

Mobile Arts Curriculum

Learning Guide

Notes on Rupture: An Intergenerational Learning Guide for Curious Minds

**Toronto Biennial of Art 2026
Art Museum, University of Toronto**

Rebecca Belmore

Chiedza Pasipanodya

**Céline Semaan & Jean-Marc Bullet
in partnership with**

Toronto Black Farmers and Food Growers Collective

Lindsay Katsitsakatste Delaronde

Solange Pessoa

James Perkins

Toronto Biennial of Art 2026, curated by Allison Glenn.

How does change come about? Before a tree can grow, a seed must crack open. Rivers and earthquakes reshape the earth. Stories, too, change every time they are told. Transformation often begins with **rupture**.

The 2026 Toronto Biennial of Art, curated by Allison Glenn, invites us to think about how *rupture* and moments of intense *disruption* – colonial, social, and ecological – has changed the world. What can we learn from ruptures? What hidden forms of knowledge emerge after seismic shifts in the earth? How can the lines that map out the world be reconsidered and reframed?

The title of this year's biennial, *Things Fall Apart*, traces a path across time, languages, and cultures. The phrase first appeared in a 1921 poem, *The Second Coming*, by Irish poet W.B. Yeats, in response to political upheaval and war. Decades later, Nigerian writer Chinua Achebe reclaimed it for his landmark 1958 novel, *Things Fall Apart*, exploring how colonialism disrupted the Igbo society in what is now Nigeria. In 1999, the American hip-hop group, *The Roots*, borrowed the title again for their album, *Things Fall Apart*, reflecting on creativity, community, and artistic integrity. For decades, artists, poets, musicians, and others have used the idea that "things fall apart" to describe difficult times. This exhibition explores the challenges we face today, including climate crisis, war, food insecurity, and declining community participation – these are issues that affect people around the world regardless of national borders.

Each time *Things Fall Apart* is reimagined, it asks us to consider **what do moments of rupture reveal – and what can they teach us about care, resilience, and our shared futures?**

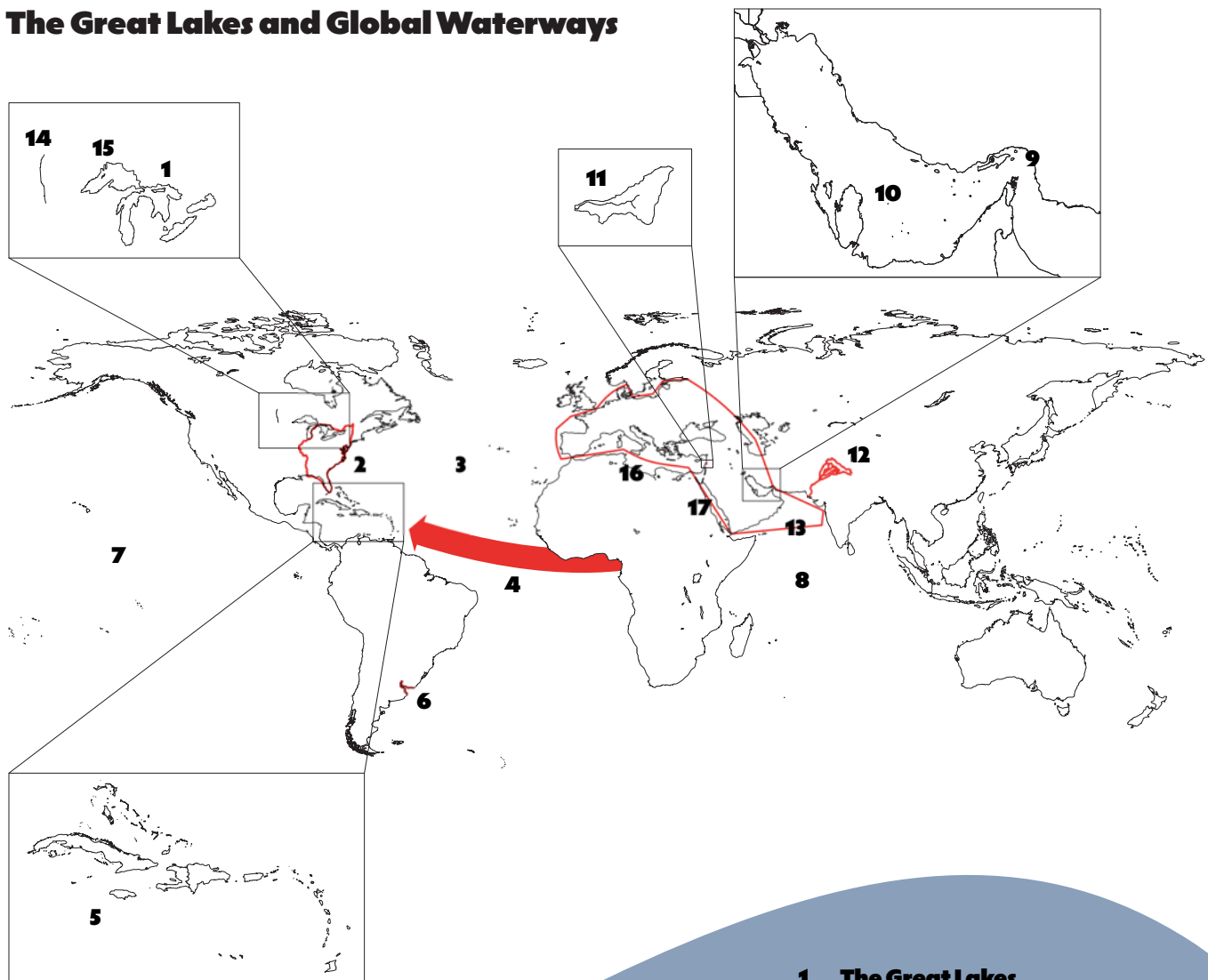
Across the Biennial, 30+ artists and collectives, farmers, scientists, knowledge holders, and teachers, ask what becomes possible in moments of rupture, inviting us to unlearn, experiment, and imagine our futures together.

*Water is a connecting force and healer, flowing across geographies and linking many of the artists' projects, yet also creating moments of rupture, including hurricanes, tsunamis, flooding, and more. In the book, *Theory of Water: Nishnaabeg Maps to the Times Ahead*, Mississauga Nishnaabeg writer Leanne Betasamosake Simpson writes that "Nishnaabeg think of water as the lifeblood of the earth" and reminds us that water moves through lakes, rivers, oceans, clouds, plants, animals, and even our own bodies, continually changing form as it travels "the globe over and over ... across all kinds of borders". Waterways flow regardless of boundaries, reminding us that all living things are interconnected. Is it strange – or even funny – to imagine water needing a passport to cross a border?

If water ignores the boundaries that humans create, what can it teach us about relationships, movement, and responsibility? Has there ever been a rupture in your own life that you have learned from?

***Water is a connecting force and healers:** Since 2019, water has been a metaphor running through Biennial editions across **Tkaronto/Toronto**. We explore the waterways that connect us from Ontario's Great Lakes, across human-made borders, through The Great Loop, out to the Atlantic Ocean, Caribbean archipelago, West Africa, and Asia.

The Great Lakes and Global Waterways



- 1 The Great Lakes
- 2 The Great Loop
- 3 Atlantic Ocean
- 4 Middle Passage
- 5 Caribbean Archipelago
- 6 Argentina's Río de la Plata
- 7 Pacific Ocean
- 8 Indian Ocean
- 9 Strait of Hormuz
- 10 Persian Gulf
- 11 Adonis River (Nahr Ibrahim) in Lebanon
- 12 Punjab
- 13 International North-South Transit Corridor
- 14 Red River of the North
- 15 Kaministiquia River
- 16 Mediterranean Sea
- 17 Red Sea

How to use this Learning Guide

This Learning Guide explores 6 out of the 30+ artist projects across the 2026 Biennial. It is for everyone – children, youth, families, students, educators, scientists, artists, farmers, and anyone who is curious about the world and our shared future. You might be curious about how the world is shaped, created, mapped, defined, discovered, traced, and passed along throughout history, and how these moments affect our everyday lives. Like water travelling without a passport, this guide invites you to move between ideas, places, and perspectives.

The 2026 Biennial explores what happens after moments of upheaval and change. Rather than focusing only on when things fall apart, the artists importantly ask: ***What comes next? How many ways can we learn from ruptures?***

Let's investigate the word *rupture* together by exploring its many meanings:

bank

e

Prefix

cor

ab

inter

dis

ru

Combine the prefixes and suffixes with the root word to make new words. Can you think of any other new words using the root word *rupt*?

What is the opposite of “rupture?”

A rupture is a major change or break that can reshape people, places, or ideas. Throughout this exhibition, think about how artists explore rupture. Ask yourself:

- *What has changed or been disrupted?*
- *What continues, even after the change?*
- *What new relationships or possibilities have emerged?*

Suffix

ed

er/or

ing

ion

able

ure

pt*

***rupt**
to break or burst

TBA Artists @ The Art Museum, University of Toronto

15 King's College Circle (University College entrance)
Toronto, ON M5S 3H7



Solange Pessoa
p. 16–17



James Perkins
p. 20–21



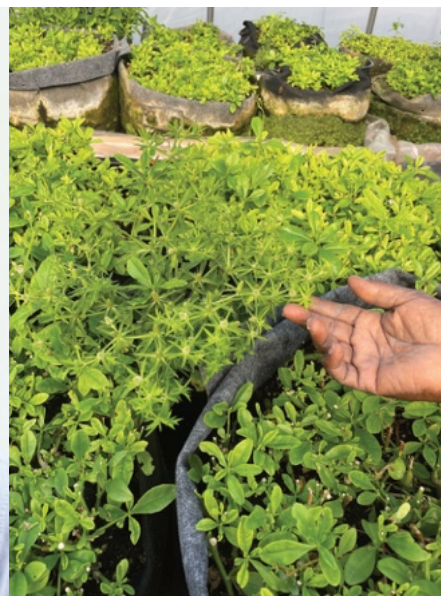
Lindsay Katsitsakatste Delaronde
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Rebecca Belmore

Gichigami, 2026



Wave Sound (Gros Morne), 2017. Rebecca Belmore, 2017. Photo credit: Kyra Kordoski. Courtesy of the artist.

As you explore this artwork, ask yourself:

What materials do you see? What do they remind you of?

Who do you think wore these empty coats?

What does the colour of the walls mean for you?

Why is there a hole in the wall?

In Nishaabeg creation stories, life begins again after a great flood. If we look around at the bodies of water around us today, what do we see? Rebecca Belmore reminds us that the waters not only *carry* (birds, animals, food, homes), but also *witness*: how people, plants, animals, trade, migration, and memory all travel across these waterways.

"We are in a sea of waste of our own making."
What kinds of waste do you think the artist is referring to?
– Rebecca Belmore, 2025

In 2025, Rebecca Belmore spent time with family in Thunder Bay where her daily view was of Lake Superior and a park sheltering a substantial un-housed population. During a trip to the dump at the outskirts of the city, she was struck by a golden eagle, rare in Ontario and listed as endangered, perched on a large pile of garbage.

Reflecting on these experiences in relation to the Nishnaabeg creation story of a flood that left all the animals stranded on water, Rebecca noted, "We are in a sea of waste of our own making and the creation story reminds us that we all need land." She developed *Gichigami* (2026) with this narrative in mind, holding it as a metaphor for the parallel seas of living bodies of water and human waste. The single muskrat coat, found secondhand, references the creation story's muskrat who dove into floodwaters, retrieving a small piece of land at the cost of his life. Encompassing performance and installation, *Gichigami* is a warning that asks us to carefully consider where we are headed.

Thinking like an artist:

Artists often use **metaphor** to express ideas. A metaphor compares one thing to another without saying they are exactly the same. In *Gichigami*, the flood in Nishnaabeg creation stories becomes a metaphor for how water connects and sustains us, and also for how the vast amount of waste we are creating threatens to overwhelm us. If we think about water as a connective and life-giving force, what is our responsibility to it?

How are water and waste represented in this installation?

What lessons can we take away from *Gichigami*?

A Deeper Dive

In 2017, Belmore created *Wave Sound*, a set of site-specific sculptures responding to shorelines in Banff National Park (AB), Pukaskwa National Park (ON), Georgian Bay (ON), and Gros Morne National Park (NL). These pieces function as listening devices, inviting park visitors to pause, come close to the ground, and put their ear to the sculptures to hear amplified sounds from nearby bodies of water and the surrounding natural world that waters sustain.

Think of a body of water that is close or important to you. What might it say if you listened carefully? Write a letter from the point of view of one who does not speak with words, but asks to be heard.

Rebecca Belmore, Anishinaabe, Lac Seul First Nation, creates work rooted in the political and social realities of Indigenous communities. Her practice makes evocative connections between people, land and language.

Chiedza Pasipanodya

Machuma / The Cradle, 2026



Chiedza Pasipanodya, *Mauuyu*, 2025, Raku ceramic, steel, 38 × 15 × 13 in. Credit: Zalucky & Em Moor

Looking at *Mauuyu*

Look at Chiedza Pasipanodya's earlier work, *Mauuyu* (2025). What shapes do the poem and the image of *Mauuyu* have in common? How do these shapes affect the way you read the poem and imagine what might be found "inside" *Maayu*?

The poem describes a moment "between the release and the mess."

What moments in life feel like they exist between two things?

Machuma / The Cradle, 2026

Now, look at the work *Machuma / The Cradle*, 2026 in the gallery. If you could gently push the rock closest to you, what would happen?

Describe what you notice and the materials the artist uses:

Stone Silicone
Steel Clay Resin
Bone Rock

Let's explore: Memory

Where does memory live? How does it form?
How does it travel?

Here is a poem written by the artist:

What do you think the artist means by
"we are all vessels?"

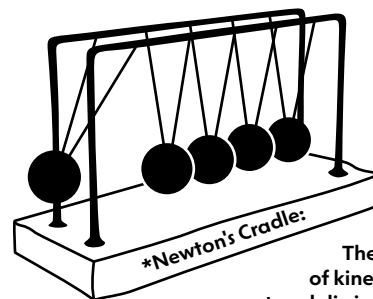
watching something die and watching something being
born are one in the same gate. trapping the living viewers
in place, it is this which halts us open. a fissure in time, a
tear in space, in the sweet spot, the moment between the
release and the mess, we are made raw, we are softened.
covered in the dust of the universe, made clean, reduced
to fine particles, and we are undone in light and the spirit
enunciates entrance and exit, the whip cracks and
time is split in three. here is where a body does
its blackest, purest, oldest magic.

we are all vessels.

From Vessel to Movement

Machuma marks a shift in Chiedza's practice. In earlier works like *Mauuyu*, memory can be understood as something carried inside a vessel. In *Machuma*, the work draws our attention to the **energy** of movement and transfer of memory itself. Sometimes a rupture continues for a long time, but it is never permanent or static -- it passes, one object receives it, and another releases it, until *the energy dissipates over time -- just like in *Machuma*.

How does Chiedza connect this idea of energy moving from one object to another with the way memory travels between people, places, objects, and generations?



The tiny balls of kinetic energy convert and dissipate slowly over time - click, click, click, click, click - until there is not energy left.

From the Artists – Try This!

"Shimmerings"

Materials needed: Air dry clay

Chiedza describes sculpting with clay and materials as a way of **foraging from memory**. By repeating the same gesture, the artist says new discoveries – or **shimmerings** – emerge through the movements of our hands even before our minds fully understand what our body remembers.

Think about something your hands know how to do without you having to think. Maybe it's:

knitting, mending, washing your face, kneading dough,
chopping vegetables, playing an instrument, coloring,
gardening, etc.

How did your body learn this movement? What memories live in your hands?

Now, hold a small piece of air-dry clay in your hands (or use a pencil and paper – sketching works too!) Set a timer for **2 minutes**. Ask a friend to read Chiedza's poem aloud, or scan the QR code to hear the artist's voice. As you listen, let your hands move naturally. Allow your fingers to repeat simple gestures, noticing how the clay – or your drawing – changes over time. When the timer ends, pause and look closely. Repeat the activity for another **2 minutes** using the same piece of clay or paper.

Did the clay reveal any "shimmerings" that you had forgotten about but your hands remembered?

Chiedza Pasipanodya is Zimbabwean-Canadian artist based in Toronto. Their early life, shaped by migration and alternative spiritual traditions, cultivated a deep interest in the metaphysical and the unseen. Pasipanodya explores how objects become vessels for lived histories, perceptual shifts, and cultural transmission.

You can listen to this artist talk about their work, or simply walk through the exhibition with a piece of clay in your hands.



Céline Semaan & Jean-Marc Bullet

in partnership with

Toronto Black Farmers and Food Growers Collective

***Notebook of Return /
Carnet de Retour, 2026***



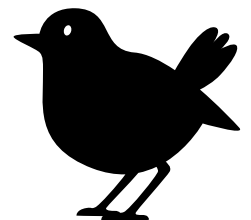
Céline Semaan, *Heirlooms*, as part of Slow Factory and Ward Gallery's collaboration, hosted at the Slow Factory

Take a seed, leave a seed.
Hold the seed in your hand.
What stories do seeds carry?

Seeds Carry Stories:

Seeds are tiny resilient travellers that carry
a lot of history and information!
Brainstorm how many ways they can travel:

What information do seeds carry?



Following a Seed across a *Borderless Map*:

Céline Semaan and Jean-Marc Bullet invited four gardens connected by the *Great Loop waterways to plant, grow, and harvest together. In this way, the seeds traveled from West Africa through to the Caribbean and Americas through the Middle Passage, a voyage explored by many artists in TBA 2026. One of these gardens is the Toronto Black Farmers and Food Growers Collective (TBFFGC) in Downsview Park, Tkaronto/Toronto. Together, they asked:

How can seeds connect communities across borders?

What are the ancestral practices that have been carried (and lost) through seeds and growing of food?

At the **Art Museum**, you will find the “TBA Seed Library.” Take some time to look through the seed library -- choose a seed to take home and plant, or leave a seed to share.

Answer the following questions:

Where might it have travelled from?

What waters did it cross?

Who carried it? How did it travel?

What stories travelled with it?

*The Great Loop is a 6,000-mile continuous water route used by boats to travel around the eastern United States and part of Canada. It connects to Africa, Asia, and the Caribbean via the Atlantic Ocean.

The participating gardens are:

Allana Clarke's Amend Garden (Detroit)

Antioch Baptist Church and Sumner High School (St. Louis)

Toronto Black Farmers and Food Growers Collective (Toronto)

Heritage Des Îles (Martinique)

Mary Mattingly's Floating Garden (Erie Canal, Western New York)

Céline Semaan's Slow Forest (New York)

Take a look at the map of where these gardens are located – do you see the waterways connecting them? Why were these locations significant to Céline and Jean-Marc's project?

Céline Semaan is a Lebanese-born artist, writer, and designer working at the intersection of ancestral memory, climate justice, and cultural liberation.

Based in Martinique, **Jean-Marc Bullet** is a designer-artist who uses social innovation to foster community bonds in post-colonial territories.

The Toronto Black Farmers and Food Growers Collective cares for a 13-year old urban farm in the Downsview area of Toronto. The farm was co-founded by residents Jacqueline Dwyer and Noel Livingston, who experienced food oppression and sought to put ancestral ways of growing, sharing, and caring for the land into practice through the knowledge of Black farmers.

A Deeper Dive: Scan the QR code to learn more about the Toronto Black Farmers and Food Growers Collective.



The Toronto Black Farmers and Food Growers Collective reminds us that food is more than something we grow and eat. Food can be culture, memory, medicine, celebration, resistance, and care. Growing food can be a way of restoring relationships with the land, one another and with ancestral knowledges.

"I cannot live on tomorrow's bread./Freedom/ Is a strong seed/ Planted/In great need."

– Langston Hughes

"Food sovereignty is land sovereignty."
– Jaqueline Dwyer and Noel Livingston, TBFFGC, 2026

From the Artists – Try This!

TBFFGC demonstrates how *ancestral practices can be adapted and renewed in an urban setting. The collective envisions Toronto's parks as places where communities can grow healthy food and strengthen relationships with the land.

Redesign and re-imagine the public park on the opposite page as an urban farm. What resources could you include for thriving and healthy food spaces that would be beneficial to everyone? You could include:

Fruit trees	Greenhouses
Vegetable gardens	Outdoor kitchen
Shrubs	Gathering places
Vines	Compost systems
Native plants	Community seed libraries
Pollinator habitats	Pond for fishing
Rainwater collection	Areas for play

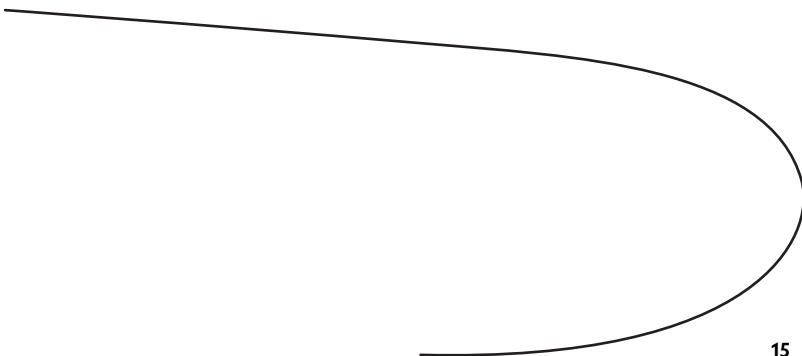
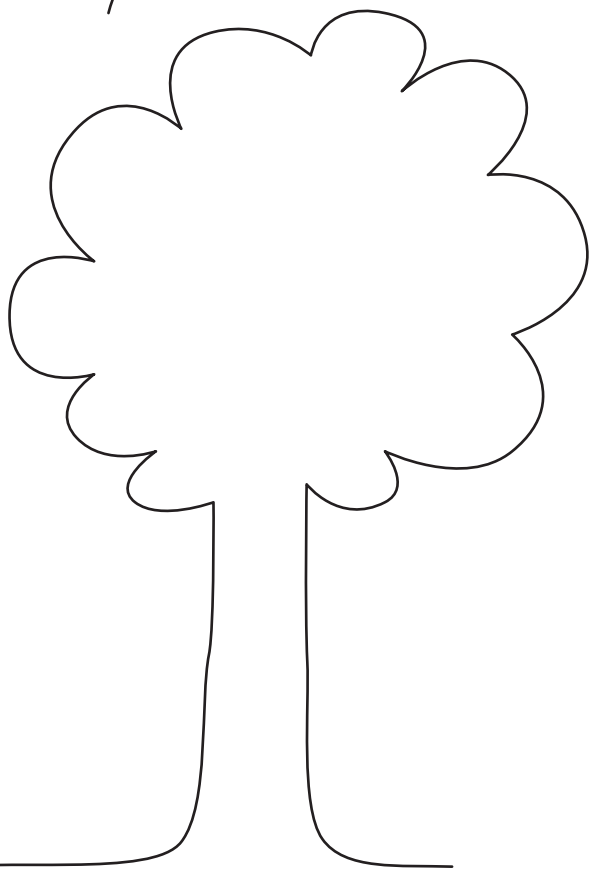
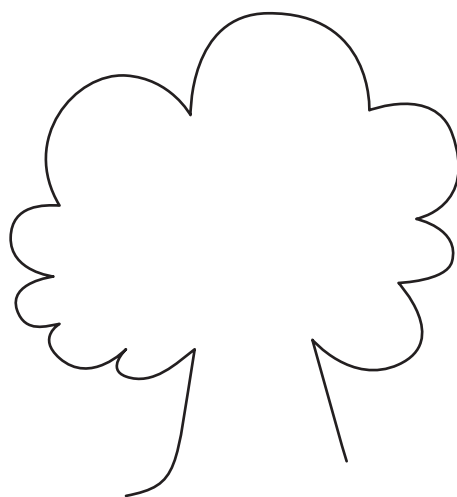
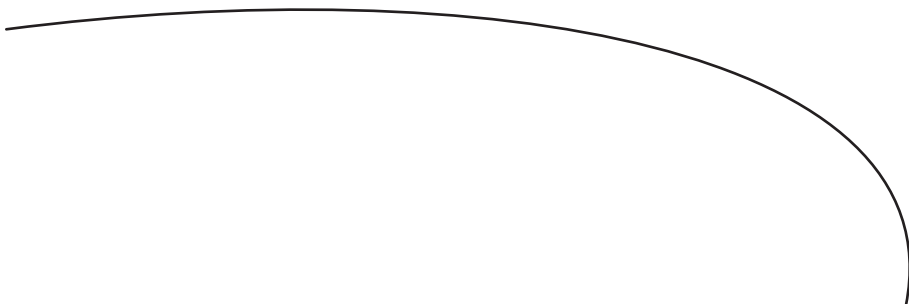
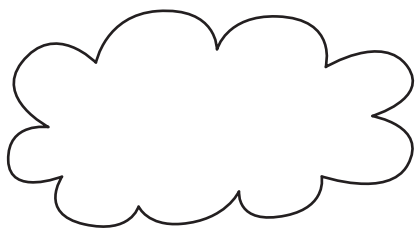
What would you grow? What activities could you participate in? Who would care for this place? Who would harvest the food? In what ways would you share? If you are unfamiliar with any of these practices, where and how could you learn?

*Monocropping destroys variety. Complementary (or polycropping) food growth systems have been used throughout history. In the Haudenosaunee (Iroquois) method of the Three Sisters, corn provides support for beans; which in turn provide nitrogen that lives on the roots and benefit growth of the corn; squash provides ground cover to suppress weeds and inhibit evaporation from the soil.

Indigenous Climate Action. "The Three Sisters as Indigenous Sustainable Agricultural Practice." *Indigenous Climate Hub*, June 2023, <https://indigenousclimatehub.ca/2023/06/the-three-sisters-as-indigenous-sustainable-agricultural-practice/>.

Consider

A study from the University of Toronto, published in 2021 (from surveys taken from 2005-2014), shows that racialized households are far more likely to experience food insecurity in Canada due to financial and access constraints. What are some of the reasons? How can we move forward differently and more equitably?



Solange Pessoa

Domingas, 2023

Untitled, série Solarengas, 2022



Installation view of several of Solange Pessoa's Soapstones (2017) in the production process at Pedreira Dionísia (Dionísia quarry) in Minas Gerais, Brazil.

Look Closely

Before looking at any labels: *If you were an archeologist discovering these objects thousands of years from now...*

- What would you notice first?
- What shapes and patterns do you see?
- Does this object seem like it is growing or resting?
- Do you think something can be both a plant and an animal?
- Do you think this sculpture is finished?

Artists, like archeologists, learn by close looking and listening. The clay in Solange Pessoa's sculptures began forming millions of years ago. Long before forests grew and people built cities, the earth was already changing.

When artists work with clay, stone, and natural pigments, they are working with materials that carry incredibly long histories. ***What stories can the earth tell that people cannot?***

Solange Pessoa approaches materials from nature as a way to bridge the rupture between nature and humans. She is deeply influenced by her surroundings, particularly the natural environment of her native Brazil where mining of gemstones, gold, and other minerals have destroyed the landscape. Working with earth allows her to collaborate with a geological process that began long before humans existed.

Looking for Patterns

Nature has its own encoded language: patterns. Look around the exhibition. How many different kinds of patterns can you find? Write down which work of art you found the following pattern in:

Repetition

Spirals

Cracks

Branching

Circles

Holes

Twisting

And what kinds of textures do you observe? Rough, smooth, transparent, opaque, hard, soft?

"My work is about time. The slow time of matter. Not human time, but geological time-memory in the form of sediment."
—Solange Pessoa

A Deeper Dive

Have you ever noticed spirals in nature?

You might find a spiral unfurling in leaves or pinecones, hurricanes, and distant galaxies. Across many cultures, oceans, and time, people have been fascinated by repeating patterns. Spirals appear in ancient carvings, architecture, textiles, and works of art. More than 2000 years ago, mathematicians from India and later Italy began describing number patterns that appear in natural forms. One famous example is the Fibonacci Sequence. You can learn more about it and the Golden Ratio found in nature here:



Science World:
"Spirals in Nature."

Brazilian artist **Solange Pessoa** creates sculptures, paintings, and installations inspired by the natural world. She draws from archeology, prehistoric cave paintings, traditional craft, and the landscapes of Brazil. Her work reminds us that humans are part of nature – not separate from it.



mathmonks.com/fibonacci-sequence

An art critic once suggested that spirals feel beautiful because they remind us of life's constant movement and growth, unlike a circle which returns to where it began. What do you think about time moving in a circle, rather than as a line?

*Theodore Andrea Cook, in his book "The Curves of Life" (1914).

Lindsay Katsitsakatste Delaronde

Soul-Hex, 2026



Lindsay Katsitsakatste Delaronde, *Soul-Hex*, 2026, Interdisciplinary digital performance incorporating 3D modelling and motion capture 3D
Character Designer: Sara Ko

Imagine A Future where we travelled together to a place that does not exist yet. What would it look like?

As you watch Soul-Hex: Choose one question to think about:

- What future reality would you like to see?
- What knowledge from the past should we carry into the future?
- What relationships need healing?
- If the Earth could speak, what might it ask of us?

Meet Soul-Hex:

Many creation stories begin with emergence. *Soul-Hex* is a digital being who emerges from beneath the Earth. They have arrived into the distant future to an Earth that has experienced great environmental disaster and change. This ancient being is encoded with Iroquoian and Haudenosaunee agricultural and land stewardship practices, as well as ancient cosmologies of interconnection with all living kinship. *Soul-Hex* brings lost knowledges about caring for the land, growing food, and living in relationship with all living beings.

Listen to Lindsay Katsitsakatste Delaronde's instructions here:



From the Artists – Try This!

Move like the Earth: A Pattern Meditation with Soul-Hex

Exploring patterns that appear across living systems can be fascinating. Patterns are found not only in our environments, but in our bodies, minds, and even the way we breathe. Scientists observe patterns in biology, ecology, mathematics, and physics. Indigenous knowledge systems, including Haudenosaunee teachings that inspire Soul-Hex's choreography, also recognize patterns as expressions of relationships and balance.

Try these encoded exercises from the artist:

- > **Branch like a tree.** Reach out as rivers do across the land.
- > **Expand and contract like a tessellated pattern.** Open and soften, like your rib cage breathing.
- > **Spiral gently.** Growth is rarely a straight line.
- > **Ripple like water.** Allow one movement (the flick of a wrist, the clap of your hands) to travel through your whole body.
- > **Scatter.** Like the markings on a leopard's back; the spray of the ocean crashing against rocks; seeds that travel with the wind and germinate in your garden.

Return to Stillness:

Notice your breathing. Your heartbeat. Notice one pattern that stayed with you. Open your eyes (or not). Where else have you seen this pattern – in nature, science, mathematics, or in your own life?

Lindsay Katsitkatatste Delaronde is a Haudenosaunee artist from Kahnawà:ke Territory and a member of the Wolf Clan. She lives and teaches in Ləkʷəŋən (Lekwenen) Territory in Victoria, BC, bringing together Indigenous technologies, digital media, movement, breathwork and Haudenosaunee knowledge systems, asking how ancient teachings and future technologies can work together to care for the land.

James Perkins

Burying Painting, 2025



James Perkins, Post Totem Installation, TBA 8, Photo by Leila Brewster

What does it mean to make art with the land?

For artist James Perkins, the land is a collaborator. His sculptures and paintings begin with simple materials from nature – wood, silk, stone, soil, water, and sunlight. His *Burying Painting* series are informed by the natural environment of Fire Island off the coast of New York, a special place for the artist and his family.

Walk around and take a close look at *Burying Painting*, thinking about how these elements become natural collaborators. What kinds of markings do they make on the silk?:

Rain	Sunlight	Ice
Wind	Water	Sand

*What other markings, traces and changes do you see?
Which natural elements could be leaving these traces?*

Every work becomes a record of its environment. Perkins' art welcomes this process and change.

Fire Island

Fire Island is located off the southern coast of New York. The island is situated at a significant location in the Atlantic Ocean. Perkins is aware of the histories the ocean carries when he asks it to become a collaborative storyteller. These waters and shores were critical navigation and access points for domestic and illegal slave ships across the *Middle Passage.

Perkins encourages us to think about how small we might feel at the shore's edge, and the stories carried in both land and water. He feels this is a reminder that we share this planet and can be better at taking care of it. The sunset on the horizon offers the chance for a better tomorrow.

**"When I stand at the edge of the ocean,
it makes me feel small and reminds me
that we all share the planet."**
— James Perkins

From the Artists – Try This!

Collaborative Making

Materials needed: A small square of silk

What if we thought of collaborative art as what we create **with** the Earth? Perkins describes his practice through *planting* and *caring* for his paintings, as well as through *harvesting* the paintings -- referring to how he removes the works from the ground.

In this way, the artwork is not manufactured, but has grown through time, patience, and collaboration with the land.

James Perkins lets the land leave traces on silk. With that small square of silk, think: If this piece of silk could remember (a place, a time, a feeling), what would it show?

Take the silk outside, or think about how you might make markings on it by:

- Rubbing it gently against bark, rocks, leaves, or even the gallery floor
- Collecting a little dust, sand, or pollen (where appropriate) and rub it on the piece of silk
- Drops of water (where appropriate)
- Make one small stitch or knot
- You're welcome to make markings with drawing and writing tools too
- Write one word on a tag attached to the silk (not on the silk itself): wind, tide, footsteps, waiting, family, rain, memory.

Lay all the silks together to create a collective exhibition/art project, similarly "remembering" your relationship with your environment.

Reflection

- Which marks were intentional?
- Which happened naturally?
- What stories do the silks tell?

*A Deeper Dive

Dionne Brand, a Toronto poet from Trinidad and Tobago, also on the coast of the Atlantic Ocean says: "I do not believe in time, I do believe in water. Water doesn't end." How is Perkins saying the same thing?

Brand, Dionne. *Nomenclature: New and Collected Poems*. Duke University Press, 2022.

James Perkins uses hurricane force winds, rain, sun, sand, soil, and ocean salt spray to create his Burying Painting series – inherently unique works that blur the line between painting and sculpture. In a months-long, highly physical, meditative, and experimental process, Perkins intervenes in nature, while accepting its ultimate power.

Listen to James Perkins talk about Land Art, and his process:



A Space for Reflection

We have travelled across oceans and waterways, moving through different time periods, places, and stories. We have explored how people, objects, land, and water are connected – and how moments of disruption can transform the way we see the world.

As you reflect on what you have encountered, consider:

What have we learned from water?

Can an object hold memory? If so, how?

If a seed could tell you where it has traveled, what stories would it tell?

If you could redesign the future, what would Earth look like, 100 years from now?

What do you think the Earth remembers that we have forgotten?

What elements or forms of nature would you invite to be your creative collaborator in an artwork or project? Why?

Further Learning

Learning from Water

Bang, Molly, and Penny Chisholm. *Rivers of Sunlight: How the Sun Moves Water Around the Earth*. Scholastic, 2017.

Chapman, Simon. *Rivers: An Incredible Journey from Source to Sea*. Illustrated by Qu Lan, Templar Publishing, 2023.

Simpson, Leanne Betasamosake. *Theory of Water: Nishnaabe Maps to the Times Ahead*. Knopf Canada and Haymarket Books, 2025.

Learning from the Land

Hill, Susan M. *The Clay We Are Made Of: Haudenosaunee Land Tenure on the Grand River*. University of Manitoba Press, 2017.

Serra, Richard and Foster, Hal, *Conversations About Sculpture*. Yale University Press, 2018.

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Learning from Patterns

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Scan the QR code to jump over to the TBA *What's On* calendar!



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Céline Semaan. Photo by Todd Johnson.
Jean-Marc Bullet.
Image courtesy of the artist.
Toronto Black Farmers and Food Growers Collective. Photo by Mary Kim.
Solange Pessoa, 2022.
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Lindsay Katsitsakatste Delaronde.
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James Perkins. Image courtesy of the artist.
- p. 8 Wave Sound (Gros Morne), 2017.
Rebecca Belmore, 2017. Photo credit:
Kyra Kordoski. Courtesy of the artist.
- p. 10 Chiedza Pasipanodya, *Mauuyu*, 2025,
Raku ceramic, steel, 38 × 15 × 13 in.
Credit: Zalucky & Em Moor
- p. 12 Céline Semaan, *Heirlooms*, as part of Slow
Factory and Ward Gallery's collaboration,
hosted at the Slow Factory
- p. 16 Installation view of several of Solange
Pessoa's Soapstones (2017) in the
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capture 3D Character Designer: Sara Ko
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8, Photo by Leila Brewster

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What is the Toronto Biennial of Art?

The Toronto Biennial of Art's mission is to make contemporary art accessible to everyone. A twelve-week event every two years, the Biennial commissions contemporary, living artists to create new works for a city-wide exhibition in dialogue with Toronto's diverse local contexts and critical issues of our time. Year-round public and learning programs bridge Biennials and invite intergenerational audiences to explore the ideas that inspire our events. Building upon past editions and offering new ways of seeing and listening, each Biennial connects people to spark meaningful dialogues and imagine new futures.

A biennial event occurs every other year, and is most commonly used to describe large-scale international contemporary art, design or architecture exhibitions. Currently, there are over 250 biennials in the world. There are only six independent, city-based biennials in North America.

The 2026 Biennial, *Things Fall Apart*, is curated by **Allison Glenn**, a writer, researcher, disrupter, and educator based in New York City. Her practice connects the works of contemporary artists to public spaces, and explores big questions about our relationships to land, water, borders, and community.

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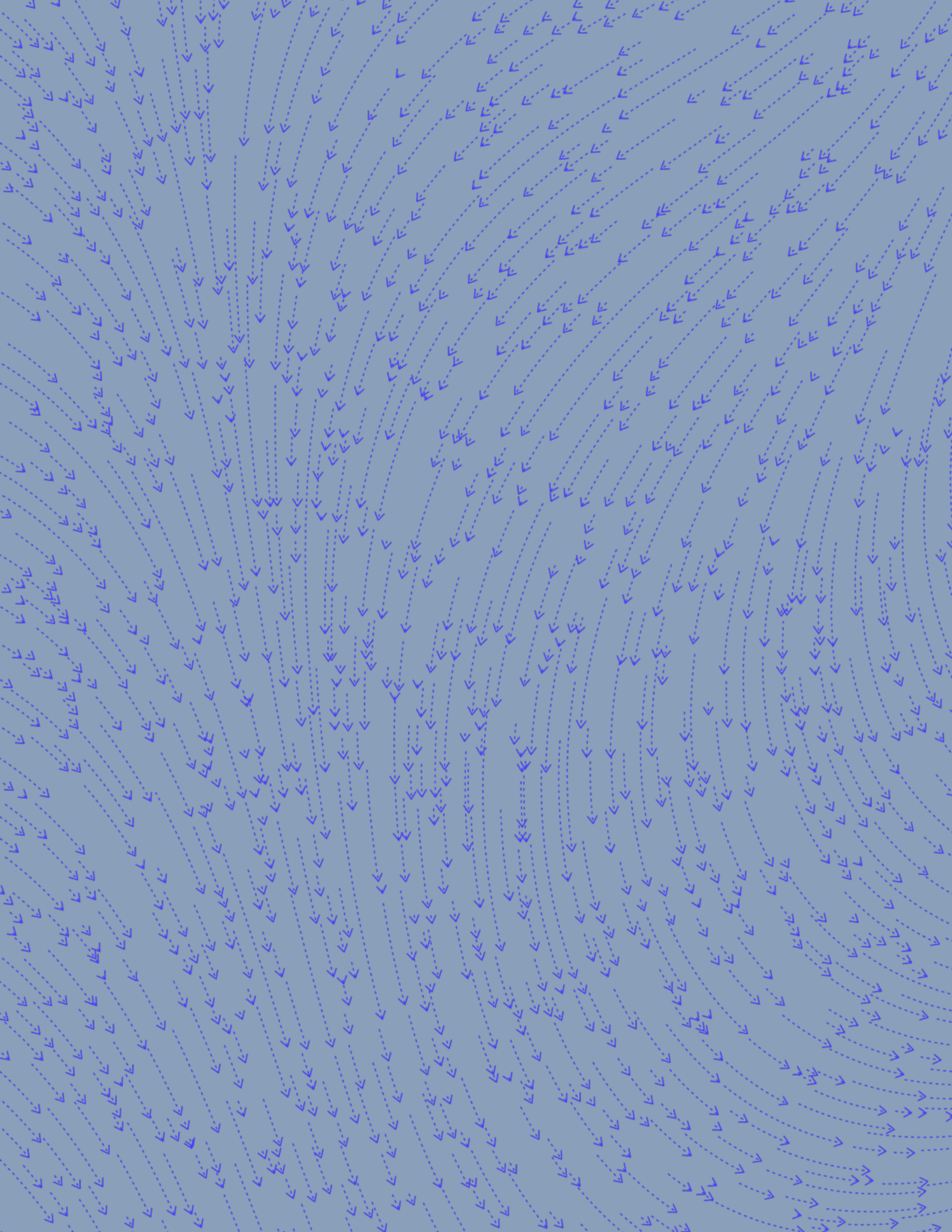
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