 38 cm
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Barry Woo
Spider Web, n.d.
oil on canvas
129 x 94.3 cm
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Glen James
Untitled (Portrait), n.d.
graphite on paper
40 x 30 cm
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Glen James
Untitled (Double Portrait), n.d.
graphite on paper
43.5 x 28 cm
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Zoltan Noeh
Untitled (Landscape), 2000
acrylic on board
Gift of Brennan Anderson, in memory of Ayako Ellen Anderson

Moyra Davey
Eyes, 2015
archival pigment ink on paper
92 x 72.2 cm
University of Toronto Collection
Donated by John Goodwin, in the Memory of my sister Mary, 2025 (featured below)



2026

Nadia Myre RCA
Meditations on Red # 4, 2013
Digital print mounted under plexiglass
61 cm in diameter
Purchased by the Hart House Art Committee

Chantal Khoury
Shrine of Steeds, 2025
oil on canvas
228.6 x 114.3 cm
Purchased by the Hart House Art Committee

Staff

Executive Director / Chief Curator, Associate Professor, Teaching Stream (Daniels Faculty)
Barbara Fischer

Assistant Director
Noa Bronstein

Curator, Indigenous Contemporary Art, Assistant Professor (Faculty of Art History)
Mikinaak Migwans

Curator, Academic and Collections Initiatives, Assistant Professor (Faculty of Information)
Denise Birkhofer

Curator of Programs
Drea Asibey

Collections Coordinator
Alexandra King

Collections Assistant
Johnny Pham

Communications Coordinator
Marianne Rellin

Communications Assistant
Nicholas Markowski

Exhibitions and Projects Coordinator
Micah Donovan

Assistant Coordinator, Exhibitions and Projects
Daniel Hunt

Operations Assistant
Melody Lu

Internships and Placements
Becky Huang, Curatorial Intern
Nicholas Markowski, Young Canada Works, Communications and Outreach Assistant
Sana Murray, Young Canada Works, Collections Access Assistant
Nishani Ravindran, CO-OP, Programs Assistant

Advisory

2024-25
Liza Murrell, Chair
Robin Anthony
Libby Barnicke
Professor Robert Levit
Rina Greer
Professor Kajri Jain
Kelly Dixon
Erika DeFreitas
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François Le Moine
Ayeza Ahmad
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2025-26
Liza Murrell, Chair
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Wayne Baerwaldt
Madelaine Barnicke
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Karen Carter
Erika DeFreitas
Kelly Dixon
Sameer Farooq
Professor Kajri Jain
Professor Robert Levit
François Le Moine
Sophie Disch
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