Biannual Report

22-24

Art Museum

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Executive Director's Message

It is an understatement to say that the last few years featured in this first combined annual report have been a period of learning, adjustment, and return to intensive cycles of programming in the aftermath of the pandemic. In 2020 through to the winter of 2022 COVID not only forced everyone to slow down, but also imbued us with a sense that slowing down might be a good thing, in more ways than one. In fact, the end of winter of 2022 was still marked by percussive bouts of COVID. I want to acknowledge with special gratitude the efforts of the Art Museum staff, guest curators, artists and graduate student cohorts who managed with such great perseverance and resilience the uncertainties of repeated shutdowns and deferred re-openings. While the pandemic's challenges have impressed us with a sense of our collective responsibility in supporting community health, they have likewise confirmed our commitment to the Art Museum's fundamentally social role. As we were able to quickly regain our spirit—producing exhibitions, touring projects, programs, and the strategic initiatives we had set ourselves just before the start of the pandemic—so, too, did visitors come back with great buoyancy and enthusiasm. There was trepidation about safety in crowded events, for sure, but above all enormous relief and joy to be able to connect again in person and to step away from the screen more often.

Looking back over the past two years, two major through-lines in our program stand out, both directly connected to the impactful adjustments of the COVID years: first, the expansion of online programming, which enables us to reach out more widely and accessibly than ever before, and second, intermeshed with the experience of COVID globally, the sense of urgency around the palpable escalation of climate crises and the matters of social inequities and racism as manifest in the culture at large, including within arts institutions.

In this regard, we developed key strategic initiatives with an even greater sense of purpose. We were thrilled to see our long-developing collaboration for the exhibition *Conceptions of White* come to fruition in the winter of 2023. Initiated by John G. Hampton during their 2014–16 term as Curator-in-Residence at the Art Museum and co-curated by Lillian O'Brien Davis, this major national touring project engaged with whiteness as a concept and history, exploring its origins, disseminations and present reality through selected historical objects and contemporary artworks. Preceded by the online *Conceptions of White Research Toolkit* in 2020, the exhibition materialized the concept of whiteness as a "portal" through an astutely configured narrative that started with Jeremy Bailey's *Whitesimple*, an interactive work positing the present-day mythos of white identity, proceeded through Deanna Bowen's ongoing historical study of early twentieth-century Canadian cultural identity in *White Man's Burden*, and concluded with Fred Wilson's political and poetic reflection on the white museum and its Black other, among numerous poignant works by local and international artists.

Conceptions of White was embedded within the intensive Fall/Winter 2022–23 program of points and counterpoints,



Deanna Bowen, *White Man's Burden*, 2022. Installation of giclée prints on paper and oil on canvas. Courtesy of the artist. Installation view: *Conceptions of White*, January 11–March 25, 2023, University of Toronto Art Centre. Photo: Toni Hafkenscheid.

including the expansive exhibition *As We Rise: Photography from the Black Atlantic* as well as *The Counter/Self*. Produced in collaboration with the Polygon Gallery in Vancouver and Aperture in New York, *As We Rise* presented the most comprehensive exhibition of the Wedge Collection of photography in a public art museum in Canada to date. One of the most warmly received events in the Art Museum's calendar, the exhibition brought together over seventy local and international artists of the Black diaspora through works collected by University of Toronto alumnus Dr. Kenneth Montague and organized around themes of community, identity, and power—and the celebration of Black portraiture—by curator Elliott Ramsey. I am thrilled to write, on this note, that our nomination of Dr. Montague for the U of T Carl Mitchell Community Impact Award was successful; the award was conferred in 2024.

Conceptions of White, *As We Rise* and *The Counter/Self* were conceived as an ongoing conversation about social hegemony on the one hand, and about the complexity and heterogeneity of cultural identity on the other. These three exhibitions heralded the ways in which artistic imagination can break down normative images and, without nostalgia, envision and affirm under-represented subjectivities and non-exclusive narratives of culture-in-the-making.

The ambitious cycle of fall and winter exhibitions of 2023–24 commenced with a special tribute to artistic power and endurance in *The Children Have to Hear Another Story*, the retrospective of internationally renowned Abenaki documentary filmmaker and artist Alanis Obomsawin. Trailblazer and chronicler

of Indigenous resistance, Alanis turned 91 a few days before the opening of the exhibition, where she was recognized with a standing ovation and outpouring of love and affection. Curated by Hila Peleg and Richard William Hill, the exhibition was co-produced by the Art Museum, the Haus der Kulturen der Welt, and the Vancouver Art Gallery (VAG). We celebrated Alanis's achievements with an especially intensive programming cycle that included public conversations with VAG curator Richard William Hill as well as Cameron Bailey, CEO of TIFF, for the annual Teetzel Lecture at University College and



Caroline Monnet, *Pizandawatc Sagahigan (Lac de celui qui écoute)*, 2023. Cherry wood, oil, 5'4" x 4'7" x 2'2". Courtesy of the artist and Blouin-Division Gallery. Installation view: *Pizandawatc / The One Who Listens / Celui qui écoute*, January 17–March 23, 2024, University of Toronto Art Centre. Photo: Toni Hafkenscheid.

culminated in panels, artist's exhibition tours, and a special seminar by Alanis for art and cinema students from multiple departments at the University of Toronto, York University, OCADU, and Toronto Metropolitan University, among others. The Art Museum is managing the national and international tour of the exhibition with the support of a major grant from the Museums Assistance Program.

Complementing the above exhibitions' major engagements with the artistic and historical formation of identity, a number of our other programs highlight the redress of ideas of history and representation from a range of perspectives. Following our regular cycle of Curatorial Studies students' remarkable engagements with contemporary issues from new perspectives, highlights in this year's overall program included Curatorial Studies alumna Lillian O'Brien Davis's beautifully curated assembly of artists in *The Performance of Shadows*, which summoned the past through the re-deployment of found images and materials in the work of Black artists. This poetic sensibility was followed up in *Sediment: The Archive as a Fragmentary Base*, in which the limitations of existing forms of institutional archives were highlighted and circumvented through an alternative focus on the informal, everyday, often disregarded traces of lives lived, all elevated to critical attention and political consequence by internationally renowned curator Denise Ryner, who had her curatorial start in our offsite collaboration with the Jackman Humanities Institute in 2011/12. We were thrilled that this group exhibition featured Michael Fernandes's work *Room of Fears*, exhibited for the first time since its 2008 acquisition for our permanent collection. Prompted by a public call for submissions to

the incomplete statement "I am afraid of…," the work presented a nearly overwhelming inventory of present-day anxieties and the state of the world as perceived by our respondents, faculty, students and broader publics.

The winter cycle closed with Mona Filip's curatorial tour de force *Pizandawatc*, the first major Toronto survey of Montreal-based artist Caroline Monnet. The exhibition amplified listening as a means of recovering the relation between sound and land, connecting natural strata, such as tree-rings and the geologic formations of the land itself, to the emergence and histories of Indigenous language and human voice. The exhibition is currently touring nationally.

Ultimately, history comes to live in many places at the University. As part of the Art Museum's responsibilities to oversee and develop the University of Toronto Art Collection, we have had the immense pleasure over the past two years to work with the leadership of the Office of the President on a new long-term installation at Simcoe Hall. As part of our revitalized and reconceptualized Art on Campus program, which seeks to re-imagine the role of traditional Permanent Collection exhibitions by moving them out of the museum and onto the campus, this exhibition presents several major recent acquisitions by the Art Museum as stunning "counter-portraits" in the places historically reserved for portraits-of-record of the University's senior leadership. The installation, *acknowledging the land*, summons an intergenerational, deeply collaborative approach to portraiture by artists including Rebecca Belmore, Lori Blondeau, and Dana Claxton in ways that reckon with colonial history and foreground Indigenous resistance instead. This is just one initiative of many to come through which the Art Museum is proud to leverage the collection to energize a diversity of artistic voices that have the power to reshape the visual culture of the campus.

In closing, and while there is so much more to tell, I defer to the formidable story of exhibitions, programs, and initiatives created by the exceptional team of the Art Museum in the following pages of the report. I wish especially to thank those staff members who have moved on to different positions as well as those who have retired, most notably the longest serving members of the University of Toronto Art Centre team, Collections Coordinator Heather Pigat, and, at the helm of several major strategic initiatives and key developments in our two-gallery federation, Maureen Smith. I am also thrilled to recognize the amazing expansion of the Art Museum staff through the recently appointed Exhibition Coordination team, Daniel Hunt and Micah Donovan; Collections Coordinator, Alex King; and Assistant Director, Noa Bronstein, who assumed this new and long overdue position after a national search.

This past year we have also seen the departure of our formidable Chair of the Board, Mimi Joh, whose gifted and empathetic leadership has meant the world to us. We welcomed Liza Murrell with great joy. To all of you, and to the many guest curators, researchers, programming assistants, work-study students and emerging talents, I owe our greatest appreciation and gratitude.

Barbara Fischer
Executive Director/Chief Curator

Exhibitions

Drift: Art and Dark Matter
May 11–October 8, 2022
Nadia Lichtig, Josèfa Ntjam, Anne Riley, and Jol Thoms



Curated by Sunny Kerr
Residency and exhibition project organized by Agnes Etherington Art Centre



Master of Visual Studies Graduating Exhibitions
(Studio, Curatorial Studies)
May 11–July 30, 2022

Featuring artworks by Arezu Salamzadeh, Kevin Schmidt,
Anran Guo, and Jeremy Laing and curatorial projects by
Žana Kozomora, Nicole Cartier, Logan Williams, and Shani K Parsons

As We Rise: Photography from the Black Atlantic
September 7–November 19, 2022



Curated by Elliott Ramsey
Organized by Aperture, New York

Raphael Albert, Henry Clay Anderson, Tayo Yannick Anton, Liz Johnson Artur, James Barnor, D
Brewster, Elliott Jerome Brown Jr., Vanley Burke, Mohamed Camara, Kennedi Carter, Jorian C
Stan Douglas, Louis Draper, Rotimi Fani-Kayode, Samuel Fosso, LaToya Ruby Frazier, Courtne
Johnson, Aaron Jones, Anique Jordan, Seydou Keïta, Lebohang Kganye, Luther Konadu, Dea
Eustáquio Neves, Jamal Nxedlana, Lakin Ogunbanwo, J.D. 'Okhai Ojeikere, Bidemi Oloyede, H
Athi-Patra Ruga, Abdourahmane Sakaly, Jamel Shabazz, Abdo Shanan, Malick Sidibé, Xavier
Willis Thomas, Mickalene Thomas, James Van Der Zee, Nontsikelelo Veleko, Ruby Washingto



Dawoud Bey, Arielle Bobb-Willis, Deanna Bowen, Jody Brand, Kwame Brathwaite, Sandra harlton, June Clark, Michèle Pearson Clarke, Renee Cox, Erika DeFreitas, Jabulani Dhlamini, ey D. Garvin, Jérôme Havre, Barkley L. Hendricks, Leslie Hewitt, Ayana V. Jackson, Rashid na Lawson, Zun Lee, Oumar Ly, João Mendes, Jalani Morgan, Dennis Morris, Aïda Muluneh, Horace Ové, Gordon Parks, Dawit L. Petros, Charlie Phillips, Afonso Pimenta, Ruddy Roye, a Simmons, Ming Smith, Paul Anthony Smith, Sanlé Sory, Eve Tagny, Texas Isaiah, Hank n, Ricky Weaver, Carrie Mae Weems, Kehinde Wiley

The Centre Cannot Hold: Labourious Memories
September 14, 2022–June 30, 2023



Mary Kavanagh: *Unsettling Sites of War* curated by Atif Mikhail Khan
Morris Lum: *Those Unforgotten* curated by Sherry Chunqing Liu
Soledad Fátima Muñoz / Bélgica Castro Funetes / Amaranta Ursula Espinoza Arias: *These Walls Hold Our Wounds* curated by Erin Storus

Presented in partnership with the Jackman Humanities Institute


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BMO 1st Art 2022
October 26 – November 19, 2022



Shelley Peterson Student Art Exhibition 2022
May 18 – July 30, 2022



The 2022 University of Toronto Shelley Peterson Student Art Exhibition is curated by Moshi Li, Loren Wang, and Natalie Scola as part of their Master of Museum Studies Exhibition Project at the Faculty of Information, University of Toronto. Project mentor: Dr. Liora Belford.



Conceptions of White
January 11–March 25, 2023



Arthur Jafa, Barbara Meneley, Deanna Bowen, Fred Wilson, Hiram Powers, Howardena Pindell, Jennifer Chan, Jeremy Bailey, Ken Gonzales-Day, Michèle Lalonde, Nell Painter, Nicholas Galanin, Robert Morris, Ryan Kuo, and Artist once known, after Leochares

Curated by John G. Hampton and Lillian O'Brien Davis
Organized by the MacKenzie Art Gallery in partnership with the Art Museum at the University of Toronto

The Counter/Self
January 11–March 25, 2023





2Fik, Helio Eudoro, Julius Poncelet Manapul, Meryl McMaster, Sasha Shevchenko, Adrian Stimson, Stacey Tyrell, Laakkuluk Williamson Bathory, and Jamie Griffiths

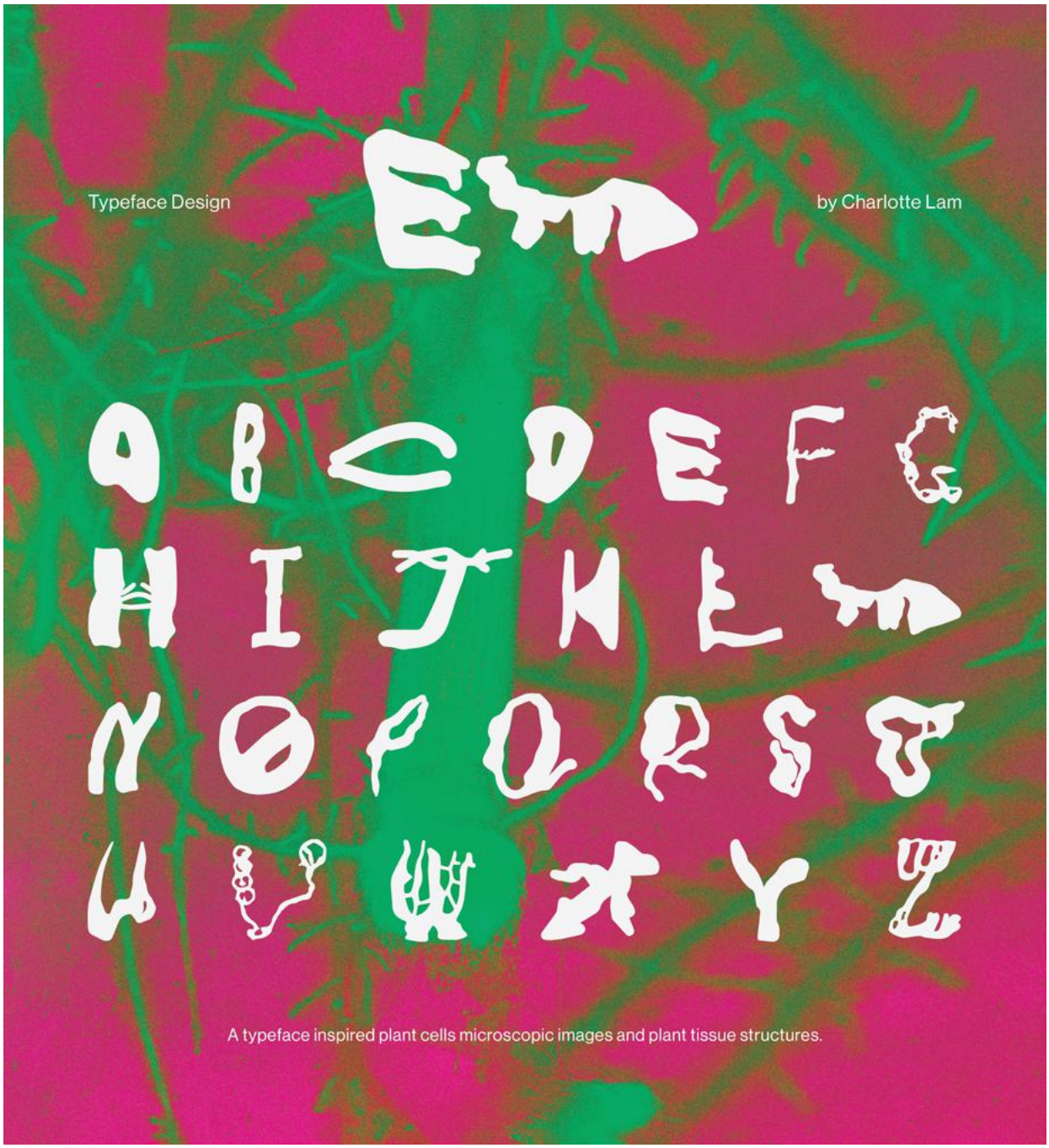
Curated by Mona Filip

Master of Visal Studies Graduating Exhibitions
(Studio, Curatorial Studies)
May 3 – July 22, 2023



Featuring artworks by Durga Rajah, Omolola Ajao, Nimisha Bhanot and Sarah Zanchetta and curatorial projects by Erin Reznick, Erin Storus, atif mikhail khan, and Sherry Chunqing Liu

Shelley Peterson Student Art Exhibition 2023
May 16 – July 31, 2023



The 2023 University of Toronto Shelley Peterson Student Art Exhibition is curated by Jessica Fisher, Meredith Lorimer, and Neshan Tung as part of their Master of Museum Studies Capstone Project at the Faculty of Information, University of Toronto. Project mentor: Dr. Liora Belford.



The Children Have to Hear Another Story
September 6–November 25, 2023
Alanis Obomsawin



The Children Have to Hear Another Story: Alanis Obomsawin is organized by Richard William Hill and Hila Peleg and made possible through a partnership between Haus der Kulturen der Welt, the Art Museum at the University of Toronto, and Vancouver Art Gallery in collaboration with the National Film Board of Canada, and by the generous support of the Canada Council for the Arts, the Embassy of Canada, Berlin, and CBC/Radio Canada.

The Performance of Shadows
September 6–November 25, 2023
Betye Saar, Tim Whiten, and Erika DeFreitas





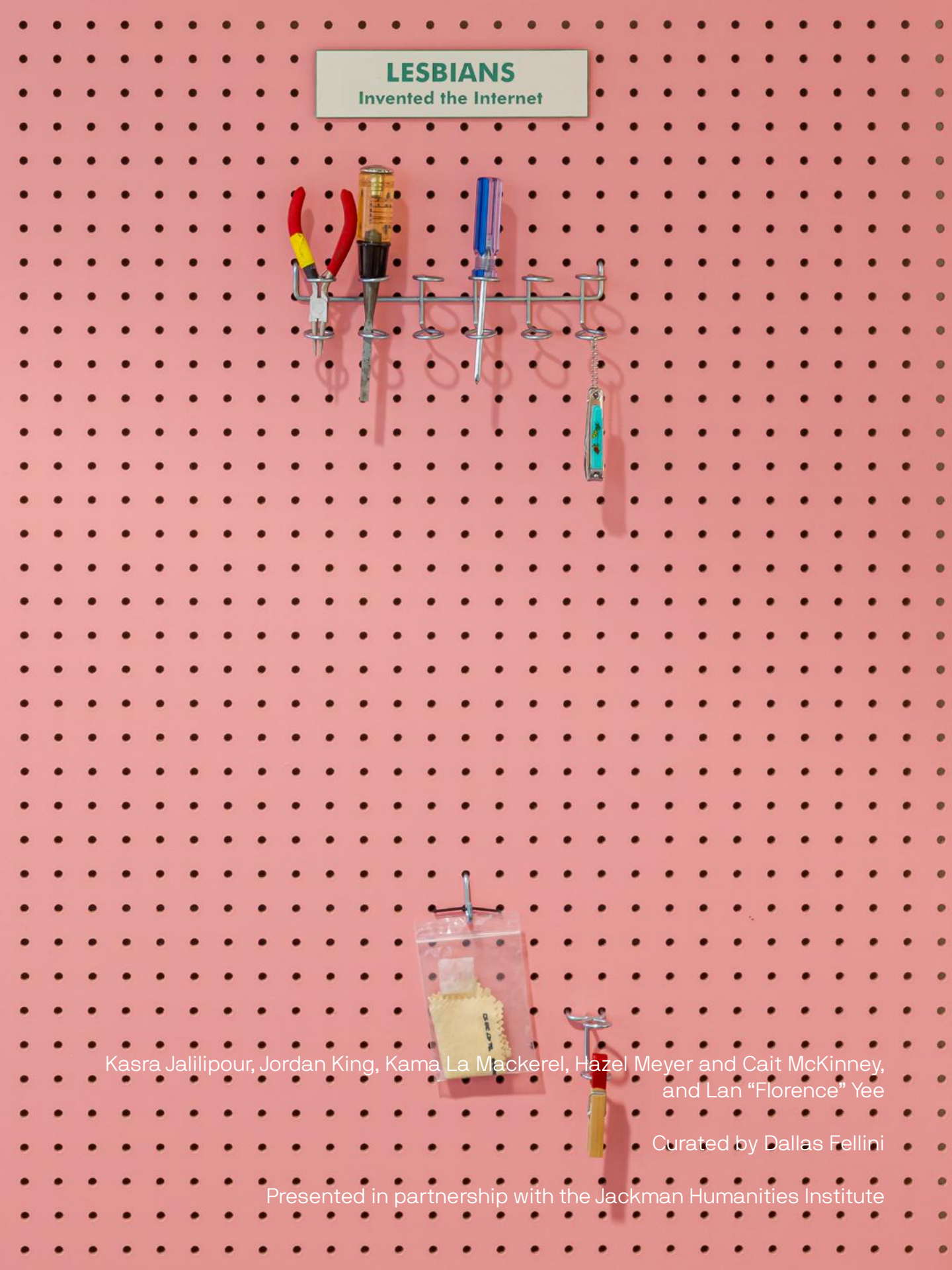
Curated by Lillian O'Brien Davis

Presented in partnership with the School of Art Gallery, University of Manitoba
with the generous support of Michael F. B. Nesbitt.

Mnemonic silences, disappearing acts
September 13, 2023–June 21, 2024







Kasra Jalilipour, Jordan King, Kama La Mackerel, Hazel Meyer and Cait McKinney, and Lan “Florence” Yee

Curated by Dallas Fellini

Presented in partnership with the Jackman Humanities Institute

acknowledging the land
October 11, 2023 – ongoing





Rebecca Belmore, Catherine Blackburn, Lori Blondeau, Dana Claxton, Caroline Monnet, Katherine Takpannie, Laakkuluk Williamson Bathory with Jamie Griffiths

Presented in partnership with the University of Toronto's President's Office, and through wide-ranging conversations with Indigenous artists, curators, faculty members, and staff, with the generous support of the Office of Indigenous Initiatives at the University of Toronto.

Pizandawatc / The One Who Listens / Celui qui écoute
January 17–March 23, 2024
Caroline Monnet





Curated by Mona Filip

Sediment: The Archive as a Fragmentary Base
January 17–March 23, 2024





Sandra Brewster, Filipa César, Justine A. Chambers, Michael Fernandes, Louis Henderson, Pamila Matharu, and Krista Belle Stewart

Curated by Denise Ryner

This presentation is an augmented version of an exhibition first produced and presented in 2023 at the Leonard and Bina Ellen Art Gallery, Concordia University.



Ydessa Hendeles: Grand Hotel
April 20–November 24, 2024



Curated by Wayne Baerwaldt, in collaboration with Project Producer Barbara Edwards

Official Collateral Event of the 60th International Art Exhibition—La Biennale di Venezia. The site-responsive exhibition is mounted in the prestigious Spazio Berlendis adjacent to the Fondamente Nove in the district of Cannaregio, exploring the critical themes of cultural identity, displacement, intergenerational trauma and loss linking the past to the present.

Touring Exhibitions



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

Plastic Heart: Surface All The Way Through (shown here)
Centre Culturel Canadien (Paris, France)
Nov 2022 – April 2023

The Counter/Self
John and Geraldine Lilley Museum of Art, University of Nevada
(Reno, Nevada)
February – June, 2024

Public Outreach and Engagement

Panels and Artist Talks

Miao Ying: A Field Guide to Ideology
Traumatic Bonding: An Interdisciplinary Discussion about State Stockholm Syndrome
Professor Paul Bloom, Professor Yi Gu, and Miao Ying (July 20, 2022)

2022 Master of Visual Studies Curatorial Stream Graduating Exhibitions
Artist Talk: Pejvak
Pejvak (Rouzbeh Akhbari and Felix Kalmenson) and Amin Alsaden (July 21, 2022)

Drift: Art and Dark Matter
Dark Matter and Metaphor: A Panel Discussion on Art and Astrophysics
Dr. Renée Hložek, Dr. Miriam Diamond, Dr. David Curtin, and Elvira Hufschmid (Sept 21, 2022)

Keynote Lecture with Karen Barad
(Sept 28, 2022)

As We Rise: Photography from the Black Atlantic
Dress Codes: Fashion and Community in African and Diasporic Cultures
Jason Cyrus, Caron Phinney, Teleica Kirkland, and Elliott Ramsey (Oct 22, 2022)

Tender Gestures, Radical Acts: Archiving, Collecting and Curating Black Art, and Culture
Dominique Fontaine, Dr. Joana Joachim, Geneviève Wallen, and Emilie Croning (Nov 11, 2022)

Conceptions of White
Conversation: Institutional Perspectives on Whiteness in Cultural Spaces
John G. Hampton, Barbara Fischer, and Anthony Kiendl (Feb 25, 2023)

Conceptions of White **and** ***The Counter/Self***
Artists in Conversation: Enacting Identities
2Fik, Stacey Tyrell, and Jeremy Bailey (March 8, 2023)

The Counter/Self
Artists in Conversation: The Subversive Power of the Alter-Ego (Part 1)
Meryl McMaster, Laakkuluk Williamson Bathory, Jamie Griffiths, and Adrian Stimson (March 16, 2023)

Conceptions of White
Keynote Lecture with Claudia Rankine
(March 21, 2023)

Conversation: Race, Ethics and Power
Lillian O'Brien Davis and Letticia Cosbert Miller (March 22, 2023)

The Children Have to Hear Another Story: Alanis Obomsawin
2023 R.K. Teetzel Lecture: Alanis Obomsawin: In Conversation with Cameron Bailey (Nov 16, 2023)

With, about, and through the work of Alanis Obomsawin: Music, Fashion, Film, and Education
Caroline Monnet, Archer Pechawis, Skawennati, and Amy Zion (Nov 25, 2023)

Sediment: The Archive as a Fragmentary Base
Becoming Collective through the Archive
Denise Ryner, Dr. Sónia Vaz Borges, and Gabrielle Moser (Jan 20, 2024)

Exhibition Tours

Drift: Art and Dark Matter
Curatorial Tour with Sunny Kerr
(Sept 17, 2022)

As We Rise: Photography from the Black Atlantic
Art Toronto Tour and Book Signing with Dr. Kenneth Montague (Oct 29, 2022)

Curatorial Tour and Book Signing with Dr. Kenneth Montague (Nov 5, 2022)

Conceptions of White
Curatorial Tour with John G. Hampton and Lillian O'Brien Davis (Jan 14, 2023)

The Counter/Self
Curatorial Tour with Mona Filip
(Jan 28, 2023)

Artist-Led Tour: The Subversive Power of the Alter-Ego (Part 2)
Helio Eudoro, Julius Poncelet Manapul, and Sasha Shevchenko (March 18, 2023)

The Children Have to Hear Another Story: Alanis Obomsawin
Artist and Curatorial Tour with Alanis Obomsawin and Richard William Hill
(Sept 9, 2023)

The Performance of Shadows
Curatorial Tour with Lillian O'Brien Davis
(Oct 7, 2023)

The Children Have to Hear Another Story: Alanis Obomsawin
Art Crawl in partnership with imagineNATIVE (Oct 18, 2023)

Pizandawatc / The One Who Listens / Celui qui écoute and *Sediment: The Archive as a Fragmentary Base*
Contemporary Art Bus Tour: Art Museum to the Blackwood (Feb 18, 2024)

Curatorial Tour with Mona Filip (March 23, 2024)

Registered Guided Tours

Ongoing
For all exhibitions, we welcomed over 166 cross-disciplinary classes and groups (3,413 participants) to visit the Art Museum for guided and self-guided tours.

acknowledging the land
Monthly Guided Tours
Dec 13, 2023 – Ongoing

Hart House Permanent Collection
Ongoing
Art Tours: Hart House Permanent Collection

Remapping the Campus through Contemporary Indigenous Artworks
(March 22, 2024)
In partnership with Hart House Student Life and University of Toronto Indigenous Student Services, First Nations House

Workshops

Following the Afronautic Trail
With artist Camille Turner
(May 13 – May 14, 2022)

The aleatory object
Writing by choice or by chance
with Maureen Hynes (June 4, 2022)

Virtual Spotlights

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

DRIFT: Art and Dark Matter
"Two Moons?": The Shifting Terrain of Art and Science by Paige Hirschey

Conceptions of White
A Research Toolkit on the Origins and Meanings of White Identity
Co-published with the MacKenzie Art Gallery

The Children Have to Hear Another Story
Audio Interview: Alanis Obomsawin with exhibition curators Richard William Hill and Hila Peleg
Exhibition Essay by Richard William Hill

Mnemonic silences, disappearing acts
Exhibition Essay by Dallas Fellini

Sediment: The Archive as a Fragmentary Base
Exhibition Essay by Denise Ryner

Screenings

The Children Have to Hear Another Story: Alanis Obomsawin
An Afternoon with Alanis Obomsawin
With discussion moderated by Kerry Swanson (June 18, 2023)
Co-presented with Innis College and the Cinema Studies Institute

2023 Master of Visual Studies Studio Stream Graduating Exhibitions
Encounters in Experimental Film
(July 5, 2023)

Student Outreach

The Art Museum joins various orientations across campus and at other academic institutions to connect with students about opportunities and upcoming exhibitions and programs.

OCAD U Community Fair
Ontario College of Art and Design
Sept 5, 2023

University College Clubs Day
University of Toronto, St George
Sept 8, 2023

Xplore Hart House
University of Toronto, St George
Sept 21, 2023

NewONE Community Fair
University of Toronto, St George
October 26, 2023

Engagement by the Numbers

45,277

Exhibition visitors (including off-site and online projects)

6,739

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

207

Artists exhibited

Touring Exhibitions

3

Galleries hosting Art Museum's touring exhibitions

9,323

Visitors to touring exhibitions

Digital Outreach and Engagement

347,862

Website visits

20,843

Social media followers

Collections Donations and Acquisitions

2022

Jérôme Havre
Vote Secret, n.d.
wood, paint, canvas
183 x 42.5 x 27.5 cm
Gift of the artist

Jérôme Havre
Positions opposées, 2016
wood, paint
183 x 99.1 x 105.5 cm
Gift of the artist

Jérôme Havre
La perruche, 2016
wood, paint
169.5 x 60 x 58.5 cm
Gift of the artist

Syrus Marcus Ware
Activist Love Letters
paper
various dimensions
Purchase for the University of Toronto Art Collection, 2022

Syrus Marcus Ware
Self Portrait with Cotton Balls, 2006
acrylic and marker
182.9 x 274.3 cm
Purchase for the University of Toronto Art Collection, 2022

Morris Lum
Chinese Freemason of Toronto, 2017
archival pigment print
101.6 x 127 cm
Purchase for the Hart House Collection, 2023

Morris Lum
Hong Luck Kung Fu Club, Toronto, 2019
archival pigment print
101.6 x 127 cm
Purchase for the Hart House Collection, 2023

Morris Lum
Wong Kung Wun Sun Association, Toronto, 2016
archival pigment print
101.6 x 127 cm
Purchase for the Hart House Collection, 2023

6 works by Carl Beam
Untitled, 1997
mixed media on paper
76.2 x 57.2cm
Gift of Ivana Cortez, 3K DESIGN N'PRINTING INC.

Roy Arden
Body Politic, 2012
oil on canvas
193 x 147.3 cm
Gift of Roy Arden

Roy Arden
Pyramide, 2011
gouache on paper
141.6 x 90.2cm
Gift of Roy Arden

Iain Baxter&
Still Life: Crushed Bottle Red, 1965
acrylic paint on vacuum-formed plastic
83 x 54.2 cm
Gift of Paul Bain

Iain Baxter&
Liquid detergent, Vancouver, British Columbia, 1965/2005
gelatin silver print
60.6 x 85.1 cm
Gift of Paul Bain

Iain Baxter&
3 Minute Photos, Pacific National Exhibition, Vancouver, British Columbia, 1967/2005
chromira print
81.5 x 122 cm
Gift of Paul Bain

Iain Baxter&
ICE, Nova Scotia, 1969/2005
chromira print
81.5 x 122 cm
Gift of Paul Bain

Dana Claxton
Red on Red: Ode to Gramsci, 2017
ink on polyester
121.9 x 152.4 cm each (8 banners)
Gift of the artist

Dana Claxton
NDN Ironworkers Tool Still Life, 2018
chromogenic print mounted on aluminium
76.2 x 127 cm
Gift of the artist

Janice Kerbel
Council Flat, Wall Mounted Gardens, 2003
inkjet on paper
121.9 x 152.4 cm
Gift of Jessica Bradley

Zin Taylor
Portrait of ZigZag with Units (Looking, Smelling, Zzzz, Talking), 2015
card stock, ink, photographs, imitation snake skin and foam-core
120 x 80 cm
Gift of Roger Bywater

2023

Shuvinai Ashoona
Untitled, 2022
coloured pencil and ink
126.5 x 280.2 cm
Purchase for the University of Toronto Art Collection, 2023

Shuvinai Ashoona
Untitled, 2022
coloured pencil and ink
127.3 x 61.4 cm
Purchase for the University of Toronto Art Collection, 2023

Angelique Merasty
Untitled (Birchbark Biting), n.d.
birchbark
13.8 x 15.9cm
Anonymous gift

Zanele Muholi
From the Somnyama Ngoyama series Zona 1, Philadelphia, 2018
silver gelatin print
59.9 × 48 cm
Gift of Alison and Alan Schwartz, 2023

Fred Wilson
Ota Benga, 2008
bronze with silk scarf
151.1 x 35.6 x 35.6 cm
Gift of Alison and Alan Schwartz, 2023

McArthur Binion
Self- Portrait – Three, 2013
ink, laser print collage, oil paint stick, crayon
45.7 x 45.7 cm
Gift of Alison and Alan Schwartz, 2023

Alicja Kwade
Mark, 2014
mirror, found object, bronze rod
187.3 x 50.2 x 100.3 cm; (mirror): 154.7 x 51 x 5 cm
Gift of Alison and Alan Schwartz, 2023

Laakkuluk Williamson Bathory
Silaup Putunga Iluani (Inside the Universe's Hole), 2022
archival pigment print
116.8 x 96.5 cm
Purchase for the University of Toronto Art Collection, 2023

Caroline Monnet
Echoes from a near future, 2022
inkjet print
182.9 × 274.3 cm
Purchase for the University of Toronto Art Collection, 2023

Katherine Takpannie
All Eyes on Mik'Ma'Ki (Ma Myriah) #13, 2020
archival pigment print
137.2 x 91.4 cm
Purchase for the University of Toronto Art Collection, 2023

Roni Horn
I DWELL IN POSSIBILITY-, 1994/2000
solid aluminum and cast black plastic
114.3 x 5.1 x 5.1 cm
Gift of Alison and Alan Schwartz, 2023

Marina Abramovic
Cleaning the Body, 1995
wood, laser quartz crystals, and iron shelf
19.1 x 40 x 25.1 cm
Gift of Alison and Alan Schwartz, 2023

Erin Shirreff
Drop (no.7), 2014
hot rolled, cold rolled and cor-ten steel
233.7 x 101.6 x 50.8 cm
Gift of Alison and Alan Schwartz, 2023

Frederick J. Brown
St. Sebastion, 1983
oil
157.8 x 168 cm
Gift of Dr. Donald C. Steele MEDS 5T6

Lori Blondeau
Asinîy Iskwew, 2016
inkjet print on paper
152 x 112cm
Purchase for the University of Toronto Art Collection, 2023

Catherine Telford Keogh
The Sweet Smell of Dryer Sheets Coming in with the Breeze on a Cloudless Day, 2021
Plexiglas®, digital print on vinyl, Kleenol®, glass tubes
49.5 × 73.7 cm
Purchase for the Hart House Collection, 2023

Travis Shilling
Portrait of John Monahan, 2023
oil
127.1 x 101.6 x 3.9 cm
Commission for the Hart House Collection, 2023

Clarence Alphonse Gagnon
Village in the Laurentian Mountains,
c. 1919-1924
graphite on paper
14.6 x 21cm
Gift of Mr. and Mrs. John and Elizabeth Kerr, Hart House Collection

2024

Sanaz Mazinani
War Equipped #1, 2011
chromogenic print flush mounted to archival board
101.6 x 101.6 cm
Purchase for the Hart House Collection, 2024

Sanaz Mazinani
War Equipped #3, 2011
chromogenic print flush mounted to archival board
101.6 x 101.6 cm
Purchase for the Hart House Collection, 2024

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