

# 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

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## WELCOME

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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.

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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)

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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**

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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

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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

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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

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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**

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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

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#### 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

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## ABSTRACTS FOR ACADEMIC SESSIONS

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*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 woman 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 Litzisky 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.

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**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).

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I believe in myself, since it is all I have

- Kathleen Munn, c. 1925