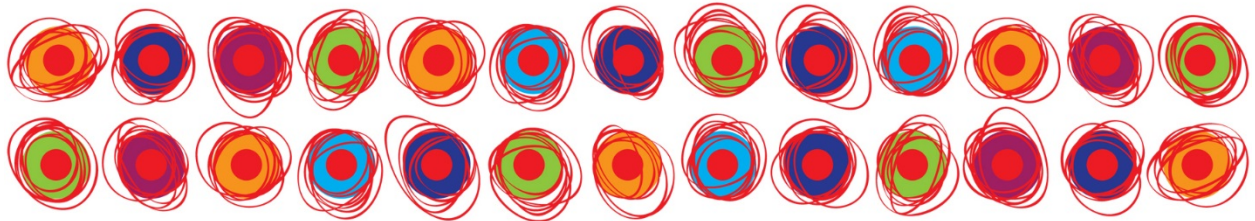


Réseau d'étude sur l'histoire des artistes canadiennes



Canadian Women Artists History Initiative

THE ARTIST HERSELF: BROADENING IDEAS OF SELF-PORTRAITURE IN CANADA

THE THIRD CONFERENCE OF THE CANADIAN WOMEN ARTISTS HISTORY INITIATIVE

8–9 May 2015

Queen's University and the Agnes Etherington Art Centre, Kingston

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We express our sincere gratitude to the following:

The Agnes Etherington Art Centre

The Department of Art History and Art Conservation, Queen's University

The Faculty of Fine Arts, Concordia University

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

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

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## CONFERENCE PROGRAM

### FRIDAY 8 MAY

**8:00–4:00 Registration** (Dupuis Lobby)

\*Note: Registration is also open Thursday, 7 May, 4:00–7:00 at the Agnes Etherington Art Centre

**9:00–9:30 Opening Welcome** (Dupuis Auditorium)

Susan Mumm (Dean of Arts and Science, Queen's University)

Kristina Huneault (Canadian Women Artists History Initiative, Concordia University)

**9:30–11:00 BLOCK A**

#### **STRAND 1: SUBJECTS AND THEIR OBJECTS** Mediated Subjects: Textiles (Dupuis 217)

Chair: Amandina Anastassiades (Queen's University)

[Faces in the Fabric? Self-Portraiture and Women's Textiles](#)

Peter Larocque (New Brunswick Museum)

["Her love of fine clothes": Self-Representation and the Fashions of Agnes Etherington](#)

Carolyn Dowdell (Queen's University)

[Passion Over Reason: Joyce Wieland, Margaret Trudeau, and Fogo Island](#)

Mark Clintberg (Concordia University)

#### **STRAND 2: SELF AND COMMUNITY** The Limits of Inclusion: Indigenous Women and Visual Art Genres I (Dupuis Auditorium)

Chair: Sherry Farrell Racette (University of Manitoba)

[Nehiyawak Dolls as Self-Representation and Embodied History](#)

Sherry Farrell Racette (University of Manitoba)

[A Conscious Act: Pauline Johnson, Esther White Deer and Self-Representation](#)

Lori Beavis (Concordia University)

[From Great-Grandmothers to Great-Granddaughters: Representations of Generational Ties in Baby Carriers and Birchbark Baskets](#)

Alexandra Nahwegahbow (Carleton University)

**STRAND 3: BODIES AND SPACES** Self-Image: Bodies and Faces (Dupuis 215)

Chair: Allison Morehead (Queen's University)

["Oh Doctor, is it alright if I keep on my bracelet?": Probing Prudence Heward's Epistolary Self-Portrait](#)

Julia Skelly (Concordia University)

[Duration and Unfinish in Pegi Nicol MacLeod's Self-Portraits](#)

Devon Smither (University of Toronto)

[Circling the Essential: Alma Duncan's \*Women Series\* \(1964–1967\)](#)

Catherine Sinclair (Ottawa Art Gallery)

**11:00–11:30 BREAK** (Dupuis Lobby)

**11:30–1:00 BLOCK B**

**STRAND 1: SUBJECTS AND THEIR OBJECTS** Mediated Subjects: Photography (Dupuis 217)

Chair: Joan Schwartz (Queen's University)

[Made in Canada: Self-Representation in Women's Early Camera Work in Canada](#)

Susan Close (University of Manitoba)

[Mary Schäffer: "She Who Colors Slides"](#)

Colleen Skidmore (University of Alberta)

[Images from the Frontier: Lorene Squire, Photography, and the Canadian Wilderness](#)

Karla McManus (Concordia University)

**STRAND 2: SELF AND COMMUNITY** The Limits of Inclusion: Indigenous Women and Visual Art Genres II (Dupuis Auditorium)

Chair: Sarah E.K. Smith (Harvard University)

[Representation of Self and Community: The Ceremonial Headdress of Caroline Gros-Louis](#)

Annette de Stecher (Université Laval)

[Ellen Neel's \*Totemland\* in the Era of Do-It-Yourself-Culture](#)

Carolyn Butler Palmer (University of Victoria)

[Indigenous Cultures and the Potentials of Self-Portraiture: The Case of Kenojuak](#)

Norman Vorano (Queen's University)

**STRAND 3: BODIES AND SPACES Animal/Nature** (Dupuis 215)

Chair: Elysia French (Queen's University)

[Treks, Traces, and Technology: Contemporary Challenges to Historical Art](#)

Andrea Terry (Lakehead University)

[Cartographies of Self: Portrait of the Artist as an Urban Dog Walker](#)

Kathleen Vaughan (Concordia University)

**1:00–2:30 LUNCH** (On Your Own)

**2:30–4:00 BLOCK C**

**STRAND 1: SUBJECTS AND THEIR OBJECTS Mediated Subjects: Material Objects and Creative Processes** (Dupuis Auditorium)

Chair: Rachel Gotlieb (Gardiner Museum)

[Illustrating the In-Between: Emily Carr, Self-Portraiture, and the Nineteenth-Century Travel Picture](#)

Samantha Burton (University of Southern California)

[Christiane Pflug: A Certain Degree of Truthfulness](#)

Georgiana Uhlyarik (Art Gallery of Ontario)

[Mary Pratt: Still Life as Self-Portraiture](#)

Anne Koval (Mount Allison University)

**STRAND 2: SELF AND COMMUNITY Self, Ethnicity and Colonial Experience** (Dupuis 217)

Chair: Norman Vorano (Queen's University)

[Making the Fallowfield Quilt: Needlework, Textiles, and Design as Method for Self-Portraiture](#)

Lisa Binkley (Queen's University)

[African Canadian Women in Canadian Art?](#)

Adrienne Johnson (Concordia University)

[De l'invisibilité à l'agentivité : les représentations canadiennes-françaises de Kateri Tekakwitha](#)

Michelle Paquette (Université du Québec à Montréal)

**STRAND 3: BODIES AND SPACES** Subjects and their Spaces (Dupuis 215)

Chair: Katherine Romba (Queen's University)

[Maude Abbott Herself: Architecture as Self-Representation](#)

Annmarie Adams (McGill University)

The Artist in Her Studio, Across Time, Beyond Place

Amy Furness (Art Gallery of Ontario)

[The Photography of Edith Mather](#)

Tanya Southcott (McGill University)

**4:00–4:30**     **BREAK** (Dupuis Lobby)

**4:30–5:30**     **PUBLIC/PLENARY PANEL** (Dupuis Auditorium)

[From Curatorial Eyes: Exhibiting and Collecting Canadian Women Artists, Then and Now](#)

Moderator: Alicia Boutilier (Agnes Etherington Art Centre)

Panelists: Dorothy Farr (Independent Scholar), Linda Jansma (The Robert McLaughlin Gallery), Tobi Bruce (Art Gallery of Hamilton), Sarah E.K. Smith (Harvard University)

**5:30–7:30**     **EXHIBITIONS LAUNCH AND RECEPTION** (Agnes Etherington Art Centre)

Welcome and Remarks

Jan Allen (Director, Agnes Etherington Art Centre)

## SATURDAY 9 MAY

**8:00–12:00**    **Registration** (Dupuis Lobby)

**9:00–10:00**    **KEYNOTE ADDRESS** (Dupuis Auditorium)

Introduction: Janice Helland (Queen's University)

[Contact, Connection, Translation: Women and Material Culture During the Early Globalizing Era, c.1600s–1800s](#)

Beverly Lemire (University of Alberta)

**10:00–10:30**    **BREAK** (Dupuis Lobby)

**10:30–12:00**    **BLOCK A**

**STRAND 1: SUBJECTS AND THEIR OBJECTS (continued) Mediated Subjects: Scrapbooks, Albums, and Diaries** (Dupuis 217)

Chair: Rosaleen Hill (Queen's University)

[Photography as Gesture in Historical Family Albums](#)

Andrea Kunard (National Gallery of Canada)

["A Valuable Book \[to me\]": The Scrapbooks of Minnie McColeman as Archive and Labour](#)

Laura Murray (Queen's University) and Lisa Pietersma (Queen's University)

[Katherine Jane Ellice: Painted Interiors as Portraits of the Self](#)

Janice Anderson (Concordia University)

**STRAND 2: SELF AND COMMUNITY (continued) Public Self-Presentation** (Dupuis 215)

Chair: Steven McNeil (Queen's University)

[Sister Marie Osithe's Self-Portraiture](#)

Carey Pallister (Sisters of St. Ann Archives)

[La galeriste elle-même : Agnès Lefort, autoreprésentations et discours de réception](#)

Geneviève Lafleur (Université du Québec à Montréal)

[Greta Dale's Clay Reliefs: Professionalism, Feminism and Femininity](#)

Susan Surette (NSCAD University)

**STRAND 4: SELF-PORTRAITS AND ART HISTORY** Looking at Self-Portraiture: Method and History (Dupuis Auditorium)

Chair: Anne Koval (Mount Allison University)

[Nan Cheney and the Gift of Portraits](#)

Lara Perry (University of Brighton)

[Making Space for Another Vera](#)

Catherine MacKenzie (Concordia University)

[To Find Ourselves?: Searching for Self-Portraiture by Women Artists in Québec Art History](#)

Dominic Hardy (Université du Québec à Montréal)

**12:00–1:00 TOURS** (Meet in Dupuis Lobby)

Queen's University Archives  
Master of Art Conservation Labs

**12:00–2:00 LUNCH** (Ontario Hall 323)  
Courtesy of the Department of Art History and Art Conservation

**2:00–3:30 BLOCK B**

**STRAND 1: SUBJECTS AND THEIR OBJECTS (continued)** Portrait Objects I  
(Dupuis Auditorium)

Chair: Catherine MacKenzie (Concordia University)

[Embroidered Samplers: Crafting Children](#)

Janice Helland (Queen's University)

[Canadian Women China Painters: Artists and Amateurs](#)

Rachel Gotlieb (Gardiner Museum)

[You Are What You Craft: Food as Portraiture](#)

Sandra Alfoldy (Nova Scotia College of Art and Design University)



**STRAND 2: SELF AND COMMUNITY (continued) Portraitists and Self-Portraiture**  
(Dupuis 217)

Chair: Pat Sullivan (Agnes Etherington Art Centre)

[Collaborative Portraits: Gertrude Des Clayes and Montreal's Anglophone Elite](#)  
Isabel Luce (Queen's University)

[Facing a Canadian Cultural Heritage: The Politics of Portraiture](#)  
Jaclyn Meloche (Concordia University)

[Pegi Nicol, Modern Woman](#)  
Lora Senechal Carney (University of Toronto)

**STRAND 4: SELF-PORTRAITS AND ART HISTORY Artists, Historians and Archives**  
(Dupuis 215)

Chair: Cynthia Hammond (Concordia University)

The Archival Fonds as Holographic Portrait  
Heather Home (Queen's University Archives)

[Anna Dawson Harrington's \(1851–1970\) Drawings and Letters: Visual and Textual Elements of an Autobiography](#)  
Loren Lerner (Concordia University)

[Frances Anne Hopkins: Self-Portraits](#)  
Mary Ellen Weller-Smith (Independent Scholar)

**3:30–4:00**    **BREAK** (Dupuis Lobby)

**4:00–5:30**    **BLOCK C**

**STRAND 1: SUBJECTS AND THEIR OBJECTS (continued) Portrait Objects II** (Dupuis 217)

Chair: Sarah Alford (Queen's University)

["Remember Me When This You See"](#)  
Jennifer Salahub (Alberta College of Art and Design)

[An Enigmatic Likeness: A Posy for Harriet Ford \(1859–1938\)](#)  
Julia McArthur (Independent Scholar) and Johanna Amos (Queen's University)

[Crossed Swords on Porcelain: Restoring and the Home, Re-Imagining the Woman](#)  
Julie Hollenbach (Queen's University)

**STRAND FOUR: SELF-PORTRAITS AND ART HISTORY** Feeling the Chill: Self-Representing through Struggle in a Cold Academy (Dupuis Auditorium)

Moderators: Susan Cahill (University of Calgary) and Kristy Holmes (Lakehead University)

Panelists: Dia da Costa (Queen's University), Erin Silver (University of Guelph), Julia Skelly (Concordia University), Andrea Terry (Lakehead University), Anne Whitelaw (Concordia University)

**5:30–5:45** **Closing Thanks** (Dupuis Auditorium)

Janice Anderson (Canadian Women Artists History Initiative, Concordia University)  
Alicia Boutilier (Agnes Etherington Art Centre)

## ABSTRACTS

**Annmarie Adams**

### [Maude Abbott Herself: Architecture as Self-Representation](#)

Curator of the McGill University medical museum from 1898 to 1923, cardiologist Maude Abbott may seem like an unexpected research subject for an architectural historian. This paper explores the power of spaces in the writing of feminist biography to broaden our understanding of what “counts” as self-representation. Architecture should count: I envisage a new type of life-story that might better capture women’s lives: architectural biography. I am inspired by Carolyn Heilbrun’s thesis about the inappropriateness of traditional biography as a framework for women’s lives, and by Dana Arnold’s call for an interrogation of the spatial boundaries that have worked to exclude women from accounts of experience. Arnold describes the biographical traces we all leave behind—belongings, spaces, texts—that contribute to our life stories. As a student, physician, researcher, teacher, and curator Abbott left many material traces, which comprise a non-traditional self-portrait.

**Sandra Alfoldy**

### [You Are What You Craft: Food as Portraiture](#)

Today it is a high compliment when someone takes a photo of the food you have prepared and posts it on Instagram, Facebook, or Twitter. These “food selfies” or “food porn” images have flooded the internet, causing great consternation among professional chefs like Alexandre Gauthier, who complains: “I would like people to be living in the present. Tweet about the meal beforehand, tweet about it afterwards, but in between stop and eat. Sitting down for a meal should be an enjoyable moment shared with us, not with the social network.” However, for domestic chefs these shared images are important. This paper argues that domestic food pictures are a kind of contemporary portraiture, and sometimes self-portraiture. Such images define the maker as having good taste and refined crafting skills, and carry on a long tradition of domestic improvement through food preparation and presentation.

**Janice Anderson**

### [Katherine Jane Ellice: Painted Interiors as Portraits of the Self](#)

In 1838 Katherine Jane Ellice (1814-1864) traveled to Canada with her husband and visited the seigneury owned by her father-in-law at Beauharnois, near Montreal. During the visit, patriot rebels seeking political, economic and social reform attacked the seigneury and held Ellice captive for a period of six days. In her diary recording the event, Ellice underplays the fear she must certainly have felt. Indeed, throughout the document she makes little mention of, for example, the discomforts of the journey to Canada or any of the anxiety that she must have experienced while journeying through the new land. Her only consistent complaint is of mosquitoes. In this paper I will consider a series of watercolour interiors by Ellice, arguing that

although her words themselves seldom betrayed her emotions, we might read the paintings as self-portraits, although she has not necessarily pictured herself in them. Often subtly awkward and oddly framed, the interiors suggest an inner conflict and irresolution that can be read perhaps more clearly in some ways on the painted surfaces than in her diary entries. The images become, in Frances Borzello's words "absent self-portraits."

**Lori Beavis**

### [A Conscious Act: Pauline Johnson, Esther White Deer and Self Representation](#)

This paper will examine the promotional images of poet and professional orator Pauline "Tekahionwake" Johnson (Mohawk, 1861-1913) and acclaimed vaudevillian Esther "Princess White Deer" Deer (Mohawk, c.1891-1992) as a way to open a discussion on what counts as self-representation and the limits of self-portraiture. As Sherry Farrell-Racette has noted, self-portraiture is a Western concept that makes self-portraits by First Nations' women prior to 1967 difficult to address. I will argue, however, that Johnson and Deer constructed their images to actively negotiate "Indianness" and modernity through self-directed agency. Johnson and Deer were stage artists who mediated the entertainment world on a micro-level but situated themselves as Native spokespersons and therefore staged resistance as they played with and then shattered early 20<sup>th</sup> century notions of the Native woman. I argue that this opened the door for Indigenous women's art practices in the later 20<sup>th</sup> century.

**Lisa Binkley**

### [Making the Fallowfield Quilt: Needlework, Textiles, and Design as Method for Self-Portraiture](#)

Research on decorative quilts has primarily focused on their contribution to the physical and emotional warmth of the domestic interior, and as a symbol of a woman's gentility and her readiness to manage the home. This paper also considers how quilts and the textiles from which they are made, like a self-portrait, serve as vehicles for alternative discourses of empowerment. A study of the making and use of the *Fallowfield Quilt*, held at the Agnes Etherington Art Centre at Queen's University reveals how the selection of particular textiles, needlework, patterns, and designs, served as a way for settler women, Anne Little Bell and her daughter Elizabeth Bell Davidson, to claim their space in the colonial Canadian household interior during the first half of the nineteenth century.

**Samantha Burton**

### [Illustrating the In-Between: Emily Carr, Self-Portraiture, and the Nineteenth-Century Travel Picture](#)

This paper examines Emily Carr's use of illustration as a means of self-portraiture in the early years of her career. Focusing on a small number of illustrated books produced in the years 1900-1910 and largely untouched in the large body of Carr scholarship, the paper looks at the

ways in which the artist employed illustration, a marginal medium, to negotiate her own marginal identity in what is now seen as a marginal time in her career. Dealing variously with her position as a foreigner in Britain, a student among wealthy colleagues, a woman traveling, and a patient in a sanatorium, the books each present a series of simple, frequently humorous drawings augmented by poems, diary entries, and other written reflections. I argue that the serial and collective nature of the images constitutes a particularly effective form of self-portraiture for an artist negotiating her de-centered and changing position in the world.

## **Carolyn Butler Palmer**

### [Ellen Neel's \*Totemland\* in the era of Do-It-Yourself-Culture](#)

Ellen Neel (Kwakwaka'wakw, 1916-1966) is often considered to be the first woman carver in the Pacific Northwest. Trained in Alert Bay by her grandfather Charlie James (c. 1867-1938), Neel moved to Vancouver in 1948 where she founded a carving studio and retail store known as the Totemland Studio. Neel routinely captured the attention of newspapers and magazines both in Canada and internationally. In media images she often appeared carving alongside family members, making public presentations of artwork to political and artistic dignitaries, or displaying a recently completed miniature pole. Although these photographs promoted her business, situating these news images in conjunction with period debates about family law, do-it-yourself ethics, and the concept of place allows for a more nuanced reading of how Neel negotiated her experience of dispossession, as well as the reassertion of her Kwakwaka'wakw identity, during post-war era Vancouver.

## **Susan Cahill and Kristy Holmes**

Feeling the Chill: Self-Representing through Struggle in a Cold Academy

Panel Discussion with Dia da Costa, Erin Silver, Julia Skelly, Andrea Terry, Anne Whitelaw

It has been over ten years since the publication of *Women in the Canadian Academic Tundra: Challenging the Chill* (MQUP 2002) and twenty since the release of *Breaking Anonymity: The Chilly Climate for Women Faculty* (WLU Press 1995). These two books have been instrumental in helping women in Canadian academe traverse its chilly climate. This roundtable will bring these strategies for warming up the chill into the present. We will lead an interactive audience discussion on strategies for women academics self-representing through their struggles. We are particularly interested in having a conversation about how a gendered position in academe intersects with such everyday discriminations as sexism, racism, homo- and trans-phobia, parenthood, labour, health, and happiness. These discussions will be driven largely by audience participation, before and during the panel.

## **Lora Senechal Carney**

### [Pegi Nicol, Modern Woman](#)

“She entered a room like a self-portrait,” wrote the poet Frank Scott of the painter Pegi Nicol (1904-1949). Friends and acquaintances of Pegi Nicol spoke often of her uniquely vibrant presence, her distinct way of bringing life to any atmosphere. But her own self-portraits reveal none of this, and seem instead to be constituted in terms of a search for selfhood. Nicol’s biographer Laura Brandon sees certain kinds of symbolism in them, symbolism that reflects Nicol’s intense emotional adventures. Using Brandon’s work as a starting point, I study these enigmatic self-portraits, particularly in relation to other Pegi Nicol paintings that I see as more or less their inverse, but also in order to see how Nicol situates herself in relation to the social, and in relation to recent ideas concerning the modern self-portrait.

## **Mark Clintberg**

### [Passion Over Reason: Joyce Wieland, Margaret Trudeau, and Fogo Island](#)

This paper explores the theme of self-portraiture by looking at women’s affective interventions into masculine political discourse. In particular, it explores the legacy of Joyce Wieland’s *Reason Over Passion* (1968) and *La raison avant la passion* (1968) - two quilted wall hangings that use the intimate associations of the quilting medium to subtly shift the words of former Canadian Prime Minister Pierre Trudeau. The Trudeau family owns the French version of the piece, and according to Margaret Trudeau, during a marital argument she tore the letters off Wieland’s piece and threw them down the stairs “to put passion before reason just this once.” My discussion revisits these two moments when women have intervened in a man’s political slogan. A recent quilt project made with a group of sixteen quilters on Fogo Island continues the trajectory of these interventions by reordering P.E. Trudeau’s political phrase.

## **Susan Close**

### [Made in Canada: Self-Representation in Women’s Early Camera Work in Canada](#)

In this paper, I argue that prior to the contemporary ‘selfie’ and its social media context, women photographers understood the power of self-representation and turned their lens on themselves to make reflective visual narratives. Specifically, I consider how photographic self-portraiture allowed early Canadian women photographers the opportunity to construct their own identities. Evidence to support this argument is drawn from an analysis of a selection of work by Mattie Gunterman (1872-1945), Annie McDougall (1866-1952), Hannah Maynard (1834-1918), Geraldine Moodie (1854-1945) and Edith Watson (1861-1943).

Gunterman’s and Maynard’s images are examined as orchestrated chronicles that are staged against a backdrop of daily life. Watson’s and Moodie’s images are read in relationship to ideas

of public self-representation as professional women. McDougall's private self-portraits are considered in contrast to conventional representations of women at the time. Informed by concepts of narrative and performance, my analysis draws on the methodology of cultural analysis.

### **Annette de Stecher**

#### [Representation of Self and Community: The Ceremonial Headdress of Caroline Gros-Louis](#)

The moosehair-embroidered feather headdress created by Wendat artist Caroline Gros-Louis and worn by her at ceremonial events represents the personal, political, and social roles that were part of her identity as a Wendat woman in the early twentieth century. Her headdress reflects not only her artistry and traditional knowledge but also meanings acquired through the ceremonial performances in which she wore it. It embodies who she was, how she lived, and how she saw her role as a woman in Wendat society, close to a centre of colonial government in Quebec, amid assimilationist tensions, Western understandings of women's position and Western understandings of Indigenous women. Given the marginalization of historical Indigenous women artists until recent decades, the recognition of this headdress as a form of self-portrait represents the inclusion of what is artistically, socially, and spiritually significant in Indigenous—specifically Wendat—women's terms.

### **Carolyn Dowdell**

#### ["Her love of fine clothes": Self-Representation and the Fashions of Agnes Etherington](#)

Agnes Etherington (1880-1955) is best remembered at Queen's University and by the city of Kingston for her passionate patronage of art. However, among family and friends she was also known for her passion for fine clothing. As a member of the locally prominent Richardson family Etherington was part of Kingston's social elite. She also actively participated in women's organizations both locally and at the national level, and tirelessly supported arts programming at Queen's. Given the many social and philanthropic obligations that followed from these responsibilities, Etherington must have felt significant concern for her sartorial self-representation. A selection of ensembles from Etherington's personal wardrobe is housed at the Agnes Etherington Art Centre; examination of these items allows a personal, even intimate, glimpse of a passionate and dedicated woman, vital to her community. The diversity of the pieces contextualizes Etherington's life and paints a portrait of a vibrant and creative woman.

### **Sherry Farrell Racette**

#### [Nehiyawak Dolls as Self-Representation and Embodied History](#)

This paper explores how a genre---based approach to art history has wittingly or unwittingly marginalized or excluded Indigenous women. Self-portraiture is tightly bound to Western intellectual traditions and notions that make it difficult to find entry points for

the inclusion of Indigenous women working before 1960. Two late 18<sup>th</sup> century Nehiyawak dolls, for example, might be considered a form of self-representation, but they are most important as holders and carriers of memory and knowledge. Most likely created on western shores of Hudson Bay, these tiny dolls, dressed in elegant hide and porcupine quill embroidered outfits, embody a moment when Nehiyawak women and their daughters were essential to fur trade economies and community life, and they document the skills, materials and techniques of a rich artistic repertoire.

## **Amy Furness**

The Artist in Her Studio, Across Time, Beyond Place

“The studio has of course always been as much an ideological construct as a physical location, the image or description of the studio always an active reflection of the artist’s self-image, whether substantial or mythical.”

Contemporary art theory has problematized the concept of the artist’s studio, and simultaneously opened it up for consideration as a form of self-representation. When the studio is conceived of as a virtual space of creation, the locus of the unfinished or potential work of art, it can be seen to extend well beyond its physical manifestation in space and time. This paper will examine the studios of selected Canadian historical women artists in this light, finding their vestiges in our contemporary institutions of art. In particular, the “studio” of sculptors Frances Loring (1887-1968) and Florence Wyle (1881-1968) and its traces at the Art Gallery of Ontario will be explored.

## **Rachel Gotlieb**

### [Canadian Women China Painters: Artists and Amateurs](#)

From the late nineteenth-century to the Second World War many Canadian women enjoyed the fashion of china painting, yet scholars have neglected the popular art practice. This paper looks at examples of china painting recently acquired by the Gardiner Museum including a dish with dogwood flowers (1891) by Mary Ella Dignam (1857–1930), founder and first President of the Women’s Arts Association (WAAC) and an art nouveau pitcher (1909) by Florence McGillivray (1864–1938), also a member of WAAC who studied at OCA and taught at Ontario Ladies College. I ask how Canadian women expressed themselves through porcelain painting to determine if a “hobby for amateurs” served as a tool of artistic self-expression and possibly financial independence? And, most importantly, how might these works be read as portraits of “ideal femininity,” that is, as “stand-ins” for the perfect wife and mother?



## **Dominic Hardy**

### [To Find Ourselves? Searching for Self-Portraiture by Women Artists in Québec Art History](#)

This investigation draws on the work of the *Équipe de recherche en histoire de l'art au Québec*, an interuniversity research group founded in 2012. The paper will present a historiographical overview of the studies (monographs, exhibition catalogues, journal articles, masters and doctoral theses and archival sources) that might allow us to form an idea of the role accorded in Québec art history to the practice of self-portraiture by women artists working in the colonial and post-confederation periods. The task of winnowing out the historiographical representation of that practice is likely to be as challenging as that of delimiting the temporal, territorial, identity and linguistic parameters of what is imagined as a “Québec art history”; the challenge is the measure of a corresponding necessity, since it is the very visibility of the practice in the historiographical record that will be in question.

## **Janice Helland**

### [Embroidered Samplers: Crafting Children](#)

When nine-year-old Elizabeth Jane Turner completed her embroidered sampler in New Brunswick in 1834, she participated in a European tradition at least 400 years old and introduced to Canada by immigrants probably in the eighteenth century. The sampler was a catalogue of different stitches regularly used by embroiderers when hand-stitching was a required practical skill; by the nineteenth century, and while young women still relied on pattern books, a tendency toward more originality in design and unique combinations of stitches could be found on what remained a relatively standardised format—letters and numerals, text that was often religious and personal self-representational devices from everyday life such as a house, flowers, trees. Turner’s sampler is one of hundreds that can be found in museums across Canada. This paper will deliberate upon why samplers were (and are) collected and discuss them as hand-crafted objects that represent the self and the material culture of childhood.

## **Julie Hollenbach**

### [Crossed Swords on Porcelain: Restoring and the Home, Re-Imaging the Women](#)

In 1965, Betty Tierney O’Keefe (the daughter-in-law of the cattle ranching tycoon Cornelius O’Keefe and his second wife Elizabeth) purchased at auction a mid-nineteenth century Saxon Meissen porcelain table service to be displayed in a china cabinet in the dining room of what would become the Historic O’Keefe Ranch, a British Columbia heritage site. While Cornelius O’Keefe originally settled 162 acres in the North Okanagan Valley in 1867, it wasn’t until 1892 that he built a larger main house for himself, his first wife Mary Ann and their nine children. In surviving letters and various records, Elizabeth O’Keefe, his second wife who had the task and pleasure of decorating the completed manse, is noted as being resourceful and proficient mistress, and described as sometimes shrewd and discerning in her tastes. She took as her

special duty and favourite passion the creation of a home that reflected the civility, comfort and luxury associated with correct bourgeois Victorian domesticity, despite being located on the fringe of the western colonial frontier.

When, almost 80 years later Betty Tierney went about the business of restoring the main house and augmenting the collection of original furnishings and decorations assembled by her husband's mother in order to open the house to the public, the Meissen porcelain table service was one of the key pieces purchased for the site. This paper examines not only the ambitious collecting practices of Elizabeth O'Keefe, but also the careful and dedicated object hunting and reimagining efforts of her daughter-in-law Betty Tierney O'Keefe. As well as suggesting that these women created, asserted and imagined their specific identities within disparate shifting socio-cultural frameworks through the accumulation and negotiation of domestic objects for display; I explore the important significance of including Saxon porcelain from a once prestigious manufactory in the restoration of the prominent main house of O'Keefe Ranch as being representative of the romanticized nostalgia of Victoriana typical of the mid-twentieth-century.

### **Kristy Holmes and Susan Cahill**

Panel Discussion with Dia da Costa, Erin Silver, Julia Skelly, Andrea Terry and Anne Whitelaw

#### **Feeling the Chill: Self-Representing through Struggle in a Cold Academy**

It has been over ten years since the publication of *Women in the Canadian Academic Tundra: Challenging the Chill* (MQUP 2002) and twenty since the release of *Breaking Anonymity: The Chilly Climate for Women Faculty* (WLU Press 1995). These two books have been instrumental in helping women in Canadian academe traverse its chilly climate. This roundtable will bring these strategies for warming up the chill into the present. We will lead an interactive audience discussion on strategies for women academics self-representing through their struggles. We are particularly interested in having a conversation about how a gendered position in academe intersects with such everyday discriminations as sexism, racism, homo- and trans-phobia, parenthood, labour, health, and happiness. These discussions will be driven largely by audience participation, before and during the panel.

### **Heather Home**

#### **The Archival Fonds as Holographic Portrait**

In this presentation I will explore the value of the archival fonds in considering the question posed in the call for papers: "What counts as self-representation?" Using examples from the personal archives of select Canadian women artists such as Isabel McLaughlin (1903-2002), I will articulate how archival fonds can unveil a multitude of selves -- interpreted, projected, internalized, reflected, or perceived. Referencing particular document types such as diaries and letters, and examining the notion of the "organic whole" of the fonds, I will propose that within

the fonds lies the opportunity of discovering a holographic portrait: approachable from many angles, not privileging one particular approach, not merely reflecting but also refracting and diffracting.

## **Adrienne Johnson**

### [African Canadian Women in Canadian Art?](#)

This paper discusses nineteenth and twentieth century paintings, craft and sculpture by African Canadian women, focusing on Edith Hester McDonald (c.1880-1950; Africville, Halifax N.S.), Edith Clayton (1920-1989; East Preston, Halifax, NS) and Artis Lane (b. 1927; Buxton, ON), to question the limits of early Canadian and feminist art histories of this period, as embodied by publications such as the Agnes Etherington Art Centre's exhibition catalogue *From Women's Eyes: Women Painters in Canada* (1975). McDonald's, Clayton's, and Lane's art – paintings, basketry and sculpture – challenges historical stereotypical representations of Black women crafted by hegemonic Eurocentric colonizers to justify their participation in the globalized economy of the African slave trade. Instead, through critical postcolonial analysis of select extant art work, this paper suggests that McDonald's, Clayton's and Lane's cultural productions may be read as poignant reflections of Canada's colonial past and the invisibility of Black women artists in early Canadian art history.

## **Anne Koval**

### [Mary Pratt: Still Life as Self-Portraiture](#)

Mary Pratt, known for her still-life painting, has rarely painted self-portraits. However, on closer viewing, the surface of her still-life painting is often reflective, arguably self-reflexive – an aspect of self-portraiture that has been overlooked in her work.

By “looking at the overlooked” I will be using a methodology that includes a close reading of Pratt's journals, housed in Mount Allison University Archives. Pratt willingly admits: “perhaps the only place I can be what I want to be is in my journals and my letters.” This reveals a less conventional self-representation of Pratt, and is telling of her identity as a woman artist in Canada. Her recent retrospective, *Mary Pratt*, is a timely acknowledgement of the artist; this paper addresses the critical need to position her work within the wider context of still life painting, self-portraiture, and feminist art history.

## **Andrea Kunard**

### [Photography as Gesture in Historical Family Albums](#)

This paper will examine nineteenth-century photographic albums through the recent insights of Geoffrey Batchen, Margaret Olin, David Green and Joanna Lowry who evoke photography's “performative index.” The “performative index” emphasizes photography not simply as an

image or document of an event, but an event in its own right. The photograph, inscribed as gesture, prompts movement outward, demanding to be held, exchanged, and manipulated. Within albums and personal displays of remembrance, it entangles the subjectivities of those it encounters. The photograph, set in motion through interpersonal relationships and consumer economies (tourism, celebrity), creates imagined communities of shared experience. Albums, often a product of women's domestic labour, demonstrate how photographs actively create communities. A portrait of its assembler's desires, the album retains not simply images, but traces of events initiated by the photographic act, revealing rich relations between photographs and users.

## **Genevieve Lafleur**

### [La galeriste elle-même : Agnès Lefort, autoreprésentations et discours de réception](#)

Agnès Lefort (1891-1973), artiste peintre, mais également galeriste, aurait été la première au Québec à s'intéresser principalement à l'avant-garde et aux artistes canadiens vivants, à une époque où le public est généralement encore réfractaire aux esthétiques modernes. Bien que Lefort ait une production artistique reconnue et significative, il sera plutôt question, dans cette communication, d'une conception davantage élargie de la notion d'autoreprésentation. Nous proposons de nous intéresser aux autoreprésentations que Lefort produit et diffuse dans les médias afin de défendre la production artistique qu'elle expose et justifier son rôle de galeriste d'avant-garde durant la décennie 1950. Nous constaterons que ses interventions (articles publiés, entretiens accordés à la presse écrite ou radiophonique, photographies, etc.) témoignent d'un désir de situer son action dans la sphère domestique et dans la poursuite des rôles traditionnels féminins de l'époque, plutôt que de l'inscrire en tant qu'innovation, modernité ou prise de risque.

## **Peter Larocque**

### [Faces in the Fabric? Self-Portraiture and Women's Textiles](#)

Not all creative productions are intended to be self-representation yet all artifacts provide some access to the identity of their creator. As tangible manifestations of a particular combination of knowledge, ideas, and abilities those artifacts can be seen as self-portraits. In addition to the traditional examples of painting, sculpture, and photography, museum collections contain myriad examples of other artworks produced by, and closely associated with, women, such as decorative needlework, household textiles, and fashion costumes. These artifacts required a specific set of skills and reflect particular decisions, from which we might begin to imagine a portrait of their makers. This paper will explore how certain textiles in the New Brunswick Museum collection might be viewed as agents in how women may have chosen to represent themselves, while also taking into consideration why our current interpretation might be the imposition of an "idealized" identity rather than a truly accurate portrayal.

## **Beverly Lemire**

### [Contact, Connection, Translation: Women and Material Culture During the Early Globalizing Era, c.1600s–1800s](#)

Mary Margaret, Countess of Wilton, might feel satisfaction if she saw the esteem accorded women's needlework in the twenty-first century. In the 1840s she decried the "false prestige" accorded "the scathing and destroying sword ... without limit and without end!" While at the same time "the NEEDLE and its beautiful and useful creations hitherto remained without their due meed of praise and record." Wilton championed the needle as a tool of female self-expression. Needlework also offers evidence of transcultural exchange, as trade, colonial and imperial projects refashioned material culture among many ethnicities and ranks in the early global period. By the 1840s cross-cultural influences infused the needlework Wilton so revered. The preceding centuries saw diffusion of complex Asian designs through European mediators, colonial and indigenous translators, in cycles of exchange shaped by needle-workers in many locales. This process also generated a shared aesthetic vocabulary, a by-product of the early-globalized era.

## **Loren Lerner**

### [Anna Dawson Harrington's \(1851–1917\) Drawings and Letters: Visual and Textual Elements of an Autobiography](#)

In biographies Anna Dawson Harrington is portrayed variously as the eldest daughter of John William Dawson, geologist and first principal of McGill University, the wife of Bernard James Harrington, McGill professor in mining and chemistry, the sister of John Mercer Dawson, scientist and surveyor, and the mother of Lois Winslow-Spragge, first art teacher at Miss Edgar's and Miss Cramp's School for Girls. This presentation aims to discover Anna Dawson herself from her autobiographical evidence. One source is visual, the large corpus of watercolour drawings at the McCord Museum. The second is textual, the many letters in the McGill Archives that Anna wrote to her husband, brothers and children. Theoretical approaches that guide this study include [Linda H. Peterson's](#) analysis of the domestic memoir and family history, and feminist ideas about individual autonomy that consider how relations with others contribute to self-concept.

## **Isabel Luce**

### [Collaborative Portraits: Gertrude Des Clayes and Montreal's Anglophone Elite](#)

In 1912 Scottish-born Gertrude Des Clayes moved to Montreal where, over the next twenty years, she would paint portraits of members of Montreal's elite. Many represent prominent, white Anglophone women. These sitters have been primarily referred to in histories as wives and daughters; their roles as patrons and curators have been largely ignored. Likewise Des Clayes' artistic career has been overlooked by Canadian art history texts despite her oeuvre being well represented in art institutions across Canada.

I will discuss Des Clayes' pastel self-portrait in relation to her portraits in order to examine both her erasure from the Canadian art canon and her sitters' roles as engaged, political members of society. By examining the collaborative nature of portrait making I will draw attention to the agency of the sitters, and explore how these works show the place of women as one that extends beyond "wives, daughters and heiresses."

## **Catherine MacKenzie**

### [Making Space for Another Vera](#)

Portraits of Vera Weatherbie, as constructed by at least three artists, have been seen by millions of Canadians since 1930. The portraits made of her by Frederick Varley, the most well-known one of which now hangs in the National Gallery of Canada, have been canonized by art historians, and characterized as displaying "an intensity unrivalled in Canadian art." While there have been references to Weatherbie's own status as professional artist, someone who was more than "muse," lover and wife, they have not pushed very far into the realm of her own visual production, which included self-portraiture. This presentation takes seriously the notion that there may still be a need to focus on the more traditionally understood act of "self-portraiture" in women's art, in this case as a charged entrée into a strong, partially elusive body of work sidelined by a number of familiar dynamics that have not yet run their course in the discipline of art history.

## **Julia McArthur and Johanna Amos**

### [An Enigmatic Likeness: A Posy for Harriet Ford \(1859–1938\)](#)

This paper considers a gold ring by Harriet Ford as an indirect self-portrait. Handmade and set with nacre and pink coral, Ford's ring alludes to her status as a professional female artist, and in its use of natural materials also subtly references her relationship to avant-garde artistic practices. The ring's interior, however, provides a more private portrait of the artist. Inscribed with the sixteenth-century motto "Noe hap so hard as love debarrd," the inside of the band offers insight into Ford's romantic and domestic life, particularly her relationship to the English artist Edith Hayes. Through an exploration of the materials and qualities of this ring, this paper hopes to reveal the complexities of Ford's identity both as a female professional and private individual. More broadly, it asks whether a consideration of objects enlarges our notion of the self-portrait, and provides us with a more intimate category of self-representation.

## **Karla McManus**

### [Images From the Frontier: Lorene Squire, Photography and the Canadian Wilderness](#)

American wildlife photographer Lorene Squire longed to see the North, where the wildfowl of her birthplace (Kansas) spent their summers. Beginning in 1937, Squire made a series of trips into the Canadian wilderness, photographing and later publishing the results in several

prominent magazines, including the Hudson's Bay Company's *The Beaver*. The photographs she took in the Canadian North before her untimely death at thirty-four in 1942, included more than just pictures of sea birds and ducks: amongst the negatives and prints in the Manitoba Archives HBC collection are a select few images of the photographer herself. These images of a young, modern, professional woman posing with her hand-held camera, leaning on the rail of a ship, standing amongst the marsh reeds of northern Quebec, and posed alongside a prop-engine bush plane, present a carefully constructed "self-portrait" of an independent artist who created images from the frontier of women's production.

## **Jaclyn Meloche**

### [Facing a Canadian Cultural Heritage: The Politics of Portraiture](#)

This paper considers Alma Duncan as a powerful feminist voice who materialized Canadian visual culture on paper, canvas and in film. During the 1940s and 1950s, Duncan was an unofficial Canadian War Artist, film animator at the National Film Board of Canada and visual artist who captured the faces that narrate our country's cultural heritage in portraits of Audrey (Babs) McLaren, P.K. Page, Norman McLaren, several self-portraits and many miniature masks. Drawing from Mikhail Bakhtin's theory that a performative exchange between characters creates meaning, I interpret Duncan's portraits as a dialogical collectivity that shapes a post-war national identity. Thus, this study reclaims Alma Duncan's painted figures and painted self within a single critical space where they become a conceptual performative archive for the feminist and sociopolitical body.

## **Laura Murray and Lisa Pietersma**

### ["A Valuable Book \[to me\]": The Scrapbooks of Minnie McColeman as Archive and Labour](#)

Minnie McColeman (1880–1969) lived in the vicinity of Collingwood, Ontario all her life. Around the time of her children's marriages and her husband's death, she began an ambitious project of making scrapbooks, which she continued until her death. Over twenty of them survive. Viewed as self-portraiture, the materiality of these books is as significant as their content. The string bindings, paper and cloth adhesive, mending, layered annotations, and inadvertent or intentional repetitions in the books can be seen as an archive of Minnie's labour. Moreover the curation, assembly, and use of these books indicate that popular knowledge, family history, political events, and literature were contiguous elements that informed her work. Understanding reading and interpretation as performative acts, we explore both the thickness and elusiveness of self in these scrapbooks and argue that Minnie's labour makes her visible even when self-disclosure or self-representation is not a priority.

## Alexandra Nahwegahbow

### [From Great-Grandmothers to Great-Granddaughters: Representations of Generational Ties in Baby Carriers and Birchbark Baskets](#)

As vessels, baby carriers and birchbark baskets were made to carry and hold. But beyond their utility they can also be valued as containers of stories, memory and familial ties. Individually crafted and ornamented with care, these objects are in themselves portraits of the women who made them and the generations of daughters who inherited their patterns and skill. In broadening the scope of self-portraiture, this paper will explore two objects from Bear Island, Ontario. The first is a baby carrier of Madeline Katt Theriault, author of the memoir *Moose to Moccasins: The Story of Ka Kita Wa Pa No Kwe*, and the second is a birchbark basket made by her great-grandmother, Angele Katt. Reunited in the Royal Ontario Museum collection and currently on view together, these entwined objects carry and hold a multi-generational story from a great-grandmother to her great-granddaughter.

## Carey Pallister

### [Sister Marie Osithe's Self-Portraiture](#)

The topic of art by Canadian Women Religious has largely been overlooked by academics, in part because religious artists have customarily worked in anonymity, striving for humility, repressing the sin of Pride, and simultaneously believing that talent was a gift from God. Sister Marie Osithe (Elizabeth Laboissiere), one of the preeminent artists of the Congregation of the Sisters of St. Ann, was an artist, architect and photographer. I will present a farewell scene painted in 1934, which, I will argue, is not only a self-portrait but a portrait of her whole community. This work reveals Sister Marie Osithe's attempt to express personality without succumbing to egotism and her struggle to honour God-given talent while remaining humble.

## Michelle Paquette

### [De l'invisibilité à l'agentivité : les représentations canadiennes-françaises de Kateri Tekakwitha](#)

Cette communication portera sur une partie de mon mémoire de maîtrise dans lequel j'aborde l'iconographie de la première sainte autochtone Kateri Tekakwitha (1656-1680) produite au Québec entre 1900 et 1960. Je présenterai ici trois œuvres de femmes artistes exclues du canon canadien : le tableau peint *Blessed Kateri Tekakwitha* (1927) de Mother Mary Nealis, les photographies de l'hagiographie *Kateri Tekakwitha, la plus belle fleur épanouie au bord du Saint-Laurent* (1939) tirées du court-métrage de Jeanne Bouvier, et les illustrations de Simone Hudon-Beaulac issues de la biographie *Kateri Tekakwitha : Vierge Mohawk* (1960). Il s'agira ici d'examiner les rapports complexes entre Artiste et Sujet qui sous-tendent la création de ces œuvres à partir d'une approche théorique féministe postcoloniale favorisant l'agentivité des modèles.



**Lara Perry**

[Nan Cheney and the Gift of Portraits](#)

A portrait is an index of its sitter, and also of its maker, and in the case of a self-portrait, it is a complex realization of both simultaneously. The images that the act of self portraiture produces are particularly complex in the case of women artists, since in them we see an explicit negotiation of the contradictions and pleasures associated with women's artistic identity. But there are other mechanisms than the mirror image associated with conventional self-portraiture, through which individuals may construct such self-representations. Identity is relational as well as existential, and our social networks help us to establish and sustain the activities and self-perceptions that may also be described by the mirror. The role of the portrait in these processes can be understood through Marcel Mauss's description of the gift as something that emblemizes a reciprocal social obligation to receive and repay. I will consider the role of portraiture as a gift of artistic identity in the life and work of Nan Lawson Cheney, a Ottawa/Vancouver portraitist, landscape painter and medical artist whose circle of friends included many prominent artists of the 1930s. In particular, I will examine the role of portraiture in her relationships with artists Emily Carr and Liliias Newton, which helped to establish and promote Cheney's career as an artist.

**Jennifer Salahub**

["Remember Me When This You See"](#)

In 1831, a young woman meticulously wrought an embroidered text on a small circle of bound silk. Using hair, she stitched a poignant verse that begins "Remember Me, When This You See." During the nineteenth century any lady wanting to be recognized or remembered was likely to dismiss the traditional self-portrait as "vainglorious" and would have turned instead to the more meaningful materials in her workbasket for inspiration. Unlike Proust's madeleines that evoked involuntary memories, the objects that are the focus of this paper were specifically created to evoke "voluntary memories" of the maker. Looking at several historic examples, specifically crazy quilts from the late 19th and early 20th Centuries, I will show that fashionable domestic needlework provides not only meaningful insights into the ongoing attitudes and mores of the period but, in selected cases, are autobiographical documents that may be interpreted as meaningful self-portraits by Canadian women.

**Catherine Sinclair**

[Circling the Essential: Alma Duncan's \*Women Series\* \(1964–1967\)](#)

This paper considers a unique series of abstract drawings by Ottawa-based artist Alma Duncan (1917-2004) entitled *Women Series* (1964-67). Potent in their simplicity, they are executed with black conté on white paper and exhibit geometrical anthropomorphic forms that hover between realism and abstraction. By 1964 Duncan had been drawing the human form in figure studies, portraits, and self-portraits for more than twenty-five years. Yet this series represents

her first attempt to conceptualize the body, and more specifically, the female body. Despite Duncan's lack of an explicitly feminist goal, the *Women Series* is situated within second-wave feminism and represents a contribution to feminist visual culture. The drawings expand on the self-representation found in her earlier self-portraits to explore her place within a more universal examination of the domestic, sexual and political roles that stereotyped women in the professional sphere.

## **Julia Skelly**

### ["Oh Doctor, is it alright if I keep on my bracelet?" Probing Prudence Heward's Epistolary Self-Portrait](#)

Montreal artist Prudence Heward is known for her portraits of inscrutable, self-contained women. Although she did not paint any formal self-portraits, she was not averse to sketching herself. One of her rare drawn self-portraits appears at the end of a letter, now in the archives of Queen's University, that she wrote to her friend Isabel McLaughlin. In the 1944 letter Heward recounts how, when her doctor told her to disrobe, she cried out, "Oh doctor, is it alright if I keep on my bracelet?" The sketch represents a naked Heward partially covering her body with her arms and wearing only a bracelet. This paper will consider Heward's epistolary self-portrait in terms of female friendship, intimacy and discourses related to the female nude in late nineteenth- and early twentieth-century modernist art.

## **Colleen Skidmore**

### [Mary Schäffer: "She Who Colors Slides"](#)

"The answer must be: imagine," concluded Carolyn Heilbrun, in her quest to understand women and self-identity. Mary Schäffer's photographs and texts of her journeys in the Rocky Mountains in the early twentieth century resonated with audiences in their day and now engage readers whose interests range from conservation and environmentalism to Aboriginal histories, women's writing, photography histories, and wilderness studies. Much of this work relies on Schäffer biographies. But "can an 'author' exist," Margaret Atwood asks, "apart from the work and the name attached to it?" What happens, asks Jill Lepore, when "the boundary between history and fiction" blurs, as it does in Schäffer's writing and photography? And what is the effect of what Stephen J. Gould calls "literary bias"—communicating experience through the framework and canon of storytelling—on a woman artist's acts of self-representation and the creation of knowledge and meaning?

## **Devon Smither**

### [Duration and Unfinish in Pegi Nicol MacLeod's Self-Portraits](#)

From 1925 to 1939 Canadian artist Pegi Nicol MacLeod executed a number of self-portraits, with her signature loose, undulating brushstrokes and fluid lines of bold colour, that were often

criticized as unfinished. I argue that the Surrealist, open-ended experimental quality of MacLeod's paintings counters the masculinist formulation of the masterpiece as fully resolved. Furthermore, MacLeod's use of her own body subverts modernist art history's suppression of the embodied, desiring artistic subject. Moving away from a psycho-biographical interpretation of MacLeod's paintings, I argue that her self-portraits are deeply ambiguous and prompt durational looking that takes into account time and its embodied relations. MacLeod's self-portraits do not conform to the convention of a death-like mask that objectifies the subject, rather they challenge the fixed stability of subjectivity.

## **Tanya Southcott**

### [The Photography of Edith Mather](#)

From 1966–85, Edith Mather, an amateur Montreal-based photographer, walked the city's downtown neighbourhoods with a seemingly singular purpose – to document the evolving streetscape. She began these walks each morning by packing a pram with her son, camera, and supplies, and each evening meticulously recorded the places they visited. The resulting collection of over 4000 images reveals the city through candid, black and white photographs that Mather developed and printed in her home darkroom, then annotated and catalogued in a series of handmade albums that she donated to Montreal's McCord Museum in 2012. While her photographs reflect the broader social and political contexts in which they were formed, they are also acts of self-representation, documenting a highly individual endeavour much like a personal diary. Capturing the intersection between personal experience and collective memory, Mather extends the self-portrait to the scale of the city.

## **Susan Surette**

### [Greta Dale's Clay Reliefs: Professionalism, Feminism and Femininity](#)

How did Toronto muralist Greta Dale represent herself as a professional ceramicist capable of engaging in large-scale projects when the press highlighted her physical "fragility," judging as "ridiculous" the idea she could manoeuvre tons of clay? The 1960s was a key moment in the development of Canadian professional ceramics including its integration into modernist Canadian architectural spaces. Although not well documented, Dale completed impressive commissions, including several for Montreal churches, Sarco Canada and the Manitoba Centennial Concert Hall. Working big, as this paper will argue, was essential for a woman muralist's professional self-representation. This was even more so the case as one of Dale's mediums, clay, was a craft material discursively attached to domestic spaces and associated with traditional gendered roles.

## **Andrea Terry**

### [Treks, Traces, and Technology: Contemporary Challenges to Historical Art](#)

What is the relationship between selfhood and landscape? While conceptions of landscape art have typically been governed by romantic and nationalist paradigms, Thunder Bay-based contemporary artist Julie Cosgrove challenges such paradigms. Cosgrove's canvases, characterized as "abstract landscape paintings," reflect her journeys, from pursuing a seven-month nomadic "yurt-to-yurt" horse trek in Mongolia to working as a wilderness canoe guide in Northwestern Ontario. In Cosgrove's solo exhibition *Nowhere is a Place* (2014), the artworks capture variations in the artist's physical, mental and digital presence – derived from her use of tracking technologies in and outside the studio space – on the painted surface. Locating Cosgrove's work within a larger socio-historical context, I compare it with work by earlier Canadian landscape artists, both male and female, in order to consider the gendered implications of the genre -- notably in terms of the erasures and inscriptions of the self in the land.

## **Georgiana Uhlyarik**

### [Christiane Pflug: A Certain Degree of Truthfulness](#)

I consider Christiane Pflug's self-portraits, with particular focus on her drawings from the early 1960s. Many are unfinished sketches that reveal her process and focus; I compare her self-portraits with her many drawings of pigeons (they are the pigeons of artist and family friend Anton van Dalen). Pflug's work has been considered through a psychoanalytical framework, which sought to insert her into the academic discourse appropriate to the 1980s and 1990s. I approach her drawing as an intensely intimate activity, which reveals her own distinctive construction of the self through materials and process. I have invited women artists with a particular interest in drawing to a series of intense viewings and discussions of Pflug's works at the Art Gallery of Ontario. For my analysis I draw on these discussions, and the insights I have gained through these contemporary women artists' eyes.

## **Kathleen Vaughan**

### [Cartographies of Self: Portrait of the Artist as an Urban Dog Walker](#)

Drawing on her experience of dog walking in urban green spaces and forests, artist/academic Kathleen Vaughan's on-going series of textile maps explores the political ecology of these sites, as regularly experienced in the company of her dog. Using cloth piecing and digital and hand embroidery, her works version official representations of space and add traces of her multiple perambulations to become triangulated self-portraits: the self as construed relationally over time through place and pet. Presenting an illustrated talk with respect to one map, *Lachine Canal*, Kathleen Vaughan explores the sense of self embodied in its material construction, which references this post-industrial, gentrifying cityscape of Montreal.

## **Norman Vorano**

### [Indigenous Cultures and the Potentials of Self-Portraiture: The Case of Kenojuak](#)

In the early twentieth century, Indigenous North American artists began to appropriate with greater frequency Euro-American concepts and practices of portraiture and self-portraiture, pursuing personal and political questions while cultivating a sympathetic network of patrons, collectors and critics. Then and today, these appropriations have been encumbered by the baggage of colonial encounter, entangled in the economic and political, discursive and institutional dynamics of a settler society. Of course, so too is the study of Indigenous self-portraiture—an emerging field that continues to emphasize twentieth century Indigenous artists that fit the mould of the European portrait artist over earlier artists who use materials or modes of representation that predate European models of portraiture. To what degree, and to what end, can the concept of “self-portraiture” be used in the latter cases? Importantly, what can this reveal not only about Indigenous modes of representation and portraiture, but Indigenous artists who have adopted Euro-American practices?

## **Mary Ellen Weller-Smith**

### [Frances Anne Hopkins: Self-Portraits](#)

Frances Anne Hopkins (1836-1919) included some incidental, partial self-portraits in her scenes of canoe travel in the fur trade era. As a biographer, I propose that these self-portraits created assumptions that minimized her considerable skills, and relegated her work to souvenir and ethnology; the lack of accurate biographical information also contributed. Her years in Lachine and Montreal, as wife of Hudson Bay Company’s Edward Martin Hopkins, were a deliberately chosen artistic opportunity. Hopkins’s Trust Fund also provided the necessary financial independence to establish her own studio. Returning to a London painfully engaged in re-examining women’s status, she exhibited thirteen times with the Royal Academy and joined the growing ranks of women professionals – thanks to those years in Canada.