

MODERNISMS INSIDE & OUT

30 september - 2 october 2021

The Fourth Conference of the
Canadian Women Artists History Initiative

AGO
Art Gallery
of Ontario

McMichael
CANADIAN ART COLLECTION D'ART CANADIEN

Ryerson
University

UNIVERSITE
Concordia
UNIVERSITY

ACKNOWLEDGMENTS

The fourth conference of the Canadian Women Artists History Initiative has been generously supported by sponsors whose assistance has made this event possible.

We express our sincere gratitude to the following:

Art Gallery of Ontario

McMichael Canadian Art Collection

Modern Literature and Culture Research Centre,
Ryerson University

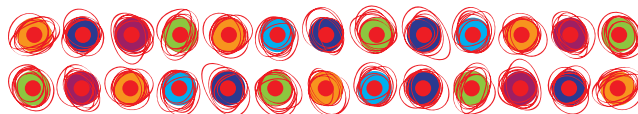
Faculty of Fine Arts, Concordia University

Office of the Vice-President for Research and Graduate Studies,
Concordia University

Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art,
Concordia University

Title page art credit: Kathleen Munn (1887-1974), Untitled (Cows on a Hillside) [Detail], c. 1916, oil on canvas, 78.7 x 104.1 cm, AGO Purchased with funds donated by Susan and Greg Latremaille, Toronto, 2006, 2006/8

Réseau d'étude sur l'histoire des artistes canadiennes



Canadian Women Artists History Initiative

WELCOME

Welcome to the 4th conference of the Canadian Women Artists History Initiative.

The conference centres on Canadian women's experiences of the complex twentieth-century phenomenon known as the modern – an omnibus term uniting modernism as an aesthetic style, modernity as a new mode of existence, and modernization as the force of transformation that brought both about.

How did the visual and material cultures of Canadian women position them inside and out of the modern? And how does the art that women made turn modernism inside-out?

A new travelling exhibition at the McMichael Canadian Art Collection – *Uninvited: Canadian Women Artists in the Modern Moment* – offers an unparalleled opportunity to pose these questions and others.

In its title, the exhibition nods to the feminist art history of the 1980s and '90s, when scholars of European and American art argued that women had effectively been constituted as modernism's excluded other. Since then, however, women's own capacities for exclusion have come more sharply into focus. In Canada, investigations of anti-modernism have also called attention to the political, linguistic, and economic tensions that led to a search for alternatives. Most recently, studies of multiple modernities and global modernisms have asked us to rethink the boundaries and priorities of a field of study too-long defined by Euro-American exemplars.

What new insights emerge when we bring the focalizing lens of Canadian women's experiences to these discussions?

We are delighted that you are able to join in this exploration. The conference itself has undergone many changes since its original incarnation was interrupted by the COVID-19 pandemic. We hope that the hybrid format we have adopted – largely online but with an opportunity to view the exhibition in person – will allow wider participation and further discussion.

CONTENTS

CONFERENCE AT A GLANCE	05
Conference Prequel	05
Opening Event	05
Day One	06
Day Two	09
PROGRAM	11
Conference Prequel	11
Opening Event	11
Day One	12
Day Two	18
PRESENTERS DETAILS	21
Conference Prequel	21
Biographies and Contact Information for all Contributors to the Conference	35

To register: <https://www.concordia.ca/finearts/art-history/research/cwahi/conference/2021.html>
Registered participants will receive a finalized program with the Zoom links included. Panels and sessions are listed in Eastern Daylight Time.

CONFERENCE AT A GLANCE

Tuesday 28 September 2021

Conference Prequel

4:00 - 5:00 PM

AGO ART IN THE SPOTLIGHT & BOOK LAUNCH

[Link to Register](#)

Molly Peacock (author), Georgiana Uhlyarik (Art Gallery of Ontario) and Kathleen A. Foster (Philadelphia Museum of Art) discuss Mary Hiester Reid

Thursday 30 September 2021

Conference Prequel

2:00 - 3:00 PM

**WORKSHOP: DOCUMENTATION AS FOUNDATION: WOMEN MODERNISTS
IN THE COLLECTIONS OF THE E.P. TAYLOR LIBRARY & ARCHIVES**

(advanced registration is now closed)

Opening Event

UNINVITED: CANADIAN WOMEN ARTISTS IN THE MODERN MOMENT

(McMichael Canadian Art Collection)

The event will be held online and in person, if public health permits. Due to COVID-19, in-person registration is limited to conference speakers, chairs and invited guests.

Online

BEFORE THE EVENT

Watch Sarah Milroy's curatorial talk.
90 minutes, available now:
[YouTube Link](#)

5:00 - 5:30 PM

Welcome and curatorial comments
[Attendee Link](#)

5:30 - 6:00 PM

Q&A with Sarah Milroy
(same link as above)

6:00 - 6:30 PM

The [Wonder](#) room is open to connect
with friends and colleagues
[Attendee Link](#)

In-Person

3:15 PM

Bus to the McMichael leaves
from the AGO

5:00 - 5:30 PM

Welcome and curatorial comments

5:30 PM

Gallery visit and cocktail

7:00 PM

Bus leaves McMichael

CONFERENCE AT A GLANCE

Friday 1 October 2021
Conference Day One

All panels and sessions will be conducted virtually through Zoom. Join us on [Wonder](#) for convivial coffee breaks and lunch. Panels and sessions are listed in Eastern Daylight Time.

10:00 - 11:00 AM

PLENARY SESSION

[Attendee Link](#)

Territorial Acknowledgement and Conference Welcome:
Georgiana Uhlyarik and Kristina Huneault

Keynote Address: Irene Gammel

A Two-Front War: Mary Riter Hamilton and the Battle for Recognition

11:00 - 11:15 AM

BREAK

11:15 AM - 12:15 PM

**WOMEN PAINTING
WOMEN: MODERN NUDES
AND BODIES**

[Attendee Link](#)

Uninvited Panel Discussion

Chairs: Sarah Milroy and Alicia
Boutilier

Michelle Jacques on Prudence
Heward

Tobi Bruce on Prudence Heward

Gerta Moray on Liliás Torrance
Newton

Alma Mikulinsky on Regina Seiden

**INSIDE AND OUTSIDE
MODERN ARCHITECTURE**

[Attendee Link](#)

Academic Papers

Chair: Shelley Hornstein

Cynthia Hammond and Annmarie
Adams on Clorinthe Perron and the
Cormier House garden

Anne Newlands on Mariette
Rousseau-Vermette and art
integrated with architecture

Marie-Maxime de Andrade on
Jeanette Meunier Bieler and the
consumer economy

**EDITH WATSON AT
THE AGO PRINTS AND
DRAWING
STUDY CENTRE**

Collections-Based Session

*(advance registration
is now closed)*

Session Leader: Sophie Hackett,
Curator of Photography AGO

12:15 - 1:30 PM

LUNCH

CONFERENCE AT A GLANCE

Friday 1 October 2021 Continued
Conference Day One

All panels and sessions will be conducted virtually through Zoom. Join us on [Wonder](#) for convivial coffee breaks and lunch. Panels and sessions are listed in Eastern Daylight Time.

1:30 - 2:30 PM

**BETWEEN WORLDS:
INDIGENOUS ART IN THE
MODERN MOMENT**

[Attendee Link](#)

Uninvited Panel Discussion

Chairs: Sarah Milroy and Nika Collison

Christina Williamson on Attatsiaq

Alex Nahwegahbow on Elizabeth Katt Petrant

Tarah Hogue on Sewinchelwet and Emily Carr

Tanya Harnett on Mrs. Walking Sun

**MODERN WOMEN BEHIND
AND IN FRONT OF THE
CAMERA**

[Attendee Link](#)

Academic Papers

Chair: Sophie Hackett

Anne-Marie Bouchard on women photographers in Quebec

Sarah Bassnett and Sarah Parsons on women photographers and the mass media

Michel Hardy-Vallée on photographs of women modernist painters

2:30 - 2:45 PM

BREAK

2:45 - 3:45 PM

**MODERN LANDSCAPES:
TOWARDS AND AGAINST
TRADITION**

[Attendee Link](#)

Uninvited Panel Discussion

Chairs: Sarah Milroy and Anna Hudson

Renée van der Avoird on Elizabeth Wyn Wood

Jocelyn Anderson on Anne Savage

Kristina Huneault on Emily Carr

Sara Angel on Yvonne McKague Housser

John Geoghehan on Mary Wrinch

MODERN LIVES

[Attendee Link](#)

Academic Papers

Chair: Martha Langford

Kathryn Bridge on Sophie Pemberton's artistic identity

India Rael Young on the normative and deviant career of Hilda Vincent Foster

Rebecca Basciano on Frances-Anne Johnston's artistic practice and family life

**RITA LETENDRE AND
IMPASTO AT THE AGO
CONSERVATION CENTRE**

Collections-Based Session
*(advance registration
is now closed)*

Workshop Leaders: Meaghan Monaghan (AGO) and Kate Helwig (CCI)

CONFERENCE AT A GLANCE

Friday 1 October 2021 Continued
Conference Day One

All panels and sessions will be conducted virtually through Zoom.
Join us on [Wonder](#) for convivial coffee breaks and lunch. Panels and sessions are listed in Eastern Daylight Time.

3:45 - 4:00 PM

BREAK

4:00 - 5:00 PM

**THE LAST WORDS: ARTISTS
ON THE UNINVITED**

[Attendee Link](#)

Uninvited Panel Discussion

Chair: Sarah Milroy

Tracy Williams

Shelley Adler

Shary Boyle

Panya Clark Espinal

Luis Jacob

**MODERN SELF
POSITIONING**

[Attendee Link](#)

Academic Papers

Chair: Rosalind Pepall

Elisabeth Otto on Emily Carr's anti-intellectualism

Loren Lerner on Jori Smith, Marius Barbeau, and Norman Bethune

Dominic Hardy and Lora Senechal Carney on Ghitta Caiserman

**MODERN LITERATURE
& CULTURE RESEARCH
CENTRE, RYERSON
UNIVERSITY**

[Attendee Link](#)

Collections-Based Session

Irene Gammel and Jason Wang:
Canadian Women's Heritage and
Recuperation of Lost Female Artists

Jaclyn Marcus and Natalie Ilsley:
Canadian Modernist Women's
Fashion through the Eaton's
Catalogue and the MLC Modernist
Fashion Collection

Cintia Cristia and Cameron
MacDonald: Canadian Women's
Domestic Music and Art Making:
Multimodal Perspectives

CONFERENCE AT A GLANCE

Saturday 2 October 2021

Conference Day Two

All panels and sessions will be conducted virtually through Zoom. Join us on [Wonder](#) for convivial coffee breaks and lunch. Panels and sessions are listed in Eastern Daylight Time.

Academic Papers

10:00 - 11:00 AM

MODERNITY'S MATERIAL CULTURE

[Attendee Link](#)

Chair: Elaine Paterson

Vanessa Nicholas on global economies in early Canadian quilts

Edith-Anne Pageot on the Canadian Handicrafts Guild "multicultural exhibitions"

Jennifer Salahub on The Crafty Ladies of Mount Royal College

**SUSTAINED ENGAGEMENTS:
KATHLEEN MUNN AND CANADIAN
MODERNISM**

[Attendee Link](#)

Chair: Joyce Zemans

Georgiana Uhlyarik on learning about Munn through the conservation process

Ingrid Mida on learning about Munn through the drawing process

Melissa Alexander on learning about Munn through dance and Isadora Duncan

11:00 - 11:15 AM

BREAK

11:15 AM - 12:15 PM

**TRADITION, MODERNITY,
INDIGENEITY**

[Attendee Link](#)

Chair: Michelle McGeough

Annette de Stecher on Wendat arts

Heather Campbell on Judith Pauline White

Stacy Ernst on survivance and the work of Teresa Marshall

**MODERN RECEPTIONS: GALLERIES
AND GALLERISTS**

[Attendee Link](#)

Chair: Anne-Marie Bouchard

Gwendolyn Owens on the Femina exhibition

Geneviève Lafleur on women gallerists in Quebec

Alexandra Nordstrom on the artistic production of the Sioux Handcraft Co-operative

12:15 - 1:30 PM

LUNCH

CONFERENCE AT A GLANCE

Saturday 2 October 2021 Continued Conference Day Two

All panels and sessions will be conducted virtually through Zoom. Join us on [Wonder](#) for convivial coffee breaks and lunch. Panels and sessions are listed in Eastern Daylight Time.

1:30 - 2:30 PM

VIEWING MODERN COMMUNITIES

[Attendee Link](#)

Chair: Reilley Bishop-Stall

Catherine MacKenzie on Statira Frame
Katie Chagnon and Elisabeth Otto on Anne Savage
Manon Gaudet on settler women's self-photography in Western Canada

CLASSIFICATION MODERN?

[Attendee Link](#)

Chair: Erin Silver

Susan Close on Geraldine Moodie's relation to the modern
Rae Bates on Rae Hendershot and the narrative of the heroic modernist artist
Adam Lauder on Suzanne Duquet, modernism and postmodernity

2:30 - 2:45 PM

BREAK

2:45 - 3:45 PM

REGIONS OF MODERNITY

[Attendee Link](#)

Chair: Johanne Sloan

Dianne O'Neill on the reception of modern art in Nova Scotia
Mary O'Connor and Katherine Tweedie on Margaret Watkins and European modernism
Samantha Burton on Henrietta Shore and Pan-Americanism

MODERNIST NORMS AND MODERN MEDIA

[Attendee Link](#)

Chair: Nicole Burisch

Catharine Mastin on Marion Nicoll's multimedia practice
Susan Surette on Lorraine Malach's ceramic murals
Kathy Kranias on the Yvonne Williams studio

3:45 - 4:00 PM

BREAK

4:00 - 5:00 PM

HONOURING JOYCE ZEMANS

[Attendee Link](#)

with Georgiana Uhlyarik (AGO)
Conference Closure: Janice Anderson (Concordia University)

Conference End

PROGRAM

Tuesday 28 September 2021

Conference Prequel

4:00- 5:00 PM

AGO ART IN THE SPOTLIGHT & BOOK LAUNCH

Molly Peacock (poet, essayist and creative non-fiction writer), Georgiana Uhlyarik (Art Gallery of Ontario) and Kathleen A. Foster (Philadelphia Museum of Art) discuss Peacock's latest book *Flower Diary: in which Mary Hiester Reid paints, travels, marries & opens a door* (ECW Press)

Thursday 30 September 2021

Conference Prequel

2:00- 3:00 PM

DOCUMENTATION AS FOUNDATION: WOMEN MODERNISTS IN THE COLLECTIONS OF THE E.P. TAYLOR LIBRARY & ARCHIVES

(advance registration is now closed)

Amy Furness, Head of the AGO Library and Archives, leads a workshop to explore women artists through documentation collections such as artists questionnaires, vertical files and photographic archives

Opening Event

UNINVITED: CANADIAN WOMEN ARTISTS IN THE MODERN MOMENT

(McMichael Canadian Art Collection)

The event will be held online and in person, if public health permits. Due to COVID-19, in-person registration is limited to conference speakers, chairs and invited guests.

Online

BEFORE THE EVENT

Watch Sarah Milroy's curatorial talk. 90 minutes, available now:

5:00 - 5:30 PM

Welcome and curatorial comments

5:30 - 6:00 PM

Q&A with Sarah Milroy (same link as above)

6:00 - 6:30 PM

The [Wonder](#) room is open to connect with friends and colleagues

In-Person

3:15 PM

Bus to the McMichael leaves from the AGO

5:00 - 5:30 PM

Welcome and curatorial comments

5:30 PM

Gallery visit and cocktail

7:00 PM

Bus leaves McMichael

PROGRAM

Friday 1 October 2021

Conference Day One

On Friday and Saturday, all sessions will be conducted virtually, through Zoom.

The titles of the sessions are hyperlinks to the Zoom calls.

Throughout the conference, join us on [Wonder](#) or convivial coffee breaks and lunches. The [Wonder](#) room will be staffed at all times if you need information or assistance. Panels and sessions are listed in Eastern Daylight Time.

10:00 - 11:00 AM

PLENARY SESSION

Territorial Acknowledgement and Conference Welcome:
Georgiana Uhlyarik (Art Gallery of Ontario)
Kristina Huneault (Concordia University)

Keynote Address: Irene Gammel (Ryerson University)

A Two-Front War: Mary Riter Hamilton and the Battle for Recognition

How did one artist's empathic engagement with the WWI battlefields during a period of Canadian nation-building disappear from the public eye for so long? Irene Gammel addresses the extraordinary story and work of the long-forgotten Canadian artist Mary Riter Hamilton, discussing Hamilton's own "uninvited" status in Canada's modern art history. The talk showcases how Hamilton's paintings render powerful meanings through the post-war landscape while theorizing her practice of witnessing upheaval and reconstruction. Arguing that Hamilton was, unofficially, Canada's first unofficial female war, the talk validates the role of the visual arts and a woman's modern perspective to express the inexpressible.

11:00 - 11:15 AM

BREAK

PROGRAM

Friday 1 October 2021 Continued
Conference Day One

11:15 AM - 12:15 PM

WOMEN PAINTING WOMEN: MODERN NUDES AND BODIES

Uninvited Panel Discussion

Authors from the catalogue speak to a work in the exhibition

Chairs: Sarah Milroy (McMichael Canadian Art Collection) and Alicia Boutilier (Agnes Etherington Art Centre)

Michelle Jacques (Art Gallery of Greater Victoria) on Prudence Heward

Tobi Bruce (Art Gallery of Hamilton) on Prudence Heward

Gerta Moray (University of Guelph) on Liliás Torrance Newton

Alma Mikulinsky (University of Toronto) on Regina Seiden

INSIDE AND OUTSIDE MODERN ARCHITECTURE

Academic Papers

Chair: Shelley Hornstein (York University)

Outside in the Garden: Women, Modernism and Designed Landscapes in Canada

Cynthia Hammond (Concordia University)

Annmarie Adams (McGill University)

Mariette Rousseau-Vermette, Textile Artist: The Quiet Revolution and Art Integrated with Architecture

Anne Newlands (Independent Curator)

Jeannette Meunier Archived

Marie-Maxime de Andrade (UQAM)

EDITH WATSON AT THE AGO PRINTS AND DRAWING STUDY CENTRE

Collections-Based Session

Sophie Hackett, Curator of Photography at the AGO, leads a small-group workshop to explore the career of pioneering photojournalist Edith Watson, who documented the lives of everyday working people, especially women.

(advance registration is now closed)

PROGRAM

Friday 1 October 2021 Continued
Conference Day One

12:15 - 1:30 PM

LUNCH

1:30 - 2:30 PM

BETWEEN WORLDS: INDIGENOUS ART IN THE MODERN MOMENT

Uninvited Panel Discussion

Authors from the catalogue speak to a work in the exhibition

Chairs: Sarah Milroy (McMichael Canadian Art Collection) and Nika Collison
(Haida Gwaii Museum)

Christina Williamson (University of Alberta) on Attatsiaq
Alex Nahwegahbow (National Gallery of Canada) on Elizabeth Katt Petrant
Tarah Hogue (Remai Modern) on Sewinchelwet and Emily Carr
Tanya Harnett (University of Alberta) on Mrs. Walking Sun

MODERN WOMEN BEHIND AND IN FRONT OF THE CAMERA

Academic Papers

Chair: Sophie Hackett (AGO)

"I was certain I knew how to do it...." Women's Contribution to Quebec's History of Photography
Anne-Marie Bouchard (MNBAQ)

Selling Modernism: Women and Advertising Photography
Sarah Bassnett (Western University)
Sarah Parsons (York University)

Depicting modernity with photography: Four Montréal painters in Canadian magazines
Michel Hardy-Vallée (Concordia)

2:30 - 2:45 PM

BREAK

PROGRAM

Friday 1 October 2021 Continued
Conference Day One

2:45 - 3:45 PM

MODERN LANDSCAPES: TOWARDS AND AGAINST TRADITION

Uninvited Panel Discussion

Authors from the catalogue speak to a work in the exhibition

Chairs: Sarah Milroy (McMichael Canadian Art Collection) and Anna Hudson (York University)

Renée van der Avoird (Art Gallery of Ontario) on Elizabeth Wyn Wood

Jocelyn Anderson (Art Canada Institute) on Anne Savage

Kristina Huneault (Concordia University) on Emily Carr

Sara Angel (The Art Canada Institute) on Yvonne McKague Housser

John Geoghegan (Independent Researcher) on Mary Wrinch

MODERN LIVES

Academic Papers

Chair: Martha Langford (Concordia University)

Giving Voice to Individuality: Diaries and Photographs Trace the Modernist Times of Sophie Pemberton (1869-1959)

Kathryn Bridge (Independent Curator and Historian)

Normative/Deviant: The Artistic Life of Hilda Vincent Foster

India Rael Young (Royal BC Museum)

Frances-Anne Johnston: A Family Palette

Rebecca Basciano (Ottawa Art Gallery)

**RITA LETENDRE: ARTISTS MATERIALS AND DETERIORATION PHENOMENA
AT THE KOERNER CENTRE FOR CONSERVATION**

Collections-Based Session

AGO painting conservator Meaghan Monaghan and Kate Helwig, Senior Conservation Scientist at the Canadian Conservation Institute in Ottawa, look closely at several paintings by eminent Canadian abstract artist Rita Letendre. Together they discuss their collaborative technical study of Letendre's materials and techniques, pointing out specific types of deterioration visible on the paintings' surfaces and explaining how their research results inform the long-term preservation of these important paintings.

(advance registration is now closed)

PROGRAM

Friday 1 October 2021 Continued
Conference Day One

3:45 - 4:00 PM

BREAK

4:00 - 5:00 PM

THE LAST WORDS: ARTISTS ON THE UNINVITED

Uninvited Panel Discussion

Contemporary artists speak to their impressions of the exhibition

Chair: Sarah Milroy (McMichael Canadian Art Collection)

Shelley Adler
Shary Boyle
Panya Clark Espinal
Luis Jacob
Tracy Williams

PROGRAM

Friday 1 October 2021 Continued
Conference Day One

4:00 - 5:00 PM

MODERN SELF POSITIONING

Academic Papers

Chair: Rosalind Pepall (Independent Curator)

A Woman Artist's Library: Emily Carr between Victorian Anti-Intellectualism and Independent Self-Education

Elisabeth Otto (Université de Montréal)

An Analysis of the Text and Images of Jori Smith's Charlevoix County, 1930: In Reference to the Ideas of Marius Barbeau and Dr. Norman Bethune

Loren Lerner (Concordia University)

Ghitta Caiserman: Drawing Out the Human

Dominic Hardy (Université du Québec à Montréal)

Lora Senechal Carney (University of Toronto)

MODERN LITERATURE AND CULTURE RESEARCH CENTRE

RYERSON UNIVERSITY

Collections-Based Session

Canadian Women's Heritage and Recuperation of Lost Female Artists

Irene Gammel (Ryerson University)

Jason Wang (Ryerson University)

Canadian Modernist Women's Fashion Through the Eaton's Catalogue and the MLC Modernist Fashion Collection

Jaclyn Marcus (Ryerson University)

Natalie Ilsley (Ryerson University)

Canadian Women's Domestic Music and Art Making: Multimodal Perspectives

Cameron MacDonald (Ryerson University)

Cintia Cristia (Ryerson University)

PROGRAM

Saturday October 2 2021
Conference Day Two

Academic Papers

10:00 - 11:00 AM

MODERNITY'S MATERIAL CULTURE

Chair: Elaine Paterson (Concordia University)

Industrious Homemakers: Recognizing the Global Economy in an Early Canadian Quilt (1825)
Vanessa Nicholas (Concordia University)

Canadian Handicraft Guild's "multicultural exhibitions"
Edith-Anne Pageot (UQAM)

The Crafty Ladies of Mount Royal College
Jennifer Salahub (Alberta University of the Arts)

SUSTAINED ENGAGEMENTS: KATHLEEN MUNN AND CANADIAN MODERNISM

Chair: Joyce Zemans (York University)

Inherent Vice: Kathleen Munn's Dynamic Symmetry vs. Zinc
Georgiana Uhlyarik (Art Gallery of Ontario)

Becoming Modern: The Drawings of Kathleen Munn and Amice Calverley
Ingrid Mida (Ryerson University)

Modern Dance, Universal Rhythm
Melissa Alexander (University of Toronto)

11:00 - 11:15 AM

BREAK

PROGRAM

Saturday October 2 2021 Continued Conference Day Two

Academic Papers

11:15 AM - 12:15 PM

TRADITION, MODERNITY, INDIGENEITY

Chair: Michelle McGeough (Concordia University)

Always Contemporary: Ancestral Wendat Arts and Modernity
Annette de Stecher (University of Colorado Boulder)

Judith Pauline White, Nunatsiavut Inuk Photographer
Heather Campbell (Inuit Art Foundation)

Making Survivance: Teresa Marshall's Elitekey
Stacy Ernst (Carleton University)

MODERN RECEPTIONS: GALLERIES AND GALLERISTS

Chair: Anne-Marie Bouchard (MNBAQ)

Timing can be everything: Femina at the Musée du Québec
Gwendolyn Owens (McGill University)

Des « révolutionnaires » « conscientes de leur rôle féminin » : un survol de la contribution des entrepreneures culturelles au développement des arts visuels au Québec entre 1940 et 1959

Geneviève Lafleur (Independent Scholar)

Labours of Love and Activism on the Prairies: the Sioux Handcraft Co-operative's Artistic Production, 1960-1980
Alexandra Nordstrom (Concordia University)

12:15 - 1:30 PM

LUNCH

PROGRAM

Saturday October 2 2021 Continued
Conference Day Two

Academic Papers

1:30 - 2:30 PM

VIEWING MODERN COMMUNITIES

Chair: Reilley Bishop-Stall (Concordia University)

The "Pioneer" Modernism of Statira Frame (1858-1935)
Catherine MacKenzie (Concordia University)

*New Methodologies for a Latent Collection: Anne Savage's Distinct Body of Work Held at the Leonard
and Bina Ellen Gallery, Concordia University (in French and English)*
Katrie Chagnon (UQAM) and Elisabeth Otto (Université de Montréal)

"We are no longer strange here": Performing Presence in the Western Canadian 'Wilderness'
Manon Gaudet (Yale University)

CLASSIFICATION MODERN?

Chair: Erin Silver (University of British Columbia)

*Reconsidering Geraldine Moodie: Positioning an Early Canadian Photographer in
Relationship to Modernism*
Susan Close (University of Manitoba)

Seeing Demeter in Modernism: An Introduction to the Life and Work of Rae Hendershot
Rae Bates (Independent Researcher)

"Make Machines Crazy": Suzanne Duquet's Computer Paintings
Adam Lauder (OCADU)

2:30 - 2:45 PM

BREAK

PROGRAM

Saturday October 2 2021 Continued
Conference Day Two

Academic Papers

2:45 - 3:45 PM

REGIONS OF MODERNITY

Chair: Johanne Sloan (Concordia University)

East of Canadian Art History

Dianne O'Neill (Art Gallery of Nova Scotia)

Transgressions: Margaret Watkins Walking the Streets of Moscow, Paris, and Glasgow

Katherine Tweedie (Concordia University)

Mary O'Connor (McMaster University)

CA/CA: Henrietta Shore and Expatriate Modernisms

Samantha Burton (University of Southern California)

MODERNIST NORMS AND MODERN MEDIA

Chair: Nicole Burisch (Concordia University)

Marion Nicoll: An Alberta Modern

Catharine Mastin (Independent scholar)

Have We Ever Been Modern?: Examining Lorraine Malach's ceramic wall mural Untitled, 1979, Sturdy-Stone Centre, Saskatoon

Susan Surette (Concordia University)

Replacing the Myth of Modernism: The Yvonne Williams Studio (1932-1971)

Kathy Kranias (Independent Scholar and Artist)

3:45 - 4:00 PM

BREAK

4:00 - 5:00 PM

HONOURING JOYCE ZEMANS

with Georgiana Uhlyarik (Art Gallery of Ontario),

Andrea Fatona (Ontario College of Art and Design University),

Anna Hudson (York University),

Annie Gérin (Concordia University),

Amy Wallace (Carleton University),

Alyssa Fearon (Dunlop Art Gallery, Regina Public Library), and

Jinny Yu (University of Ottawa)

Conference Closure: Janice Anderson (Concordia University)

Conference Closure

ABSTRACTS FOR ACADEMIC SESSIONS

Biographies and contact information for all contributors to the conference are provided in alphabetical order at the end of the program

ANNMARIE ADAMS

Outside in the Garden: Women, Modernism, and Designed Landscapes in Canada (with Cynthia Hammond)

How did the creative production of women turn modernism inside-out? Engaging our own production of a collaborative, digital model, we explore the “outside” of a modern architectural icon: the garden of the Cormier house in Montreal. Perhaps Canada’s most important Art Deco residence, the building at 1418 Pine Avenue was from 1930 until 1975 the home of architect Ernest Cormier, who designed the house to suit his non-traditional relationship with sisters Clorinthe and Cécile Perron, both artists’ models (Adams and Macdonell, 2016). This extraordinary garden behind the house has attracted relatively little scholarly attention, yet it played a significant role in the use and meaning of the house. The garden also served as a focused vista from inside and a photographic backdrop to Cormier’s relationship with the sisters Perron and other artists. In addition, like our model, the garden was a co-creation. In our model and paper we explore archival hints of the sisters’ presence, and their roles as agents in this landscape. We situate this case study in relation to our other collaborations on women and historic gardens in Quebec. Finally, we ask how this garden is, in the words of theorist Elizabeth Grosz, “the outside that architecture requires but cannot contain” (2001, 179). By way of a launch, presentation of the paper will celebrate public access to our model on YouTube.

MELISSA ALEXANDER

Modern Dance, Universal Rhythm

By the time Kathleen Munn painted *The Dance* in 1923, modern dance had long been considered an example of natural and spiritual movement. Rejecting corsets and pointe shoes, proponents of modern dance took their own approach to movement and choreography, often inspired by ancient civilizations. While dancer Isadora Duncan did not seek to copy the dances of ancient Greece, she believed that she might naturally fall into these positions because they were a direct expression of nature. When Duncan danced in her “little Greek tunic,” Munn saw an example of the underlying order she sought to capture in her art. In this paper, I argue *The Dance* represents a turning point in Munn’s career; a marked shift towards the spiritual shaped by her readings on modern dance, her interest in ancient Greek, Indian, and Asian art, and her belief that these art forms echoed the universal rhythm found in nature.

REBECCA BASCIANO

Frances-Anne Johnston: A Family Palette

As an independent artist, Frances-Anne Johnston (1910-1987) was one of Canada’s most talented painters of interiors and still lifes. As the daughter of artist Franz Johnston, and the wife of artist Franklin Arbuckle, she was often overshadowed and has largely been excluded from the Canadian canon. Johnston excelled at portraying domestic life with a modern approach to composition and colour. Consistently experimenting to find new ways of depicting household familiarities, combined with a spontaneous approach to working amid caring for her children, Johnston crafted an identity that balanced her role as daughter/wife/mother and artist. Her paintings are filled with personal objects that hint at her interests and aesthetic influences, and reveal her status as a professional artist with knowledge of international artistic developments. In the fall of 2022, the Ottawa Art Gallery will launch the first concentrated history on Johnston’s practice, including a provincially-touring exhibition and monograph on her work.

SARAH BASSNETT

Selling Modernism: Women and Advertising Photography (with Sarah Parsons)

In comparison to other fields of modernist visual culture, the history of photography has long included white women as critics and practitioners. Even the earliest publications and exhibitions of MoMA's photography department, an institution famously described by Martha Rosler as the "Kremlin of Modernism," regularly featured women photographers. This paper considers the prevalence of advertising photography among the modernist era Canadian women and women working in photography in Canada. We examine how three photographers created a space for themselves within consumer culture, and how they navigated gender conventions as they marketed landscapes, household products, and fashion. These include Minna Keene's romantic images of the Canadian West for CP Rail, Margaret Watkins's elegant domestic symphonies, and June Sauer's extravagantly sensual furs. To what end did these photographers produce new ways of seeing and selling? The work of these photographers offers an opportunity to consider the role of advertising within modernism.

RAE BATES

Seeing Demeter in Modernism: An Introduction to the Life and Work of Rae Hendershot

The work of Canadian painter Rae Hendershot (1921-1988) resists conventional classifications. Her formative training in the 1930s is rooted in European avant-garde modernism and her early work excelled in that idiom. However, as a woman of the 20th century the modernist identity came with deep contradictions which were exacerbated by the rise of Abstract Expressionism and its commanding rhetoric in the Cold War period. Building on a study of her extensive archive of paintings, sketches and notebooks, this paper offers insight into a significant Canadian artist's ambitious, studied, and personal reappraisal of the modernist legacy. In the late 1960s and 1970s, Hendershot created a series of four major paintings on the theme of Demeter and Persephone in which she rejects the modernist polarity between form and content - a polarity between a purified formalist objectivity on the one hand, and a self-referential subjectivity on the other - and offers an alternative vision that is compassionate, haunting and prescient.

ANNE-MARIE BOUCHARD

"I was certain I knew how to do it..." Women's Contribution to Quebec's History of Photography

We are well aware of the considerable contribution of certain women to the history of photography in Quebec. First and foremost, the figure of Élise L'Heureux is emblematic of the dual profession of photographer and businesswoman which enabled many women to achieve financial independence. If the case of Ms. L'Heureux is unique in its pioneering position, not only in the international history of women photographers, but also in the history of Canadian photography, it is certainly possible to believe that many more worked in the photographic field, most often under their husband's trade name.

Many references to women photographers can be found in newspapers, even in the literature: Ms. Fletcher and Ms. C. Civalier from Montreal, Ms. Lelièvre from L'Islet, Ms. Hélène Fortin based in Quebec, Ms. Marie Gastonguay from Quebec also, Mrs. J. Dupont from Trois-Rivières, Mrs. Henriette Fortin in Quebec to name a few of them. Throughout the second half of the 19th century, the number of operators increased, as did the number of women employed in the studios: censuses showing that their proportion rose from 16% at the beginning of the 1870s to more than 24%, 10 years later. At the start of the 20th century, many of them continued to operate professional studios in all regions of Quebec, while female amateur photographers multiplied. How do you write the history of these women photographers? What story do they tell us?

KATHRYN BRIDGE

Giving voice to individuality: diaries and photographs trace the modernist times of Sophie Pemberton (1869-1959)

Pocket diaries of expatriate Canadian artist Sophie Pemberton exist from 1917-1922. They note social engagements, books read, plays and art exhibitions attended, with occasional comments. Photographs depicting the artist and domestic interiors from this time can also be analyzed.

Presented is a life punctuated by sudden widowhood, a second marriage, illnesses, wartime living, and travel. Close observation and reading of these records detect patterns, also inconsistencies and contradictions. She casts off aspects of her old life yet retains others. The compelling nature of these primary materials reveal “the spaces of modernity as mobile, relational, and in flux.” (S. Farrell Racette, 2012)

Pemberton’s post-1909 English life and artwork has been little known, often dismissed. Her output changed with her life course, not just with modernization and modernist outlooks. Yet she retained her self-identity. Returning to Canada in 1949 at age 80, she proclaimed her “occupation” as “Artist.”

SAMANTHA BURTON

CA/CA: Henrietta Shore and expatriate modernisms

Born in Toronto, Canadian modernist Henrietta Shore worked for the majority of her career in California, where she painted natural imagery with a crisp linearity and an attention to form that placed her in the company of colleagues such as Georgia O’Keeffe and Edward Weston. Though successful during her own time, Shore has since been little studied in Canada nor the United States, perhaps due in part to her geographic “in-betweenness” in a period when nationalist sentiment was prevalent across North America. Shore’s vividly coloured paintings of flowers, shells, and rocks seem likewise rootless, objects floating unmoored in an undefined space. Using a heated 1932 exchange with The Canadian Forum as a jumping off point, this paper uses Shore’s experience as a Canadian expatriate in California as a way of looking more broadly at the connections and divergences in Pan-American painting and photography in the 1920s and 1930s.

HEATHER CAMPBELL

Judith-Pauline White, Nunatsiavut Inuk Photographer

Judith-Pauline White (née Hunter) was an Inuk woman born in 1905 in Hebron, NL. In 1922, she married trading post owner, Richard White and moved to Kauk Bight, about 4 kilometres south of Nain, Newfoundland and Labrador. Mrs. White, an amateur photographer, took photos in the area starting in the 1920s. In the 1950s, she met anthropologist Alike Podolinsky Webber, who travelled to Labrador to conduct research for her thesis about the art of the Mushuau Innu (of the Innu Nation). White sent a shipment of material to Podolinsky Webber after Mr. White died in 1960. It consisted of over two hundred images and featured both Innu and Inuit. They are a visual documentary of life in Labrador from the 1920s to the 1950s. In this presentation, in addition to learning more about White’s work, we explore why her photography was largely unknown for decades, and how Canadian federal government’s policies contributed to her lack of recognition.

LORA SENECHAL CARNEY

Ghitta Caiserman: Drawing Out the Human (with Dominic Hardy)

In the 1940s and 1950s, Montreal artist Ghitta Caiserman (1923-2005) produced an extensive range of prints and drawings in which she dealt with the politics of war, of class struggle and of the self in society through an engagement with modernist codes of figurative representation. As one decade gave way to the next, changes in the North American political climate appear to have coincided with a shift in her chosen imagery, which becomes more allusive and personal, referencing women's experience through reference to religious and domestic themes. In this presentation, we chart the first twenty years of Caiserman's career in order to situate her work against what has become the standard later-modernist narrative of a teleological path to abstraction, in order to recover her preoccupation with subjectivity with reference to the artist's body and space, as a harbinger of the feminist concerns that also mark Canadian artistic practice in the second half of the 20th century.

KATRIE CHAGNON

New methodologies for a latent collection: Anne Savage's distinct body of work held at the Leonard & Bina Ellen Gallery, Concordia University (with Elisabeth Otto)

Undeniably, Anne Savage holds a major position inside Canadian Modernism and within Montréal's Beaver Hall Group. And yet, Savage's way of balancing her twin vocations of an educator and an artist is still underexplored. The personal, material and social conditions navigating two careers are widely unknown. With our project "Anne Savage: A latent collection" we re-examined her body of work held at the Leonard & Bina Ellen Gallery under the premises of concrete actions (depicting, travelling, imagining and passing on) taken by Savage to steer her career. This strategy allowed us to raise complex historical and political questions in the context of decolonial art history without robbing her of her artistic agency. Discussing Savage's ambivalent position within settler colonial Canadian art history, e.g. her attitude towards the Indigenous peoples, in a more nuanced way gave room to complexity and paradox. Our intention was not to claim a bigger role inside of Canadian Modernism, but to invite further research from the outside-in.

SUSAN CLOSE

Reconsidering Geraldine Moodie: Positioning an early Canadian photographer in relationship to modernism

This paper explores the impact of modernism on early Canadian women photographers through a case study reconsideration of the work of Geraldine Moodie (1854-1945). Moodie, an active professional photographer in the Canadian West, operated three photographic studios from 1895 to 1898. She was the first Euro-Canadian woman to photograph in the Canadian Arctic and made numerous portraits of Inuit that stand apart from conventional perspectives.

Specifically, I argue that Moodie used the practice of photography to construct her voice as a modern professional who held independent and progressive views. Evidence to support this argument draws upon an analysis of her photographs and writings, some only recently available through a donation to the Glenbow Archives in Calgary. Informed by concepts of narrative, gender, performance, and decolonization, this analysis draws on the methodology of cultural analysis to reconsider Moodie's photography in its intersections with modernism.

MARIE-MAXIME DE ANDRADE

Jeannette Meunier Archived

This communication aims to explore the archives of Canadian interior decorator Jeannette Meunier Biéler, whose preserved drawings and sketches attest to the originality and inventiveness of her work in the fields of design and modern furnishing in Canada. I will focus on her own involvement in leaving traces behind that narrate her work. Her selection of documents and the accompanied comments she provided testify to the reality faced by women's creators in the country. Regardless of her short career and lack of recognition, she partook in different important projects that helped diffuse modern design trends. By exploring her work as a decorator, I will discuss the role of archives as a site of a feminist investigation but also vindication of modern aesthetics in Canada.

ANNETTE DE STECHER

Always Contemporary: Ancestral Wendat Arts and Modernity

In late nineteenth century Quebec, the Indian Act and Quebec Game Laws threatened Indigenous ways of life and cultural traditions. These colonial legislations were a powerful dimension of Canadian modernization and settler notions of progress. However, Indigenous women artists innovated to resist these colonial policies of cultural erasure and support their communities economically.

Women artists of the Wendat First Nation asserted their pride in their identity and entrepreneurial heritage through their visual arts. They positioned themselves, always of their time, in the centre of visual arts movements of the era. They integrated developments in European style and design into their ancestral aesthetic, in both ceremonial dress and highly successful commercial production. Their creative excellence and mastery of design and technique brought recognition and acclaim. Importantly, through their resilience and transmission of knowledge to future generations, Wendat visual arts, ancestral traditions in full engagement with modernity, continued through the twentieth century and into the present.

STACY ERNST

Making Survivance: Teresa Marshall's *Elitekey*

Linda Tuhiwai Smith (Māori) has argued that an essential aspect of Indigenous modernities is decolonization. Gerald Vizenor (Anishinaabe) claims the same of survivance, that it is a key dynamic in Indigenous modernities. Though decolonization and survivance share many commonalities, they differ in that decolonization aims to dismantle colonial systems of invasion while survivance is the act of resisting and refusing those systems in the first place.

In the 1990 work *Elitekey*, Teresa Marshall (Mi'kmaq) brings these two drives together. Her sculptural remakes of traditional Mi'kmaq objects in concrete, a modern material, manifest the tension of existing in a modernity shaped by the violence of colonialism. In so doing she not only articulates a modernism underpinned by Mi'kmaq tradition and survivance, but she also puts forth a narrative program that opens a space to decolonize habitual colonial thought patterns.

MANON GAUDET

“We are no longer strange here”: Performing Presence in the Western Canadian ‘Wilderness’

This paper considers a collection of compelling vernacular photographs taken by young, white female tourists on Caroline Hinman’s “Off the Beaten Track” camping trips through the Canadian Rocky Mountains between 1924 and 1928, alongside painted imagery in a contemporary trail-riding guide. The images range from moccasin-footed tourists doing laundry in picturesque streams to ‘playing Indian’ at campers’ parades. I argue that in performing and documenting twentieth-century trail riding, these settler-tourists deployed material signifiers of indigeneity and photographic conventions of ethnography to visually salvage an intimacy with nature feared threatened by modernity. Taking its cue from the pictures’ performative qualities, the paper considers how staging, costuming and beholding coalesced in modern performances ranging from overt to subtle, but which shared an insidious claim for identification with dispossessed land. Finally, it examines how by turning the ethnographic lens from the ‘othered’ Indigenous subject to the gendered modern body, the images unconventionally offer the opportunity to consider the settler spectacle and Indigenous gaze.

CYNTHIA HAMMOND

Outside in the Garden: Women, Modernism, and Designed Landscapes in Canada (with Annmarie Adams)

How did the creative production of women turn modernism inside-out? Engaging our own production of a collaborative, digital model, we explore the “outside” of a modern architectural icon: the garden of the Cormier house in Montreal. Perhaps Canada’s most important Art Deco residence, the building at 1418 Pine Avenue was from 1930 until 1975 the home of architect Ernest Cormier, who designed the house to suit his non-traditional relationship with sisters Clorinthe and Cécile Perron, both artists’ models (Adams and Macdonell, 2016). This extraordinary garden behind the house has attracted relatively little scholarly attention, yet it played a significant role in the use and meaning of the house. The garden also served as a focused vista from inside and a photographic backdrop to Cormier’s relationship with the sisters Perron and other artists. In addition, like our model, the garden was a co-creation. In our model and paper we explore archival hints of the sisters’ presence, and their roles as agents in this landscape. We situate this case study in relation to our other collaborations on women and historic gardens in Quebec. Finally, we ask how this garden is, in the words of theorist Elizabeth Grosz, “the outside that architecture requires but cannot contain” (2001, 179). By way of a launch, presentation of the paper will celebrate public access to our model on YouTube.

DOMINIC HARDY

Ghitta Caiserman: Drawing Out the Human (with Lora Senechal Carney)

In the 1940s and 1950s, Montreal artist Ghitta Caiserman (1923-2005) produced an extensive range of prints and drawings in which she dealt with the politics of war, of class struggle and of the self in society through an engagement with modernist codes of figurative representation. As one decade gave way to the next, changes in the North American political climate appear to have coincided with a shift in her chosen imagery, which becomes more allusive and personal, referencing women’s experience through reference to religious and domestic themes. In this presentation, we chart the first twenty years of Caiserman’s career in order to situate her work against what has become the standard later-modernist narrative of a teleological path to abstraction, in order to recover her preoccupation with subjectivity with reference to the artist’s body and space, as a harbinger of the feminist concerns that also mark Canadian artistic practice in the second half of the 20th century.

MICHEL HARDY-VALLÉE

Depicting modernity with photography: four Montréal painters in Canadian magazines

During the 1950s and 1960s, illustrated magazines in Canada were privileged sites for promoting modern values. For women painters such as Rita Letendre, Laure Major, Marcelle Maltais, and Suzanne Meloche, to be depicted as artists in photostories was a public inscription of their modern cultural status. As Sandra Paikowsky argues, the professional recognition of women painters in Montréal at that time was unique in Canada. The following presentation will look at such public inscriptions of status from the point of view of their genesis, by looking at the ways artist, photographer, and publisher were constructed through their interactions, and the resulting image of these painters. The recently discovered contact sheets of photographer John Max will help show the relative usefulness of various strategies employed by photostories for large-distribution periodicals like Weekend Magazine, Vie des arts, and Maclean's. Discarded images, just as published ones, evidence a spectrum of aesthetic and social values concerning what constituted a "correct" way of depicting non-figurative women painters for the actors involved. Finally, this will be contrasted to the ways employed to depict male painters in a similar context.

KATHY KRANIAS

Replacing the Myth of Modernism: The Yvonne Williams Studio (1932-71)

Yvonne Williams was the first woman to establish her own stained glass studio in Canada. Adopting a collaborative model of art making, the artist operated a flexible work environment where artist associates and employees worked together and independently on architectural commissions. Advancing the art careers of several women artists, including Ellen Simon, Ethel Scott, and Rosemary Kilbourn, the Toronto studio produced over 400 stained glass windows for 100 buildings across Canada and the US. The studio engaged in stained glass education and economic independence for its resident artists, all who were encouraged to secure their own architectural commissions. The modernist notion of the autonomous work of art is irrelevant to understanding the architectural purpose of stained glass art and thus its supplemental value.

GENEVIÈVE LAFLEUR

Des « révolutionnaires » « conscientes de leur rôle féminin » : un survol de la contribution des entrepreneures culturelles au développement des arts visuels au Québec entre 1940 et 1959.

Durant les années 1940 et 1950, le milieu des arts visuels au Québec se trouve dans une période de transformation et d'effervescence, et ce, malgré la quasi-absence de soutien de la part de l'État fédéral et le manque d'innovation du pallier provincial. Ainsi, ce sont des initiatives privées – individuelles ou communautaires – qui ont d'abord permis un tel développement du milieu culturel durant cette période. En tant qu'entrepreneures culturelles, plusieurs femmes ont participé à l'élargissement des frontières de l'art et de la notion de culture en y intégrant des pratiques, des esthétiques, des publics ainsi que des artistes jusqu'alors marginalisé.e.s ou inconsideré.e.s par le milieu de l'art et ses institutions dites traditionnelles. Cette communication nous permettra de présenter brièvement plusieurs initiatives développées par des artistes, des galeristes et des directrices de centres d'art qui ont décidé de mettre sur pied des lieux de diffusion et d'éducation artistiques alternatifs novateurs.

ADAM LAUDER

“Make Machines Crazy”: Suzanne Duquet’s Computer Paintings

The career of Suzanne Duquet (1916-2000) challenges periodizing conventions, and traditional definitions of modernism in particular. When Duquet first exhibited examples of her innovative, computer-generated paintings at Galerie Saint-Denis in 1977, she was both an established and respected figure in the Montréal art world yet, astonishingly, still something of an unknown quantity. Duquet’s inaugural exhibition of abstractions paralleled a retrospective of her earlier modernist production (1939 to 1954) at the Montreal Museum of Fine Arts. Despite having taught at the École des Beaux-arts and, following its 1969 amalgamation, at UQÀM for a combined total of more than thirty-four years, Duquet was hailed by a sexist press as a newcomer. This paper will consider Duquet’s earlier School of Paris-influenced corpus in tandem the computer paintings to explore how the very belatedness of her reception counterintuitively situated her modernist practice at the vanguard of intermedial experiments in art-and-technology straddling the modern/postmodern divide.

LOREN LERNER

An Analysis of the Text and Images of Jori Smith’s Charlevoix County, 1930: In Reference to the Ideas of Marius Barbeau and Dr. Norman Bethune

This presentation focuses on the visual and textual reflections of Smith in the 1930s. The first is represented by her mythic depictions of the people of Charlevoix County. In these works, Smith demonstrates the ways she was inspired by the anthropologist and ethnographer Marius Barbeau, who believed that Quebec’s traditional village life expressed a wholesome and enduring national character. Smith’s other viewpoint also surfaces produced during this period. These pictures reveal the very real suffering of a poverty-stricken rural Catholic community where sickness and death were all-too-frequent occurrences. As a close friend of Dr. Norman Bethune, Smith was acutely aware of Bethune’s concerns about the lack of decent medical services for the poor and sick children living in Quebec’s severe economic decline in the 1930s, and she knew of his unsuccessful attempt to introduce socialized medicine. An analysis of Smith’s Charlevoix County, 1930 (Penumbra Press, 1998), a memoir of these years, substantiates the contradictory values and ideas expressed by Smith in her paintings and drawings from this decade.

CATHERINE MACKENZIE

The “Pioneer” Modernism of Statira Frame (1858-1935)

Always mentioned, but not yet seriously studied in relation to early modernist art in British Columbia, the paintings of Statira Frame have often been characterized as pioneering, “never anemic” essays in colour. However, the inclusion in 1941 by their long-time owner of her 1920s paintings of Alert Bay to “decorate” the Edward and Mary Lipsett Indian Museum in Hastings Park, Vancouver, was anything but a simple reaction to her “courageous” production. Based on fresh, detailed insights into Frame’s biography, this presentation suggests that her oeuvre was generated within the context of consciously witnessing yet never seriously questioning the ruptures and multiple exclusions of advancing settler modernity. Her paintings, while lauded by Robert Henri, Emily Carr and Frederic Varley for their formal qualities alone, were thus able to service, as they did for years, the deeply problematic Lipsett project, as well as other discourses of social repression.

CATHARINE MASTIN

Marion Nicoll: An Alberta Modern

Calgary's Marion Nicoll was the first artist in Alberta to sustain an art practice dedicated to abstraction and she did so as a female artist in a deeply gendered workplace and exhibition system. Her achievement was of lasting importance to Alberta and women's art after the Second World War. The focus of scholarship and curatorial projects on Nicoll has concentrated largely on her hard-edged oil-on-canvas abstractions. However, newer research considers more seriously her early automatics, batiks and metal arts. Yet to be explored are the many intersections of her thinking and working processes that demonstrate her capacity to sustain a multi-media art practice that balanced the so-called 'fine arts' and the so-called 'crafts' into one artistic practice - Nicoll the modernist. This paper will explore how Nicoll moved between media to challenge these hierarchical distinctions and establish a modern voice of her own.

INGRID MIDA

Becoming Modern: The Drawings of Kathleen Munn and Amice Calverley

The drawings of Canadian artists Kathleen Munn (1887-1974) and Amice Calverley (1896-1959) are traces of their experiments to see, to discover, and to give expression to forms. Drawing, the making of marks with meaning, has recently been theorized as a distinct way of understanding the world (Petherbridge 2014; Ionascu and Rohr 2016). Although Munn has been recognized as a pioneer of abstraction in Canada (Uhlyarik 2014; Carney 2017) and Calverley acknowledged as having invented a method of drawing to accurately render scenes at Egyptian archeological sites (Lesko 2004), their drawings have been little studied. This paper uses the replication of selected drawings by these artists as an alternative research method, such that drawing becomes a tool of inquiry and mediation in analyzing their work. It will be shown that Munn and Calverley's drawings share a sensibility for the spiritual in abstraction and also serve to challenge the boundaries of high modernism that privilege the white male Eurocentric viewpoint.

ANNE NEWLANDS

Mariette Rousseau-Vermette, Textile Artist: The Quiet Revolution and Art Integrated with Architecture

This paper introduces the internationally celebrated Canadian textile artist, Mariette Rousseau-Vermette (1926-2006), who used the craft of weaving to create large colour-field tapestries that were integrated with modernist architecture. It shows how the artist's abstract geometric vocabulary and desire to work on a large scale was informed by her admiration of the American abstract expressionist painting and collaborations with the Montreal Plasticien artists. The paper discusses the ways in which Rousseau-Vermette's personal ambition to make public art in collaboration with architects flourished in the social and political climate of the 1960s Quiet Revolution which supported abstract art as a tool for Quebec identity in the modernization of Quebec society.

VANESSA NICHOLAS

Industrious Homemakers: Recognizing the Global Economy in an Early Canadian Quilt (1825)

This paper responds to the question of modernity in Canadian women's material culture by identifying the quilts that adorned early nineteenth century English Canadian interiors with global trade and industrial production. My case study is an embroidered quilt made in 1825 by Mary Morris (1811-1897), who lived in Upper Canada's Leeds County. The quilt is a patchwork of printed cottons surrounding panels of white cotton embroidered with flora and fauna. The apparent influence of Indian chintz textiles on Morris' embroideries and her use of English chintz fabrics in her patchwork undermine the relative importance that has been assigned to homespun cloth in early Canadian material culture. Morris' quilt shows that worldly tastes and manufactured goods were transplanted to the crude domestic interiors of Upper Canada by English women, who continued to contextualize themselves within the global British Empire and value access to an international, modern economy.

ALEXANDRA NORDSTROM

Labours of Love and Activism on the Prairies: the Sioux Handcraft Co-operative's Artistic Production, 1960-1980

Although Indigenous women living on the prairies fostered and maintained prolific creative practices throughout the mid-twentieth century, their work and artistic production is rarely discussed in art historical discourses and/or included within the 'canons' of Indigenous and other art histories. Accordingly, this paper focuses on the Sioux Handcraft Co-operative (SHC), their artistry, and their work as a community-engaged creative enterprise. I examine how the collective responded to a growing need for economic support in Indigenous communities, especially for Indigenous women, in the context of a developing professional craft sector in Canada. Addressing the intersections between craft, community, home-enterprise, and gendered labour, I argue that the SHC's artistry functioned as a social agent for cultural continuity and economic freedom all the while resisting and challenging assimilation.

MARY O'CONNOR

Transgressions: Margaret Watkins Walking the Streets of Moscow, Paris and Glasgow (with Katherine Tweedie)

Margaret Watkins (1884-1969) is best known for her kitchen still life photographs – a brilliant example of a women formulating her own original modernism. This paper will follow Watkins as she engages with the specific modernism of Europe in the late nineteen-twenties and thirties. What happens when she moves out of her studio and walks the streets of Moscow, Paris and Glasgow? How does she make the New Vision of, say, El Lizitsky and Anne Biermann her own? Striking similarities between her own work and that of Russian photographers Alexandr Rodchenko, Boris Ignatovich, and Vladimir Gruntal suggest that we are not dealing with influence as much as confluences of influences, since many of Watkins's images predate those of the Russians. We will argue her forced exile from studio to street allowed her to embrace the new vision of Europe, with transgressive movements through building sites and workplaces, witnessing and documenting the everyday in the city.

DIANNE O'NEILL

East of Canadian art history

The first purchase by the Nova Scotia Museum of Fine Arts, newly formed in 1908, was Helen McNicoll's *Midsummer* from the 1910 exhibition of the Art Association of Montreal. That the NSMFA was the first public institution in Canada to purchase a McNicoll painting is evidence of the general climate of tolerance and support for "advanced" paintings here, initially engendered by Frances Jones's impressionistic paintings of the early 1880s. The sea had always offered Nova Scotians a simple and direct transatlantic connection that put them inside the European milieu or delivered them easily to New York or Boston. The presence of *Midsummer* hanging in the NSMFA room at the Art School encouraged the Post-Impressionist art practice of such Nova Scotian artists as Edith Smith, Marjorie Tozer, Mabel Killam Day, and Elizabeth Cann.

ELISABETH OTTO

New methodologies for a latent collection: Anne Savage's distinct body of work held at the Leonard & Bina Ellen Gallery, Concordia University (with Katrie Chagnon)

Undeniably, Anne Savage holds a major position inside Canadian Modernism and within Montréal's Beaver Hall Group. And yet, Savage's way of balancing her twin vocations of an educator and an artist is still underexplored. The personal, material and social conditions navigating two careers are widely unknown. With our project "Anne Savage: A latent collection" we re-examined her body of work held at the Leonard & Bina Ellen Gallery under the premises of concrete actions (depicting, travelling, imagining and passing on) taken by Savage to steer her career. This strategy allowed us to raise complex historical and political questions in the context of decolonial art history without robbing her of her artistic agency. Discussing Savage's ambivalent position within settler colonial Canadian art history, e.g. her attitude towards the Indigenous peoples, in a more nuanced way gave room to complexity and paradox. Our intention was not to claim a bigger role inside of Canadian Modernism, but to invite further research from the outside-in.

ELISABETH OTTO

A woman artist's library: Emily Carr between Victorian Anti-Intellectualism and independent self-education

Recent scholarship on Emily Carr succeeded to free the BC artist from relative geographical isolation from the European art centres and put her on the map of International Modernism. Focusing on Carr's travels to England and France, however, these studies did not address the fact that Carr was not only limited by geography but also by the learned idea of a Victorian anti-intellectualism. This paper wants to close the gap by providing an in-depth analysis of Emily Carr's private collection of books, held at the BC Archives, Victoria. Carr's annotations, comments, and sketches provide unmediated access to her reasoning and the dialogue she established with the authors – and that decades before she became a writer herself. Carr's complex relationship with the books she was reading, loving and living with disclose a deep yearning for knowledge and her willingness to seek alternative ways of transgressing the intellectual limits Victorian society had set on her and her female contemporaries.

GWENDOLYN OWENS

Timing can be everything: Femina at the Musée du Québec

The rise of the Automatistes and abstraction takes centre stage in any retelling about the art world in Quebec in the late 1940s. Only occasionally mentioned is Femina at the Musée du Québec, a 1947 exhibition of 140 works by seven contemporary women artists: Sylvia Daoust, Simone Dénéchaud, Suzanne Duquet, Claire Fauteux, Agnès Lefort, G. Paige Pinneo, and Marian Scott. This exhibition was affirming reputations--not making them--of modern accomplished artists, many of whom were working women teaching art. I will argue that if Femina, a well-received show, had not been overshadowed by the Automatistes, it would be more famous. However, as this brash, younger, and more radical group attracted attention, the story of these women artists lost its prominence in our histories. The Femina exhibition, its creation and its promotion, was a milestone for others in the history of art that deserves more examination.

EDITH-ANNE PAGEOT

Canadian Handicraft Guild's "multicultural exhibitions"

Canadian Handicraft plays a proven role in promoting the artistic work of many women (McLeod, [1999] 2008). In the Arts and Crafts movement, Martha M. Philips and Alice J. Peck, on the one hand, tried to promote so-called traditional arts - Quebec catalogues, Russian embroidery, Irish lace - and, on the other hand, to counteract the government's assimilation policies towards Aboriginal peoples. Like Gerald McMaster (1989), many researchers consider the Guild to be an exception in an environment that favoured the commodification of souvenirs. However, Philips and Peck's philanthropy was characterized by a paternalism not free of racial bias (Cross 2011, Ohri 2017, Shea 2009). What about exhibitions where objects with profoundly distinct codes and histories are juxtaposed? My paper questions Peck and Philips' vision of "multiculturalism" from the cross-cultural networks and economy that shape them.

SARAH PARSONS

Selling Modernism: Women and Advertising Photography (with Sarah Bassnett)

In comparison to other fields of modernist visual culture, the history of photography has long included white women as critics and practitioners. Even the earliest publications and exhibitions of MoMA's photography department, an institution famously described by Martha Rosler as the "Kremlin of Modernism," regularly featured women photographers. This paper considers the prevalence of advertising photography among the modernist era Canadian women and women working in photography in Canada. We examine how three photographers created a space for themselves within consumer culture, and how they navigated gender conventions as they marketed landscapes, household products, and fashion. These include Minna Keene's romantic images of the Canadian West for CP Rail, Margaret Watkins's elegant domestic symphonies, and June Sauer's extravagantly sensual furs. To what end did these photographers produce new ways of seeing and selling? The work of these photographers offers an opportunity to consider the role of advertising within modernism.

JENNIFER SALAHUB

The Crafty Ladies of Mount Royal College

“Reading between the lines” is the art of interpreting meaning beyond what has been said or, in some cases, what has not been said. To date, I have located no written history of art education at Calgary’s Mount Royal College (now MRU) despite there being a wealth of contemporary sources that reference the department, the instructors, and the handiwork (1912-1932). Although most of these women remain unknown (the majority have even managed to slip below CWAHI’s radar) their professional credentials are often exceptional – and signifiers of modernity. For instance, Elaine Borden, the first “directress” was a graduate of Mount Allison (’09) and had studied art education at Columbia. Borden set the stage for a curriculum that, for twenty years, privileged the applied arts and, in doing so, unwittingly consigned the department to obscurity. Mid-century gender and media biases ensured that the department was ignored first by institutional historians and then, with no acknowledgement of this history, by art historians. Yet, as my research suggests - this may have been the first Department of Fine Art to be led by a woman in Canada!

SUSAN SURETTE

Have We Ever Been Modern? Examining Lorraine Malach’s ceramic wall mural *Untitled*, 1979, Sturdy-Stone Centre, Saskatoon

Lorraine Malach (1933-2003) was a very modern woman, single, opinionated, out-spoken, multidisciplinary, almost fearless, and an adventurer in her profession. This paper, however, is not about Malach’s strong personality; instead it addresses how, through her monumental public ceramic murals, she reconciled her place in the modern world of public art of the second half of the twentieth century. Educated in the 1950s at the Pennsylvania School of Fine Arts as a mural and easel painter and much travelled in Europe, she became Saskatchewan’s, and arguably Canada’s, foremost female ceramic muralist at a time when the field was dominated by men. Malach accomplished this by relying on private ceramic tutors, by developing a visual vocabulary that referenced non-Western visual aesthetics, and by rejecting the reigning avant-garde in painting, ceramics and sculpture. Most importantly she embraced a vision of life, which she expressed in her work, wherein Saint Francis of Assisi’s “Canticle of Brother Sun and Sister Moon,” was entwined with modern botanical, geological, paleontological and astronomical sciences. In Malach’s murals the human and non-human dance together.

KATHERINE TWEEDIE

Transgressions: Margaret Watkins Walking the Streets of Moscow, Paris and Glasgow (with Mary O’Connor)

Margaret Watkins (1884-1969) is best known for her kitchen still life photographs – a brilliant example of a women formulating her own original modernism. This paper will follow Watkins as she engages with the specific modernism of Europe in the late nineteen-twenties and thirties. What happens when she moves out of her studio and walks the streets of Moscow, Paris and Glasgow? How does she make the New Vision of, say, El Lizitsky and Anne Biermann her own? Striking similarities between her own work and that of Russian photographers Alexandr Rodchenko, Boris Ignatovich, and Vladimir Gruntal suggest that we are not dealing with influence as much as confluences of influences, since many of Watkins’s images predate those of the Russians. We will argue her forced exile from studio to street allowed her to embrace the new vision of Europe, with transgressive movements through building sites and workplaces, witnessing and documenting the everyday in the city.

GEORGIANA UHLYARIK

Inherent Vice: Kathleen Munn's Dynamic Symmetry vs. Zinc

Kathleen Munn's *Untitled (Two Figures in a Landscape)*, c. 1925, featuring two abstracted nudes in a landscape, was nearly lost, twice. Found around 1982 under a bed, the painting deteriorated from what conservators call 'inherent vice.' A major research and conservation treatment in 2019 revealed complex underdrawings, grids and triangles delineating compositional mathematical underpinnings. Preparatory drawings and canvases in Munn's archives were also uncovered and paint analysis confirm her use of zinc white as the painting's ground layer. The 'inherent' culprit.

This painting marks a critical moment in Munn's experimentation with painting techniques concurrent with her explorations of Jay Hambidge's dynamic symmetry in modern art composition. My paper will discuss the restored canvas and Munn's application of these principles based on root rectangles to derive the placement and proportions of her forms as an interrelated system of unity in her ongoing preoccupation with the formal integration of figure in landscape.

RENÉE VAN DER AVOIRD

Elizabeth Wyn Wood: Against Complacency

This case study examines the rich yet underexplored career of Toronto sculptor Elizabeth Wyn Wood (1903-1966). Best known for her streamlined landscape sculptures, Wood was also an influential advocate for a modern Canadian vision. In 1945, she declared, "My complaint of this country is that the fresh viewpoint is dreaded. We are afraid of satire; we are afraid of passion; we are afraid of anything unusual." Two years later, she organized Canadian Women Artists, a group exhibition in New York City, remarking in the brochure, "Our art is rooted in our own soil and has ... some universal qualities, and therefore some great qualities." Ideas of national pride and progress propelled Wood to not only create an astounding body of sculpture, but also to vociferously promote modernism and the arts in Canada. From the early success of her landscape sculptures to her 1945 position as Vice President of the Canadian Conference of the Arts, Wood's fight was always against exclusion and complacency.

INDIA RAE YOUNG

Normative/Deviant: The Artistic life of Hilda Vincent Foster

This paper arose from the void surrounding 21 works on paper by Hilda Vincent Foster (1897-1970) held at the BC Archives. While Foster's artworks clearly present an original mind, today, her life story has been relegated to ephemera. This paper traces the ephemera connected to Foster and her life as an artist, from newspaper notices to exhibition brochures, to reveal a decidedly gendered version of her biography. She exhibited floral watercolours at the Royal Canadian Academy and sketched with the Women's Lyceum Art Association. Foster's experiences, artistic production, and surviving records parallel thousands of Canadian women artists of her era. The places she exhibited and the type of public attention she received paint a picture of Miss Foster's place within the Canadian art world of her lifetime. By contextualizing these ephemera with oral histories from those who remember Foster, this paper points to the social strategies used to define and proscribe feminine gender within the arts.

—

BIOGRAPHIES AND CONTACT
INFORMATION FOR ALL
CONTRIBUTORS TO THE CONFERENCE

—

Annmarie Adams is an architectural historian at McGill University, co-appointed in the Department of Social Studies of Medicine and the School of Architecture.

annmarie.adams@mcgill.ca

Shelley Adler is a Toronto-based figurative painter. She studied painting at York University in Toronto, Edinburgh College of Art, and Boston University, where she obtained an MFA. Her work has been exhibited in Canada, the United States, and Europe.

shelley@shelleyadler.com

Melissa Alexander is a PhD student in Art History and Visual Culture at York University. She completed her MA in Art History at Carleton University, specializing in the twentieth-century Canadian artist, Kathleen Munn. Her current research focuses on the Heliconian Club, a Toronto-based organization for professional women in the arts.

malexa@yorku.ca

Janice Anderson is an Affiliate Professor at Concordia University. She retired several years ago from her job at Concordia as Visual Resources Curator, but continues, with Melinda Reinhart and Kristina Huneault, to work with CWAHI.

janice.anderson@concordia.ca

Jocelyn Anderson, Editorial and Education Director, Art Canada Institute, Toronto, is an art historian whose recent research focuses on art and the British Empire, particularly art in Canada in the late nineteenth and early twentieth centuries. Her work on images of the British Empire has been published in *British Art Studies* and the *Oxford Art Journal*, and she is the author of *William Brymner: Life and Work* (Art Canada Institute, 2020). Anderson has a PhD from the University of London (Courtauld Institute of Art).

jocelynkristen@hotmail.com

Sara Angel is the Founder and Executive Director of the Art Canada Institute, the country's only resource exclusively dedicated to Canadian art history research, education, and promotion. An Adjunct Professor at both York University, Toronto, and Western University, London, Angel is an expert on Canadian art history and Nazi-era art restitution, the subject of her PhD dissertation. She is also a frequent contributor to the *Globe and Mail*, *Maclean's*, *Canadian Art* magazine, and other publications.

sangel@aci-iac.ca

Rebecca Basciano is the Curator at the Ottawa Art Gallery (OAG), where she supports and contextualizes Canadian artistic practices through curating exhibitions, publishing catalogues, acquiring works, facilitating touring exhibitions, and networking partnerships. She holds an MA in Art History from Carleton University and specializes in Canadian art.

rbasciano@oaggao.ca

Sarah Bassnett is an associate professor of art history at Western University and author of *Picturing Toronto: Photography and the Making of a Modern City* (MQUP, 2016).

sarah.bassnett@uwo.ca

Rae Bates works as an artist and illustrator as well as a writer and researcher. In 2018, she co-founded the Rae Hendershot Project with the objective of bringing wider audiences to this 20th c. artist.

rkabates@gmail.com

Reilley Bishop-Stall recently completed a Horizon Postdoctoral fellowship with the Inuit Futures in Arts Leadership: The Pilimmaksarniq/Pijariuqsarniq Project, led by Dr. Heather Igloliorte. She is currently Scholar-in-Residence in the Department of Art History at Concordia University.

reilley.bishop-stall@concordia.ca

Anne-Marie Bouchard, PhD, has been curator of modern art at the Musée national des beaux-arts du Québec since 2014. Her field of specialization is European and Canadian visual culture from 1800 to 1950, with a keen interest in the history of photography and press illustration.

anne-marie.bouchard@mnbaq.org

Kathryn Bridge. After a working career as an archivist, curator, manager, embedded in the collections at the Royal BC Museum and BC Archives, now, as curator emerita, Kathryn is pursuing her own list of research and exhibition projects centred in these collections.

kathryn.bridge@royalbcmuseum.bc.ca

Alicia Boutilier is Chief Curator/Curator of Canadian Historical Art at the Agnes Etherington Art Centre, Queen's University, Kingston, where she also teaches in Screen Cultures and Curatorial Studies. Among her curated and co-curated exhibition and publication projects are *Stepping Out: Clothes for a Gallery Goer* (2019); *The Artist Herself: Self-Portraits by Canadian Historical Women Artists* (2015); *A Vital Force: The Canadian Group of Painters* (2013); *An Intimate Circle: The F.B. Housser Memorial Collection* (2005); and *4 Women Who Painted in the 1930s and 1940s* (1998). Boutilier holds an MA in Canadian Art History from Carleton University, Ottawa.

boutila@queensu.ca

Shary Boyle is a Canadian artist who works across diverse media, including sculpture, drawing, installation, and performance. Boyle's work considers the social history of ceramic figurines, animist mythologies, and folk-art forms to create a symbolic, feminist, and politically charged language uniquely her own. Shary Boyle represented Canada with her project Music for Silence at the 55th Venice Biennale in 2013.

shary.boyle.rooms@gmail.com

Tobi Bruce is Director, Exhibitions and Collections, and Senior Curator at the Art Gallery of Hamilton. She has published essays on Canadian women artists, collection building, nineteenth-century Canadian art, Margaret Watkins, William Blair Bruce, and William Kurelek, among other topics. She is currently serving her second term as a Board Trustee with the Association of Art Museum Curators and teaches Canadian Art at McMaster University

tobi@artgalleryofhamilton.com

Nicole Burisch is a curator, critic, and cultural worker whose projects focus on discourses of craft, feminism, performance, publishing, labour, and materiality within contemporary art. Together with Anthea Black, she is the editor of The New Politics of the Handmade: Craft, Art, and Design (Bloomsbury). Formerly Assistant Curator, Contemporary Art at the National Gallery of Canada, she is now the director of the FoFA Gallery, Concordia University.

nicole.burisch@concordia.ca

Samantha Burton is a lecturer in the Department of Art History at the University of Southern California, where her research focuses on transnational mobility and cultural exchange in the nineteenth-century British World.

burtons@usc.edu

Heather Campbell is an Inuit art consultant, illustrator, and artist. She was Curatorial Assistant at the Indian and Inuit Art Centres, Indian and Northern Affairs Canada in Ottawa for a number of years, and was on the Boards of Directors for the Ottawa artist-run centre, Gallery 101, and the Artist-Run Centres and Collectives of Ontario. She is currently the Strategic Initiatives Director at the Inuit Art Foundation.

hcampbellart@gmail.com

Lora Senechal Carney is Professor Emerita, and taught at the University of Toronto for more than thirty-five years. She served until recently as an editor of the art history journal RACAR and is currently a reviews editor for the journal. She is the author of Canadian Painters in a Modern World, 1925-1955, and numerous other publications on Canadian art.

lorasenechal@gmail.com

Katie Chagnon holds a Ph.D. degree in art history, and is an adjunct professor in the Department of Art History at UQAM and the Department of Historical Sciences at Université Laval. From 2015 to 2018, she held the position of Max Stern curator of research at the Leonard & Bina Ellen Art Gallery, Concordia University.

chagnon.katie@uqam.ca

Susan Close is Associate Dean Academic and an Associate Professor in the Interior Design Department of the Faculty of Architecture at the University of Manitoba. Her research focuses on photography and the built environment, gender, visual culture, critical theory and social activism and design.

susan.close@umanitoba.ca

Jisgang Nika Collison belongs to the Kaay'ahl Laanas Xaadagaay of the Haida Nation and is Executive Director of the Haida Gwaii Museum at Kay Llnagaay, British Columbia. Her publications include *The Indigenous Repatriation Handbook* (2019), *Athlii Gwaii: Upholding Haida Law at Lyell Island* (2018), and *Gina Suuda Tl'l Xasii-Came to Tell Something: Art and Artist in Haida Society* (2014). Collison is a ceremonial singer and a lifelong student of all things Haida.

execdirector@haidagwaiimuseum.ca

Cintia Cristiá holds a PhD in Musicology and History of Music (2004) and an MA in Music (2000) from the Université de Paris-Sorbonne. A curator and scholar, she is interested in the cultural values and opportunities for innovation in the relationship between sound and image in music, visual arts, and new media.

cristiacintia@gmail.com

Marie-Maxime de Andrade is a PhD. candidate in art history at UQAM and Paris 1. Her research focuses on material and visual culture in Quebec during the first half of the 20th century, aesthetic modernity and the too often overlooked link between art history and commercial history.

mariemaxime.d@gmail.com

Annette de Stecher is Assistant Professor in the Department of Art and Art History at Colorado University Boulder. She received her doctorate from Carleton University, where she also taught, and held a SSHRC Postdoctoral Fellowship at Laval University. Her areas of expertise include Indigenous art histories, critical museology, and material culture research. Annette's publications include her forthcoming book *Wendat Women's Arts* with McGill-Queen's University Press, "Integrated Practices: Huron-Wendat Traditions of Diplomacy and Museology," in *Journal of Curatorial Studies* (April 2014), "Les arts wendats au service de la diplomatie et de la traite," *Recherches amérindiennes au Québec* (2014); "The Art of Community," in *RACAR* (2017); and "Of Chiefs and Kings," in *Ethnologies* (2017).

annette.destecher@colorado.edu

Stacy Ernst is a PhD candidate (ABD) in Cultural Mediations at the Institute of Comparative Studies in Literature, Art, and Culture at Carleton University. Her dissertation examines intersections between modernisms, nationalisms, sovereignty, and decolonization in the context of art made north of the 49th parallel by Indigenous and non-Indigenous artists. She has taught courses in the aesthetics of decolonization and post 1900 art in Canada. Her writing has appeared in the journals *World Art* (Spring 2016) and *RACAR* (Spring 2017). Most recently, she co-authored an essay with Ruth B. Phillips, in conjunction with the *Riopelle: the Call of Northern Landscapes and Indigenous Cultures* exhibition organized by the Musée des beaux-arts Montréal.

Panya Clark Espinal is a Toronto-based artist. She recently completed an MA in Criticism and Curatorial Practice at the Ontario College of Art and Design University, Toronto. Her work has been exhibited in solo and group exhibitions across Canada and internationally, showing at the Vancouver Art Gallery; National Gallery of Canada, Ottawa; Art Gallery of Ontario, Toronto; and the Canadian embassy in Tokyo.

panya@sympatico.ca

Andrea Fatona is an independent art curator, scholar, and an Associate Professor in the Faculty of Art at Ontario College of Art and Design University. She holds the Tier 2 Canada Research Chair in Canadian Black Diasporic Cultural Production. Dr. Fatona is the recipient of awards from Canada Council for the Arts, Ontario Arts Council, the Social Sciences and Humanities Research Council of Canada, and was the 2017/18 OCAD U-Massey Fellow.

Alyssa Fearon is a curator, educator and arts manager, and currently holds the position of Director/Curator at the Dunlop Art Gallery, Regina Public Library. She has held lecturer positions at York University, University of Toronto Scarborough, and Brandon University. Raised in Scarborough, Ont., Fearon is now based on Treaty 4 territory in Regina, Sask.

Kathleen A. Foster is The Robert L. McNeil, Jr., Senior Curator of American Art and Director of the Center for American Art at the Philadelphia Museum of Art. She has held curatorial posts at the Pennsylvania Academy of the Fine Arts and the Indiana University Art Museum, and taught at Williams College, Temple University, Indiana University, and the University of Pennsylvania, where she currently serves as an adjunct professor in the History of Art. She has published work on topics in American art from the late-eighteenth century to the present, with a particular emphasis on the work of Thomas Eakins. She is currently leading the Museum's team in planning for the reinstallation of the collection.

kafoster@philamuseum.org

Amy Marshall Furness (PhD, University of Toronto, 2012) is the Rosamond Ivey Special Collections and Archivist and Head, Library & Archives at the Art Gallery of Ontario, where she leads the collection development and public programs of the AGO's E.P. Taylor Library & Archives.

amy.furness@ago.ca

Manon Gaudet is a PhD candidate in the History of art at Yale University, where she studies nineteenth and twentieth-century North American art. Her dissertation critically examines how a land-based, property logic permeates twentieth-century North American visual culture and how settler artists and designers upheld and visually reproduced the dispossession of Indigenous land.

manon.gaudet@yale.edu

Irene Gammel is Professor of Arts, Literature and Communication at Ryerson University and Director of the Modern Literature and Culture Research Centre. A cultural critic on women's heritage, she researches issues of gender, forgotten artists, and World War I. She held a Tier I Canada Research Chair in Modern Literature and Culture from 2005 to 2018 and was inducted as a Fellow of the Royal Society of Canada in 2009. She is the author and editor of 14 internationally acclaimed books. Her latest book is *I Can Only Paint: The Story of Battlefield Painter Mary Riter Hamilton*.

gammel@ryerson.ca

John Geoghegan is a writer and curator based in Toronto. His primary areas of interest are Canadian women artists, portraiture, and Inuit art. He is co-curator of the exhibitions *Moving Side and Forward: A Journey through the Collection of York University for the Varley Art Gallery*, Markham, Ontario, and *Looking Down from Up for Gallery 44*, Toronto. Geoghegan is the former Senior Editor of *Inuit Art Quarterly*.

jh.geoghegan@gmail.com

Annie Gérin is a professor of Art History, and the dean of Concordia's Faculty of Fine Arts. Her research centres Canadian and Soviet art in the 20th and 21st centuries, with a special interest in art as experienced by non-specialized publics outside of gallery spaces. Her work has received funding from the Social Sciences and Humanities Research Council and the Fonds de Recherche du Québec - Société et Culture.

Sophie Hackett is the Curator, Photography at the Art Gallery of Ontario (AGO). Hackett's areas of specialty include vernacular photographs; photography in relation to queerness; and photography in Canada from the 1960s to the 1990s. Her curatorial projects include *Barbara Kruger: Untitled (It)* (2010); *What It Means To be Seen: Photography and Queer Visibility* and *Fan the Flames: Queer Positions in Photography* (2014); *Introducing Suzy Lake* (2014); *Outsiders: American Photography and Film, 1950s–1980s* (2016); and *Diane Arbus: Photographs, 1956–1971* (2020).

sophie.hackett@ago.ca

Cynthia Hammond is Professor of Art History at Concordia University. She is an interdisciplinary artist and historian of the built environment. Presently she is the lead investigator for "La Ville Extraordinaire," an oral history research-creation project that explores the urban knowledge of diverse older citizens (SSHRC PDG, 2020-23).

cynthia.i.hammond@gmail.com

Dominic Hardy is professor of Quebec / Canadian art history and historiography at UQAM, and director of the Laboratoire numérique des études en histoire de l'art du Québec.

hardy.dominic@uqam.ca

Michel Hardy-Vallée is a Visiting Scholar at the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art (Concordia). He is currently adapting his doctoral dissertation about Canadian photographer John Max into a monograph and has contributed journal articles and book chapters on photographic narrative and graphic novels.

m_hardyv@live.concordia.ca

Tanya Harnett is a member of the Carry the Kettle (Nakoda) First Nation in southern Saskatchewan. She is an artist and an Associate Professor at the University of Alberta, Edmonton, in a joint position with the Department of Art and Design and the Faculty of Native Studies. She is also an elected member of the Royal Canadian Academy of Arts.

tharnett@ualberta.ca

Kate Helwig has Master's degrees in both Physical Chemistry and Art Conservation. As a Senior Conservation Scientist at the Canadian Conservation Institute (CCI), she specializes in the analysis of art and archeological materials using Fourier transform infrared spectroscopy, Raman spectroscopy and light microscopy.

kate.helwig@canada.ca

Tarah Hogue is the Curator of Indigenous Art at Remai Modern in Saskatoon, and co-chair of the Indigenous Curatorial Collective's board of directors. Previously, she was the Senior Curatorial Fellow of Indigenous Art at the Vancouver Art Gallery. Hogue is a citizen of the Métis Nation as well as being of settler ancestry.

thogue@remainmodern.org

Shelley Hornstein is Senior Scholar and Professor Emerita of Architectural History & Urban Culture at York University. Themes she explores are located at the intersection of cultural heritage, memory and place in architectural sites. Her most recent book, *Architectural Tourism: Site-Seeing, Itineraries and Cultural Heritage* (Lund Humphries, 2020) is an investigation of how architecture is the key to tourism through tangible and intangible places.

shelleyh@yorku.ca

Anna Hudson is Professor of Canadian Art and Curatorial Studies at York University, Toronto. Currently, she is a York Research Chair leading Mobilizing Inuit Cultural Heritage—a Social Sciences and Humanities Research Council of Canada research-creation collaboration aimed at recovering, preserving, documenting, facilitating, and disseminating Inuit knowledge, culture, and creativity.

ahudson@yorku.ca

Kristina Huneault is Associate Dean Faculty Relations and Inclusion in the Faculty of Fine Arts, Concordia University, where she is also a Professor in the Department of Art History. She is the author of *I'm not myself at all: women, art and subjectivity in Canada* and, together with Janice Anderson, the editor of *Rethinking professionalism: women and art in Canada, 1850-1970*.

kristina.huneault@concordia.ca

Natalie Ilsley is a Doctoral Researcher in English and American Studies at the University of Manchester. Her research explores how displaced women negotiate the ambivalent experience of resilience through ethnographic and arts-based methods. She also recently completed MITACS Doctoral Research Fellowship (2021) at the MLC Research Centre, Ryerson University.

natalie.ilsley@postgrad.manchester.ac.uk

Luis Jacob is an artist based in Toronto. Since participating in Documenta 12 in 2007, he has achieved an international reputation, exhibiting his work most recently at the Museum der Moderne Salzburg, Württembergischer Kunstverein Stuttgart, and the Toronto Biennial of Art (all in 2019). Jacob curated the exhibition Form Follows Fiction: Art and Artists in Toronto at the Art Museum at the University of Toronto (2016), an exhibition featuring multidisciplinary artists' visualizations of the city over a fifty-year period.

towardsatheory@gmail.com

Michelle Jacques is the Head of Exhibitions and Collections / Chief Curator at Remai Modern in Saskatoon, a position she has held since February 2021. Prior to taking on this role, she was the Chief Curator at the Art Gallery of Greater Victoria for eight years; before that, she held various curatorial positions at the Art Gallery of Ontario, Toronto, and was the Director of Programming at the Centre for Art Tapes, Halifax. She has a longstanding interest in curatorial projects that link contemporary practices, ideas, and issues with historical collections and legacies.

mjacques@remainmodern.org

Kathy Kranias is a Toronto based artist and historian. Her ceramic sculptures were included in the exhibition A New Light: Canadian Women Artists (2020) at the Embassy of Canada Art Gallery, Washington D.C. Kranias holds a M.A. (York) and B.F.A. (Concordia).

kkranias@icloud.com

Geneviève Lafleur détient un doctorat en histoire de l'art (concentration études féministes) de l'Université du Québec à Montréal. Ses recherches portent sur les organismes culturels créés par des femmes durant les années 1950 au Québec. Ses travaux ont notamment été publiés dans « Vie des Arts » (2019) et dans l'ouvrage « Le livre comme art. Matérialité et sens » (2013).

lafleur.genevieve.2@courrier.uqam.ca

Martha Langford is Research Chair and Director of the Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art, a Distinguished University Research Professor in the Department of Art History, Concordia University (Montreal), and a fellow of the Royal Society of Canada. She is currently writing a history of photography in Canada.

martha.langford@concordia.ca

Adam Lauder graduated with a Ph.D. in Art History from the University of Toronto in 2016. In 2018, he organized an exhibition on the public art of Rita Letendre at YYZ Artists' Outlet in Toronto. He has contributed articles to journals including Amodern, Imaginations, Journal of Canadian Studies, The Journal of Canadian Art History, and TOPIA.

alauder@faculty.ocadu.ca

Loren Lerner is Professor Emerita of Art History at Concordia University. Women's contribution to the history of art is an area of her research, with an emphasis on pictures of children. Lerner's writings on children and youth appear in multiple journals and publications, and her writings on an assortment of Canadian subjects are also widely published.

loren.lerner@sympatico.ca

Cameron MacDonald is a PhD student at the University of Toronto and was Research Coordinator at the MLC Research Centre. His research explores modern literature through sound studies, queer theory, and psychoanalysis to highlight how logics of listening can query essentialist paradigms of identity, the body, and being in the world.

cameron.macdonald@ryerson.ca

Catherine MacKenzie, Ph D, is Professor Emirata of the Department of Art History at Concordia University. Her work-in-progress on Statira Frame is a by-product of her work on English-speaking artists who worked in China during the first part of the twentieth century.

catherine.mackenzie@concordia.ca

Jaclyn Marcus is a doctoral student (ABD) in the joint Ryerson University and York University Communication and Culture program. Her doctoral work is focussed on the intersection of fashion, literature, and digital reconstruction through 3D printing. She is the managing editor at the Fashion Studies Journal.

jaclyn.marcus@ryerson.ca

Catharine Mastin is the past Executive Director of the Art Gallery of Windsor. She is a specialist in modern and contemporary art with an emphasis on gender and women's art practices. In her 30-year curatorial career, Mastin curated more than one hundred exhibitions. Today, she focuses on writing about Canadian art and women.

catharine@mastin.ca

Michelle McGeough (Métis/Cree) is originally from Amiskwaciwâskahikan, located in the treaty six region of what is presently referred to as Alberta. She is currently an Assistant Professor at Concordia University in the Art History Department. Dr. McGeough teaches courses in Indigenous art history and Indigenous Feminism(s)

michelle.mcgeough@concordia.ca

Ingrid Mida (PhD Art History) is an art and dress historian and author of *The Dress Detective* (2015); *Reading Fashion in Art* (2020); and *Dressing and Undressing Duchamp* (2022). She is a Research Fellow at the Modern Literature and Culture Centre, Ryerson University, a Board Trustee at the Textile Museum of Canada, and a contributor to *Smarthistory*.

ingrid.mida@ryerson.ca

Alma Mikulinsky is an art historian and curator based in Toronto and the author of the Art Canada Institute's *Sorel Etrog: Life and Work* (2020) and *Picasso Ceramics: Objects from the Nina Miller Collection* (2014). As well, Mikulinsky has been commissioned to write for leading museums such as Tate Modern and the Musée National Picasso–Paris. Among her projects are exhibitions at the Art Gallery of Windsor and Remail Modern in Saskatoon.

alma.mikulinsky@gmail.com

Sarah Milroy is Chief Curator at the McMichael Canadian Art Collection and the curator of *Uninvited: Canadian Women Artists in the Modern Moment*. A member of the Order of Canada, she is the former editor and publisher of *Canadian Art* and was chief art critic for the *Globe and Mail*. In recent years, she has worked with Ian DeJardin on ground-breaking exhibitions of Emily Carr (*From the Forest to the Sea: Emily Carr in British Columbia*, 2014), David Milne (*David Milne: Modern Painting*, 2018) and L.L. FitzGerald (*Into the Light: Lionel LeMoine FitzGerald*, 2019)

smilroy@mcmichael.com

Meaghan Monaghan is the Conservator of Paintings at the Art Gallery of Ontario where she is responsible for the preservation, technical study, and treatment of the painting collection. She holds a Masters of Art Conservation from Queen's University and has held conservation positions at art museums in Australia, the United States, Denmark, and Canada.

meaghan.monaghan@ago.ca

Gerta Moray is a Toronto-based art historian and critic and the author of *Unsettling Encounters: First Nations Imagery in the Art of Emily Carr* (2006) and *Harold Town: Life and Work*, for the Art Canada Institute (2014). Moray holds a BA from the University of Oxford, a Postgraduate Diploma from the Courtauld Institute of Art at the University of London, and a PhD from the University of Toronto. She has taught at several British and Canadian universities and is a Professor Emerita of the University of Guelph.

gmoray@uoguelph.ca

Alexandra Kahsenni:io Nahwegahbow is Anishinaabe and Kanien'kehá:ka, and a member of Whitefish River First Nation, Manitoulin District, Ontario. She is a doctoral candidate at Carleton University's Institute for Comparative Studies in Literature, Art, and Culture in her hometown of Ottawa, where her research examines Indigenous art and material culture from her traditional territories in the Great Lakes region. She is a member of the Great Lakes Research Alliance for the Study of Aboriginal Art and Culture and was appointed Associate Curator of Historical Indigenous Art at the National Gallery of Canada in 2018.

anahwegahbow@gallery.ca

Anne Newlands is an independent curator and writer on Canadian art. In 2019, she organized an exhibition of Mariette Rousseau-Vermette's drawings for tapestries at the Library of the National Gallery of Canada. In 2011, she published "Mariette Rousseau-Vermette: Journey of a Painter-Weaver" in the *Journal of Canadian Art History*.

anewlands1515@gmail.com

Vanessa Nicholas is a postdoctoral fellow at Concordia University. Her research interest is nineteenth-century visual and material culture, particularly the environmental history of Canadian decorative arts and interiors.

Alexandra Nordstrom is a PhD student in the Interuniversity Doctoral Program in Art History at Concordia University (Tiohtià:ke/Montreal). She holds an MA in art history from Concordia University (2020) and a BA in art history from the University of British Columbia (2018). Raised on Treaty 6 Territory in Saskatchewan, Alexandra is a member of the Poundmaker Cree Nation.

alexandra.nordstrom@concordia.ca

Mary O'Connor is Professor Emeritus, Department of English and Cultural Studies, McMaster University. With Katherine Tweedie, she published *Seduced by Modernity: The Photography of Margaret Watkins* (MQUP, 2007). She continues to publish on Watkins and other photographers.

moconnor@mcmaster.ca

Dianne O'Neill retired recently as associate curator, Historical Prints and Drawings, at the Art Gallery of Nova Scotia after a forty-year career discovering new information about the artists who have lived and worked here.

dianne.oneill@novascotia.ca

Elisabeth Otto is a German art historian and independent curator based in Montreal; PhD candidate in art history at the Université de Montréal with a thesis entitled "Art histories of unlearning: Emily Carr and Gabriele Münter," lecturer in "Art, Gender, and Sexualities" (UdeM), and founding member of The NOLA Project Foundation.

elisabeth.otto@umontreal.ca

Gwendolyn Owens, is Director, Visual Arts Collection, McGill University. Her scholarly publications include articles, exhibition catalogues, and books on artist-architect Gordon Matta-Clark; painters Maurice Prendergast, Lawren Harris, and David Milne; Montreal artist/architect Melvin Charney; 20th century art markets; and kitchen wallpaper. She is currently researching the art of Marian Dale Scott.

gwendolyn.owens@mcgill.ca

E.-A. Pageot s'intéresse aux logiques transculturelles et transnationales de production et d'exposition (Une géographie des réseaux de production et de diffusion de la fibre dans l'art moderne et contemporain au Québec, FRQSC). Parmi ses publications : *Par-delà la grille, la trame. Recadrer les rapports entre l'art moderne et les arts textiles*, 2019.

pageot.edith-anne@uqam.ca

Sarah Parsons is Associate Professor in the Department of Visual Art and Art History at York University, Toronto. Her research and teaching focus on the history and theory of photography.

sparsons@yorku.ca

Elaine Cheasley Paterson is Professor of Craft Studies in the Department of Art History at the Faculty of Fine Arts of Concordia University in Montréal. Her research concerns women's cultural philanthropy in early 20th century craft guilds of the home arts movement and for tracing a lineage from this historical material to current expressions of craft. A new line of her research focusses on education, settlement, social benevolence and imperial philanthropy (through the migration of people, craft practices and objects) in early 20th century Britain and Canada.

elaine.paterson@concordia.ca

Molly Peacock is a much-anthologized poet and best-selling biographer. She is the author of *Flower Diary: Mary Hiester Reid Paints, Travels, Marries and Opens a Door* and *The Paper Garden: Mrs. Delany Begins Her Life's Work at 72*, named a Book of the Year by *The Globe and Mail*, *MacLean's*, *The Economist*, *The Irish Times*, and the *London Evening Standard*. A former Fellow at the Leon Levy Centre for Biography, she has also been Poet-in-Residence at Western University and the American Poets' Corner. Her latest project is *The Secret Poetry Room* at Binghamton University.

molly@mollypeacock.org

Rosalind Pepall is a graduate of McGill University with an M.A. in Canadian Art History from Concordia University. She recently retired as Senior Curator of Decorative Arts at the Montreal Museum of Fine Arts where she was also formerly Curator of Canadian Art. She has been responsible for a wide range of international and Canadian exhibitions-in particular: *Jori Smith, A Celebration*, Concordia University (1997), *Edwin Holgate, MMFA* (2005-2007), and *Artists, Architects, and Artisans: Canadian Art 1890-1918*, National Gallery of Canada (2013), on curatorial committee under Charles C. Hill. Her recent book, *Talking to a Portrait: Tales of an Art Curator* (Véhicule Press, Montreal, 2020) discusses her experiences in the museum field for over thirty years.

rospall@arthistorian.ca

Jennifer E Salahub is a professor emerita of craft and art history at AUArts. Her BFA and MA were awarded by Concordia and her PHD from the RCA in London. Her long-standing interest in craft, decoration, and ornament is reflected in her academic and personal life. She is currently researching the early history of craft and craft education in Calgary.

jennifer.salahub@auarts.ca

Erin Silver is a historian of queer and feminist art, visual culture, performance and activism. She is an Assistant Professor of Art History at The University of British Columbia and the co-editor (with Amelia Jones) of *Otherwise: Imagining Queer Feminist Art Histories* (Manchester University Press, 2016). She is also the author of *Suzy Lake: Life & Work* (Art Canada Institute, 2021). Silver's current book project, *Between the Everyday and Extraordinary: Queer and Feminist Alternative Art Spaces, ca. 1970-2020* (Manchester University Press, forthcoming), explores the role of space and space-making, both material and immaterial, for queer and feminist artists working across the Americas.

erin.silver@ubc.ca

Johanne Sloan is a professor in the Department of Art History at Concordia University. Her areas of research include the visual culture of Expo 67, the world's fair held in Montreal in 1967, while she has written extensively about the artist/experimental filmmaker Joyce Wieland, including the book *Joyce Wieland's "The Far Shore"* (2010). The book *Photogenic Montreal: Activisms and Archives in a Post-industrial City* (co-edited with Martha Langford) will be published in Fall 2021 by McGill-Queen's University Press.

johanne.sloan@concordia.ca

Susan Surette teaches textile, ceramic, and craft histories at Concordia University. She has co-edited *Sloppy Craft: Postdisciplinarity and the Crafts*, (Bloomsbury 2015) a special craft-themed edition of the *Journal of Canadian Art History*, 2019-2020 and, most recently, *Craft and Heritage: Intersections in Critical Studies and Practice* (Bloomsbury, November 2021).

studio.surette@gmail.com

Katherine Tweedie taught photography in the Faculty of Fine Arts, Concordia University. She is the co-author with Dr. Mary O'Connor of the book *Seduced by Modernity* about the photographs of Margaret Watkins. She also directed two films on contemporary photographers, Evergon and William Klein.

ktweedie@videotron.ca

Georgiana Uhlyarik is Fredrik S. Eaton Curator, Canadian Art and Co-lead of Indigenous + Canadian Art at the Art Gallery of Ontario. She is an Adjunct Faculty member at both the University of Toronto and York University, and a Research Associate at the Modern Literature and Culture Centre, Ryerson University. She has published and taught widely on Canadian art subjects. Originally from Romania, she lives in Toronto with her twin sons.

georgiana.uhlyarik@ago.ca

Renée van der Avoird is the Assistant Curator of Canadian Art at the Art Gallery of Ontario, Toronto. She holds a BA in Fine Arts and French Language and Literature from Wilfrid Laurier University, Waterloo, and an MA in Museum Studies from the University of Toronto. She is a member of Aisle 4, a curatorial collective that presents social-practice art experiences in the Greater Toronto Area.

renee.vanderavoird@ago.ca

Amy Wallace is an art historian, curator, and instructor at Carleton University. She specializes in nineteenth- and early twentieth-century art with a focus on the intersections of art and the environment during this period. Her research has been supported by the Social Sciences and Humanities Research Council of Canada, the Terra Foundation for American Art, and Winterthur Museum, Garden, and Library.

Jason Wang is a Postdoctoral Fellow and Executive Member at the MLC Research Centre at Ryerson University. His scholarly publications focus on politics of aesthetics in urban literature and culture. He is also a contributor to the Routledge Encyclopedia of Modernism. He has a forthcoming co-edited volume with Routledge on COVID-19, creative resilience, and the everyday.

j.wang@ryerson.ca

Sesemiya (Tracy Williams) is a member of the Skwxwu7mesh (Squamish) Nation, and is the Manager of Language, Culture, and Archives for the Squamish Nation, British Columbia. She has been a basket weaver for more than twenty years and is descended from a long line of weavers. She has intensively pursued her passion for a deep understanding of plants, animal fibres, foraging for wild food, spinning wild fibres, and learning how to read the landscape from the perspective of a "gatherer."

tracy_williams@squamish.net

Christina Williamson has an MA in Public History from Carleton University, Ottawa, and a BA from the University of Alberta, Edmonton. She is a PhD candidate in Cultural Mediations at Carleton University, where she is completing her dissertation on the history of Inuit women's labour and sewing in Arviat, Nunavut. Currently, Williamson is a Research Associate at the Métis Archives Project at the University of Alberta, where she is undertaking a study of Métis economic activities in Western Canada.

christinawilliamson@mail.carleton.ca

India Rael Young is the curator of art and images at the Royal BC Museum. Her research and exhibitions trace North American art histories through feminist, decolonial and critical race frameworks. Young holds a PhD in art history from the University of New Mexico.

iyoung@royalbcmuseum.bc.ca

Jinny Yu is an artist, and a Professor of Visual Arts at the University of Ottawa. Her practice is an inquiry into the medium of painting as a means of trying to understand the world around us. Yu works simultaneously to scrutinize conventions and to explore new possibilities within the medium of painting, oscillating between the fields of the abstract painting and the object. Her work has been shown widely, including exhibitions in Canada, Germany, Japan, Italy, Portugal, South Korea, UK and USA.

Joyce Zemans, CM, is an art historian, curator, and critic. She is a former dean of York's Faculty of Fine Arts, director of the Canada Council for the Arts, and director of the Schulich's MBA Program in Arts, Media & Entertainment Management. Zemans' research focuses on the development of abstraction, the role of reproductions, and the status of women in Canadian art. Curated exhibitions include Bertram Brooker, Jock Macdonald, Christopher Pratt, Alexandra Luke, and Kathleen Munn and Edna Tacon. She is the author of the Art Canada Institute's Jock Macdonald: Life & Work (2016).

jzemans@schulich.yorku.ca

I believe in myself, since it is all I have

- Kathleen Munn, c. 1925