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**Acquiring Authority at the Art Gallery of Ontario
and the Agnes Etherington Art Centre:
Canadian Women and the Cultural Volunteer Experience**

by

Catherine Logan, B.Comm, Queen's University, 1992.

**A Masters thesis submitted to the Faculty of
Graduate Studies and Research in partial fulfilment
of the requirements for the degree of
Master of Arts
in Canadian Art History**

**Carleton University
OTTAWA, Ontario
December 19, 1997
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"Acquiring Authority at the Art Gallery of Ontario and the Agnes
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Submitted by Catherine Anne Logan, B. Comm. Honours (Queen's)
in partial fulfilment of the requirements for the degree of
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January 1998

Abstract

One of the most important facets of matronage has historically been voluntarism. In Canada, female cultural volunteers have contributed in meaningful and diverse ways which have not always gained adequate recognition. The chosen strategy of the Women's Committee at the Art Gallery of Ontario - that of *assimilation* - can be contrasted with an *individual separatist* strategy which is represented by the Agnes Etherington Art Centre at Queen's, and the work of Frances Smith in particular. Historical analysis of these case studies will demonstrate that while the strategy of assimilation at the AGO has resulted in the development of a sphere of influence which operates in a peripheral manner to the core Gallery structure and has reinforced gender defined roles, the AEAC's individual separatism strategy has served to broaden our understanding of these roles and reduce discrimination based on gender. Contemporary examples from these galleries reinforce this conclusion.

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I would also like to acknowledge the many men and women who provided me with personal information and recollections for this thesis. Most significant was the participation of Frances Smith, who graciously allowed me to invade her life in the pursuit of Chapter Four. Past and present members of the Women's Committee of the Art Gallery of Ontario were also valuable for their participation and ongoing interest, particularly Margaret Godsoe. Finally, I would like to acknowledge Ruth Phillips for being a mentor throughout my M.A. studies. Thank you.

Abbreviations

AMT	Art Museum of Toronto (1910 - 1918)
AGT	Art Gallery of Toronto (1918 - 1966)
AGO	Art Gallery of Ontario (1966 - present)
WC	Women's Committee (1945-1972)
VC	Volunteer Committee (1972 - present)
JWC	Junior Women's Committee (1945 - 1973)
JC	Junior Committee (1973 - present)
AEAC	Agnes Etherington Art Centre

Table of Contents

Prologue	1
Chapter One	
Omissions and Interventions	2
Chapter Two	
Historical Insights into Canadian Women and Philanthropy	17
Chapter Three	
The Women's Committee of the Art Gallery of Ontario	42
Chapter Four	
Frances Smith at the Agnes Etherington Art Centre	83
Epilogue	111
Appendix A	118
Appendix B	121
Appendix C	122
Appendix D	123
Appendix E	143
Appendix F	146
Bibliography	150
Figure List	155
Figure 1	156
Figure 2	157
Figure 3	158

Figure 4	159
Figure 5	160
Figure 6	161
Figure 7	162
Figure 8	163
Figure 9	164
Figure 10	165

Prologue

- Patron:* A man who protects or supports a person, cause, entertainment, artistic production, etc.; a guardian saint.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Matron:* A woman in charge of domestic affairs at an institution.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Patronage:* Countenance, support, or encouragement given to a person or cause.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Matronage:* A concept which brings to the surface of historical visibility the ways in which cultural production by women and cultural consumption by women were socially and economically interrelated.
 Cherry, D. Painting Women, 1993, p. 102
- Philanthropy:* An act of charity; love of mankind.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Volunteer:* One who enters into service out of his own free will.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Profession:* Occupation or calling, especially one requiring learning; engaged in for money.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Amateur:* One who cultivates any study, art, or sport for the love of it and not for money; unskilled; clumsy.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Power:* Capacity for action; authority.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Recognition:* Acknowledgement; to treat as valid; to salute.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)
- Dependence:* From depend - to rely on; to be sustained by; to be contingent on; to be awaiting final judgement.
Webster's Dictionary (Miami: P.S.I. and Associates, Inc. 1987)

Chapter One Omissions and Interventions

Let me Recite
what
history teaches.
History teaches.¹

Introduction:

In spite of a well established scholarly account of Canadian art history, the role of women in Canadian culture is still unclear. There are many omissions and misperceptions about the ways in which women were able to gain influence in Canadian art institutions and a lack of understanding of the depth of these roles. Historically, one of the most important roles played by women was that of *voluntarism* - a vital component of the larger roles of *philanthropy* and *matronage*. The primary goal of this thesis is to identify and evaluate the diverse strategies available to women volunteers and to broaden the definition of 'volunteer' to more accurately reflect the reality of this experience.

Three central concepts - recognition, power and dependence - will be examined in order to demonstrate how they formed a complex matrix, influenced by gender definitions, within which Canadian women volunteers negotiated specific strategies in the cultural field. The historical analysis and case studies will be based on the knowledge that these terms are not exclusive or absolute, but are elastic and relate to different women and different strategies in a multitude of ways. For example, the importance of

¹Dennis Reid, Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto (Ottawa: National Gallery of Canada, 1979). Two Cautionary Quotes - quoting Gertrude Stein.

independence or interdependence for many women overshadowed dependence.

Similarly, a desire for empowerment may in some instances conflict with a drive for power. In addition, these concepts not only apply to women in the microcosm of their collective and personal efforts, but each is transformed yet again by the macrocosm of the cultural and civic worlds engaged by the women volunteers.

This thesis will examine in detail two specific case studies of voluntarism. The role of the Women's Committee (WC) of the Art Gallery of Ontario² will serve as the primary case study, with Frances Smith at the Agnes Etherington Art Centre in Kingston forming the contrasting secondary study. It is recognized that these studies will provide only a partial glimpse into the role of Canadian voluntarism, a glimpse which is subject to the restraints of dealing with two urban centres in Ontario and with women who were generally from a common social class.³ However, the conclusions made by examining these particular institutions will enable further investigation into the role of women in a variety of institutions across Canada.

Literature Review and Development of Thesis Framework:

Traditional histories of Canadian art and art institutions make mention of female

²The Women's Committee at the Art Gallery of Ontario will be the focus for the major case study of this thesis (Chapter 3). The institution's name has evolved throughout the years and the following institutional abbreviations will be used: Art Museum of Toronto AMT (1910-1918), Art Gallery of Toronto AGT (1919-1965) and Art Gallery of Ontario AGO (1966-present).

³The assumptions behind dealing with a common middle/upper-middle class perspective will be considered further in Chapter Two.

benefactors and supporters only briefly and in a peripheral manner. This omission is the result of two related factors: the male biased historical perspective which discourages the consideration of women and their roles and a reluctance to consider the creation of “art” (and thus the development of art history) as it relates to larger issues of cultural production. In short, Canadian art history has often been told from the perspective of the “artistic genius” who operates in a vacuum and is, by definition, a male. This approach to art has been transformed through the application of the “new” art histories incorporating feminism, Marxism and post-modernism, but the echo of this perspective remains a powerful force.

The traditional treatment of women in the cultural world can be characterized by two texts which are considered to be definitive sources for Canadian art history - namely, J. Russell Harper’s Painting in Canada: A History⁴ and Dennis Reid’s A Concise History of Canadian Painting (Second Edition).⁵ Harper’s 1966 publication focuses exclusively on painters in Canada and almost entirely on men. While he does pay tribute to women artists such as Prudence Heward and Emily Carr - of the three hundred and forty five biographies presented only twenty-three are of women⁶ - avenues for a more expansive consideration of Canadian art history are extremely limited. Any art associations

⁴Harper, J. Painting in Canada: A History (Toronto, University of Toronto Press, 1966).

⁵Reid, Dennis A Concise History of Canadian Painting (2nd Edition) (Toronto: Oxford University Press, 1988).

⁶Harper does discuss women active in the Beaver Hall Group, p. 315-18.

mentioned in the publication are considered from the perspective of the professional production of “high art” (for example, the Royal Canadian Academy and the Ontario Society of Artists) while other social aspects of art - such as promotion, education and support of the arts - are not justly presented, nor is any attempt made to expand the boundaries of what can be considered as “art.”⁷ Given this limited framework, it is not surprising that the role of women in Canada is all but invisible from Harper’s perspective.

Reid’s 1988 revised publication of A Concise History of Canadian Painting expands on his earlier work of the same name and somewhat increases the visibility of women artists therein (forty-eight female artists are listed in his index while only four of thirty illustrations are by women). However, he maintains his narrow focus on the “high” art of painting.⁸ Reid acknowledges the limited goals of such a focus and thus his work must justly be considered within this context. However, the lack of value placed on marginal arts and artists (for instance, Reid mentions video, installation and performance as other worthy art forms but not crafts), along with an unwillingness to place the artist firmly within the macrocosm of the complex cultural world, provide little opportunity to increase our understanding of the role of Canadian women who supported and promoted

⁷For example, Harper does not consider the role of the Canadian Guild of Handicrafts the Women’s Art Association, or art made from Native traditions.

⁸Reid comments in the foreword that a focus on painting is his intention. He says: “I am treating only one aspect of the visual culture of today”, Reid, Canadian Painting, p. Xii.

the arts.⁹

Fortunately, these traditional art historical texts have been supplemented by many relatively recent publications which build upon their limited approach. Many of these texts are interdisciplinary in nature and offer many useful insights into the roles of Canadian women. Of these texts, some of the most well known are works by the social and cultural historian Maria Tippett, who has documented the context of women's experiences in Canada throughout the early 1900s to the present. Tippett's By a Lady: Celebrating Three Centuries of Art By Canadian Women¹⁰ presents a concise account of Canadian female artists and the evolving role of women in the arts, while her Making Culture: English-Canadian Institutions and the Arts Before the Massey Commission¹¹ acknowledges the role of matronage - in the sense of women who philanthropically supported the arts in the manner of a patron - in the early 1900s of English speaking Canada.¹² Unfortunately, while Tippett presents useful information, in neither of these publications does she pursue the role of women volunteers in significant depth. While By a Lady aims to be a survey and thus her lack of specifics does not entirely surprise, the

⁹This peripheral treatment of women is not limited to general texts. For instance, Susan Lowry's thesis The Art Gallery of Ontario: Patterns and Process of Growth 1872-1966 (Concordia, 1985), while providing otherwise detailed and enlightening facts about the Gallery's history, makes only three notations about their primary form of matronage - the Women's Committee. Two of these references are contained in footnotes.

¹⁰Tippett, Maria By a Lady: Three Centuries of Art by Canadian Women (London: Penguin Books, 1992).

¹¹Tippett, Maria Making Culture: English-Canadian Institutions and the Arts Before the Massey Commission (Toronto: University of Toronto Press, 1990).

¹²For instance, on p. 103 of Making Culture Tippett discusses the importance of women in cultural societies and also women who were private patrons.

omission of a thorough investigation into the diverse roles of Canadian women in Making Culture is more disappointing. Tippetts covers much ground in this latter work, providing a thorough account of private male benefactors of the arts as well as corporate and government cultural sponsorship, but the role of voluntarism is generalized and somewhat patronized. Not only does Tippetts refer to women volunteers collectively as “Queen Bees and drones”¹³ but she also summarizes their motivations in a communal sense:

The evolution of boards composed of . . . male professionals and fund-raising committees of women . . . did not eliminate women’s musical clubs and art associations altogether. Yet women were drawn to the larger and frequently more prestigious organizations. And, once there, their role was central for, although they might have been out of the limelight and out of management . . . without their fund-raising drives, their bake-sales, their teas and their public subscription campaigns, there would have been no money for their male counterparts to transfer from one column to the other in the ledger book.¹⁴

In this manner, Tippetts denies any diversity to the experiences of Canadian women by failing to acknowledge motivations which extend beyond the mundane and obvious. Tippetts also makes an obvious blunder of attribution when she credits Goldwin Smith for the donation of his residence - The Grange - to the Art Museum of Toronto,¹⁵ when it is well known to be his wife, Harriet Boulton Smith, who made this bequest.

Another source for the history of Canadian women is the excellent Canadian

¹³Ibid., p. 106.

¹⁴Ibid., p. 106. Tippetts’s reflections seem particularly relevant to the Women’s Committee at the AGO, which will be discussed in Chapter Three.

¹⁵Ibid., p. 95.

Women: A History¹⁶ by Alison Prentice. While not focussing directly on women in the arts - as matrons or professionals - there is nonetheless ample material within this publication which can be applied to this thesis. The introduction is particularly useful as it clearly establishes the inherent difficulties in researching women's histories when relying on male biased historical terms of reference. This discussion aided in the development of the framework used in this thesis and will be presented more fully in Chapter Two. The focus in Canadian Women is on Canadian politics, economics, technology and the role of reproduction and sexuality for Canadian women. Women volunteers are not discussed in detail, although the complementary story of women workers in Canada, especially as it relates to the issue of "separate spheres", is extremely useful in developing a broader foundation for this discussion.

Naomi Griffiths' The Splendid Vision: Centennial of the National Council of Women of Canada 1893-1993¹⁷ is also an excellent source for information about Canadian women. Of particular use is her discussion of the many women's associations who affiliated with the National Council of Women, including the Women's Art Association of Toronto. In addition, Griffith's comment that "the context of women's lives, from birth to death, childhood to child rearing, becomes the context for [their]

¹⁶Prentice, Allison et al. Canadian Women: A History (Toronto: Harcourt, Brace Jovanovich Canada Ltd., 1988).

¹⁷Griffiths, Naomi The Splendid Vision: Centennial History of the National Council of Women in Canada 1893 - 1993 (Ottawa: Carleton University Press, 1993).

work,”¹⁸ served as a reminder of the vitalness and scope of the volunteer effort.

Of more specific use to the development of this thesis were several publications which deal with women in the arts more thoroughly. In particular, a 1994 thesis by Ellen McLeod entitled Enterprising Women and the Early History of the Canadian Handicrafts Guild 1905-1936,¹⁹ was highly valued for the detailed information provided about the workings of this important historical example of matronage (à la Cherry’s definition)²⁰ in Canada. While the Guild arguably represents an entrepreneurial enterprise, their emphasis on mentoring artists through a “benevolent movement”²¹ provides useful insights into one of the philanthropic strategies available to Canadian women. Indeed, it is McLeod’s detailed presentation of the Guild’s actions within a separatist strategy which is of the most use to this thesis. McLeod’s argument that the separatist enterprises of the Handicraft Guild were laced with assimilationist tendencies reinforces the plurality of the complex strategies pursued by Canadian women. Finally, Enterprising Women focuses primarily on cultural life in Montreal which is a useful foil to the exclusively Ontarian focus of this paper and demonstrates the contemporaneous and opposing strategies which were available to Canadian female organizations and individuals.

¹⁸Ibid., p. 104.

¹⁹McLeod, Ellen Enterprising Women and the Early History of the Canadian Handicrafts Guild 1906-1935 (M.A. Thesis, Carleton, December, 1994).

²⁰Please see Prologue.

²¹Ibid., p. 74.

Deborah Cherry's Painting Women: Victorian Women Artists²² also provided valuable insights into the general culture of matronage. Although she does not deal with volunteers specifically, aspects of Cherry's study, such as the ideology of "separate spheres" and the evolution of women's professional lives, are easily applicable to this experience. More importantly, the position of this thesis that women were (and are) actively engaged within the social macrocosm of the art world is clearly outlined in Painting Women. Cherry encourages an approach which:

breaks with artistic activity as a personal event in favour of a detailed investigation of the specific ways in which women were located as women in the institutions, discourses, social and economic practices in and by which high cultural artefacts were made and viewed.²³

This broad statement forms an excellent point of departure for the two case studies outlined in Chapters Three and Four of this thesis.

Undoubtedly the most useful textual sources for this thesis were the consideration of female cultural philanthropists from a Euro-American perspective found in Kathleen McCarthy's works Lady Bountiful Revisited: Women, Philanthropy and Power²⁴ and Women's Culture: American Philanthropy and Art, 1830-1930.²⁵ Of specific use is McCarthy's model for classifying the approaches used by female philanthropists. She has

²²Cherry, Deborah Painting Women: Victorian Women Artists (London: Routledge, 1993).

²³Ibid., p. 8.

²⁴McCarthy, Kathleen ed. Lady Bountiful Revisited: Women, Philanthropy and Power (New Jersey: Rutgers University Press, 1990).

²⁵McCarthy, Kathleen D. Women's Culture: American Philanthropy and Art, 1830 - 1930 (Chicago: University of Chicago Press, 1991).

identified three strategies for female philanthropy: assimilationist, separatist and individualist. While McCarthy applies these strategies to the history of American women philanthropists, modified versions of these categories will be used in this thesis to examine the roles of Canadian women volunteers. This thesis will focus primarily on the *assimilationist* model and develop a hybrid strategy based on McCarthy's individualist and separatist models (termed the *individual separatist* strategy).

In brief, McCarthy's assimilationist strategy describes the efforts of women who chose to work within a traditional male dominated cultural institution. While women working within this approach were often quite successful, McCarthy hypothesizes that an element of complacency existed for assimilationist women which ultimately served to reinforce gender based stereotypes. Comparatively, a strategy of separatism refers to efforts by women who chose to eschew male dominated institutions in favour of cultural alternatives which were directed by women. While this strategy often succeeded in developing markets and public interest for women's art, a real risk of the separatist strategy was the acceptance and promotion of the doctrine of separate spheres in which 'women's art' gained public interest but their isolation from the mainstream cultural world was reinforced. McCarthy's final strategy - termed the individualist - refers primarily to the efforts of women who joined neither traditional institutions nor women's collectives, choosing instead to build cultural institutions based on personal goals and agendas. In McCarthy's model, this strategy is an option available to women such as Isabella Stewart Gardner and Gertrude Vanderbilt Whitney who had the financial and

social resources to be able to make such a strategy a reality.

The Canadian experience was very different from the American, and thus the strategies outlined by McCarthy can not be directly related to the choices made by Canadian women.²⁶ Assimilationist strategies are the most clearly applicable to the Canadian experience due to the prevalence of male dominated institutions such as the National Gallery of Canada, the Art Gallery of Ontario and the Montreal Museum of Fine Arts. Separatist strategies are also applicable and have historically been in the form of collective initiatives such as the Canadian Guild of Handicrafts. While many feminist institutions that can be termed separatist have been created in recent decades, such as Toronto's "Womanspace", Montreal's "Powerhouse" and Vancouver's "Women in Focus,"²⁷ a detailed consideration of these relatively recent organizations is not within the scope of this thesis.

The most problematic strategy for Canadian women is that of individualism. The economic and social freedom necessary for this strategy as described by McCarthy was not a reality for most Canadian women, especially in the early twentieth century when cultural institutions were the province of government interests. However, although Canadian women may not have been able and/or willing to choose the route of a Gardner

²⁶Chapter Two will discuss these differences further. In brief, Canadian museums were historically formed as civic rather than private ventures. As well, many Canadian women found it more appropriate and/or feasible to donate property (such as a home) to a cultural venture, rather than cash resources.

²⁷All of these groups formed after the 1970 publication of the Royal Commission on the Status of Women. This report made disturbing conclusions about the arts, including the fact that the Art Bank of Canada's collection consisted of less than 25% of works by women artists, and that the Bank had paid less than 50% of the normal price paid to male artists for these works. Tippet, *By A Lady*, p. 167.

or Whitney, many did choose to make contributions based on a personal strategy of influence (albeit on a somewhat smaller scale) which can fairly be termed individualist in nature. As an individualist strategy was often pursued from within the relative freedom of the less patriarchal domains of separatist inspired centres, such as the Agnes Etherington Art Centre in Kingston, I have conflated McCarthy's strategies of separatism and individualism into a singular approach deemed the individual separatist. This strategy will be examined as a viable option available to Canadian women. Aspects of McCarthy's texts will be presented throughout this thesis to reinforce the particularities of the strategies which will be presented.

Format of Thesis:

The first Chapter of this thesis has introduced the topic of voluntarism as one aspect of the larger culture of matronage and philanthropy. This chapter has also examined the existing relevant literature to explain the development of the framework which will be used in the subsequent analysis. Chapter Two will present broader issues and historical contexts relating to the study of philanthropy in general and volunteers in particular. As mentioned, in order to highlight two of the strategies used by individual Canadian women, Chapters Three and Four of this thesis will focus on the Art Gallery of Ontario (AGO) for the primary case study and the Agnes Etherington Art Centre at Queen's University (AEAC) for the secondary case study. It is proposed that the approach which was historically taken at the AGO is that of assimilation, while the

predominant strategy at the AEAC has historically been one of individual separatism.

Chapter Three will focus solely on the experiences of women who were active on the WC of the AGO (now known as the Volunteer Committee). This committee officially began in 1945 with a group of nine women²⁸ and has grown to a membership of more than 900 people, the overwhelming majority of whom are female.²⁹ The activities of the WC are historically significant, most notably in terms of their acquisitions on behalf of the AGO. Although archival records indicate that a number of important works were purchased by the WC, especially in the challenging area of contemporary art, scholarly histories of the AGO have glossed over this important contribution. For example, Lowery's Patterns and Process of Growth credits the shrewdness of the AGO's professional staff for purchases which were in fact made by the WC. A consideration of the interactions between these groups is altogether absent from this otherwise insightful report. The silencing of this important part of the AGO's history goes so deep as to be felt in their own archives; a collection of WC handbooks and notes were found with the hand written note "Shall we discard?".

²⁸The original members were Lady Kemp, Mrs. Charles Band, Mrs. Edmund Boyd, Mrs. Erichsen Brown, Miss Elsinore Burns, Mrs. George Drew, Mrs. Water Gordon, Mrs. Arnold Matthews and Miss Margaret Machell (the Membership Secretary for the Art Gallery of Toronto). By the end of 1945, membership had grown to 25. Burns, R. and Goad, J. eds. Fortytude: A History to Celebrate 40 Years of the Volunteer Committee of the Art Gallery of Ontario (formerly the Women's Committee of the Art Gallery of Toronto) 1945-5 to 1985-6 (Toronto: Art Gallery of Ontario, 1986), Introduction.

²⁹A 1995 report indicated that the gender composition of the Committee was 88.5% female, 11% male, .5% unknown. However, this was based on a limited survey of volunteers, for which there was a slightly lower than 50% response rate. The estimates of most people I talked to were that the Committee is comprised of well over 95% women.

This chapter will argue that the founding and evolution of the Women's Committee at the AGO follows an assimilationist strategy overall as the women involved have largely been satisfied to maintain a sphere of influence peripheral to the core Gallery structure. Exceptions to this relatively passive approach, specifically an increasingly aggressive acquisition strategy in the 1960s, will be discussed to demonstrate that the position of the Committee was subject to change. However, it will be demonstrated that the assimilationist tendencies have largely endured.

Chapter Four will examine the Agnes Etherington Art Centre at Queen's University as representative of a contrasting individual separatist strategy. The Centre grew out of a tradition of matronage in Kingston and was officially begun when its namesake (herself an active cultural philanthropist) donated her home to the University in 1954. Since then, the Centre has had a long relationship with women in a variety of roles, including those to who choose to donate their time, money and expertise to make the AEAC's art collection the fourth largest in Ontario. This case study will focus primarily on Frances Smith, whose personal history provides an example of a woman determined to achieve professional status despite her beginnings as a volunteer and the enduring cultural discrimination associated with this position.

As Chapter Four will demonstrate, Smith's strategy has been very different from that of the members of the WC at the AGO. Smith was able to parlay her time spent volunteering at the Centre, as well as her outstanding scholarly knowledge, into a full-time paid position of significance at the Centre. From this position, Smith worked to

expand the boundaries of what is considered 'women's work' in a cultural context and aggressively challenged patriarchal assumptions. Rather than attempting to find a role for herself which was subsumed within an existing patriarchal cultural structure, Smith was able to create an environment in which she could excel.

An examination of the historical legacy of the women involved with the AGO and the AEAC will be the basis for a final comparison in the Epilogue, which considers two recent and related exhibitions at the AGO and the AEAC. It will be made clear that the experiences and strategies of women like Frances Smith and individuals on the WC at the AGO, and their personal negotiation of the recognition/power/dependence matrix, have not only actively contributed to the development of these institutions but also played a significant part in the evolution of the role of women within these institutions. A thorough examination of the different, and often competing, strategies of assimilation and individual separatism will reveal the complexity of the social culture in which women in the art world operate and the diversity of the experiences and strategies of Canadian women.

Chapter Two

Historical Insights into Canadian Women and Philanthropy

"...though art stirred and trained her, gave her new horizons and new standards, it was not in art that she found ultimately the chief excitement and motive...not in art, but in the birth of social and philanthropic ardour, the sense of hitherto unsuspected social power."³⁰

Beyond Lady Bountiful:

Canadian art history and the role of women therein is subject to biases and stereotypes, many of which continue to exist despite challenges to the dominant patriarchal tradition. Few of these stereotypes are as prevalent as 'Lady Bountiful,'³¹ that icon of altruism who uses her privileged position to enrich and enhance artistic endeavours. There are also few images that have done as much to misrepresent the actual role of women in the arts. While the perpetuation of the Lady Bountiful stereotype has given women credit for a sustained interest in the arts, acceptance of this mythology as history erases the real contributions of women who worked to influence art and art institutions in a variety of ways far beyond the scope of this stereotype.

The Lady Bountiful stereotype contains many implications which revolve around class, professionalism and definitions of the "feminine". As Kathleen McCarthy explains,

According to popular mythology, while men . . . immersed themselves in "practical" money-getting pursuits . . . women lavished their time, their

³⁰Henrietta Startup "Women Architectural Patrons and the Shaping of an Arts and Crafts Culture 1870-1914" in Natalie Harris Bluestone ed. in Double Vision: Perspectives on Gender and the Visual Arts (New Jersey:Associated U. P., 1995), p. 95. Startup is quoting from Mary Ward's 1895 Marcella.

³¹McCarthy, Lady Bountiful, p. ix.

attention and their husband's earnings on the arts.³²

Certainly, there are many elements of historical truth in this generalization. In examining the roles that women played in the development and sustainment of art institutions, it must be realized that one of the major avenues available to women was philanthropy. Furthermore, despite the opportunity for diversity, it is also a reality that from a historical and cultural perspective, many of the most visible forms of philanthropy have generally been restricted to the resources and inclinations of women from the middle, or upper classes. It was these women who had the resources, and the informal power, to be able to influence the arts through: the donation of money or objects; the exploitation of their name and/or social connections; the use of their homes and personal artifacts; and their time. Beyond the financial considerations, as Cherry explains, the concentration on philanthropic work enabled middle-class women not only to elevate their social status, but also, through "the philanthropic gaze" to shape a "field of vision and power,"³³ thus attaining power and recognition comparable to their upper-class counterparts. While recognizing that the various forms of philanthropy listed above were not exclusive (and indeed there was often synergy among them), this thesis will focus primarily on voluntarism.

As has been stated, the presumption of diversity in voluntarism is a basis for the studies in this thesis. It is not sufficient to simply codify all women who volunteered in

³²McCarthy, Women's Culture, p. xi.

³³Cherry, Painting Women, p. 145.

art institutions in the same way, as leisure-rich women who sought to further the arts through enthusiasm in lieu of professionally recognized knowledge and skills. As Naomi Griffiths warns in The Splendid Vision, “to dismiss [female cultural philanthropists] as ‘ladies in hats and gloves’ is not only to dismiss ‘ladies in hats and gloves’ as being an easily categorizable group of women, it is to define women by their role - one more time.”³⁴ However, it is acknowledged that this thesis, by dealing almost exclusively with voluntarism in the cultural world, is considering the experiences of only a small portion of Canadian women. It is also recognized that a true restructuring of our art historical canon would consider gender, race and class issues in a holistic fashion. However, it is anticipated that issues presented within this paper can be applicable to a broader cultural context. An examination of the experiences of individual Canadian women who chose to dedicate their time, skills, money and enthusiasm to further the cause of art through voluntarism, will be relevant to Canadian women on many levels.

Readjusting the “Prism of Gender”:

In the introduction to Art Apart: Art Institutions and Ideology Across England and North America, Marcia Pointon states: “the authors of this book reject a history of art institutions as a history of the *selfless* generosity of a series of great men [emphasis

³⁴Griffiths, The Splendid Vision, p. 12.

mine].”³⁵ This statement represents not only the authors’ personal opinions but also indicates an urgent need to reexamine the history of art institutions from a gendered perspective. This is not to say that Canada’s artistic heritage must be probed to uncover the histories of women who were able to prevail in a male dominated domain and who thus infiltrated art institutions at their highest levels.³⁶ While a consideration of these women would certainly be enlightening, it would not recognize the fact that women (and especially volunteers) have historically assumed a position of alterity within these institutions. This limited consideration would also ignore the real challenge facing feminist historians - the task of reconsidering the heritage of our country in light of its traditionally patriarchal cultural context.

The reconsideration of our cultural heritage requires an adjustment of the value system used when evaluating women’s contributions and also requires that a new system be applied to eradicate the traditional marginalization of female experience and validate the work done by women in spite of, and also because of, their constrained institutional position. Edith Mayo provides a direction for this reconsideration by explaining:

We have considered history primarily in male defined terms rather than from a female centred value system. We have asked questions of history inappropriate to women’s experiences. Filtered through the *prism of gender*, history can be modified, providing a different angle of vision that

³⁵Pointon, Martha Ed. Art Apart: Art Institutions and Ideology Across England and North America, (Manchester: Manchester U.P., 1994), p. 2.

³⁶Women who could be considered in this context include Dr. Jean Boggs at the NGC in Ottawa (appointed in 1966) and Dr. Ruth Phillips, Director of the Museum of Anthropology at the University of British Columbia (appointed in 1997).

brings an altered perspective to the world [emphasis mine].³⁷

As this thesis will demonstrate, an examination of Canadian art institutions through this “prism of gender” results in the application of more historically appropriate questions about the role of women in institutional formation and sustainment. Rather than ask (à la Linda Nochlin) “Why were there no women with important positions in Canadian art institutions?”³⁸ it should be queried “In what ways were Canadian women able to influence the development of Canadian art institutions?” This subtle change in question shifts the emphasis away from a preconceived notion of what constitutes an ‘important’ role and opens the field of enquiry to a reconsideration of what culturally determined factors determine whether a role is ‘important.’

But such a gendered reconsideration does not mean that women’s roles should be justified along definitions of ‘feminine’ which themselves are the result of a male-biased judgment system (exploration of ideologies such as “separate spheres” which are central to this system will be presented later in this chapter). For instance, the following essentialist defence of women’s roles by Margery Gordon does little to increase our understanding or our appreciation for women’s real contributions to cultural institutions:

Institutions should listen to women because women have a long history as nurturers and caretakers . . . Perhaps it is the experience of being a homemaker or caretaker that reminds women museum professionals not

³⁷ Mayo, Edith “New Angles of Vision” in Glaser, Jane and Zenetou, Artemis Eds. Gender Perspectives: Essays on Women in Museums (Washington: Smithsonian Institution Press, 1994), p. 61.

³⁸ Nochlin, Linda “Why Have There Been No Great Women Artists?” Women, Art and Power and Other Essays (New York: Harper and Row Publishers, 1988).

only to impart information but also to do so in a hospitable manner. This may entail the museum staff serving cookies and tea . . . we can effectively use our experience as women so that the museum is perceived as a vital place in the community.³⁹

Rather than rely on socially constructed definitions of femininity and attempt to justify women's roles in light of them, the final result of a historical reconsideration should be an evaluation of the manifest nature of the "value system" which makes these categorizations and a radical restructuring of this system on more gender neutral grounds.

Similarly, the re-examination of the history of Canadian art institutions through the "prism of gender" must not be construed as purely a feminist exercise. For, if we are content to make historical judgements from a traditional perspective we are doing a disservice, not only to the 'invisible' women who were involved but also to history itself as we examine only an isolated, albeit much heralded, fragment of the institutions' histories. Indeed, working from the premise that:

from the new historical vantage point afforded by feminism, the recorded history of Western civilization . . . [is only] a narrow account of the deeds and institutions of men and of the monuments that have been erected to celebrate them,⁴⁰

we can see that a shift towards a gender-informed perspective can allow the formation of a fuller, more complex picture of our true cultural history.

³⁹Gordon, Margery "An Inside View" in Glaser and Zenetou eds. Gender Perspectives, p. 110.

⁴⁰Broude, Norma and Mary Gerrard eds. Feminism and Art History: Questioning the Litany (New York: Harper and Row Publishers, 1982), p.1.

Canadian Women and the “Private” Sphere - Amateurs vs. Professionals:

Chapter One of this thesis identified the lack of documentation of the role of Canadian women in the cultural field. Certainly, part of the reason for the omission of Canadian women from the official ‘record’ of art institutions is due to the fact that women were historically excluded from positions of public power within these institutions.⁴¹ Their lack of the required educational and professional training as well as the social prohibitions and prevalence of proscribed gender roles all contributed to the silencing of women’s voices in the professional Canadian art world, as it did in professional levels of other fields.

Canadian Women: A History provides a detailed account of Canadian women’s professional evolution. While indicating somewhat ironically, “even less known than women artists are women who were in business”,⁴² Canadian Women outlines the rising and falling of the female work force and relates this most closely to the catalytic economic conditions imposed by the first and second World Wars. During World War I, the vast professional discrimination based on gender, and even the misogyny⁴³ which was faced by Canadian women around the turn of the 20th century was temporarily replaced

⁴¹This is certainly evident until the appointment of Dr. Jean Boggs at the Art Gallery of Toronto in 1961 (and her 1966 appointment at the National Gallery of Canada).

⁴²Prentice et al. Canadian Women, p. 135.

⁴³*Ibid.*, p. 225.

by “personal need as well as patriotic fervour”⁴⁴ as great numbers of women entered the workforce to replace enlisted Canadian men. However, after the war ceased, women were encouraged to give up their jobs in favour of employing a man with a family to support, and the power gained by professional women eroded. While many of the tangible efforts to organize, train and educate women remained, a paradox between opportunity and inclination existed for decades. Canadian Women explains:

The disruption to family life brought about by World War I strengthened the desire for a return to peacetime lifestyles. For women, this meant a reaffirmation of traditional roles as wives and mothers at a time when increased education and job opportunities appeared to offer more choice than ever before.⁴⁵

The strength of this paradoxical situation encouraged the continuation of a ‘separate spheres’ ideology, an ideology with clearly articulated gender roles proscribing separate social spaces for men and women. ‘Male’ spaces were equated with public activities (including business and many social pursuits), while women were relegated to the home based ‘private sphere.’ According to this ideology, women were seen as equal to men, but different and were expected to contribute to society on the basis of this difference. In Canada, as elsewhere, women’s primary role was seen as a home-maker and they were reminded that “No other work that a woman can do is as important to Canada as making a home and taking care of children.”⁴⁶ Education in Canada reflected these attitudes.

⁴⁴Ibid., p. 204.

⁴⁵Ibid., p. 240.

⁴⁶Ibid., p. 219.

While many women were entering universities to pursue an education, as late as the 1940s these women were predominantly channelled into “female” departments such as home economics and nursing.⁴⁷ These areas were considered appropriate training for the “temporary employment” which women would seek for a short time before being married.⁴⁸ While the ‘separate spheres’ doctrine was certainly not the only ideology relevant to Canadian women, and it was not accepted or rejected (or indeed, promoted)⁴⁹ evenly by all, the implications of this theory were far-reaching.

One of the most tangible manifestations of an enduring separate spheres ideology in Canada was the dominance of the professional vs. amateur paradigm. Higonnet has pointed out the problematic nature of this paradigm by explaining:

Everyone in this debate used the words amateur and professional as if we all knew exactly what they meant. Amateur, of course, is supposed to mean incompetent and feminine; professional means competent, paid, objective, full-time and, in the best of all possible worlds, blind to gender. In practice, however, these two weapon-words stake out desired but very insecure positions.⁵⁰

In the art world, the professional vs. amateur paradigm is firmly entrenched. Relegation

⁴⁷Ibid., p. 242.

⁴⁸Ibid., p. 244. Canadian Women also describes the media’s role in encouraging the separation of career and marriage. It explains that stories telling of “independent young women happily trading their jobs for marital bliss” and the “unhappy lives of women who attempted to be both housewives and paid workers” appeared in magazines with high circulation levels.

⁴⁹Clearly, it would be naive to consider the history of Canadian women as a universal entity. Diversity was, and continues to be, a reality.

⁵⁰Higonnet, Anne “A New Centre: The National Museum of Women in the Arts” in Sherman, Daniel and Irit Rogoff eds. Museum Culture: Histories, Discourses, Spectacles (Minneapolis: Minneapolis U.P., 1995), p. 254.

to the 'private sphere' built upon a marked lack of available artistic training for women, with the result that Canadian women (like many other women) were encouraged to be content with practising art as a polite hobby and were discouraged from participating at any professional level. This dichotomy as faced by women artists carried over forcefully into the area of cultural workers where a large chasm was created between the work of professional curators, administrators etc. and the volunteers who worked within the institutions. Higonnet has summarized the situation in museums and galleries by stating:

Those who now earn their incomes primarily from museum jobs understandably wish to assert that their *dependence* actually guarantees their superior performance. Meanwhile, women who benefit from husbands' incomes but not from much formal training understandably wish to *defend* an older idea about the arts that offers them an end run into *cultural power* [emphasis added].⁵¹

Despite many changes in Canada's cultural context, this is a dichotomy which is still in evidence today. And, since it has historically been men who are professionals and women who are amateurs, it should not be a surprise that the enduring value system has validated the professional while it demeaned the amateur; it has instilled the professional with power, while often rendering the volunteer as dependant upon this power.

The issues involved in the historical formation of the amateur/professional paradigm are, of course, more complex than that which respond to a simplified 'separate spheres' ideology. The polarity of pure/fallen women and the ideal of social respectability are challenged by women working as artists (or indeed in any field). One of

⁵¹Ibid., p. 254.

the ways that this challenge is mounted is through the shifting of power in the intricacies of 'gazes' provoked by the questioning of the appropriateness of a woman giving, instead of simply receiving, a purposeful (and possibly, sexual) gaze. As Cherry relates:

Sexual difference is inscribed in an asymmetrical differencing of the gaze in which men are ascribed - and take up - the right to look, against which women are encoded for their *to-be-looked-at-ness*.⁵²

When woman are the makers of objects, an active "gazing" is implied. Women artists working in the professional realm also challenged the pure/fallen polarity as it was believed that public display was a conclusive sign of a defective character. This was especially true if the public space was an area where money was exchanged - a crucial location for a working artist to be - which signified sexual immorality by the implication of prostitution.⁵³ In comparison, a woman's confinement to private pursuits and non-commercial activities indicated undisputed chastity and wholesomeness. The issues of gazes and entrance into the professional (public) sphere both relate fundamentally to a Victorian-influenced fear of women's sexuality and power.

Canadian Women as Artists:

For Canadian women interested in artistic pursuits the impact of these prohibitive factors was significant. Foremost, women were often classified as amateurs and thus

⁵²Cherry, Painting Women, p. 81.

⁵³Please see Cherry, Painting Women, pp. 78-81 for further information on the connection between professionalism and morality implications.

were encouraged to concentrate predominantly on category appropriate work including flowers and domestic scenes which would not compete with ‘serious’ art made by male professionals. Tippet has stated that “the continuing bias against women artists owed a great deal to the lingering belief that they were dabblers, that they simply could not tackle important subjects.”⁵⁴ Thus, some Canadian women artists often found that they, and their ‘feminine’ artworks, were constrained to interests of the home and the sphere of domesticity. This constraint was not always forced upon women. On the contrary, as Tippet has explained, “changes in child-rearing practices, increasingly romantic notions about motherhood . . . [all] prompted some Canadian women artists to become obsessed with the subject of maternité.”⁵⁵

However, there were other uniquely Canadian factors influencing the advancement (or lack thereof) of women artists in the professional realm. Of significant import was the massive popularity of art depicting the “rugged” Canadian landscape and the lack of opportunities for women to capture this landscape in their art. Due to the combined factors of the belief that a woman’s place was in the home, the often overwhelming nature of a woman’s domestic responsibilities, and a relative lack of financial and social freedom, women were not as likely as men to trek to far reaching areas of Canada in order to paint. Tippet concurs:

Unlike their male counterparts, few women artists climbed above the tree

⁵⁴Tippet, *By A Lady*, p. 55.

⁵⁵*Ibid.*, p. 33.

line . . . nor did they bushwhack through the densely forested landscape of Northern Ontario or Quebec . . . if they did paint the landscape it was most often from their ranches, backyards or on the outskirts of the towns and cities where they lived.⁵⁶

Another significant factor in Canada was the outbreak of World War I. While many male artists, such as A.Y. Jackson and F.H. Varley, were sent to the battlegrounds to depict the horrors of war firsthand, women artists found that they were able to use the homefront efforts as excellent subjects for their art. For example, Florence Carlyle was commissioned to paint a portrait of the Head of the Canadian Red Cross, Lady Julia Drummond.⁵⁷ This opportunity to paint “serious” subjects and receive commissions in lieu of absent male artists gained momentum through the example of Frances Loring and Florence Wyle (American ex-patriots to Toronto) who found great success sculpting monumental bronze figures of women in the war effort. However, World War I was not a great equalizer in the art world. For example, the work of Mary Riter Hamilton, who travelled to Belgium and France at her own expense to paint battle scenes involving Canadians, was triumphantly received abroad and all but ignored in Canada.⁵⁸ The Canadian public still favoured the style and quality of work done by men who were well established in the art world’s hierarchy. Thus, while many societal restraints were challenged, and successfully so, by Canadian women artists, the echoing implications of

⁵⁶Ibid., p. 34.

⁵⁷Ibid., p. 55.

⁵⁸When she returned in 1926 Hamilton was unable to find a purchaser for her work and donated it to the National Archives. Ibid., p. 58.

these societal and artistic restraints affected the opportunities available to women artists and those working elsewhere in the cultural field.

The cult of domesticity, as was described by Tippet as leading to an “obsession,”⁵⁹ would particularly prevail in the early twentieth century and would carry over into all aspects of a woman’s life. As women were seen as the nurturers and protectors of the home and family, their actions and attitudes - including their aesthetic values - were expected to conform to this role. Therefore, instead of venturing into the professional world of artistic exhibitions and competitions, women often concentrated on bringing a ‘female aesthetic’ into their homes. Not surprisingly, the female aesthetic can be described as decorative, demure and of a minor scale. McCarthy outlines:

Rather than sumptuous galleries and elegant appointments, therefore, women were expected to cleave to more modest embellishments. Prints for the parlour, rather than masterpieces for public edification and display, stood at the centre of female patronage and taste.⁶⁰

The concentration on a female aesthetic within the home was thought to encourage appropriately chaste behaviour not only in the woman of the house but also in the children who were her primary responsibility. It must be noted that not all women were unwilling ‘prisoners’ of this domesticity; on the contrary, many women were complicit in perpetuating this stereotype. Not only did many women feel that the distinction between the public and private/domestic spheres was the normal course of the world; others saw

⁵⁹Ibid., p. 33.

⁶⁰McCarthy, Women’s Culture, p. 6.

this segregation as being advantageous as it allowed women a carefully defined arena in which their authority was absolute, or at least, the dominant power. Canadian Women discusses many women's embracing of the private sphere by explaining that many women "admitted that they coveted domesticity . . . [it] represented a sense of place, of creating a family of one's own, and of shaping and controlling the next generation."⁶¹

This embracing was not just evident in non-professional women. On the contrary, Canadian Women indicates that professional women were often just as likely to seek a return to domesticity. Prentice quotes a woman banker as exclaiming:

When the opportunity offers the most successful banking women amongst us will cheerfully retire to her own hearthstone, preferring the love of a husband and little children to thousands a year and seat in the council of the mighty!⁶²

Perhaps, to many women, their informal power within the home was seen as greater than any formal power which could be achieved in the professional world - the position of dependence upon women which was created in many families (and perhaps the larger society) through their role as nurturers may have been more attractive than any independence which professional women could achieve.⁶³

This embracing of the domestic was reflected in the arts by the wide appeal of the

⁶¹Prentice et al., Canadian Women, p. 150.

⁶²Ibid., p. 160.

⁶³Perhaps these attitudes are not obsolete. A recent Statistics Canada report indicated that 51% of women believe that children suffer when both parents work. While stay at home dads are not entirely uncommon in the later 1990s, the implication that women should eschew careers in favour of a home-nurturing role is clear. Jones, F. "Two-Incomes Myth is Leading Parents Astray", Toronto Star, F1, Sept. 22, 1997.

arts and crafts movement to many Canadian women. In her study of the Canadian Handicrafts Guild, Ellen McLeod explains that the traits of neatness, harmony, utility and beauty, which were all evident in crafts, coincided nicely with the personal traits identified with the feminine.⁶⁴ McLeod states that by presenting and commending works which embodied these qualities, the Guild organizers “successfully positioned women’s handicrafts in the public sphere without threatening established views of femininity.”⁶⁵ Furthermore, an interest in crafts and the decorative arts allowed women to excel in an area that did not compete with male cultural authority. McLeod concurs, “the opportunity for a female leadership role presented itself, because crafts lay outside the mainstream art institutions controlled by men.”⁶⁶ Thus, while cultural historians such as Tippet suggest that women formed cultural organizations of their own because they were “excluded from running the major art institutions”⁶⁷ it can be surmised that organizations such as the Women’s Art Association and the Handicrafts Guild were formed for personal and affirmative reasons as well.⁶⁸ For many women, the negotiation of a place of authority

⁶⁴McLeod, Enterprising Women, p. 65.

⁶⁵Ibid., p. 65.

⁶⁶Ibid., p. 78.

⁶⁷Tippet, By A Lady, p. 40.

⁶⁸It is interesting to note that when women did succeed in the public world of the “fine art” gallery, their decisions may still reflect gender proscribed aesthetics. This was especially true of museums such as New York’s Museum of Modern Art which was dependent upon women patrons. Christoph Grunenberg relates:
 Everything in the design of the galleries was done to evoke a feeling of intimacy...the domestic scale was not restricted to the galleries, but penetrated the whole building...the gallery spaces were domesticated and approximated the private collector’s homes.

within the sphere of femininity was crucial to the pursuit of power and recognition.

“Municipal Housekeepers”:

The prevalence of the domestic sphere related not just to a female aesthetic, but was also the dominant factor in determining many of the philanthropic choices made by Canadian women. For example, the extension of the idea of a domestic sphere into a more inclusive home/city metaphor created the notion of ‘municipal housekeeping’⁶⁹ which was the main focus for many women’s charitable activities. According to this concept, the ideals of the domestic life were applied to the macrocosm of the city. These ideals included the responsibility for nurturing those who need help, maintaining civility and decorum, and also providing an aesthetically pleasing and culturally enriching environment.⁷⁰ Griffiths describes this situation in Canada with the following story:

The representative of Ottawa’s council said she thought “our Local Councils stood to the cities in which they were established very much in relation of wife to her husband . . . Perhaps if that be the case, the wife of the City of Ottawa need not be discouraged if on the first application she finds her husband a little disinclined to put his hand in his pocket for what he deems a needless luxury. But after all, such a wife does not take the first “no” as final.”⁷¹

Clearly, it was the male’s responsibility to handle the finances and administration of the

Grunenberg, C. “The Policies of Presentation: The Museum of Modern Art, New York” in Pointon, M. ed. Art Apart, p. 204.

⁶⁹McCarthy, Lady Bountiful, p. 14.

⁷⁰“Municipal housekeepers” have also been termed “maternal feminists” as seen in McLeod, Enterprising Women, p. 30 and Prentice et al. Canadian Women, p. 169.

⁷¹Griffiths, The Splendid Vision, p. 71-72.

city while it was the women's duty to ensure that the 'housekeeping' was sustained. Furthermore, although it is just as clear that the position of 'housekeeper' lacked any formal power which would enable women to make serious changes to the social structure, the *informal* power which these women possessed could be significant. This may have been especially true when the informal power was exercised in the context of a presumed "needless luxury" which likely fell within the cultural arena of women's domestic sphere.

Not surprisingly, there was no unified motivation behind every woman involved in charitable 'municipal housekeeping'. One of the most publicized rifts occurred during the 1920s between the National Council of Women in Canada and many other organizations claiming a highly professional membership. Canadian Women explains the basis for the discord as being the staunch position of the National Council that a "focus on motherhood and the protection of home life [were] necessary stabilizing factors"⁷² while it discouraged women's career aspirations, criticizing them as "a threat to the home."⁷³ As a result of this difference, many groups, such as the Canadian Women's Press Club, disaffiliated from the Council.⁷⁴ However, Canadian women interested in 'municipal housekeeping' apparently did not suffer from the profound battle in the United States which faced off women who concentrated on civic responsibilities (i.e.: charities and social reform) against those who concentrated their efforts in the artistic realm. In

⁷²Prentice et al, Canadian Women, p. 266.

⁷³Ibid., p. 266.

⁷⁴Ibid., p. 266.

this case, dubbed by Karen Blair in The Torchbearers as “the war between ‘reform and art’ or ‘bread and roses’”,⁷⁵ many American women debated whether a concentration in the arts was a trivial pursuit where women’s efforts would be overlooked and marginalized, or whether a focus on reform within the art world was the best strategy for dealing with broader social injustices. For most Canadian women, this was not an exclusive choice - both areas of concentration focused on similar goals of serving the community and enriching the lives of the citizens (their extended family according to the home/city metaphor). Canadian Women comments that “overlapping memberships in women’s associations were common, and female voluntary organizations frequently adopted and supported each others’ causes.”⁷⁶ They explain that this synergy is due to the common goals of women’s volunteer, cultural and professional organizations, as they all “strove to improve their lives and those of other women.”⁷⁷ The involvement of culturally inclined women in the heart of this struggle is well represented by the efforts of artist Paraskeva Clark who commented:

Those who give their lives, their knowledge and their time to social struggle have the right to expect help from the artist. I cannot imagine a more inspiring role than that which the artist is asked to play for the defense and advancement of civilization.⁷⁸

⁷⁵Blair, Karen The Torchbearers: Women and Their Amateur Arts Associations in America, 1890 - 1930 (Bloomington: Indiana U.P., 1994), p. 37.

⁷⁶Prentice et al. Canadian Women, p. 203.

⁷⁷Ibid., p. 271.

⁷⁸Ibid., p. 265.

Another common factor facing women's volunteer organizations was a shared dependence on the ability to either effectively function from within the traditional patriarchal cultural structure, or to successfully raise a challenge to it. McLeod identifies the Handicraft Guild's reliance on the former strategy. She comments that "in pointing out that their work was not for profit, but to benefit deserving craftspeople and the nation, any threat to male dominance in the marketplace was astutely sidestepped."⁷⁹

Cultural Philanthropists in Canada:

Women who were primarily interested in gaining power and recognition in the art world were influenced by all of these factors but also were faced with many factors unique to the cultural arena. While there were many Canadian men participating in issues of municipal reform, some of Canada's most powerful men were active in art institutions and thus the allowable avenues for women's power were severely curtailed. The economic structures supporting art galleries and museums, which closely paralleled the business world, effectively worked to discriminate against women. McCarthy explains men's overwhelming dominance over cultural institutions:

Organizations for the promotion of the fine arts . . . often trace their origins to subtle webs of masculine relationships that wedded business, professional and cultural aims in extraordinary ways . . . many of these early ventures were begun as joint stock companies, relying on heavy infusions of cash from their members to keep them afloat during times of economic duress.⁸⁰

⁷⁹McLeod, Enterprising Women, p. 104.

⁸⁰McCarthy, Lady Bountiful, p. 5.

Although there are isolated exceptions to this American situation as described by McCarthy (for instance, the Museum of Modern Art was based on a powerful female networks of interest and influence)⁸¹ and the Canadian situation was quite different (Canadian galleries were generally started as a civic venture instead of a private concern), there are still applicable parallels. For, although it was government-associated committees and boards who were ultimately responsible for the founding and running of many Canadian art institutions, the leading members of these committees were almost necessarily the same men who were powerful in business and relied on similar “webs of masculine relationships.” The overwhelming example of this in Canada is the work of Sir Edmund Walker who was both the President of the Canadian Imperial Bank of Commerce and also one of the prime forces behind the development of the National Gallery of Canada, the Art Museum of Toronto (now the Art Gallery of Ontario) and the Royal Ontario Museum. While Walker’s love of the arts was sincere, he was also intensely interested in the development of artistic institutions in Canada to serve nationalistic and commercial purposes. He has said “no great nation was ever built up solely on the basis of material prosperity, for the aesthetic side must be developed and the people must have a sense of beauty”⁸² while also commenting that “in Europe one is struck by the development of museums, which seem to mark the *degree of civilization* a

⁸¹The Museum of Modern Art in New York was founded by Mrs. J.D. Rockefeller, Miss Lillie Bliss and Mrs. Cornelius J. Sullivan.

⁸²Glazebrook, G.P. De T. Sir Edmund Walker 1848 - 1924 (London, Oxford University Press, 1933), P. 73.

nation has reached [emphasis mine].”⁸³ Walker’s concern that Canada develop art institutions in order to be placed on the map in terms of international finance and credibility is clearly implied by these comments. In Making Culture, Tippetts concurs that it was Walker’s business connections and experiences which made him such a powerful contributor to the art world. She explains:

While [Walker] questioned the ability of both the government and the cultural community to manage cultural affairs, he had utter confidence in the capacity of the businessman to deal with them. With his organizational skills, his appreciation of painting, music and the theatre . . . and, most important of all, his sound financial judgement, the man of affairs could . . . bring much to cultural activity.⁸⁴

In Canada, it was very difficult for women to compete with the vast organizational experience and power possessed by men such as Walker. Furthermore, there is evidence that the contributions of women artists and philanthropists were often displaced from civic art institutions by these same men. Interestingly, the minutes of the first meeting of the National Gallery of Canada trustees (of which Walker was the Chairman of the Board), include the following report:

Correspondence was read from the Canadian Handicrafts Guild suggesting a gift to the National Gallery of Canada of a collection of Canadian Handicrafts and the Director was instructed to reply, expressing sympathy with the work of the Guild and regretting that for the present the matter could not be taken up.⁸⁵

⁸³Quotation from "Museum to Serve Needs of Public", unidentified and undated newspaper article in Walker’s personal journal, Thomas Fisher Rare Book Library, University of Toronto.

⁸⁴Tippetts, Making Culture, p. 101.

⁸⁵Notes from the first meeting of the National Gallery of Canada, 6 June, 1913, Walker’s unpublished correspondence (Box 27A, File 8), Thomas Fisher Rare Book Library, University of Toronto.

Thus, through the power and control exerted by business-driven committees such as that at the National Gallery, women's contributions to these institutions often remained dependent upon the agendas of the men at the helm.⁸⁶

Canadian women also shared with their American counterparts a lack of control over their financial resources and a comparative lack of the economic skills essential for the running of large cultural institutions. Canadian women, even wealthy ones, generally did not have access to large sums of money with which to fund a gallery; unlike wealthy men who had access to money through their business ventures and private investments, most women could only access a relatively minor income based on investments, trust funds and other sources which were beyond their direct control. Of course, there were notable exceptions to this. For instance, in 1903 Lady Strathcona made a gift of \$500 (quite large at that time) to the Canadian Guild of Handicrafts in Montreal, a gift which was subsequently matched by her husband.⁸⁷ Other women, such as Agnes Etherington and Harriet Smith (both will be discussed in the case studies to follow) were able to make donations of property - in these cases, their houses - if not actual cash resources. Many other women were able to access their husband's money through their informal power as wives and custodians of the home. However, lack of economic and professional training for women in Canada served to generally prohibit women from leveraging what financial

⁸⁶It is interesting that even at the Canadian Handicrafts Guild, after 1911 all Presidents were men. McLeod has written that "male Presidents were more practical for executing official transactions . . . and could advance CHG interests in male circles." McLeod, Enterprising Women, p. 112.

⁸⁷McLeod, Enterprising Women, p. 69.

freedom they might have into significant capital. These constraints were seen by some critics as proof that women were incapable of being significantly involved in the art world. This opinion was voiced by one critic of the Museum of Modern Art in New York who exclaimed in 1938:

No really significant development of contemporary art can take place . . . without the whole-hearted participation of men whose intimate relations with commerce, industry and productive enterprise of all sorts makes them, rather than women, the immediate instruments for applying the arts to practical life.⁸⁸

Therefore, while most women were unable to access the resources which would guarantee their acceptance into the business areas of a museum, many were able - and very willing - to contribute in the less tangible areas of voluntarism through the donation of their time and the exploitation of their social connections.

This chapter has provided historical insights into the role of women in the arts, demonstrating that the stereotype of “Lady Bountiful” is obsolete and insufficient to capture the diversity of the philanthropic and volunteer experience. The prevalence of the “separate spheres” ideology and the dichotomy between the professional and the amateur have been explored to consider their influence on the development of the role of women in Canadian art. Other uniquely Canadian factors, such as the popularity of landscape painting and the advent of the First World War have also been demonstrated to affect

⁸⁸A. Packard, “A Report of the Development of the Museum of Modern Art”, quoted in Christoph Grunenberg “The Politics of Presentation: the Museum of Modern Art, New York” in Marcia Pointon ed. *Art Apart*, p. 205.

women's progression into the professional world of art and culture. Finally, the role of women philanthropists was related to the concept of "municipal housekeeping" and it was demonstrated that the Canadian cultural context often worked to marginalize and demean women's experiences. From an historical perspective, Canadian women's continual drive for power and recognition in the art world was shown to be highly dependent on external and internal societal factors.

The next chapter will discuss the role of the WC at the AGO. It will be demonstrated that while the WC has contributed in a meaningful way to the Gallery and the artistic community, these contributions must be reevaluated through the hindsight provided by history. Chapter Three will explore the WC's guiding principle of assimilation which lead to the reinforcement of gender roles and the establishment of a peripheral power structure. The conflicted position of the WC will be revealed as the major factor leading to the continuing marginalized status of the predominantly female volunteers.

Chapter Three

The Women's Committee of the Art Gallery of Ontario

"The gallery simply could not operate without the untold hours of volunteer labour which year after year are donated with extraordinary good will."⁸⁹

Toronto's Art Gallery of Ontario has had a lengthy relationship with matronage, a relationship spearheaded by its involvement with the Women's Committee (WC). Since its inception in 1945, the WC has negotiated an evolving strategy of influence which has been based on a continuing pursuit of power and recognition. However, the Committee's ambitions have been tempered by a guiding principle of assimilation, which has often rendered them dependent on the core gallery structure and has ultimately reinforced a gendered dichotomy between professional and amateur roles.

This Chapter will present the activities of the WC from its inception to the present (particularly its acquisition and fundraising efforts) in order to demonstrate that the dominant historical strategy has been one of assimilation, although several significant challenges to this position will also be considered. To demonstrate the evolving position of the Committee, this Chapter will be presented in three sections, beginning with the Early Years of the Committee (1945-1960), followed by the Middle Years (1960-1975) and the Contemporary Committee (1975-present).

⁸⁹William Withrow in the Introduction to the Annual Report of the AGT 1966/67. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

THE EARLY YEARS OF THE WOMEN'S COMMITTEE 1945 - 1960:

The Beginnings of Matronage at the AGO:

The AGO's history with matronage began long before the founding of the WC. The very first donor to the Gallery was a woman acting upon individualistic philanthropic instincts. In 1909, after many years of discussion, Harriet E. Smith donated her home, the Grange [Figure 1], for use as the Art Museum of Toronto's main property. Her will stated:

From and after the death of my husband [Goldwin Smith], . . . I GIVE, DEVISE, and BEQUEATH my said residence and grounds . . . described unto "The Art Museum of Toronto" . . . in fee simple for the purposes of an Art Gallery and Art Museum.⁹⁰

Upon the death of her husband in 1910, the property officially transferred over to the Art Museum although logistics dictated that it not be put to use as the Museum building until the AMT officially opened on June 5, 1913. The Grange still stands as an important part of the present AGO, although its role has altered significantly. While the Grange was the main Museum building from 1913 - 1970, it is now a separate building of primarily historical interest. The evolution of the Grange is discussed in Appendix A.

The Formation of the Women's Committee:

Although the genesis of the WC built upon Smith's legacy of matronage,⁹¹ it was

⁹⁰Lowery, Patterns and Process of Growth, Appendix B.

⁹¹The WC also built on the legacy of women such as Mrs. John Payne who, in 1918, donated \$600 per year to the Gallery for the purpose of acquiring two works of Canadian art on the condition that one of those artists be a woman. This is an example of "coercive of creative philanthropy," as discussed by McCarthy in

made a reality by Lady Virginia Kemp. The original inception of the idea is credited to John Lyle, President of the AGT Council from 1940 until 1945, although little was accomplished until Lyle's successor, Charles Band, joined forces with Curator Martin Baldwin and officially asked Lady Kemp to take responsibility for its organization. Lady Kemp,⁹² a prominent member of Toronto society and the second wife of Sir Albert Kemp, was a vocal critic of both the AGT and Toronto society. An avid arts lover who had spent many years in New York training at the Juilliard School of Music, Kemp was convinced of the need to make "the AGT less dull"⁹³ and to upgrade the "level of culture in Toronto."⁹⁴ Kemp was the ideal candidate to organize the Committee as she had informal social power over the women members of the AGT while she also possessed adequate organizational skills through her work in the recently concluded war effort.⁹⁵ Thus, in 1945, Kemp recruited eight of her friends, all Gallery members, to form the original WC. Membership at the AGT was very low at this point, and thus the WC's mandate was to foster interest in the Gallery and promote membership. They were to "people-raise"⁹⁶

Parallel Power Structures, p. 18.

⁹²Lady Virginia Kemp lived from 1894-1956. Personal information about Kemp is from an interview with Virginia Johnston, Lady Kemp's daughter, October 17, 1997.

⁹³Interview with Margaret Machell, Former Membership Secretary and Archivist, October 18, 1997.

⁹⁴Interview with Margaret Godsoe, member from 1945, October 18, 1997. Godsoe also recalls that all the women tried to emulate Kemp. For instance, after she wore a hat to their first meeting, it was unheard of for anyone to be seen at a meeting without one!

⁹⁵During the war, Lady Kemp's house - Castle Frank - was used as a hospital for blind veterans. Many of the original WC members were also working in this, and related war efforts.

⁹⁶Machell interview, October 18, 1997.

rather than fund-raise and give a “human feeling” to the Gallery. As “everything they touched turned to money,”⁹⁷ fund-raising was soon added to their mandate.⁹⁸ Despite the import of their activities, the WC’s subsidiary position of authority to the Gallery was clearly articulated from the beginning. Not only did the 1948 Minutes of Council indicate that the WC must “secure approval of the Council”⁹⁹ before raising any funds from the public, but also that they would be restricted from obtaining “the right to vote [on Gallery Council] unless they . . . shall also be elected as a member of Council.”¹⁰⁰ Thus, from the perspective of the Gallery, the WC was formed with very little real power and was not anticipated to be a powerful force in Gallery activities.

However, from the perspective of the original WC, it appears that their aims were far more ambitious than those held by the Gallery on their behalf. The very first minutes of the WC reveal little of this ambition as they simply declare:

An informal preliminary meeting of the Women’s Committee of the Art Gallery of Toronto was held at Castle Frank, home of Lady Kemp at 3 p.m. on Friday, September 28th, 1945. Those present were Mrs. Charles S. Band, Mrs. Edmund Boyd, Mrs. Erichsen Brown, Miss Elsinore Burns, Mrs. George Drew, Mrs. Walter L. Gordon, Mrs. Arnold C. Matthews and Miss Margaret Machell.¹⁰¹

⁹⁷Machell interview, October 18, 1997.

⁹⁸This mandate expansion occurred 1946. Portions of the minutes of the Council Meeting of 1948, where the Women’s Committee officially came into being can be found in Appendix B.

⁹⁹Minutes of Council, 1948, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario.

¹⁰⁰Ibid. This condition was effectively met in 1964 when the President of the WC, Mrs. Ian Crookston (one of Lady Kemp’s daughters), was granted a vote on Council and was elected as a member of the Executive Committee. Burns and Goad, Fortytude, Report from 1964-65.

¹⁰¹Burns and Goad, Fortytude, p. 1.

However, it is clear by looking at the results of the Committee's first years that they were aggressive in defining and expanding upon their responsibilities. From their unassuming beginnings, the Committee expanded rapidly, both in membership and activities. In fact, by the end of that first meeting, the Committee realized that their plans for the Gallery far outweighed the current members and they voted to elect six additional members.¹⁰² By the end of the first year of the WC's operations, there were 25 members¹⁰³ and three active sub-Committees: the House Committee (responsible for physical improvements to the Grange and Gallery), the Constitution Committee (responsible for by-laws relating to the WC) and a Committee for Flower Week at the Gallery (in which floral arrangements and floral paintings were displayed).¹⁰⁴ In this first year of operations two WC members, Mrs. Walter Gordon and the artist Frances Loring, were also appointed (non-voting) members on the Gallery Exhibition Committee.

From this active first year, the WC's scope continued to grow. Within five years, total membership in the WC had grown from 9 to 62 and included twelve members of the subsidiary Junior Women's Committee (JWC) formed in 1950. The WC was now organized into ten subcommittees, each responsible for specific concerns such as

¹⁰²The additional members were Mrs. A.L. Feinbert, Mrs. Egmont Frankel, Mrs. George C. Hendrie, Mrs. Brefney Higgings, Mrs. R. Burns Lind and Miss Frances Loring. Ibid., p. 1.

¹⁰³Many of these were women who worked in the Canteen efforts during the war and thus had a background with hostessing. Godsoe interview, October 18, 1997.

¹⁰⁴Burns and Goad, Fortytude, p. 1.

Extension, Entertainment, Membership, Snack Lunches and Purchase Funds.¹⁰⁵ This last subcommittee, founded in 1947 with a initial sum of \$1668.82,¹⁰⁶ was considered so promising that in the Council Minutes of 1948 the Council made the following provision:

Any money collected by the Women's Committee from its own members and any other money retained by it with the *consent and authority* of the Council . . . may be expended by the Women's Committee for the benefit of the Gallery *in any manner deemed by the Women's Committee to be proper* [emphasis mine].¹⁰⁷

During this same five year period of rapid expansion, executive members of the WC also continued to participate in general Gallery activities by sitting on various Committees such as Education, Membership and Dining Services. Lady Kemp was officially replaced as WC President in 1950 (by Mrs. R. Burns Lind), although she remained as Honorary President until her death in 1956.¹⁰⁸

'Separate Spheres' and the WC - A Dual Approach to Power:

In the early decades of the WC, there were clear expectations placed on the female

¹⁰⁵Ibid., Report from 1949-50.

¹⁰⁶This money was raised from the Picture Sale, Studio Tours and included \$250 from Robert Simpson Co. (in recognition of services provided to the company by the WC members in a table decoration contest). Ibid., Report from 1947-48.

¹⁰⁷Minutes of Council, 1948, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario. As will be demonstrated, the Committee very often choose to spend their funds on the acquisition of works of art for the Gallery.

¹⁰⁸Burns and Goad, Fortytude, Report from 1956-1957. See Appendix C for a complete list of past WC Presidents.

volunteers by the predominantly male professional staff.¹⁰⁹ In general, the women were expected to contribute in areas which were consistent with their presumed expertise in domestic matters and which would not interfere with the ‘business’ of running the art gallery. This expectation was exemplified by Director Martin Baldwin in 1952 as he described the origins of the Committee:

Our trustees are all very busy men and obviously the answer was a Women’s Committee . . . [what was needed was] a group of *professional housekeepers*, in other words a Women’s Committee [emphasis mine].¹¹⁰

This equation of women with “housekeepers” signifies the application of ideals of private domestic life to the macrocosm of the public gallery space and relates closely to the idea of “municipal housekeepers” which was outlined in Chapter Two. However, it is intriguing that by Baldwin’s use of the word “professional” to describe their duties, he tacitly acknowledges their public role, implying a formal authority which went beyond the informal power of many “municipal housekeepers” demonstrated earlier.

Nonetheless, the presumed correlation between the WC and domesticity was clear.¹¹¹

However, these gendered expectations of the women’s roles did not appear to be universally agreed upon by all of the Committee members. Rather than conceding to a passive ‘housekeeping’ approach, some of the women saw their role as far more assertive.

¹⁰⁹The WC’s scrapbook refers to several women in secretarial and assistant positions, including Machell, who was a staff member.

¹¹⁰Minutes of Conference of Women’s Committees of America, November 10-12, 1952. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto. Box A3.1.2.

¹¹¹In an interesting point of reciprocity, wives of Presidents of the AGT and AGO were invited to become Honorary Vice Presidents of the WC, which reinforces the gender-defined nature of their role.

For example, in the same year as Baldwin's comments, Mrs. Egmont Frankel of the WC declared:

One thing is certain and self evident -- *the hand that rocks the cradle is going to rock the art gallery and museum world* . . . like the Sleeping Beauty, the magic kiss [will] come not from a Prince, but from a strong Women's Committee, so that the lethargic and stagnant atmosphere . . . could come to life [emphasis mine].¹¹²

The contrast between these two perceptions is striking and demonstrates the genesis of a dual approach to influence - a traditional approach co-existed with a more aggressive one. Both of these strategies would be significant to the WC's evolution.

When examining the expectations placed upon the WC in the early years of its existence, one of the central points to investigate is the perceived benefit of such a group to the Gallery membership and professional staff as well as the self-perception of these benefits on behalf of WC members. These benefits were largely based on preconceived notions of gender roles. One of the prevailing views about women's roles can be represented by Band, who declared in an internal AGT report:

No institution of this kind can be useful without a Women's Committee. Their approach is quite different to that of men, they have a different technique - they have great enthusiasm and certainly get things done.¹¹³

Many women involved in this early period seemed to agree with this essentialist opinion that women were innately 'different.' At a conference of Women's Committees in 1952, a

¹¹²Minutes of Conference of Women's Committees of America, November 10-12, 1952. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto. Box A3.1.2.

¹¹³Monthly Bulletin, May 10 - June 9. Internal publication of the Art Gallery of Toronto. No year is given for this report. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

member from a WC of the Art Gallery of Hamilton concurred:

We can raise money *provocatively*. I feel that quite strongly . . . women can go off and do a splurge and we can work on it during the day when men can't . . . that is where women are helpful."¹¹⁴

This underlying assumption of innate difference and a desire to find benefits in this differentiation was the motivating factor behind Committee members favouring a traditional approach. Indeed, the informal power implied by the word “provocative” indicates a willingness on behalf of this unidentified woman to use her “femininity” as a tool on the Gallery’s behalf. However, as demonstrated by the complexity of responses from women volunteers, there was no universal attitude.

The diversity of opinion about appropriate strategies to use reflect the individual personalities of Committee members. As WC Past President Diana Goad (1973-75) has commented, the WC consisted (and still consists) of many women who are markedly different in attitudes and agendas. She has explained:

Among our members there have been flower-arrangers, cooks, art scholars, artisans, artists, con-artists, gamblers, fundraisers, speakers, writers, merchandisers, administrators, prima donnas and hundreds of dedicated workers.¹¹⁵

Clearly, the role of the WC must be acknowledged within the context of the personal agendas of the women involved.

¹¹⁴Minutes of Conference of Women’s Committees, November 10-12, 1952. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.2. Unfortunately, the speaker is unidentified.

¹¹⁵Burns and Goad, Fortytude, Introduction.

Definitions of the “Feminine” - Activities for a “Traditional” Approach:

While an assumption of the WC’s alterity was often evident in speeches and reports made by Gallery staff such as Baldwin and members of the WC, more subtle reinforcements of this view were demonstrated in personal and business correspondence, newsletters and bulletins. Repeatedly, the personal traits of members of the WC such as their “enthusiasm,” “dedication,” “warmth,” “indefatigable nature” and “good will” are used to describe their ambitions and efforts. Notably, while many of these characteristics do impact on the success or failure of the WC members to function effectively (as they would on the effectiveness of staff members), these traits also have much to do with intangible qualities of the “feminine”. Even sincere compliments about the “hard skills” of the WC are tempered by emphasis on personal characteristics. For instance, when speaking of Lady Kemp, H.C. Walker - President of the AGT in 1948 - commented, “She contributes generously of her own time, money and brains *but. . . I value most her personal charm of manner* [emphasis mine].¹¹⁶ Such evidence reinforces the view that it was often not the professional skills and abilities of women philanthropists which were most valued. Rather, in the early years of the WC, a woman’s social qualities remained of primary importance - the same social skills essential for a successful wife, or ‘professional housekeeper’ as Baldwin indicated.

The co-existence of both a traditional and an aggressive approach to influence can

¹¹⁶“President’s Report”, Minutes of the Annual General Meeting of the Members of the Art Gallery of Toronto, November 10, 1948. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

be demonstrated by the various activities which members of the WC chose to undertake. Proponents of the traditional, assimilationist strategy often seemed content to act as hostesses for Gallery activities and to take care of the more minor 'housekeeping' aspects. Some of the main activities undertaken by the WC from 1945-1960 were lunches for the men's council, fashion shows, flower arranging exhibitions, social balls and teas.¹¹⁷ These activities were seen as areas in which women had innate knowledge and ability, and thus areas where it was appropriate for women to be actively and publicly involved. Commentary on the WC's 1947 exhibit entitled "The Art of Successful Flower Arranging," underscores these attitudes:

With the war over and spring in the air, our thoughts turn to the amenities of gracious living . . . *this course should appeal to every woman because beauty in the home is of such vast importance to us all* [emphasis mine].¹¹⁸

The subtext is clear - domestic aesthetics, rather than the fine arts, are the appropriate realm of women. Clearly, proponents of this traditional strategy were willing to use their presumed expertise in domestic matters to accomplish their goals and erode the boundary between "home" and "Gallery" spaces.

A traditional approach also meant that the relationship between men and the women at the Gallery was clearly defined in accordance with a home/city metaphor. While the men were expected to be interested in, and therefore responsible for, the

¹¹⁷The WC was also responsible for Picture Sales, Publicity and Extension services. These activities were usually interrelated with the ones listed above.

¹¹⁸"Spring at the Art Gallery", May 1947. Edward P. Taylor Research Library and Archives at the Art Gallery of Ontario, Toronto, Box A3.1.1.

important fiscal matters such as “pay[ing] the coal bills and the roofing bills”¹¹⁹ the women were encouraged to be interested in presenting the Gallery as a more comfortable, domestic environment. As WC member Mrs. Gordon explained in 1952, “we did arrange to have a liquor license which we found made it much more attractive to bring men into the Gallery.”¹²⁰ Mrs. Ian Rogers of the JWC concurred in 1962:

It is often said that women feel more at home in a Gallery than men, and that the way to a man’s heart is through his tummy - so we decided . . . to offer a first rate meal once a month to include a bar, unobtrusive waitresses and an opportunity of a tour of the current exhibition.¹²¹

Again, by eroding the home/gallery boundary (which, according to Roger’s statement, is less manifest for women than men), the WC is asserting the extension of their informal power into the gallery realm. These advances by the WC could also be viewed as an example of a “provocative” and somewhat manipulative use of their informal power as defined by the men. Thus, while these activities are largely assimilationist in that they perpetuate gender roles and behaviour, the success of the women in using these roles to their advantage should not be discredited.

¹¹⁹Unfortunately, it is unclear in which year the liquor license was obtained, making it impossible to speculate about any change in membership (although membership did increase steadily during this period). Minutes of Conference of Women’s Committees, November 10-12, 1952. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.2.

¹²⁰Ibid.

¹²¹“Report of Junior Women’s Committee”, Minutes of the 1962 VCAM Conference (Boston). Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.7.

The Purchase Fund - The Basis for an Aggressive Strategy:

In contrast to these traditional activities, proponents of the “rock the art world” faction of the WC found an outlet in various “professionalized” aspects of the Committee. In the early years of the Committee, these efforts were primarily focussed on the Purchase Fund, the running of the Gallery Gifts and Art Rental (which supported the Purchase Fund) and on Education/Extension. Interestingly, although these were initiatives that began very early on in the WC’s existence and had lofty aims, even these highly significant efforts were subject to trivialization by the staff. For instance, in a 1951 letter sent out by Martin Baldwin to various American art galleries, the activities of the WC are described as follows:

For your information, our committee assists in obtaining members, arranges special events at the Gallery . . . looks after the decoration and entertainment at functions, raised funds for Gallery purchases in certain fields and assists in putting on one or two exhibitions a year.¹²² Now, bless their hearts, they are looking for more ideas.¹²³

The patronizing and dismissive tone of this letter is self-evident. The positioning of the fundraising and exhibition activities at the end of the list subliminally renders them far less significant than the hostessing and decorative duties mentioned at the outset.

For the purposes of this thesis, the acquisition activities of the WC through the Purchase Fund will be examined most closely. Although the contributions made in other

¹²²At this point, the WC’s exhibitions were shows in conjunction with the annual Picture Sales, Flower Week at the Gallery (1945), The Thorne Rooms (Miniatures, 1948), Collector’s Pieces (1949 and 1950). Fortytude, Reports from 1945-1951.

¹²³Letter from Martin Baldwin, November 7, 1951, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.2.

areas are also significant, the fundraising activities of the Committee demonstrate the most significant challenge to the traditional dichotomy between women/amateur and male/professional. The Report of the WC at the Annual General Meeting of the Gallery in 1948 told of the formal organization of the Fund:

The venture of which we are most justly proud is the formation of a Purchase Fund to buy works of art for the Gallery. To start this fund off we had a sale of painting and sculpture at Lady Kemp's house.¹²⁴

This first exhibition/picture sale of works by contemporary local artists was a huge success and served as the model for future sales. This venture allowed the Committee to earn adequate discretionary funds to make their first official purchase for the Gallery in 1950, which was the acquisition of Ben Nicholson's Still Life [Figure 3].¹²⁵ This early exhibition /sale of the Committee also introduced a pattern of fundraising and acquisition as a form of tangible contribution which has continued to be embraced as an effective method to gain public recognition. The use of the term "most justly proud" to describe the Purchase Fund reinforces this ambition.

The amount of authority exercised by the WC in actually choosing the paintings and sculptures to be purchased in the early period is a matter of some debate. While, on one hand, a member of the 1952 committee explained "the Purchase Fund Committee has full authority in the spending of the money raised by the Women's Committee for this

¹²⁴"Report of the Women's Committee", Minutes of the Annual General Meeting of the Members of the Art Gallery of Toronto, November 10, 1948. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

¹²⁵For a complete list of acquisitions made by, or assisted by, the Women's Committee of the Art Gallery of Ontario, see Appendix D.

fund”¹²⁶ the same member also allowed that:

The underlying motive of our policy is what picture or pictures do our Director and Curator want? . . . *[they] are our Father Confessors*. They tell us what they want, the specific pictures they recommend and they tell us the price we should pay. . . *[we] give outright all pictures to the Gallery with no strings attached*. The pictures can be sold at any time by our Director [emphasis mine].”¹²⁷

These comments reveal that while the WC is asserting their informal power over acquisitions - the works simply could not be bought without their financial aid - they are also acknowledging a “no strings attached” policy which signals a lack of influence over the selection of works and a position of compliance over the future security of their gifts. While these actions could be considered as true altruism on the WC’s behalf, they also indicate the WC’s reluctance to act in a manner which might challenge the cultural authority of the professional staff. In the same year as the “no strings attached” policy was articulated, the President of the WC - Mrs. Lind - commented “we have found our Council depends a great deal on us, which makes us feel important, and I know you appreciate what that means.”¹²⁸ Thus, the informal power granted by the Gallery’s financial dependence on the WC may have been as supplanting any formal power which might have been gained by more direct control over acquisitions.

During the early decades of the WC, the Gallery had also continued to rely on the

¹²⁶ Minutes of Conference of Women’s Committees, November 10-12, 1952. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.2. While the source for these comments is not identified, the Chairman of the Purchase Fund in 1952 (and the most likely source) was Mrs. Arnold Matthews.

¹²⁷ *Ibid.*

¹²⁸ *Ibid.*

expertise of outside sources when making purchases and encouraged the WC to do the same. Several people, including Frank McEwen of the British Council, Sir Anthony Blunt, Sir Kenneth Clark (both noted art historians), as well as Kirk Askew and Ben Heller of New York, regularly made suggestions to the WC and indeed, sometimes made purchases on their behalf.¹²⁹ It is revealing that these requests for assistance were made directly by Baldwin, who referred only obliquely to the WC's existence, if at all. Despite the fact that it was the WC's money which was wholly funding these significant purchases, Baldwin constrained his references to the Committee within such terms as "a committee," "a concerned committee," "my committee" or "a donor." The fact that he rarely mentioned that this was a committee of women is striking in its omission. Baldwin's correspondence can be viewed from two perspectives: it can be viewed as a silencing of the role of the WC but it can also be viewed as a sympathetic strategy which purposefully ignored gender in order to generate a serious response from art experts on behalf of the WC. This latter perspective would closely parallel the actions of Mary Phillips, co-founder of the Canadian Guild of Handicrafts. In Enterprising Women, McLeod notes, "Phillips was careful that her audiences not be threatened by the female leadership . . . she did not disclose that the CHG was an organization founded and run by

¹²⁹For example, the Minutes of Council of November, 1951 indicate that regarding the Women's Committee "an invitation to purchase on behalf of this committee has been sent to Sir Kenneth Clark, Former Director of the National Gallery of London." Minutes of Council, November 1951, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto. Unfortunately, the painting(s) bought on the advice of Clark are not identified. However, it can be inferred from the WC's notes that Ben Nicholson's Still Life was purchased on the advice of Sir Anthony Blunt. Burns and Goad, Fortytude, Report from 1949-50.

women.”¹³⁰ Phillips, and possibly Baldwin on the WC’s behalf, can be viewed as sacrificing recognition and formal power in order to ensure the success of their respective organizations.

Acquisition Strategies in the Early Years:

Despite being grounded in this somewhat conflicted position, the WC’s acquisition of Contemporary art during the early period (and into the middle period) was their most significant achievement. The WC had begun purchasing Contemporary works in 1951, acquiring thirty-five works, mostly by British artists, during that decade. These acquisitions included works by Henry Moore (Working Model for Upright Internal and External Forms, 1951 [Figure 4]), Winifred Nicholson (Mrs. Campbell’s Room, 1951 [Figure 5]) and Marie-Hélène Vieira da Silva (Nocturnal Space, 1954).¹³¹ Of these thirty-five works, fully twenty-two were purchased within five years of its production, and many within an even shorter time frame.¹³²

One factor in the decision to pursue Contemporary works of art for the Gallery was the practical reality facing the AGT. As the AGT had very little discretionary money available for purchases during this time and were also forced to be judicious with existing

¹³⁰ McLeod, Enterprising Women, p. 103.

¹³¹ The first contemporary Canadian work was not purchased until 1965, which was Dennis Burton and Eugene Norman’s Mother, Earth, Love of 1965 (by the JWC).

¹³² These works also were the first by the respective artists to enter the AGT’s collections.

funds due to public accountability,¹³³ a space for the dependency on the WC's money was created. A newsletter from 1963 explains:

Clearly the Art Gallery should have been able to acquire works by the leading representatives of any dominant school of painting; but at that time it only had the special funds to buy Canadian art and an occasional earlier picture . . . the Women's Committee . . . generously decided to come to its rescue by raising money to buy contemporary art.¹³⁴

The prices of Contemporary art, unlike more established works, were well within the reach of the WC's budget and thus there was a good fit between the needs of the Gallery and opportunities available to the WC. Documentation from the WC bears this out; in 1955 the Purchase Fund Chairman, Jan Redlich, indicated "policy pursued to buy works by young European artists as funds too limited for major works."¹³⁵

However, there were other motivations behind the WC's desire to buy works of any kind for the Gallery. The increasing need for recognition was critical, as securing a tangible, lasting and undeniable record of their contribution was desired by the WC. As the WC lacked the professional credentials to gain public recognition for their expertise, and certainly lacked the monetary rewards which often provide the tangible validation for a job, the acquisition of paintings which would be displayed publicly and prominently often served this important function. As one member of the contemporary WC

¹³³For more information, see Lowery, Patterns and Process of Growth, p. 176-77.

¹³⁴New and Notes, September 1963, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

¹³⁵Burns and Goad, Fortytude, Report from 1955-56.

summarized “the pictures on the wall were our pay cheque.”¹³⁶

While the cost of Contemporary art made its acquisition feasible, by concentrating on a specific area where the Gallery was not active, the women were able to find a niche where they could function with real authority and power. In a strategy similar to that which led many women to focus on domestic and decorative arts, the WC may have looked to Contemporary art in a bid to negotiate a specific and carefully defined area where they could translate their informal power into a more formally defined cultural authority. As will be demonstrated, in the 1960s, New York City became the focal point of this pursuit.

In a parallel fashion, it can be surmised that the WC’s focus on contemporary Canadian artists for their annual Picture Sale (the name changed to Sale of Canadian Art in 1953) was made for similar reasons. Perhaps due to a lack of competing opportunities for contemporary Canadian artists, the WC was able to attract the involvement of many artists and offered their works to the public at a price and range unavailable elsewhere. A 1953 letter to artist Jacobine Jones contains the following instructions:

You are invited to send three works and the maximum price proposed by the Committee for this year is \$200.00. We do ask that you try to send at least one work in the lower price range.¹³⁷

Interestingly, these Picture Sales included the works of several women artists, including

¹³⁶Interview with Uta Blake, Vice Chairman for the Volunteer Committee, February 13, 1997.

¹³⁷Letter to Jacobine Jones from Peggy Lownsbrough (Chairman of the Picture Sale for the Women’s Committee), May 7, 1953. Queen’s University Archives, Jacobine Jones Fond 5080.2, Exhibition (Commercial), Box 10, File 12.

Lilias Torrance Newton, Molly Bobak, Paraskeva Clark and Bess Harris.¹³⁸ However, the sales were not biased towards women; artists such as A.Y. Jackson, Roloff Beny, Charles Comfort and A.J. Casson were also prominently featured. The most public forms of promotion for these sales also represented the works of male artists - during the 1950s the catalogues were designed by Beny and Jackson and the invitations by William Winters.¹³⁹

The early years of the WC were a period of inception, growth and change as the members of the WC sought recognition and power both in and outside of the Gallery, while they remained largely peripheral to the actual operations. It is revealing that in 1956, the President of the WC (Peg Lownsbrough) was openly wondering:

What is the [WC] here for? . . . Is it serving that purpose? . . . Have we . . . reached a point of saturation? Should we fling wide our gates . . . ? There is no doubt that with our existing set-up we indulge in snob appeal.¹⁴⁰

While all of these questions would not be resolved in the following decades, the WC would gain significant direction and succeed in mounting some challenges to the assimilationist position.

¹³⁸These sales also became controversial. In 1963 Kathryn Horler of the *Telegram* wrote: "The WC of the AGT misnamed its sale . . . it should have been called a sale of controversial art." She also quoted a viewer as commenting "What a waste of time, these so-called artists are laughing at us." Horler, Kathryn "Art Sells Well But Violent Views Vary", *Toronto Telegram*, Nov. 8, 1963.

¹³⁹Burns and Goad, *Fortytude*.

¹⁴⁰Memo from Peg Lownsbrough, President of Women's Committee to Martin Baldwin, February 16, 1956. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.4.

THE MIDDLE YEARS OF THE WOMEN'S COMMITTEE 1960 - 1975:

Baldwin's retirement in 1961 marks the transition into a new era for the WC.

This date is especially relevant in terms of acquisitions, where a more aggressive strategy was increasingly pursued after Baldwin's departure. However, despite advances in this period, the WC remained largely grounded in an assimilationist strategy.

The Increasing Power over Acquisitions:

The unique position of authority which began to be defined by the WC in the 1950s was reinforced by the departure of Baldwin from the scene in 1961 and the subsequent arrival of William Withrow as Director of the AGT. This change in official power structure at the Gallery provided the WC with an excellent opportunity to formalize the informal power they had begun to demonstrate in the 1950s. Specifically, as Withrow was inexperienced in the art world at the time of his arrival as Director¹⁴¹ (he had been a high school Principal and a painter)¹⁴² the WC was able to solidify the Gallery's dependence upon them, a dependence now based on both their money and their expertise. The WC's personal foothold in New York formed a tangible and clearly defined space in which to exercise this combined power.

¹⁴¹Of course, Withrow would hold this position for a remarkable 30 year tenure until his retirement in 1991 (and the official arrival of his replacement, Glen Lowry). His "inexperience" would not last long. Cronyn has indicated that as he grew professionally, he became more involved and deals were done through him. Interview with Valliere Cronyn, January 23, 1997.

¹⁴²Cronyn interview, January 23, 1997.

Many members of the 1960s WC were involved in the New York art scene in relation to their personal collecting and social interests. Elise Meltzer, particularly knowledgeable and well-known to the New York art world,¹⁴³ was also Chairman of the Purchase Fund Committee from 1961-63.¹⁴⁴ These personal connections, along with Withrow's initial lack of experience (Cronyn commented bluntly "he had a lot to learn"¹⁴⁵!) and willingness to learn, allowed the WC of the 1960s to take on a more public role and forward their personal acquisition agendas.

Although the first purchase of Contemporary American Art from New York was not until 1960 (Sam Francis' Untitled of 1959), plans for buying trips began before this date; in 1957 it was determined that part of the proceeds from Gallery Gifts would go towards funding "two buying trips."¹⁴⁶ These trips were not necessarily met with the respect of the Gallery. For instance, before his retirement Baldwin referred condescendingly to the WC's 1958 visit in a letter to Sterling Callisen of the Metropolitan Museum. In this letter, Baldwin warned Callisen to look out for the "galloping girls in giddy New York."¹⁴⁷ Perhaps because the women's knowledge about Contemporary

¹⁴³Cronyn interview, January 23, 1997 and Godsoe interview, October 18, 1997.

¹⁴⁴Burns and Goad, Fortytude, Reports from 1960-61 and 1961-62.

¹⁴⁵Cronyn interview, January 23, 1997.

¹⁴⁶Burns and Goad, Fortytude, Report from 1956-57.

¹⁴⁷Letter from Martin Baldwin to Sterling Callisen, Dean of Education, Metropolitan Museum, New York, New York, January 23, 1958. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.4.

American Art was self-learned, without the validation of the “professional” label, and because their activities were at least partially based on the availability of leisure and social connections, the WC networks were subject to trivialization.

However, with the inception of the Withrow years, the WC’s acquisitions in the area of New York Contemporary art became more active and powerful. Cronyn has explained that after Baldwin departed, the Committee took on the task of bringing Withrow to New York and introducing him around “to all the wheelers and dealers”¹⁴⁸ so that he could learn from them and thus form his own reputation. Naturally, during these middle years, “the Women’s Committee [exerted] more pressure and [had] more influence”¹⁴⁹ over purchases. Indeed, it was immediately after Meltzer’s reign that, at the end of 1963, her successor Mrs. John Parkin was asked to join the Collection Committee of the Gallery, although again, without a vote.¹⁵⁰

The acquisitions made by the WC in the area of Contemporary American Art during the 1960s were impressive. Some notable acquisitions were Mark Rothko’s 1962 No. 1, White and Red [Figure 6] purchased in 1962, Franz Kline’s 1958-60 Cupola [Figure 7] purchased in 1962, Robert Motherwell’s In Grey with Parasol n.d. purchased in 1963, and Andy Warhol’s 1964 Elvis I and II [Figure 8] purchased in 1964. These

¹⁴⁸Cronyn interview, January 23, 1997.

¹⁴⁹Cronyn interview, January 23, 1997.

¹⁵⁰Burns and Goad, Fortytude, Report from 1962-63.

works all represent the first piece by the respective artist to be purchased for the AGT.¹⁵¹

Critical reaction to these purchases was diverse. In 1961, columnist Paul Duval had these rather antagonistic comments:

I wish that lay committees of public galleries would allow more purchasing responsibility to their paid and trained directors . . . I wish that the AGT would stop spending large sums for oversize, unproven New York school abstracts just because a few people think it is fashionable to buy them.¹⁵²

Still others felt that these purchases were not daring enough. Hugo McPherson, writer for Canadian Art, commented in 1965: “[these purchases] hardly add up to a ‘breakthrough’.”¹⁵³ Robert Fulford, columnist for The Star had earlier argued against the WC’s aggressiveness by relating the return of a work by Barnett Newman:

[They] backed away nervously when they saw the serene and intransigent glory of the painting itself . . . [and instead] settled on a new painting by Franz Kline who has been imitated enough to be respectable.¹⁵⁴

Despite this discord, the fact that the WC’s acquisitions were being discussed publicly by well known critics demonstrates the increased level of recognition they had gained.

The reaction from AGT staff during this period was overwhelmingly positive.

¹⁵¹There was another Warhol in the Gallery’s collection; in 1965 Warhol’s “Untitled” was given to the AGT as a gift from the Georgina Weldon estate.

¹⁵²Duval, Paul “Some Thoughts for 1962” Toronto Telegram, Dec. 30, 1961.

¹⁵³McPherson, Hugo “Comment” Canadian Art, May-June 1965.

¹⁵⁴Fulford, Robert The Daily Star, Dec. 31, 1961. Note: Godsoe recalls that Meltzer was keen to purchase Newman’s work, but there was resistance from other members of the WC and she was voted down (Godsoe interview, October 18, 1997). The Committee’s conservatism was also critiqued in 1964 when they rejected a work entitled Last Supper by Keith QaSena, which was put forward by the OSA for the WC’s annual exhibit/sale. The work, which consisted of a can of dog food on a panel between a knife and fork was deemed to be “in bad taste” by the Committee. “Gallery Asks Patrons to Judge Pop Painting” The Globe and Mail, March 5, 1964.

Roald Nasgaard (former Chief Curator) described their acquisitions as “spectacular” and “daring,”¹⁵⁵ while Jean Boggs hailed them as “startling” and “challenging.”¹⁵⁶ These accolades by the Gallery were not received lightly by the WC. Rather, these opinions were embraced and became part of the WC’s self-definition. In 1962, Meltzer commented:

Whatever judgement history makes of American Contemporary Art, [our purchases] . . . give Toronto the distinction of owning major works by the men who have inspired the international art of our time . . . in this we stand alone amongst museums in Canada. To stand alone takes courage.¹⁵⁷

It is somewhat ironic that while the acquisition activities were a key component of the WC and an excellent source for formal power, other areas remained highly desirable among the members and they continued to be sources of informal power. As one (unidentified) member declared in 1962 “to be in charge of Ball decorations was to be Queen for a year.”¹⁵⁸ This comment reflects a continuing diversity within the WC.¹⁵⁹

While acquisitions during the middle years were certainly significant,

¹⁵⁵Gibson, Pamela “A Golden Legacy” AGO Newsletter, Spring 1996.

¹⁵⁶News and Notes, September 1963. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

¹⁵⁷“Report of the Purchase Fund Committee”, Minutes of the 17th Annual Meeting of the Women’s Committee of the Art Gallery of Toronto, 1962. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.8.

¹⁵⁸Burns and Goad, Fortytude, Report from 1961-62.

¹⁵⁹Recognition of the WC’s purchases has not entirely endured. In Lowery’s thesis for instance, she mentions that during the year 1962-63, fourteen important works of American art were added to the AGO’s collection. Only in the footnote to this comment does she add “The Women’s Committee raised money to purchase several paintings by New York artists in 1963.”

consideration must also be given to the artists that the WC chose to support. Given that the AGT (and later, the AGO) relied entirely on the WC's funds to purchase Contemporary Art, the WC was in an enviable position of fiscal power. From this position, they might have chosen to consciously support more women and other marginalized artists. Of the forty works purchased by the WC during the 1960s, only four were by women - Kathe Kollwitz' Lamentation: In Memory of Ernst Barlach, Who Died in 1938, Grace Hartigan's The Hero Leaves his Ship,¹⁶⁰ Helen Frankenthaler's May 26th Backwards and Lee Bontecou's Second Stone (all purchased in 1963 under the direction of the Chairman of the Purchase Fund, Mrs. John Parkin).¹⁶¹ While these works do represent the first (and sometimes only) works by these artists to enter the Gallery's collection, the scarcity of women working in the field which was the chosen focus of the WC is significant. A concentration on the works ultimately selected by the WC indicate a conscious acceptance of existing male biased hierarchies of 'fine art' and Modernist progress.

There were notable exceptions to this Modernist paradigm as the WC approached the end of the middle years. In particular, after a 1972 assertion by Mrs. John Parkin, who was again the Head of the Purchase Fund Committee, that "WC should maintain

¹⁶⁰This purchase is especially significant as Hartigan's work was not broadly selling in the United States at this time. Information from Natalie Luckyj.

¹⁶¹Similarly, only seven Canadian works, by Dennis Burton and Eugene Norman, Robert Murray, John McCracken, Joyce Wieland, Mia Westerlund, Louis de Niverville and A.Y. Jackson, were purchased during the period of 1960-1975.

flexibility regarding areas of purchase,”¹⁶² the Committee purchased Joyce Wieland’s quilted work entitled Canada [Figure 9]. However, it is revealing that this purchase was made only after her work had been the subject of several solo exhibitions in Toronto, part of a group exhibition at the AGO in 1969, and the subject of a solo exhibition at the National Gallery of Canada in 1971. Wieland was also an artist who had been closely linked to the American Abstract Expressionist school during her residence in New York City during the 1960s and, although her quilted works were a movement away from the New York style, the WC would know her to be grounded in that tradition. Furthermore, the Canada quilt was the fifth work by Wieland to enter the Gallery’s collection, a collection which already included the 1971 purchase of O Canada. All of these factors combined to make Wieland’s work a less daring purchase than might have been the case had the WC chosen to purchase the works of Canadian women such as Daphne Odjig, Kenojuak Ashevak, Christiane Pflug or Jessie Oonark, all of whom were active during the 1960s.¹⁶³

Power and Recognition - Conflicted Positions in the Middle Years:

During the 1960s and early 1970s, when William Withrow was becoming adjusted to his role and the WC was increasing their power, they were also solidifying their public presence. However, many members remained reluctant to challenge the

¹⁶²Burns and Goad, Fortytude, Report from 1972-73.

¹⁶³They might also have chosen to publicly support the work of the Canadian Guild of Handicrafts.

authority of Gallery staff and a continuing conflicted position during the 1960s and 1970s was the result.

Letters written during this period reinforce the WC's desire to increase their public recognition and power. From an earlier position of relative silence during the Baldwin years, WC members began to take on a more vocal role. A letter from Meltzer to Ben Heller (an agent for Contemporary American art) indicates this transfer of authority:

As I explained to you by telephone, your letter of May 23rd to Mr. Withrow was forwarded to me . . . Actually, the entire matter is within my jurisdiction as Chairman of the Purchase Committee of the WC.¹⁶⁴

Through women such as Elise Meltzer, the WC had gained a voice.¹⁶⁵

During this period, the women also began to demand more formal control over the use of their acquisitions. The most significant demonstration of this was the 1965 decision by the WC (led by President Margaret Godsoe and Purchase Committee Chairman Mrs. John Parkin) to partially revoke its 'no strings attached' policy to insist:

Paintings given to the Gallery by the WC could be sold provided the funds thus raised be put in the Gallery Purchase Fund concerned and that a report of these sales be given to the Women's Committee . . . other purchases made with this money should bear labels designating them as gifts of the Women's Committee.¹⁶⁶

While these actions demonstrate an increased sense of power over acquisitions, other

¹⁶⁴Letter from Elise Meltzer to Ben Heller, New York, May 31 1961. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, A3.1.6.

¹⁶⁵This increasingly aggressive position of WC may also indicate a more passive interest on behalf of Withrow. Certainly, Baldwin had a great interest in the WC and this may have been a factor in his close involvement.

¹⁶⁶Minutes of the Annual Meeting of the Women's Committee, June 7, 1965. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.8.

areas of the WC's activities remained vague. In the 1960s, many of the members of the WC continued to be active on other Committees within the Gallery, but very few were in a position where they had a vote, and therefore any real power, within this structure. For instance, it was not until 1963 that Jean Parkin, Chairman of the Purchase Fund, was asked to sit on the AGT's Collection Committee, and then only with the following conditions:

We welcome you and look forward to the contributions which I know you will make to the discussions. It is, however, understood that as an ex-officio member *you will not have a vote* [emphasis mine].¹⁶⁷

One can not help speculating about the potential for the “coercive” philanthropy mentioned earlier. Perhaps the WC members might have insisted on obtaining a vote and thus, formal power, if their expertise and financial backing was desired. Other methods of inclusive acquisition strategies might have been considered along with programs to ensure adequate and enduring recognition. While the President of the WC became a voting member of Council in 1964, this was only after sixty-three purchases, the development of Gallery Gifts, the Art Rental and other thriving departments. Shortly thereafter, in 1966, the President of the WC became a full voting member of Board of Trustees.¹⁶⁸ Thus, while some progress was being made, the potential for a further increase in formal power seems striking. It appears that the WC of the 1960s and 1970s

¹⁶⁷Letter from W.J. Withrow to Jean Parkin, Chairman of the Purchase Fund Committee, 1963, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, Box A3.1.8.

¹⁶⁸Interestingly, this coincides with the change of the Gallery's name from the AGT to the AGO. Perhaps this was a political decision on behalf of the Gallery.

was not considering Linda Nochlin's position that "those who have privileges inevitably hold on to them, and hold tight, no matter how marginal the advantage involved, until compelled to bow to superior power of one sort or another."¹⁶⁹

Indeed, rather than using their leverage to diminish the boundaries between the professional and the amateur (or the volunteer) many of the members of the WC during this time appear to have been overwhelmingly concerned with maintaining these definitions. As was explained to the Ontario Volunteer Committees of Art Museums (OVCAM) conference in 1973:

We are a large gallery with a staff of 98 . . . thus avoiding conflict, confusion and harassment is a vital necessity [and] clear channels of communication [are] rarely, if ever, overstepped . . . should a [WC member] request a conference with any senior member of staff she must have prior approval from the President of the WC . . . [thus] all non-important . . . problems are prevented from taking up staff time.¹⁷⁰

These comments are reminiscent of the notion of municipal housekeeping. The WC is intent on "avoiding conflict" and going about their daily activities without bothering staff with "non-important" issues. The implication? Trivial issues remain the realm of the WC who are in a subservient position to the Gallery staff. That these concerns were articulated in the 1970s, after such tremendous successes in the area of acquisitions, clearly indicates one of the contradictions inherent with an assimilationist strategy: WC members were forced to reconcile their own efforts to be recognized and obtain power

¹⁶⁹Nochlin, Linda "Women, Art and Other Essays" (New York: Harper and Row Publishers, 1988), p. 152.

¹⁷⁰"Plenary Session Report", Minutes of 1973 OVCAM Conference (Baltimore), Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

with a parallel effort to maintain the relationship of dependence on the Gallery.¹⁷¹

Many other changes made to the Committee during these middle years were of a minor nature, yet were significant in their aims. One of the most significant of these was the change in the WC's name to the Volunteer Committee (VC), which occurred in 1974. In a related move, the JWC was renamed the Junior Committee (JC) in 1975. While this decision was made in part due to a growing desire to more accurately reflect the larger museum community and to avoid discriminating on the basis of gender (the first male volunteer would join the committee in 1977), the name change was also made in an attempt to gain respect and 'professionalize' the image of the Committee. As revealed by a 1974 report from the Projections Committee of the VC which noted that the "initials VC [are] more prestigious than WC,"¹⁷² the mere association with "women" was still seen as sufficient to devalue the role of the Committee. In the same year, it was decided to only feature the first name of Committee members on name tags for Annual Meetings, rather than the husband's initials as was previously the case.¹⁷³

These relatively minor changes of the WC/VC did not go unnoticed by the Gallery staff or by Committee members. In 1970, the President of the WC, Mrs. Oscar Kofman, commented "a pattern of growth and change is evident throughout. Perhaps this is

¹⁷¹This is despite the 1972 reassurance "that WC [was] considered by Mr. Withrow a department of the Gallery." Burns and Goad, Fortytude, Report from 1972-73.

¹⁷²*Ibid.*, 1973-74 Report.

¹⁷³However, in 1982 it was decided that the Nominations list presented at the Annual Meeting would include the name of the nominee's husband in brackets after nominee's name. The assumption of a volunteer being a married woman continued.

inevitable or perhaps it reflects the vision that must go with being a volunteer in an art museum, for art itself is always ahead of current thinking.”¹⁷⁴ However, it must be considered that with these minor, cosmetic changes, the Committee was not really ahead of its time at all. In a period when feminism was drastically altering many of the traditional patriarchal structures of institutions, the Committee was changing in name but remained largely assimilationist in spirit.

THE CONTEMPORARY COMMITTEE 1975 - Present:

The Changing Face of the VC:

The contemporary period of the VC witnessed the most expansive growth. In 1975, total membership was 231 (including JC) while in 1996 the total volunteers were 912. The scope of the Committee has changed to reflect this growth. By 1996, there were eighteen subcommittees, building on the initial group and adding committees for Communications, Development, Joint Venture (replacing Gallery Gifts in 1992), Reproduction Department and Travel AGO.

Throughout the late 1970s, 1980s and 1990s, the VC has grown progressively more “business like” as it has expanded and bears little resemblance to the original WC. The current Vice Chairman of the VC, Uta Blake has commented that it is losing “that

¹⁷⁴Burns and Goad, Fortytude, 1970-71 Report.

fuzzy, family feeling”¹⁷⁵ as they attempt to “maximize professional resources.”¹⁷⁶ In this regard, the VC is now trying to lure professionals to join the Committee in their spare time or retirement and thus is attempting to erode the barriers between the professional and amateur spheres. In contrast, the JC still consists of “blue bloods”¹⁷⁷ who have been able to remain “closer to the roots of the original WC”¹⁷⁸ by being insulated by the larger VC group. The contemporary VC continues to struggle with the issues of power and recognition while they have maintained a reluctance to shift the relationship of dependence with the Gallery.

Acquisitions in the Contemporary Period - Return to “Father Confessors”:

As the VC entered the 1980s, their influence over purchases began to erode. Failure to exploit the power they had gained through such mechanisms as increased voting power and inclusive acquisition policies, combined with a dramatically professionalized staff to reduce the Committee’s role.¹⁷⁹ In many ways, the VC had come full circle to the days of their “Father Confessors” directing and controlling purchases and

¹⁷⁵Blake interview, February 13, 1997.

¹⁷⁶Blake interview, February 13, 1997.

¹⁷⁷Interview with Sally Hannon, President of the Junior Committee of the Art Gallery of Ontario, 1996-7, February 5, 1997.

¹⁷⁸Hannon interview, February 5, 1997.

¹⁷⁹This lack of influence is perhaps demonstrated by speeches such as Dennis Reid’s in 1979 entitled “Possible VC Purchases.”

the VC's role in this process became increasingly vague.

Although the VC's influence over acquisitions was diminished, causing the personal and "daring" quality of earlier purchases to be unmatched, their continuing financial power allowed the calibre of purchases to be maintained. For instance, a significant series of purchases occurred in the late 1980s as the Junior Committee shifted their mandate toward focusing on contemporary women artists, bringing works by Jenny Holzer (1987), Cindy Sherman (1988) and Genvieve Cadieux (1988) to the gallery. While these are all relatively well known artists, their works were bought by the JC during periods of growth and burgeoning recognition for these artists (for example, Cadieux represented Canada at the Sydney Biennials in 1988-89 and was the solo artist for Canada at the Venice Biennial in 1990), and thus represent significant purchases.¹⁸⁰ However, other series of purchases were not as aggressive; while the Committees (Volunteer and Junior) must be commended for their assistance in purchasing two collections of Inuit art (the Williamson Collection in 1989 and the Swinton Collection in 1990), these acquisitions came well after Inuit art had been absorbed into the hierarchy of "fine art."

Most recently, the VC has assisted in purchasing large collections of individual

¹⁸⁰ Although many of the JWC's purchases were conservative, more daring purchases were not without precedent. The JWC's 1964 pledge to give \$7000 in support of the AGT's purchase of Picasso's Seated Woman prompted a letter by H. Whyte (signed "An Old Canadian") who commented: "Any person or group that would spend good Canadian money on trash of this kind when people in the world are starving should in my opinion be horsewhipped. This would appear to be the work of a mad man or a very clever person who will die laughing at suckers."! 1964 Scrapbook, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario.

artists' work on the advice and request of curators at the AGO. For instance, in 1996 the VC purchased 26 Greg Curnoes and 20 Betty Goodwins in celebration of their fiftieth anniversary. The Goodwin purchase in particular was made as part of an agreement initiated by AGO curators to make the Gallery "a study site"¹⁸¹ for the artist for which they will receive a comparable donation of Goodwin's work by the artist herself.¹⁸² A further \$350 000 of VC funds has been set aside for future purchases of Goodwin's work under this agreement.¹⁸³ Interestingly, the President of the VC during the year of the Goodwin purchases (Jane Aitken) has confided that she doesn't like or admire these works.¹⁸⁴ The VC now appears to function primarily as the provider of funds.

Judy Chicago and the Continuing Struggle for Recognition:

The decrease in the VC's power is indicative of a continuing struggle on behalf of the Committee to maintain a clearly articulated position within the Gallery. The VC's hosting of the 1982 exhibition of Judy Chicago's Dinner Party serves as an interesting case study for this nebulous positioning. While this significant feminist project clearly could not have been accomplished without the VC's efforts (Exhibition Co-ordinator

¹⁸¹ Agnew, Flora, Barbara Fletcher and Gretchen Ross Eds. Fiftyfold: A history to celebrate 50 years of the Volunteer Committee of the Art Gallery of Ontario (Toronto: Art Gallery of Ontario, 1996). Report from 1995-96.

¹⁸² Interview with Jane Aitken, Past President of the VC (1994-1996), January 9, 1997.

¹⁸³ Agnew F. et al., Fiftyfold, Report from 1995-96.

¹⁸⁴ Aitken interview, January 9, 1997.

Roald Nasgaard thanked them for “making the impossible, possible”¹⁸⁵) their role was variously exploited and manipulated in the media.¹⁸⁶ When the Gallery was initially accused of “bowing to public pressure”¹⁸⁷ by bringing the Dinner Party to Toronto, Withrow quickly argued that although they had been interested in the exhibition for some months, it was the promised sponsorship by the VC which brought the show to fruition.”¹⁸⁸ When the Gallery was then accused of using the VC’s sponsorship as a way to “[get] its crowd-magnet without having to declare on its merits as an art work,”¹⁸⁹ the Gallery was equally as quick to diminish the VC’s role. On behalf of the AGO, Nasgaard responded that “it is a fundamental principle at the gallery that exhibition decisions are made by professional staff and cannot be imposed from without.”¹⁹⁰ He acknowledged the VC’s undeniable financial contribution but indicated “this is the only fact which makes the presentation of this exhibition different from any other large exhibition.”¹⁹¹

¹⁸⁵Minutes of the Judy Chicago Exhibition Meeting, May 17, 1982. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario.

¹⁸⁶To a degree, the method of bringing the show to Toronto proved more controversial than the *content* of the show itself. Perhaps this is because the show had already travelled to Houston, Boston, Brooklyn, Chicago and Montreal before arriving in Toronto. Upon its arrival in Toronto, it was hailed as “the most written-about single work of American art in history.” Mays, John Bentley “Epic Dinner Party Strikes to the Core”, Globe and Mail, May 22, 1982.

¹⁸⁷“Backstage”, The Globe and Mail, Sat. April 24, 1982.

¹⁸⁸Internal AGO memorandum from William Withrow, May 6, 1982.

¹⁸⁹Mays, John Bentley, “Epic Dinner Party Strikes to the Core”, The Globe and Mail, 22 May 1982. Note: this article prompted scores of responses from the gallery, the public and the VC.

¹⁹⁰Letters to the Editor, The Globe and Mail, Friday, May 28 1982.

¹⁹¹*Ibid.*

Despite this confused characterization, members of the VC - and especially the President Flora Agnew (who was Co-Chairman of the Judy Chicago Committee) - were critical in giving their encouragement and support to this project. They organized all aspects of the preview party, the exhibition and related paraphernalia within a paltry four week period and were able to make a profit of \$62,138.¹⁹² Furthermore, Agnew was interviewed by much of the media to promote the show and even provided the introduction for the Acoustiguide. The reluctance by AGO staff to adequately acknowledge, or indeed recognize, the active role of the VC is indicative of a continuing struggle on behalf of the VC to maintain recognition and power.¹⁹³ It also signifies a failure to resolve shifting relationships of power.

Finance - A Renewed Source of Power for the VC:

As the VC faced a new acquisition structure which saw their role diminished, they were forced to reassert their power along different lines. Thus, in the 1980s and 1990s, the VC moved away from seeking power based on knowledge of art and acquisitions and turned towards the reinforcement of their original source of power - money - but to a larger degree. The “blockbuster” shows engaged by the AGO from the

¹⁹² Attendance was 52,000. Minutes of Judy Chicago Exhibition Meeting, May 17, 1982. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario.

¹⁹³ It is also significant that in the same year purchases consisted of contributions to Brancusi's The First Cry and Miro's Untitled. A.Y. Jackson's 1920 Maple Woods, Algoma was also purchased in this year with funds raised in 1977. This was in honour of the opening of the Canadian Wing at the AGO.

late 1970s provided an excellent opportunity for the VC to maximize this informal power.

As the AGO began hosting these massively popular “blockbuster” shows, the VC found that a great deal of their activities revolved around promoting, hostessing and planning retail operations around these shows. The 1979 King Tut exhibit was the first of these shows which “included all VC projects and activities.”¹⁹⁴ The same would be true of the more recent Vincent Van Gogh (1980), Barnes (1994) and Group of Seven/Oh! Canada (1996) exhibits. Exploitation of these exhibitions allowed the VC to find a new niche and locus of power - the retail shops.¹⁹⁵ The VC earned vast sums of money by entering into strictly commercial activities. During King Tut for instance, the VC’s Gala (where camels in full regalia met guests at the door) earned \$76,659.83, Chocolate Treasures of Tutankhamen (which earned “scathing letters to the editor”¹⁹⁶ of the VC newsletter) earned \$81,247, Tours earned \$28,738, Trips to Egypt earned \$26,850 and the Jewellery Shop made \$120,000 (\$100,000 of which was from the sale of cartouches).¹⁹⁷ On the basis on these kinds of figures, it was estimated that from 1953 until 1992 the volunteer shops donated over \$4.5 million to the AGO.¹⁹⁸ These are serious sums of money indeed and the informal power which they supplied to the VC are evident. Given

¹⁹⁴Burns and Goad, Fortytude, Report from 1978-79. For instance, in 1978, they were responsible for soliciting and processing approximately half of the 35,000 members of the AGO.

¹⁹⁵Gallery Gifts, the first retail endeavour started in 1953. Ibid., Report from 1953-54.

¹⁹⁶Ibid., Report from 1979-80.

¹⁹⁷All figures from Fortytude, Report from 1979-80.

¹⁹⁸Agnew, F. et al. Fiftyfold, Report from 1992-93.

the success of these operations, and the growing dependence of the AGO upon their profits, it was perhaps inevitable that the AGO would seek to gain some control over them. In 1991 it was announced that “a letter of intent [is] to be signed linking the VC and the AGO in a Joint Venture in retailing.”¹⁹⁹ This merger would be complete in 1992.²⁰⁰

Since the advent of the Joint Venture (or the Joint Adventure as it is termed by the VC²⁰¹), there has been little opportunity to possess formal control. The VC essentially runs as a profit-making enterprise which is a subsidiary of the Gallery. There are signs that there is discord with the current situation. For example, in 1995 Bernice Smythe, Projects Committee Chairman, reported that “a new policy has been established regarding VC projects. Each new project is to be integrated with the Gallery’s priorities and must have a financial target as fund raising has become most important.”²⁰² This prompted the question, “Whatever happened to fun raising?”²⁰³ The continuing conflicted position of the VC during the contemporary years has been the subject of recent attention within the Gallery, particularly in the 1990s era of increased financial restraints where volunteers are

¹⁹⁹Ibid., Report from 1991-92.

²⁰⁰Other financial estimates are equally as impressive. In 1995, it was estimated that more than three million dollars’ worth of services are provided to the Gallery annually by the Women’s Committee. It was also estimated that the total value of all acquisitions at the time of purchase was more than \$5,000,000 and is now in excess of \$37,000,000. Ibid., Report from 1995-96.

²⁰¹Ibid., Report from 1992-93.

²⁰²Ibid., Report from 1995-96.

²⁰³Ibid., Report from 1995-96, Editor’s note.

crucial to any cultural institution.

In an effort to resolve many of the issues discussed in this thesis, the AGO commissioned a report entitled The Strategic Volunteer.²⁰⁴ This report, undertaken in 1995 by the Canadian Museums Human Resource Planning Committee, focussed on the changing face of the VC and developed many recommendations. A brief analysis of this fascinating report, from the perspectives of issues relevant to this thesis - namely, power, recognition and dependence, is presented in Appendix E.

Conclusions:

The chosen strategy of the WC at the AGO has undoubtedly been one of assimilation, although this strategy has been changed many times through various challenges. Recognition of this strategy does not diminish the accomplishments of the Committee, but rather enlightens our understanding of their particular negotiation of the power/recognition/dependence matrix.

While this Chapter has presented the work of the WC of the AGO as an example of an institutionalized assimilationist strategy (with challenges to this strategy over time) Chapter Four will present a foil to this example. Chapter Four will examine the career of Frances Smith at the Agnes Etherington Art Centre at Queen's University as an example

²⁰⁴The Strategic Volunteer: A Volunteer Human Resources Demonstration Project at the Art Gallery of Ontario (Toronto: Art Gallery of Ontario, 1995).

of a woman pursuing an individual separatist strategy, as outlined in Chapter One. It will be demonstrated that, through this strategy, Smith was able to expand the definition of “volunteer” and reposition the work of women in the cultural world upon more gender neutral and valuing terms. This repositioning by Smith enabled the acquisition of both power and recognition while it all but eliminated her dependence upon a traditional gallery authority structure.

Chapter Four

Frances Smith at the Agnes Etherington Art Centre

"I have always been deeply involved with the visual arts, writing about Canadian artists and developing the role of the Art Gallery as a cultural focus for education and enjoyment."²⁰⁵

While the assimilationist strategy chosen by Women's Committee at the Art Gallery of Ontario represents one viable strategy available to Canadian women, other strategies have also featured in women's histories. Many Canadian women chose to eschew the more traditional assimilationist approaches to philanthropy in favour of focussing on an individual separatist pursuit. It is impossible to describe all of the personal histories which were based on this strategy, as the very nature of the strategy resulted in a myriad of experiences for the women involved. However, an appreciation for the broadly termed individual separatist strategy to cultural philanthropy can be approached by the presentation of a case study of the Agnes Etherington Art Centre (AEAC) in Kingston, and the work of Frances Smith in particular.

This chapter will demonstrate that the career choices made by Smith forced the definitions of voluntarism, amateur and professional to be reconsidered and redefined. Through a consistent and concerted effort to break down the barriers which define traditional female roles in the cultural world, Smith was able to turn what might have been an 'invisible career' into an effective and public one. Her position of increasing

²⁰⁵Quote from Frances K. Smith, Who's Who of Canadian Women (Toronto: Associated University Press, 1995), p. 830.

authority enabled the relationship of dependence between gallery and volunteer to shift in her favour. It will also be demonstrated that, from her position of power and independence, Smith was able to reposition the work of women in the cultural world upon more gender neutral and valuing terms.

As Smith's successes must be considered from within the cultural context of her time and locale, a brief history of Kingston, Queen's University and the Agnes Etherington Art Centre must necessarily be reviewed in order to understand the social and cultural context into which Smith was introduced. In spite of the relative immaturity of the Kingston cultural scene when Smith arrived in 1946, it was a community which already had a long and rich history with matronage, specifically due to the influence of Agnes Etherington, the Art Centre's namesake. Although a thorough investigation into the life and influence of Agnes Etherington is outside of the scope of this paper, a brief synopsis of her role will be presented.

Agnes Etherington was an amateur artist with a deep love for both music and the visual arts. Dismayed by the lack of either in Kingston, she often made dramatic moves in the hopes of furthering her cause. For instance, in 1927 Etherington publicized her commitment to the arts in the following manner:

[She] invited 200 people to a piano concert at Queen's University Convocation Hall. After the performance, she rose from the audience to urge the creation of a Kingston Art and Music Society. The Society formed that evening embraced a membership of 700.²⁰⁶

²⁰⁶Farr, Dorothy "The Artist Inspired: A History of Art in Kingston to 1970" in Exhibitions 1988-89: Agnes Etherington Art Centre (Kingston: Agnes Etherington Art Centre, 1990), p. 47.

Etherington would serve as President of this new Society for several years, as well as continuing her work to support the development of an arts program aimed at Queen's University specifically. Toward this end, Etherington made various direct contributions to purchases of art for the University, including the 1930 purchase of the Constantine Collection of Inuit carvings, which were made in part from the proceeds of a bequest left to her by her brother, George Taylor Richardson, who was killed in 1916 while serving in France. Her brother's bequest specified that it was "to be used in any manner as she may desire for the development of [Etherington's] ideas in reference to the stimulation of art at Queen's University."²⁰⁷ Interestingly, Frances Smith indicated that the bequest left to Etherington was controversial from its inception:

The University wasn't happy about that . . . they felt that they shouldn't allow that money to be *in the hands of a woman*. But Agnes was very insistent about it. She wasn't going to let anyone else handle it. And she invested it very wisely [emphasis mine].²⁰⁸

The assertive management of this fund can be viewed as an early example of coercive philanthropy on behalf of both Agnes Etherington and her brother. Rather than simply giving the money to Queen's to oversee in her name, Richardson ensured that control over the funds would remain in the hands of his sister, a decision which would have a long and far reaching effect at the eventual Art Centre.

²⁰⁷This bequest was developed into the George Taylor Richardson Fund, which is still benefitting Kingston and Queen's University today. Smith, Frances K. André Bieler: An Artist's Life and Times (Toronto: Merritt Publishing Co. Ltd., 1980), p. 124-125.

²⁰⁸This, and the following quotes from Frances Smith, are from an interview with Smith in Kingston on May 14, 1997.

In 1936, Queen's found itself in the position of having to ask for specific and substantial help from Etherington more directly. Previously, they had benefitted from the efforts of Reginald Trotter, President of the Kingston Art Association, who with the support of the University had succeeded in obtaining a Carnegie Corporation grant in support of the arts for the years 1933-36. This grant had enabled Queen's to bring the well known Canadian artist Goodridge Roberts to Kingston to lead art classes for students and residents. However, in 1936 the policies of the Carnegie Corporation changed and the grant was discontinued. Thus, the Principal of Queen's University wrote to Etherington that:

Since I do not see how the Trustees of the University can at present take on further obligations, I am writing to ask you whether you might be able and willing to assist this work out of your George Taylor Richardson Fund . . . Those of us who have cared for this activity are gratefully conscious that its establishment here would have been impossible without your original initiative.²⁰⁹

Due to clever financial decisions, whereby Etherington had increased the capital of the George Taylor Richardson Fund dramatically, she was in a powerful position which enabled her to come to the aid of the University. She therefore decided to provide two thousand dollars per year to provide studio space and supplies for a resident artist with the provision that a course in art for the University's students would be accepted as a credit course toward a degree. In this second deft example of coercive philanthropy Etherington ensured a productive future for the arts at Queen's and demonstrated Farr's ironic

²⁰⁹Letter to Agnes Etherington from Principal Fyfe, January 2, 1936. Queen's University Archives, Agnes Etherington Art Centre Records, Fond 3740, Box 1, File 6.

conclusion that Etherington, as an amateur “was essential to the rebirth of professionalism in the arts in Kingston.”²¹⁰ As will be demonstrated, it was the subsequent career of Frances Smith - another impassioned amateur - which would further the drive for professionalism in the arts and propel the Art Centre toward its current status as one of the finest professional galleries in Canada.

In the 1950s, Etherington further cemented her role in the history of Kingston’s art community (and Canadian art history) by deciding to leave her home to the University upon her death to be used as an art centre.²¹¹ In a move very similar to that of Harriet Boulton Smith, who had donated her home - the Grange - to be used by the Art Museum of Toronto,²¹² Etherington’s house became the property of Queen’s University upon the death of her husband in 1956. However, far from leaving a passive legacy, Etherington was intimately involved in the years preceding her death with the plans for converting her house into a gallery. In 1973, Bieler would reflect on this donation by Etherington by commenting:

The change in the art climate in Kingston since 1936, of course, is greatly due to the opening of the Art Centre. This enabled us to bring exhibitions, lectures and so forth to Kingston and this is just exactly what Mrs. Etherington had in mind when she gave this property to the University. She was very keen that the city would enjoy what the

²¹⁰Farr, D. “The Artist Inspired”, p. 47.

²¹¹Originally, it was to have been a centre for music and the visual arts - a plan which was reflected in the name, which left room for the addition of music into its program.

²¹²Please see Chapter Three for more information on Harriet Boulton Smith. A case study on the evolution of the Grange is also provided in Appendix A.

students were able to do with an enlarged art centre.²¹³

While Etherington's contributions were significant as measured by any standards, they are especially impressive when considered in light of the unique context of Kingston from the 1930s to the 1960s. Due to the strong association with the University, Etherington's contributions withstood huge amounts of pressure by the male dominated faculty who often sought to erase, or at least to diminish public recognition of, her role in developing the school's art centre. For example, when the University was eager to name the new art centre "the Etherington House" this was vehemently opposed by Agnes Etherington's sister-in-law, Muriel Richardson, who knew how passionately Agnes would have felt about this issue. On her behalf, Muriel Richardson insisted that Agnes Etherington's full name be used for the Art Centre to avoid Agnes' personal contribution being overshadowed and to eliminate the possible assumption that it was her husband's contribution; astutely, Richardson feared that Agnes Etherington's role "would have disappeared, been swallowed up"²¹⁴ if an attempt was not made to ensure her public and lasting recognition.

Etherington's plan to secure her visible position as regards the Queen's art community, in spite of the barriers, was highly successful. Smith makes these comments

²¹³Interview with André Bieler by Lora Carney, August 1973. Queen's University Archives, Frances K. Smith Collection, Fond 3726.1.

²¹⁴This story, as well as the comments quoted therein, was provided by Dorothy Farr, Curator of the Agnes Etherington Art Centre, during an interview in Kingston on February 28, 1997.

in retrospect:

I think you have to accept that fact that the University is very much a male dominated place, except for the Art Centre because they could not deny that it was a woman who started it . . . and there was a lot of apathy . . . [and] also actual opposition to it in many ways by the University .²¹⁵

In spite of this apathy and opposition, Etherington refused to be defeated and the Art Centre was developed much as she envisioned it before her death. In many ways, when Smith came to the Centre she received the torch of professionalism in the arts from Etherington and she worked to continue to challenge the barriers and biases toward women displayed by the patriarchal University. Smith's own philanthropic and career choices must be evaluated in light of the example shown by Etherington; through her constant efforts, Etherington demonstrated that the advancement of women's roles in the cultural world would rely on a series of aggressive strategies and precise actions in order to oppose the overwhelming patriarchal attitudes of traditional Canadian institutions.

Smith's ability to evoke the particular strategy of her choosing is in part due to the unique set of circumstances which brought her to Kingston. As mentioned, Smith first came to Kingston with her husband and infant daughter in 1946, after her husband received a teaching position at Queen's University. At this point, there was some momentum building up at Queen's as regards the establishment of an art school and gallery, but very little action had been taken to mobilize this energy in a tangible way.

²¹⁵Smith interview, May 14, 1997.

Various societies, clubs and associations did exist with the broad goal of encouraging the arts, but Kingston nevertheless lacked a nucleus wherein these goals could reach fruition. For instance, the Kingston Arts and Music Club, formed in 1927 with Agnes Etherington as the President, had evolved into the Kingston Art Association which pushed for sponsored local exhibitions and classes.²¹⁶ This was complemented by a Queen's Art Committee which was formed in 1933 (of which Etherington was also a member) and an independent Queen's Art Foundation which was in operation from 1940-44 and contributed several paintings to the University on behalf of its graduates. This initial collection was enlarged by several major bequests, notably the Segsworth bequest of 1944. As well, a general interest in the arts, especially Canadian art, was also being focused in Kingston due to the overwhelming success of the 1941 Kingston Conference - organized by André Bieler - and the subsequent posting of Bieler as the first President of the Canadian Federation of Artists.²¹⁷ Realization of Bieler's goal in using this momentum to cement the role of the arts in Kingston coincided effectively with both discussions with Etherington about the donation of her home and with the arrival in Kingston of Smith and her family. This triad of circumstances would prove the catalyst for the development of the Agnes Etherington Art Centre.

²¹⁶Smith was President of the Kingston Art Association from 1953-55. However, she was not involved with any of the satellite Women's Committees for these organizations.

²¹⁷Unfortunately, it is beyond the scope of this paper to discuss the roles of these organizations and others, such as the Art Collection Society of Kingston and the Queen's Summer School of Fine Arts, in greater detail. For more information on most of these organizations, please see: Farr, D. "The Artist Inspired: A History of Art in Kingston to 1970" in Exhibitions 1988-1989 (Kingston: Agnes Etherington Art Centre, 1989).

As mentioned earlier, Bieler himself had come to Queen's in 1936 as the result of Etherington's generous donation. In this capacity, he was responsible for setting up a system at Queen's whereby art would become both accessible and professional.²¹⁸ Naturally, the single most important component of this professionalization was the development of an art centre, which Bieler had discussed with Etherington in the years before her death. After the death of her husband in 1956 and the turning over of the house to the University, Bieler was put in charge of the new Centre and was quickly installed as the first director. Dorothy Farr, the current Curator of the AEAC, has said that it is "impossible to overemphasize the effect that Andre Bieler has had on the visual arts in Kingston."²¹⁹ Fortunately for Smith, Bieler was also astute enough to realize that he would need significant help with the Centre and he made the fortuitous decision to turn to Smith early on in the Centre's development to help him prepare for the new responsibilities.

Smith had met Bieler shortly after her arrival in Kingston, after she had made the decision that she didn't want to be just a "faculty wife." Working in the arts was the natural choice for Smith as she had always been interested in art and had become particularly interested in Canadian art during the year that she spent in Quebec City (to the extent that she took painting classes from Jean Paul Lemieux). Upon asking who was

²¹⁵For a thorough exploration into Bieler's role at Queen's and in Kingston, see: Smith, Frances Andre Bieler: An Artist's Life and Times (Toronto: Merritt Publishing Co. Ltd., 1980).

²¹⁹Farr, D. "The Artist Inspired", p. 50.

in charge of art at Queen's, Smith was introduced to André Bieler, an introduction which was the turning point taking Smith on her remarkable journey through the art world.²²⁰

In 1955, after a few years in Kingston, during which time Smith got to know Bieler well and even met Etherington on several occasions,²²¹ the Smiths returned to Oxford for Frances' husband to take his sabbatical. This time period coincided with Bieler's preparations for the new centre, in anticipation of the 1957 opening. Knowing that Smith was intellectually active and loved a challenge, Bieler asked her to undertake a research project, on a volunteer basis, to gather as much information as she could about professional galleries in England, and especially those associated with Universities. Smith gladly took on this project and, after a series of reports by mail, made her recommendations to Bieler upon her return in August 1957. Bieler promptly offered Smith a job as a part time secretary at a salary of \$1000/year and she accepted. Smith explains her decision to accept Bieler's offer by proclaiming:

In a way I was pioneering. I would have liked to have gone to do post-graduate work but I would have had to do a make-up course, or two or three, which were not available at that time . . . and then André asked me to come to the Centre and I had to think - Right, I will not be able to go on to Post Grad work at least for a few years, but here the city needs something . . . I'll accept his opportunity to work at the Art Centre even though I knew I was going to be pretty much of a volunteer. But I felt that I would put all my heart into it, because it was really what Kingston needed.²²²

²²⁰Smith's fascination with Canadian art would continue throughout her life. She eventually did receive her B.A. from Queen's, with a major in Art History and Literature.

²²¹Smith and Etherington had met over tea several times to discuss Canadian art and Etherington's plans for art in Kingston. They were introduced by André Bieler's wife, Jeannette.

²²²Smith interview, May 14, 1997.

Soon, Smith's role was expanded far beyond her job definition and she was dedicating almost all her waking hours to her dream of forming a truly professional art gallery at Queen's.

The expansion of Smith's role was in a large part due to her own enterprising nature, but it was also due to necessity. In the 1950s there were very few people at Queen's who were knowledgeable about art. Etherington had financed the purchase of several works of art (which Bieler bought on Queen's behalf) and there were some other works dispersed throughout the University, but there was no complete inventory. After she realized the state of affairs at Queen's, Smith evaluated the predicament by asking herself "how are we going to run the place?"²²³ and began to look outside of the University for answers. One of her first jobs at the Centre was the completion of a complete inventory of art at Queen's, with the help of a librarian. This initial job completed, Smith then moved on to getting a slide collection made. This task involved researching prints and paintings, the results of which were then catalogued and organized into a visual card index (which is still in use today, although it is in the process of being computerized). It was during these research trips, which were often to Ottawa's National Gallery of Canada and were funded by Smith herself, that Smith realized that she would have to grab every opportunity that came around to learn how a professional gallery works. Thus, Smith became a familiar figure at the National Gallery, getting to know

²²³Smith interview, May 14, 1997.

curators Richard Simmons and later, Kathleen Fenwick, among others. Soon Smith was able to use these connections to arrange ‘behind the scenes’ tours where she gathered ideas on how best to set up the Agnes Etherington Centre at Queen’s. Her tenaciousness in learning how to professionalize a gallery is demonstrated by her comments such as, “André feared that the Centre was going to be a white elephant. So I thought, we’ll just have to show them and do it.”²²⁴

Before long, Smith and Bieler were running the Agnes Etherington Art Centre as a highly professional space, conducting exhibitions and tours, arranging loan exhibitions, preparing catalogues and setting professional standards for future galleries across Canada. They were also running a successful circuit of travelling exhibitions which was named the Queen’s Art Circuit in honour of the efforts of both Bieler and Smith. Smith’s own role within the Centre and the Circuit was multifaceted; as the situation dictated, she was the administrative assistant, curator, marketer, technical expert and host. Her jobs ranged from writing briefs about exhibits and interviewing the artists, to advising galleries on how best to repair, hang, and arrange for the sale of pictures. Smith’s attitude toward her expanding role was simply “if it needs to get done, you do it. Okay?”²²⁵

To a large extent, Smith’s efforts to turn an amateur art centre into a professional gallery paralleled her own efforts to gain professional recognition and respect. This struggle for authority was often an uphill battle. As Smith recounts:

²²⁴Smith interview, May 14, 1997.

²²⁵Smith interview, May 14, 1997.

I think it took the University a great number of years to realize just what they had . . . the makings of a professional gallery. It also took some time and a number of incidents before they realized exactly what my position was.²²⁶

One particularly interesting incident involved the sanctity of the professional university space - the Faculty club. Early in Smith's involvement with Queen's she was asked to join the club but she declined at that point as she preferred to use her husband's privileges. However, in 1966, as her role at the Gallery grew and she found that she was in the position of entertaining many artists and curators, Smith reapplied to become a member. To her surprise, her membership application was turned down. Smith recalls:

I was refused because of my position . . . they didn't know what a curator was and there was nothing to value me against . . . so I wrote a letter right away . . . explaining the situation - saying that in light of the way my position was regarded [that it wasn't viewed as professional] . . . I offered my resignation immediately. They immediately called me in and began to apologize profusely, saying that they hadn't realized what I was doing and so on and I immediately was given a very nice increase in salary . . . and it really was the beginning of my getting recognition .²²⁷

Much like Agnes Etherington before her, Smith was discovering that constant assertion of her position was required if she wanted to maintain power, recognition and independence.

One of the most interesting factors about Smith's personal quest for professional status and authority is that she seemed determined to make this quest on behalf of others, specifically women. As opposed to many assimilationists who fell into the trap of using their positions of increased power to mentor men and the traditional values espoused by

²²⁶Smith interview, May 14, 1997.

²²⁷Smith interview, May 14, 1997.

patriarchy, Smith consistently worked to blur the boundaries between the amateur and the professional, a blurring which would ultimately benefit women to the largest degree. Consideration of two separate comments by Smith makes this clear. In the first episode, Smith was quoted in a newspaper article as defining 'professional' as "the men and women who regard the visual arts as their way of life."²²⁸ Notably, this definition uses intent and dedication as the determining factor rather than education and experience, areas where women had traditionally faced barriers. Smith's intention to support women by broadening the definition of professional was also clearly displayed by her comments to the Director of the Art Institute of Ontario, who wrote Smith asking for a list of professional artists in Kingston. She replied:

The list of professional artists in the Kingston area is not long - in fact, its extent depends on the definition of "professional" . . . [therefore] Category A includes artists who are professional; Category B those who we consider "border-line," that is, serious painters with considerable background of training and/or experience and who have exhibited.²²⁹

Interestingly, there were only two women included on this list, both of whom were in Category B. While this latter correspondence does define 'professional' based on actions and experience, Smith does not qualify the experiences in any manner, leaving the definition open for broad interpretation. In this way, Smith can be viewed as mentoring women and their work from within the authority given to her as an amateur-turned-professional. While it may seem contradictory that Smith's main focus for her own

²²⁸"Kingston Art Scene a Winter Break" The Globe and Mail, January 18, 1975, p. 30.

²²⁹Letter from Frances Smith to Paul Bennett, Director, Art Institute of Ontario, Nov. 19, 1966. Queen's University Archives, Agnes Etherington Art Centre records, Fond 3740.

research has been André Bieler's life and work, this reflects a very personal and individualistic interest rather than an intention to mentor an established male artist per se.

Smith's interest in expanding the definitions of the professional and amateur point to far more fluid experiences and judgements than was the case with many assimilationists. Rather than being focused on achieving job definitions, titles or official status as conferred and validated by the dominant power structure, Smith's strategy was based on creating a new role for herself that was dependent only upon her own skills, knowledge and ambitions.²³⁰ Part of this lack of concern with traditional hierarchies is reflected by the plethora of job titles by which Smith was identified throughout her career; she went from being referred to as the 'Secretary' in 1957, 'Administrative Assistant' in 1963, 'Secretary' again in 1970, 'Acting Director' in 1973, 'Assistant Director' in 1974, 'Curator' in 1975 and finally 'Curator Emeritus' from 1980 to the present. Despite the gains and losses in status which might be indicated by these titles, Smith's job can not be viewed in relation to these definitions; in fact, her job and associated title evolved more to reflect what was necessary at each point in time in the AEAC's life cycle than to indicate Smith's actual work. Smith herself apparently paid no regard to the meaningless subtleties of as titles.²³¹

²³⁰For complete information about Smith's career, please see her curriculum vitae, provided in Appendix F. Very little editing has been done to this CV in respect to its inclusion in this paper, thus it provides an excellent example of Smith's own perception of her professional and amateur achievements.

²³¹Smith does not put weight in names. In response to my questions about her changing titles, she simply stated "at the beginning I wasn't a curator because there was nothing to curate!" Smith interview, May 14, 1997.

Although Smith's career has been aggressive in many ways, she is not without paradox, especially where her own authority is concerned. There have been many instances in her career where she has vacillated between self-effacing commentary and a proactive assertion of her power and right to recognition. This duality is reflected in two separate comments made by Smith within a month about various catalogues which she was working on - one was a major catalogue on all the works at the AEAC (the first of its kind in Canada) and the second was a monograph on the work of André Bieler.²³² In January 1970, Smith wrote of the AEAC catalogue that,

It represents almost three years of research on my part and has really helped to establish our growing collection as one of the most important University collections in Canada. The collection has grown considerably since the publication of the catalogue through gifts and purchases.²³³

While this comment certainly demonstrates Smith's willingness to accept authority and critical recognition, other comments demonstrate an opposing tendency. Specifically, in February 1970, Smith wrote of the Bieler project:

I have embarked on the formidable, challenging and still exciting task of doing some research on André's life and work in the hope of eventually writing a monograph on him and establishing a catalogue raisonné . . . this must be done, however unworthy I may be in attempting it.²³⁴

²³²Smith notes that during the early 1970s she took a three month leave of absence (without pay) to work on the Bieler project. She credits Principal Deutsche with supporting her during this time and even providing her with funds independently. Smith commented: "He really understood what it was like to do things the hard way." Conversation with Smith, November 23, 1997.

²³³Letter from Frances Smith to Derek Arnold, January 14, 1970. Queen's University Archives, Frances K. Smith Collection, Fond 3726.1, Box 1 File 1.

²³⁴Letter from Frances Smith to Edward Bawder, February 17, 1970. Queen's University Archives, Frances K. Smith Collection, Fond 3726.1, Box 1, File 1.

It is difficult to make sense of the extreme differences between these two comments. Perhaps the contradiction can be viewed in light of the reader; a skilled correspondent, Smith was sure to gauge the individual reader's response when she wrote a letter and to construct it accordingly. However, the differences can also be viewed as revealing a deep contradiction in Smith's self-perception. Perhaps she judged herself appropriately skilled to write about the gallery which she herself helped to form, but not entirely capable of producing a more traditional art historical monograph (especially one about an artist whom she revered). Given that the AEAC's catalogue was without precedent, it makes sense that Smith would feel less trepidation about working in this field than in the field of monographs and *raisonnés*, which were still largely dominated by male scholars. It can be hypothesized that Smith's insecurities, which persisted despite her accomplishments, were in part due to her relative lack of traditional training and academic background.

Many of these insecurities were fostered by the University environment. While Smith does not have the temperament of a malcontent - in fact she insists "I didn't get bitter - there were too many things to get done"²³⁵ - many instances occurred which are noteworthy. For instance, there were occasional complaints made about Smith by the art history department, notably when Smith would write bulletins about exhibitions and tours. Negative impressions were apparently based on the opinion that, as Smith did not have a Ph.D or even an M.A. in art history, it was inappropriate that she write about art in

²³⁵Smith interview, May 14, 1997

such a knowledgeable and credible way. Furthermore, on presumably similar grounds, after Smith's landmark book on André Bieler was published the University art library initially refused to purchase it.²³⁶ While these episodes were viewed by Smith as mere nuisances, and not as serious hurdles, they did increase her resolve to help create opportunities for other women who wanted to work in the cultural field.

Smith was often able to create these opportunities through the support of initiatives that mentored women. For instance, Smith was highly and vocally supportive of the AEAC's 1975 show, "From Women's Eyes," which was an idea conceived by the then director, Michael Bell. This exhibit of Canadian women artists, curated by Natalie Luckyj and Dorothy Farr, was of central importance to Smith as it not only increased the visibility of women artists and gender issues in Canada, but also gave Luckyj and Farr an opportunity to publish early in their careers. As Smith commented "it [was] an opportunity to address injustices and biases,"²³⁷ issues of personal import to her.

Yet another way that Smith worked to support women was in increasing the visibility, as well as strengthening the context, of volunteer and support workers. In this regard, the development of the Gallery Association, the volunteer branch of the AEAC, was Smith's initiative. While gaining the small amount of money raised by the Association members was certainly valued, Smith's goal in forming the organization was very different to those demonstrated by the Women's Committee of the AGO. As she

²³⁶Eventually, Ralph Allen insisted that they purchase it and they now possess a limited edition copy.

²³⁷Smith interview, May 14, 1997.

explains,

We had an entirely different motivation . . . we needed those members to reach out to the community about what exhibitions were happening . . . people were somewhat afraid of things happening at the university - they hesitated to go . . . it shouldn't have, but it has an atmosphere of being elite . . . and this is something that we've had to overcome.²³⁸

Interestingly, the Gallery Association has evolved in a different manner entirely than the AGO's Volunteer Committee. Today the Association (which deliberately included men from its inception),²³⁹ raises significant amounts of money which are donated in cash to the Centre, from which an acquisition committee makes purchase decisions collaboratively. Unfortunately, it is not within the scope of this paper to pursue the achievements of the Gallery Association further.

Smith has also been a vocal supporter of the Centre's volunteers and other peripheral workers and has worked to ensure that their 'behind the scenes work' has received due recognition. Most dramatically, in a 1972 letter which she wrote to Vice-Principal Dr. Harrower, Smith proclaimed:

I realize that the ideal development [of the AEAC] depends on many factors, but perhaps most of all . . . on: a) imaginative direction; b) extension of physical facilities . . . ; c) sound back up staff for much *unseen but essential behind the scenes work*; d) adequate financing [emphasis mine].²⁴⁰

²³⁸Smith interview, May 14, 1997.

²³⁹Michael Bell, Past Director of AEAC, credits Smith with being "very astute in the formation of the Gallery Association. It was not just a women's committee. Men were engaged actively on all levels . . . this was its real strength in the community." Comments via e-mail, Nov. 24, 1997.

²⁴⁰Letter from Frances Smith to Vice Principal Dr. G.A. Harrower, May 30, 1972. Queen's University Archives, Agnes Etherington Art Centre records, Fond 3740, Box 1, File 6.

This vocal support was continually augmented by Smith in subtler ways; she mentioned volunteer guides and workers in her many newspaper and radio interviews, she used valuable time to prepare proper research materials for volunteers so that they could be well prepared for their role, and she publicly credited co-operation and group effort for her many achievements at AEAC. Not only did Smith consistently make clear her own views about the roles of support workers, amateurs and volunteers, but it appears that Smith's insistence on broadening these roles and placing value on marginalized 'behind the scenes' work was reflected by others' public declarations; in the 1973 acknowledgement for the landmark exhibit "Heritage Kingston" for instance, the authors wrote:

Our greatest debts in Kingston are to Professor Ralph Allen . . . and to Mrs. Frances K. Smith. Mrs. Smith has been Acting Director of the Art Centre in the course of the latter part of the preparation of the exhibition, and in addition to these heavy duties, has acted as Exhibition co-ordinator. She has thus dealt with all the "hidden" parts of the exhibition . . . the numerous administrative tasks that are part of a major exhibition of any kind . . . it is only truthful to say that without this discipline, organization, enthusiasm and encouragement, this book would never have been written.²⁴¹

Due to her unique circumstances, Smith's personal support of the arts and of artists was in a different category than that of either strict assimilationists or separatists. By avoiding the pitfalls associated with both of these groups, she was able to advance Canadian art history while enabling others to readjust their own value systems to more usefully reflect the reality of the Canadian cultural arena, and specifically to advance the

²⁴¹Stewart, J. Douglas and Ian Wilson, Heritage Kingston (Kingston: Agnes Etherington Art Centre, 1973), p. vii-viii.

roles of amateurs, volunteers and support professionals. As Smith may have considered, one of the major problems with assimilationist philanthropists was that they consistently promoted and supported men and male dominated institutions.²⁴² Very often these aims were in the guise of infiltrating the patriarchal structure of an institution in order to function on an equal footing with men, but the lack of structural challenges by these assimilationists ensured that the gender biased definitions of amateur and professional (among others) were reinforced. Ironically, philanthropists of a separatist mind set often reinforced these same definitions by seeking to create spaces where women's creativity was showcased and relegated to a separate category of production. Thus we can appreciate the uniqueness of Smith's contributions which eschewed both of these strategies in favour of a personal pursuit, perhaps far ahead of her time.

In retrospect, it was perhaps fortunate for both Smith, and for Kingston, that her husband had decided to take the teaching position in Kingston in lieu of moving to a larger city. A move in the 1940s to a larger city, such as Montreal, Toronto or even Ottawa, would have presented Smith with a very different set of circumstances. In these cities, as Chapter Two of this thesis indicates, there were already major galleries in place, galleries where traditional patriarchal authority structures were often ingrained. Smith herself doubts if there would have been an appropriate place for her in one of these galleries and she also doubts whether she would have joined one of the generally

²⁴²Please refer to Chapter One for more information about these different strategies.

assimilationist Women's Committees which operated as satellites to these galleries. In Canada, it seems apparent that women seeking to follow an individualist strategy of cultural philanthropy found a supportive environment within a relatively young and separatist type of art centre. For Smith, the developing AEAC fit these requirements nicely.

It is difficult to judge the degree to which Smith succeeded in readjusting the "prism of gender" through which the public viewed women's work, and her work specifically, as there is a profound lack of tangible and visible benchmarks for this kind of success. However, an examination of the correspondence of the times makes it apparent that Smith did achieve many of her goals. It is particularly interesting to compare the terms by which she was praised with the terminology used when describing the WC at the AGO. Far from praising personal traits (of which there are many), her colleagues publicly thanked her for her "able and sustaining assistance"²⁴³, "dedicated backing and untiring work"²⁴⁴, "admirable research"²⁴⁵ and her "administrative abilities."²⁴⁶ Many of these accolades were publicly recorded in the official reports to the Principal, placing Smith at par with other professionals - professors and administrators

²⁴³Reports to the Principal 1965-1976 (Kingston: Agnes Etherington Art Centre, 1976), Report from 1967-68, p. 62.

²⁴⁴Ibid, P. 62.

²⁴⁵Ibid, Report from 1966-67, p. 46.

²⁴⁶Ross, A.M. "Professor André Bieler - A Tribute", 1963. Queen's University Archives, Agnes Etherington Art Centre Records, Fond 3740.

alike - at the University. Far from trivializing her contributions in any way, Directors of the Centre respected her work as that of a peer.

The mutually respectful attitude between Smith and the AEAC Directors [see Figure 10] is reflected in comments made by these men. Ralph Allen comments that “it is impossible to talk about the activities of the Centre without acknowledging the dedicated attention [of] Mrs. F.K. Smith who is contributing in no small part to the development of this area at Queen’s.”²⁴⁷ Michael Bell concurs by considering:

I think Frances Smith achieved what she did because she did, as many women did, work harder and longer than most men would have done in a similar position. . . [and] she never hesitated to find the correct and suitable professional model to follow. Once she had the knowledge and the methods she was exceptionally rigorous.²⁴⁸

While Smith is highly conscious of the respectful attitudes demonstrated in these accolades (she personally credits these “excellent” Directors with providing her “with the support and confidence to find my head”), she is especially gratified by a comment made by Director Robert Swain in 1985, in the foreword to an exhibition entitled “John Herbert Caddy, 1801-1887.” In this publication, Swain declared:

We are very grateful for the preliminary research done by . . . Frances K. Smith who, with the humility and commitment of the true scholar, took the project to its present conclusion.²⁴⁹

This quote, which speaks to her skills and clearly emplaces her in the “scholastic” field,

²⁴⁷ Reports to the Principal 1965-1976 (Kingston: Agnes Etherington Art Centre, 1976), Report from 1965-66, p. 59.

²⁴⁸ Comments from Michael Bell, received by e-mail, Nov. 24, 1997.

²⁴⁹ John Herbert Caddy 1801-1887 (Kingston: Agnes Etherington Art Centre, 1985).

touches the heart of Smith's own goals for her career and personal recognition.²⁵⁰

The benefits awarded to Smith in recognition of her contributions have also been significant. At the end of her career, which saw her job title become increasingly more prestigious, she was given the honoured titled of 'Curator Emeritus' of the AEAC. This title, the ultimate in professionalization for a woman who began as a volunteer researcher, was described by the then Chancellor, Agnes Benedickson as a "reward" for her "years of dedication."²⁵¹ Although this tribute must have been seen as a triumph for Smith, she maintains that it "is just a name,"²⁵² just like Secretary, or Assistant, or Director (she does concede that Curator Emeritus is useful to put on her cards and get attention!). It is clear that the job titles, the public recognition and other tangible rewards were not what motivated Smith. She summed up her motivations by saying: "A job is what you make of it. This could have been a very nothing job, but I wanted to be fulfilled, so I pushed it."²⁵³

Maintaining her high level of cultural authority has not been entirely easy for Smith. This is especially true since her retirement in 1980 and her entrance into what can often be another easily categorizable role - advanced age. Many women like Smith, now in her middle 80's, necessarily find themselves thrice 'ghettoised' as they are viewed as

²⁵⁰As Curator on Contract for this exhibit (which was after her official "retirement") Smith did much of the research. This even included searching out Caddy's tombstone in Hamilton to confirm the date of his death. She believed an earlier account to be incorrect and was proved correct by her search!

²⁵¹Notes made by Chancellor Benedickson at the opening of "Something Borrowed", December 17, 1982. Queen's University Archives, Agnes Etherington Art Centre Records, Fond 3740.

²⁵²Smith interview, May 14, 1997.

²⁵³Smith interview, May 14, 1997.

old, female and lacking in professional status. However, it should not be surprising that Smith would fight this all too easy assumption in her 'retirement.' In some ways, Smith's career has come full circle as she finds herself working as a volunteer once again. Not only does she volunteer at the Art Centre,²⁵⁴ but she has also been active as a volunteer (and sometime Chair of the Board) at the MacLachlan Woodworking Museum and the Kingston Marine Museum. The level of her involvement within this category, which has been both intense and from a position of authority, has given cause for a reconsideration of this definition. Perhaps a hint to what was to come for Smith could have been gleaned by her comments after Bieler left the centre:

André Bieler is spending two months in Mexico and I hear that he has done so much work there already that he is having a one man show in San Miguel. That is the sort of "retirement" to aim for, don't you think?²⁵⁵

Interestingly, Smith often uses the word retirement in brackets, as if denoting that it is simply another value-filled definition which must be qualified or even eliminated. Now that Smith finds herself 'retired,' she determinately asserts her cultural authority by maintaining a high level of current knowledge about all aspects of the Canadian art world, reading a huge number of books - historical and contemporary - and frequently writing the authors to correct their facts or suggest areas where their research has been inadequate. This "errata" list is kept up to date and is meticulously followed. These

²⁵⁴She is especially active in the fundraising area, working to establish a memorial fund, and possibly a dedication in the renovated buildings, in André Bieler's name.

²⁵⁵Letter from Frances Smith to Mr. Robert Porter, Chief Librarian Peterborough Public Library, March 13, 1964. Queen's University Archives, Agnes Etherington Art Centre Records, Fond 3740.

efforts do not appear to be done in order to gain increased public glory or recognition; rather it seems that Smith is understandably reluctant to give up the cultural authority and power which she has deservedly gained through her years of hard work and commitment, a situation which would predictably occur if she did not constantly watch over it.

The strong roles played by unique women such as Agnes Etherington and Frances Smith have contributed to the development of the Agnes Etherington Art Centre as one of Canada's finest. Currently, the AEAC is Ontario's fourth largest gallery, with a permanent collection of more than eleven thousand works. The visibility of these high-powered women has also contributed to the Centre's current mandate which strives to make gender issues and issues relating to marginalized groups such as Canada's First Nations, central to their exhibition programming. Naturally, these interests must be balanced with other concerns, including a commitment to showcase the increasing assets of the Centre. Due to recent large bequests, the visual assets of the Centre have been focussing on traditional art such as 17th century Dutch and other old masters, but the Centre has maintained a balance between presenting these time proven works while also challenging visitors with contemporary issues of gender and social colonization. Recent examples of this enlightened programming are the exhibition "The Hat My Father Wore", which will be discussed further in the Epilogue, and the hosting of the 1995 Symposium of Feminist Art Practice held in conjunction with the exhibition on "The Female Imaginary" which featured works by contemporary Canadian women. As the twenty-first century approaches, it is expected that the AEAC will continue to blaze new trails in the

support and highlighting of feminist inspired art.

The AEAC has also maintained a high value placed on volunteers and other support roles. In the recent exhibition “Something Borrowed: Masterworks from Canadian Public Collections,” Farr made these comments:

The “Agnes” is a busy place bursting with activities . . . we are mindful of and grateful to those who have contributed to the success of the past twenty-five years whether as employees, volunteers, colleagues, donors, artists, students, members of the Gallery Association or art enthusiasts and visitors.²⁵⁶

The tone of this comment reveals much about the Art Centre itself; it reflects an environment which is respectful and does not qualify the contributions of people based on the monetary rewards for their work, the professional or academic qualifications they bring to the centre, or indeed, by the fact that they work at the centre at all. Rather than cementing a hierarchy of traditional power and dependence, the AEAC is evolving as a collaborative venture where the professional, volunteer and the visitor all bring a unique set of skills and perspectives to the Centre and are valued alike for their specific contributions. Thanks to the efforts of women such as Etherington and Smith, the judgement system upon which these people are measured has been radically adjusted and allows for a multiplicity of experiences and contributions, independent of gender defined biases.

²⁵⁶Farr, Dorothy Something Borrowed: Masterworks from Canadian Public Collections on Loan in Celebration of the 25th Anniversary of the Agnes Etherington Art Centre (Kingston: Agnes Etherington Art Centre, 1983), p. 9.

This Chapter has examined the career of Frances Smith through the perspective of an individual separatist strategy. It was demonstrated that Smith's efforts worked to broaden the conceptual role of volunteers, amateurs and women in general within the Canadian cultural context. The success of Smith's career forms a model for the effective negotiation of the power/recognition/dependence matrix, a model which encourages the elasticity, rather than the entrenching, of these concepts.

The Epilogue which follows will provide a contemporary view of the institutions discussed in Chapters Three and Four, the Art Gallery of Ontario and the Agnes Etherington Art Centre. The presentation of two separate shows within these institutions, the AGO's "An Eye for the Unexpected: The Volunteer Committee's 50th Anniversary Exhibition" and the AEAC's "'The Hat My Father Wore...': Women, Art Museums and the Visual Arts", will be considered. It will be demonstrated that issues of power, recognition and dependence are still relevant, whilst in a contrasting manner, to the contemporary institutions.

Epilogue

“Women in museums can choose to remain silently exploited, to compromise, or to confront reality and to create museum spaces of their own. Women may hope to flourish in the society of the future, but prejudices die hard. To confront them, they must present a point of view and even take chances and risks. Gender will make a difference and the real question may be how museums respond to unavoidable social change.”²⁵⁷

The case studies of the WC at the AGO and of Frances Smith at the AEAC represent only two examples of the plethora of histories which make up the totality of female cultural voluntarism in Canada. However, even with such specialized sampling it becomes apparent that the strategies chosen by specific women at specific times in history have a long reaching effect on Canadian cultural institutions and Canadian cultural consciousness. Consideration of two recent exhibitions, one at the AGO and the other at AEAC, will reveal the extent to which the issues in this thesis are still actively being pursued and contested today.

In 1995, the AGO developed an exhibition entitled “An Eye for the Unexpected: The Volunteer Committee’s 50th Anniversary Exhibition.” The mandate for the show, as conceived by VC members in conjunction with Glen Lowry, then Director of the Gallery, was to instill an appreciation in the public that “the volunteers demonstrated knowledge, insight and the courage to take risks and weather controversy”²⁵⁸ as well as providing an

²⁵⁷ Jane Glaser and Zenetou Artemis Gender Perspectives: Essays on Women in Museums (Washington: Smithsonian Institution Press, 1994), p. xx.

²⁵⁸ Communication Objectives for “An Eye for the Unexpected: The Volunteer Committee’s 50th Anniversary Exhibition” (internal publication of the Art Gallery of Ontario).

opportunity to publicly “demonstrate the Gallery’s appreciation for volunteers.”²⁵⁹ Adding historical context or insight into the role of the volunteers was not an issue in this show.

The exhibit was presented in a small space on the main floor of the AGO where ten of the major acquisitions by the WC/VC were showcased. The works were presented in a cozy, domesticated space which included such ‘feminine’ accessories as area rugs, couches and plants. This exhibition space was supplemented by an entrance area with text panels, a puzzle based on acquisition related trivia, a comments box and a final panel with photographs. This exhibition space was augmented by temporary tags on paintings throughout the AGO specifying works bought by the VC.

Although this exhibition satisfied its mandate of increasing the visibility of the WC/VC, a significant opportunity to further an understanding of their contributions was missed. Issues of gender marginalization within the historical context of Canada’s cultural institutions were not given a forum and thus a wider discourse was not encouraged. Indeed, in many ways the exhibition itself served to further silence the women volunteers as it reinforced the perception of the WC/VC as marginal. For instance, although the wording of the text panels for the exhibition were universally positive, the WC/VC members themselves were given a collective, rather than individual, voice within the context of this show which purported to highlight their history. Each of the ten works in the exhibition (of which only two - works by Jenny Holzer and Elizabeth

²⁵⁹Ibid.

Wyn Wood - were by women artists) had an associated panel with artist information and a quote relating to its acquisition. Mark Rothko's No. 1, White and Red, for example, had the following quotation:

In the early sixties, a few members of the Volunteer Committee went to New York City several times with the Gallery's Director...The result was the purchase of some great examples of contemporary American abstract art for Toronto.²⁶⁰

This quote, and the nine others in the show, are all attributed to an anonymous "Volunteer Committee Member," rather than to a specific person. While this decision was made for logistical purposes (the quotes were composites made from informal discussions and the WC/VC was reluctant to select a handful of representative women), the perception of these nameless attributions is that the individual women who worked for the WC/VC are not important enough to merit direct quotes. Information about the method of acquisitions is also far from complete.

This perception of peripheral status is reinforced by the final panel which consists of various photographs of volunteers in their placement areas with ambiguous descriptions such as "Volunteers promote art and the Gallery across the city."²⁶¹ The women in the photographs are not named nor are specific activities and accomplishments highlighted. While the difficulties in scouring through archives to determine specific names, date and activities can be well appreciated, the overwhelming lack of personal

²⁶⁰Panel, "An Eye for the Unexpected."

²⁶¹Final text panel, "Outreach" caption, "An Eye for the Unexpected."

acknowledgement does little to further the public's understanding of the complex roles played by the individual women involved with the WC.²⁶² It is highly unlikely that the history of Gallery founders, artists, patrons or others who have contributed meaningfully to the arts would ever be portrayed in this generic fashion.

It is not surprising that such a show should be undertaken at the AGO, where the WC has had a productive yet largely peripheral history. In spite of the best intentions of both volunteers and staff, it is difficult to integrate a challenging exhibit about the WC/VC within the problematic historical context of the Gallery and its relationship to its volunteers. However, the opportunity to use this tribute to the volunteers to shift the perspective of the "prism of gender" was missed by the AGO staff and the Committee.

In contrast, "'The Hat My Father Wore...': Women, Art Museums and the Visual Arts," held in the same year at the AEAC, had an entirely different agenda. This show aimed to provoke a discourse on the roles of women in the arts. The mandate of "the Hat My Father Wore" was outlined in the lead panel:

The exhibition pays tribute to the individuals whose initiatives, sometimes unacknowledged and often undervalued, have sustained and enhanced the visual arts in Canada. An attempt has been made to add depth and appreciation to the 'supportive' roles traditionally associated with women working in the museum environment.²⁶³

This show does consider the specific contributions of female volunteers but does so

²⁶²These very difficulties are of import in the study of feminist art history; lack of information about the women involved signals a lack of value which has been placed on their contributions.

²⁶³Lead panel, "'The Hat My Father Wore...': Women, Art Museums, and the Visual Arts" (internal publication of the Agnes Etherington Art Centre).

within the expanded context of women as painters, patrons, researchers, subjects, objects and stereotypes. This expansion provides a greater insight into the complex cultural world in Canada and the multiplicity of experience; it enables viewers to make connections and ask questions that would not be possible if the work of volunteers was presented in a microcosm.

The AEAC show also gives a strong voice to the women involved with the institution's history. Rather than focus on generalities, as was the decision in the AGO show, "The Hat My Father Wore" pays personal tribute to Frances Smith, matrons Agnes Etherington, Mrs. Constantine (who formed the Constantine Collection along with her husband) and Agnes Maule Machar, as well as to artists Pegi Nicol MacLeod, Emily Carr and Maude Darling among many others. Whenever possible, connections have been made between women artists, their female patrons and subjects and the women who otherwise played a part in their history. The roles of the women who selected the works for donation to the Centre or for inclusion in this exhibition are also highlighted. One of the major contributions of this expansive approach is that women in the AEAC show play an active and tangible role in telling their own history. Much like the quilt by Maude Darling from which the show takes its name, this exhibition demonstrates the complex, interwoven and multi-layered nature of women's experiences in the arts. As Curator Cindy Rannells expressed:

Whether considered to be artists, educators, administrators, collectors or observers, the women featured in this exhibition share in the societal demands to fulfil numerous roles, both public and private. It is this pluralistic lifestyle which seems to inform a feminine sensibility that

embraces a broad spectrum of artistic expression.²⁶⁴

While the AGO and the AEAC show both provide a forum for the appreciation of the women who have contributed to Canada's cultural assets, the path taken by the AEAC certainly offers greater avenues for understanding, interpreting and appreciating the complex roles of women in the arts. The context of this show offers a useful model for further research, promotion and highlighting of women's roles in the arts.

The case histories in this thesis have provided historical accounts of a few of the options available to female volunteers in Canada. However, this research needs to be supplemented with vigorous examinations into the histories of other collecting institutions - both traditional and alternative - the histories of women who actively "matronized" the arts in other capacities, as well as further research on women who worked as artists, critics, activists and enthusiasts of the arts in a more general context. This historical research should also be augmented by a thorough investigation into the complex contemporary relationship between women who act as volunteers, collectors and philanthropists and the questions which arise from their interassociation; Where do the goals and agendas of these women intersect, overlap and compete? Can these roles advance through a synergistic effort? Or are these roles doomed for extinction as they are rendered obsolete? It seems reasonable to surmise that the future relevance and success of groups such as the VC at the AGO is dependent on the timely resolution of these

²⁶⁴Text panel, Maude Darling panel, "The Hat My Father Wore."

questions.

In terms of further discussion and evaluation of these issues, it would be beneficial to eliminate the words “volunteer”, “professional” and “amateur” from the discourse, and replace these value-filled words with others which more accurately, neutrally and inclusively characterize a commitment to the arts. Issues of power, recognition and dependence will likely always be relevant to women working in the cultural field (in Canada as elsewhere), but the balance of this relationship must, and will, continue to shift.

Appendix A

The Grange - A Separatist Project within the Assimilationist Strategy?

One of most significant activities of the WC was the Grange Restoration, a major project started in 1967 and completed in 1973. The goal of this project was the restoration of the Grange House, the home which was donated by Harriet Boulton Smith to the AMT in 1911. The success of this project is somewhat ironic as it could be viewed as a separatist enterprise existing within a larger assimilationist strategy. The WC's goal in reclaiming the home of Smith as the tangible site of the legacy of matronage at the AGO is also a likely (and complementary) factor, however the establishment of the site as a distinct historical building, rather than the re-establishing of the Grange within the contemporary Gallery indicates a separatist principle at work.

Nonetheless, in some ways, the Grange Restoration enabled the WC to form a niche where power could be formalized. At the genesis of the Grange Restoration project, Mary Alice Stuart, who was eventually elected Chairman of the Grange Committee, made her views about authority clear in a letter to Bill Withrow outlining what she felt were the requirements for the Chairman position. She wrote in part:

The Chairman must keep the Women's Committee encouraged and advised about the progress of the Grange since the restoration . . . had its genesis and *draws its strength from the interest and efforts of the Women's Committee* . . . It is essential that the operating arrangements be such that the most productive use is made of this volunteer [the Chairman]'s time. [She must] receive . . . information about all correspondence, inquiries, donations and any other matters pertaining to the Grange to give her a total picture; *she must have the facilities to take . . . prompt and appropriate action* [emphasis mine].²⁶⁵

This letter makes clear the concerns of the WC in relation to the Grange project, that they are respected and treated in a professional manner and also that they are recognized and acknowledged as the informal power from which the project "draws its strength." Stuart, who succeeded Elise Meltzer as Chairman of the Grange Committee in 1969 after Meltzer's death, obviously was concerned that the Chairman be granted the authority to act effectively and without the explicit approval of the Gallery staff. These conditions were granted and can be viewed as a major achievement of the WC.

There were also financial considerations with this restoration. In 1967, a new

²⁶⁵Letter from A.K. Stuart to Bill Withrow, February 1, 1970. Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto.

financial policy was approved under the Treasurer of the WC, Mrs. John Fairlie, which outlined: "for the next three years, 1/3 of the monies raised through our continuing projects go to the Purchase Fund, and 2/3 to be placed in a Holding Fund for the Grange."²⁶⁶ Fairlie also thanked Michael George, Secretary-Treasurer of the AGO for "help with these complicated financial decisions."²⁶⁷ By 1973, \$635,000 was raised for this Fund.²⁶⁸

Despite the ability to raise (and manage) these significant funds, it appears that public perception of the Committee and their abilities had not significantly changed during the middle years of the Committee's existence. As regards the Grange, one of the main responsibilities of the Chairman was outlined as follows:

To make clear to all who donate either time or money or who wish to contribute in the form of artifacts that the restoration is *entirely in the hands of the professionals* who will choose every item that goes into the house and that *the Women's Committee has no part* in the selection [emphasis mine].²⁶⁹

Thus, it seems evident that the amateur/professional dichotomy was being actively maintained by the WC. The perceived need to reassure the public that the WC "would have no part" in the selection of artifacts asserts the belief that women are 'amateurs' who might squander the resources of donors and make poor decisions.

In reality, many of the same women who were involved in the Committee were active in working with the "professionals" on this restoration project. While professionals such as Peter Stokes and Isobel Stewart (Architects), Jeanne Minhinnick (Furnishings Consultant) and Verschoyle Blake (Archivist) were crucial to the success of the project, the input of WC members were also invaluable. In particular, the involvement of women such as Mrs. Oscar Kofman (who sat on the Campaign and Building Committees), Mrs. Redfern (Building Committee), Mrs. Taylor and Margaret

²⁶⁶Burns and Goad, *Fortytude*, Report from 1967-68. The goal for the Grange Fund was set at \$300, 000. Total monies raised for the Grange Fund eventually reached \$635,000 (in 1973).

²⁶⁷*Ibid.*, Report from 1967-68.

²⁶⁸*Ibid.*, Report from 1972-73.

²⁶⁹"Grange Restoration Notes", General Correspondence File, Edward P. Taylor Research Library and Archives, Art Gallery of Ontario, Toronto, B1.3.5.

Godsoe (both on the Interior Furnishing Committee)²⁷⁰ was immense. Many WC members were also involved in a less formal capacity by holding such events as “Deck the Grange” in 1968 [Figure 2], a traditional Christmas party, which raised \$32,186 in conjunction with the sale of “Grange Collection of Christmas Tree Ornaments” by local artists (at the instigation of the WC).²⁷¹

As mentioned, the Grange is one of the few areas at the Gallery where women are functioning as the dominant cultural authority. Part of this is the result of financial and pragmatic decisions made by the Gallery staff. In 1980, due to drastic funding cuts, a move was initiated by the Board of Trustees to remove all paid staff - with the exception of a secretary - from association with the Grange. Thus, the VC officially took over the Grange on January 1, 1981.

Perhaps it is appropriate that this area was targeted to be run by volunteers, but in another sense it is ironic that the volunteers are still ‘ghettoised’ to a peripheral part of the gallery structure - a periphery glorifying a past which was dependent on a “separate spheres” ideology. Truthfully, this past was also conducive to the original act of matronage at the AGO, Smith’s donation of her home. However, the only contextualization of this gift in terms of the contemporary goals of the Committee is done through room memorials. The restored Dining Room was dedicated to Martin Baldwin, while other rooms were dedicated to the contributions of Elise Meltzer, Lady Kemp, John Lyle and Mary Alice Stuart. Overall, the WC’s actions at the Grange remain largely rooted in an historical and separatist context. It is truly a preservation of the Grange, rather than a resurrection of a continuing legacy of matronage.

²⁷⁰Burns and Goad, *Fortytude*, Report from 1971-72. These sub-committees were actually AGO Committees as the Grange was included as part of the overall Building Committee, responsible for the expansion of the AGO.

²⁷¹*Ibid.*, Report from 1968-69.

Appendix B

Excerpts from the Minutes of AGT Council, November 1, 1948

p. 49 There shall be a Women's Committee composed of women members of the Gallery. They shall have power to pass by-laws relating to the conditions of membership, the appointment of officers, the calling of and procedure at meetings, banking arrangements and generally as to the transaction of the affairs of the Women's Committee. The Women's Committee may collect from its members but shall not collect any money from the public or engage in any undertaking which has as one of its chief objects the raising of funds from the public without first securing the approval of the Council or of the Finance Committee. Any money collected or obtained by the Women's Committee directly or indirectly from any source other than their own members shall, after deduction of the expenses actually and properly incurred in collecting or obtaining the same, be paid to the Gallery unless the Women's Committee shall have secured the consent and authority of the Council or the Finance Committee as to the disposition of such money...any moneys collected by the Women's Committee from its own members and any other moneys retained by it with the consent and authority of the Council or of the Finance Committee may be expended by the Women's Committee for the benefit of the Gallery in any manner deemed by the Women's Committee to be proper..In each year prior to the annual meeting of the members of the Gallery, the Women's Committee may at a general meeting of the members thereof expressly called for that purpose elect a special representative and an alternate special representative who shall thereafter, until their successors shall have been elected, be ex officio members of the Council but without the right to vote unless they or either of them shall also be elected as a member of Council...

Appendix C

Past Presidents of the Women's Committee (Volunteer Committee) of the AGO

Lady Kemp	1945-46	Mrs. D.B. Redfern	1972-73
Lady Kemp	1946-47	Diana Goad	1973-74
Lady Kemp	1947-48	Diana Goad	1974-75
Lady Kemp	1948-49	Mrs. John Stohn	1975-76
Lady Kemp	1949-50	Mrs. John Stohn	1976-77
Emmy Lind	1950-51	Carol Sprachman	1977-78
Emmy Lind	1951-52	Carol Sprachman	1978-79
Emmy Lind	1952-53	Valliere Cronyn	1979-80
Mrs. S.C. Snively	1953-54	Mrs. David Barber	1980-81
Mrs. S.C. Snively	1954-55	Flora Agnew	1981-82
Peg Lownsbrough	1955-56	Gretchen Ross	1982-83
Peg Lownsbrough	1956-57	Barbara Wilkins	1983-84
Mrs. J.K. Cronyn	1957-58	Shirley Levy	1984-85
Mrs. J.K. Cronyn	1958-59	Judith Dickie	1985-86
Mrs. E.S. Sargeant	1959-60	Ann Mills	1986-87
Mrs. E.S. Sargeant	1960-61	Ann Mills	1987-88
Mrs. Hugh Allward	1961-62	Sandra Matthews	1988-89
Mrs. Hugh Allward	1962-63	Sandra Matthews	1989-90
Mrs. Ian Crookston	1963-64	Bernice Smythe	1990-91
Mrs. Ian Crookston	1964-65	Bernice Smythe	1991-92
Margaret Godsoe	1965-66	Marjorie Thomson	1992-93
Margaret Godsoe	1966-67	Marjorie Thomson	1993-94
Mary Alice Stuart	1967-68	Jane Aitken	1994-95
Mary Alice Stuart	1968-69	Jane Aitken	1995-96
Mrs. Oscar Kofman	1969-70	Kae Fogden	1996-97
Mrs. Oscar Kofman	1970-71	Kae Fogden	1997-98
Mrs. D.B. Redfern	1971-72		

Appendix D

Acquisitions by the Women's Committee, Volunteer Committee and Junior Committee of the Art Gallery of Ontario, 1950-1996

<p>1. Nicholson, Ben
<u>Still Life</u>, 1948
Women's Committee Fund, 1950</p>	<p>9. Richards, Ceri Giraldua
<u>Bouquet</u>, 1951
Women's Committee Fund, 1952</p>
<p>2. Hodgkins, Frances
<u>The Valley Mill</u>, 1930
Women's Committee Fund, 1951</p>	<p>10. Heron, Patrick
<u>Balcony Nude</u>, 1951
Women's Committee Fund, 1952</p>
<p>3. Sutherland, Graham Vivian
<u>Two Standing Forms Against
a Palisade</u>, 1949
Women's Committee Fund, 1951</p>	<p>11. Jones, David Michael
<u>Evening Veranda</u>, 1931
Women's Committee Fund, 1952</p>
<p>4. Sutherland, Graham Vivian
<u>Design for Tapestry</u>, 1950
Women's Committee Fund, 1951</p>	<p>12. Nicholson, Winifred
<u>Mrs. Campbell's Room</u>, 1951
Women's Committee Fund, 1952</p>
<p>5. Bawden, Edward
<u>Sundance Canyon</u>, 1950
Women's Committee Fund, 1951</p>	<p>13. Adler, Jankel
<u>Vertical Still Life</u>, n.d.
Women's Committee Fund, 1952</p>
<p>6. Moore, Henry
<u>Working Model for Upright
Internal and External Forms</u>,
1951
Women's Committee Fund, 1951</p>	<p>14. Hitchens, Ivon
<u>Winter Walk</u> c. 1948
Women's Committee Fund, 1952</p>
<p>7. Piper, John
<u>West Wycombe</u>, 1940
Women's Committee Fund, 1951</p>	<p>15. Marini, Marino
<u>Cavaliers</u>, 1949
Women's Committee Fund, 1952</p>
<p>8. Vaughan, Keith
<u>Landscape with Forked Roads</u>,
1951</p>	<p>16. Dufy, Raoul
<u>The Harbour at Le Havre</u>, n.d.
Women's Committee Fund to
commemorate the Golden</p>

	Jubilee of the Art Gallery of
Toronto, 1953.		Junior Women's Committee
Fund, 1957
17.	Johnstone, William
<u>Landscape (Silence)</u> , n.d.
Women's Committee Fund, 1953	26.	Vieira da Silva, Marie-Hélène
<u>Nocturnal Space</u> , 1954
Women's Committee Fund, 1957
18.	Lanyon, Peter
<u>Botallack</u> , 1952
Women's Committee Fund, 1953	27.	Lanskoy, André
<u>Personnage dans un fauteuil</u> ,
1956
Women's Committee Fund, 1957
19.	Gear, William
<u>Interior (August)</u> , 1949
Women's Committee Fund, 1953	28.	Kallos, Paul
<u>Le Village</u> , 1956
Women's Committee Fund, 1957
20.	Léger, Fernand
<u>Etude pour "Les Plongeurs" en
Terre de Sienne</u> , 1941
Women's Committee Fund, 1954	29.	Marcris, Constantin Georges
<u>Souvenir de Grece</u> , 1956
Women's Committee Fund, 1957
21.	Moore, Henry
<u>Warrior with Shield</u> , 1953-54
Junior Women's Committee
Fund, 1955	30.	Mathieu, Georges
<u>Signes</u> , 1954
Women's Committee Fund, 1957
22.	Klee, Paul
<u>Hard and Soft I</u> , 1937
Women's Committee Fund, 1955	31.	Carpeaux, Jean-Baptiste
<u>The Three Graces</u> , 1874
Junior Women's Committee
Fund, 1958
23.	Tchelitchew, Pavel
<u>Spiral Head</u> , 1951
Women's Committee Fund, 1955	32.	Lipton, Seymour
<u>Dragon Bloom</u> , 1955
Women's Committee Fund, 1958
24.	Gleizes, Albert
<u>Le Port</u> , 1912
Junior Women's Committee
Fund, 1955	33.	Conté, Pino
<u>Giovanetta Pugliese</u> , 1954
Women's Committee in memory
of Lady Kemp, first President,
1958
25.	Master of Foces
<u>St. John and the Two Disciples
of the Philosopher Craton</u> c. 1300	34.	Lipchitz, Jacques
<u>Hagar I</u> , 1948

	Women's Committee Fund, 1959		Women's Committee Fund, 1962
35.	Tintoretto
<u>Christ Washing His Disciple's Feet</u> , c. 1545-55
Gift by general subscription with the assistance of the Women's Committee and the Junior Women's Committee, 1959	43.	Motherwell, Robert
<u>In Grey with Parasol</u> , 1947
Women's Committee Fund, 1962
		44.	Fito, Luis
<u>Painting No. 147</u> , 1959
Women's Committee Fund, 1962
36.	Giacometti, Alberto
<u>Interior</u> , 1954
Junior Women's Committee Fund, 1960	45.	Rothko, Mark
<u>No. 1, White and Red</u> , 1962
Women's Committee Fund, 1962
37.	Francis, Sam
<u>Untitled</u> , 1959
Women's Committee Fund, 1960	46.	Motherwell, Robert
<u>Poet</u> , n.d.
Women's Committee Fund, 1963
38.	Matisse, Henri
<u>Odalisque Couchee</u> , c. 1929
Junior Women's Committee Fund, 1960	47.	Kollwitz, Kathé
<u>Lamentation: In Memory of Ernst Barlach, Who Died in 1938</u> , 1938
Junior Women's Committee Fund, 1963
39.	Guardi, Francesco
<u>Sketch of Some Fishermen</u>
Junior Women's Committee Fund, 1960	48.	Ensor, James
<u>Coin de Rue</u> , c. 1880
Junior Women's Committee Fund, 1963
40.	Kline, Franz
<u>Rust and Black Horizontals</u> , 1960
Women's Committee Fund, 1961	49.	Lucebert
<u>Father Behind Clouds</u> , 1962
Junior Women's Committee, 1963
41.	Moore, Henry
<u>Study for Recumbent Figure</u> , 1934
Junior Women's Committee Fund, 1961	50.	Tanguy, Yves
<u>Drawing (Untitled)</u> , c. 1927
Junior Women's Committee Fund, 1963
42.	Kline, Franz
<u>Cupola</u> , 1958-60		

<p>51. Pompa, Gaetano
<u>Guiliano the Apostate questions the Oracle of Delphi</u>, 1962
Junior Women's Committee Fund, 1963</p>	<p>61. Kelly, Ellsworth
<u>Blue White</u>, 1960
Women's Committee Fund, 1963</p>
<p>52. Hartigan, Grace
<u>The Hero Leaves His Ship</u>, 1960
Women's Committee Fund, 1963</p>	<p>62. Albers, Josef
<u>Homage to the Square: Oasis</u>, 1961
Women's Committee Fund, 1963</p>
<p>53. Rauschenberg, Robert
<u>Stunt Man</u>, 1962
Women's Committee Fund, 1963</p>	<p>63. Indiana, Robert
<u>The Demuth American Dream No. 5</u>, 1963
Women's Committee Fund, 1964</p>
<p>54. Frankenthaler, Helen
<u>May 26th Backwards</u>, 1961
Women's Committee Fund, 1963</p>	<p>64. Louis, Morris
<u>Lambda</u>, 1960-61
Women's Committee Fund, 1965</p>
<p>55. Goodnough, Robert
<u>The Chief I</u>, 1961
Women's Committee Fund, 1963</p>	<p>65. Rauschenberg, Robert
<u>Illustrations for Dante's Inferno</u>
Women's Committee Fund, 1965</p>
<p>56. Dine, Jim
<u>Pliers</u>, 1962
Women's Committee Fund, 1963</p>	<p>66. Burton, Dennis and Eugene Norman
<u>Mother, Earth, Love</u>, 1965
Junior Women's Committee Fund, 1965</p>
<p>57. Bontecou, Lee
<u>Second Stone</u>, 1962
Women's Committee Fund, 1963</p>	<p>67. Warhol, Andy
<u>Elvis I and II</u>, 1964
Women's Committee Fund, 1966</p>
<p>58. Glarner, Fritz
<u>Drawing for Tondo</u>, 1959
Women's Committee Fund, 1963</p>	<p>68. Segal, George
<u>The Butcher Shop</u>, 1965
Women's Committee Fund, 1966</p>
<p>59. Johns, Jasper
<u>False Start II</u>, 1962
Women's Committee Fund, 1963</p>	<p>69. Murray, Robert Gray
<u>TQ</u>, 1963
Junior Women's Committee Fund, 1966</p>
<p>60. Rivers, Larry
<u>Ford Chassis II</u>
Women's Committee Fund, 1963</p>	

70. Rickey, George Warren
Peristyle, Four Lines,
1963-64
Women's Committee Fund, 1967
71. Pyne, James Baker
View of San Giorgio, Venice,
1847
Presented in memory of Frances
Baines, Membership Secretary
(1951-64) by members of
Council, the Women's
Committee and Staff of the Art
Gallery of Toronto, 1967.
72. Smith, David
Untitled, 1962-63
Purchased with assistance from
the Women's Committee Fund,
1968
73. Gérome, Jean Léon
The Antique Pottery Painter:
Sculpturae vitam insufflat pictura,
1893
Junior Women's Committee
Fund, 1969
74. Flavin, Dan
The Alternate Diagonals of
March 2, 1964 (to Don Judd),
1964
Women's Committee Fund, 1969
75. Rauschenberg, Robert
Story, 1964
Purchased with assistance from
the Women's Committee Fund,
1970
76. Panini, Giovanni Paolo
Roman Ruin with Figures, 1728
Women's Committee Fund, 1971
77. McCracken, John
Blue Violet, 1971
Purchased with assistance
from the Women's Committee
Fund, 1971
78. André, Carl
Redan, 1964
Purchased with assistance
from the Women's Committee
Fund, 1971
79. Wieland, Joyce
Canada, 1972
Women's Committee Fund, 1972
80. Westerlund, Mia
Pulse Series, Curve, 1973
Junior Women's Committee
Fund, 1974
81. Bolduc, David
Mystic Rose (for Michael
Lacombe), 1973
Junior Committee Fund, 1974
82. Muray, Robert Gray
Swing, 1973
Women's Committee Fund, 1974
83. Solomon, Daniel
Midsummer, 1974
Junior Committee Fund, 1975
84. Niverville, Louis de
The Enclosure, 1975
Volunteer Committee Fund, 1975

<p>85. Pollock, Jackson
<u>Untitled</u>, 1946
Volunteer Committee Fund, 1976</p>	<p>Purchased with assistance from
the Volunteer Committee Fund,
1980</p>
<p>86. Rosa, Salvator
<u>A Poet Seated by a Tree</u>,
Volunteer Committee Fund, 1977</p>	<p>95. Smithson, Robert
<u>Glass Strata</u>, 1969
Purchased with assistance from
the Junior Committee Fund, 1981</p>
<p>87. Borduas, Paul-Emile
<u>Abstraction</u>, 1942
Junior Committee Fund, 1977</p>	<p>96. Jackson, A.Y.
<u>Maple Woods, Algoma</u>, 1920
Purchased 1981 with funds
raised in 1977 by the Volunteer
Committee (matched by
Wintario) to celebrate the
opening of the Canadian Wing.</p>
<p>88. Morris, Robert
<u>Wheels</u>, 1963
Volunteer Committee Fund, 1977</p>	<p>97. Penn, Irving
<u>David Smith, Bolton Landing</u>,
1979
Purchased with assistance from
the Junior Committee Fund, 1981</p>
<p>89. Moore, Albert
<u>Lady with a Fan (possibly Ellen
Terry)</u>
Purchased with assistance from
the Volunteer Committee Fund,
1978</p>	<p>98. Brancusi, Constantin
<u>The First Cry</u>, c. 1914
Purchased with assistance
from the Volunteer Committee
Fund, 1981</p>
<p>90. Oppenheim, Dennis
<u>Condensed 220 Yard Dash</u>, 1969
Volunteer Committee Fund, 1978</p>	<p>99. Miro, Joan
<u>Untitled</u>, 1926
Purchased with assistance from
the Volunteer Committee Fund,
1981</p>
<p>91. Huysum, Jan van
<u>Study of a Vase of Flowers</u>
Volunteer Committee Fund, 1979</p>	<p>100. Soldani-Benzi, Massimiliano
<u>Castor and Pollux</u>, c. 1705
Purchased with assistance from
the Volunteer Committee Fund,
1982</p>
<p>92. Marden, Brice
<u>Untitled</u>, 1967
Volunteer Committee Fund, 1979</p>	
<p>93. Gauguin, Paul
<u>Hina and Fatu</u>, c. 1892
Volunteer Committee Fund, 1980</p>	
<p>94. Gorky, Arshile
<u>They Will Take My Island</u>, 1944</p>	

101. Soldani-Benzi, Massimiliano
Bust of a Man, c. 1695
Purchased with assistance from
the Volunteer Committee Fund,
1982
102. Soldani-Benzi, Massimiliano
The Guardian Angel
Purchased with assistance from
the Volunteer Committee Fund,
1982
103. Soldani-Benzi, Massimiliano
Cupid Drawing a Bow, c. 1707
Purchased with assistance from
the Volunteer Committee Fund,
1982
104. Foggini, Giovanni Battista
The Rape of Proserpine by
Pluto, 1702
Purchased with assistance from
the Volunteer Committee Fund,
1982
105. Foggini, Giovanni Battista
The Rape of Orithyia by Boreas,
1702
Purchased with assistance from
the Volunteer Committee Fund,
1982
106. Foggini, Giovanni Battista
Perseus Slaying Medusa
Purchased with assistance
from the Volunteer Committee
Fund, 1982
107. Lespingola, Francois
Hercules Delivering Prometheus
Purchased with assistance from
the Volunteer Committee Fund,
1982
108. Ferrata, Ercole
Pieta
Purchased with assistance from
the Volunteer Committee Fund,
1982
109. Vaccaro, Domenico Antonio
Angel Bearing Fetters
Purchased with assistance from
the Volunteer Committee Fund,
1982
110. Vaccaro, Domenico Antonio
Angel Bearing Laurel Branch
Purchased with assistance from
the Volunteer Committee Fund,
1982
111. Disler, Martin
Untitled, 1982
Volunteer Committee Fund, 1982
112. Hepworth, Barbara
Mother and Child, 1927
Purchased with assistance from
the Volunteer Committee Fund,
1983
113. Baselitz, Georg
Gruppe #13, Ask Und Baum,
1979
Volunteer Committee Fund, 1983
114. Caro, Anthony
Titan, 1964
Volunteer Committee Fund, 1983

<p>115. Penck, A.R.
<u>Standart 3</u>, 1974
Volunteer Committee Fund, 1983</p> <p>116. Brancusi, Constantin
<u>Narcissus Fountain</u>, 1922-23
Junior Committee Fund, 1984</p> <p>117. Paladino, Mimmo
<u>Viandante</u>, 1983
Volunteer Committee Fund, 1984</p> <p>118. Hockney, David
<u>I saw in Louisiana a live-oak growing</u>, 1963
Volunteer Committee Fund, 1984</p> <p>119. Immendorf, Jorg
<u>Hu</u>, 1984
Volunteer Committee Fund, 1985</p> <p>120. Salome
<u>Morgenlicht</u>, 1982
Gift from the Volunteer Committee Fund, 1985 to honour Mr. Withrow on his 25th Anniversary as Director of the Art Gallery of Ontario.</p> <p>121. Horn, Rebecca
<u>Pendulum</u>, 1984
Junior Volunteer Committee, 1984</p> <p>122. Gabo, Naum
<u>Model for a Fountain</u>, 1923- 24
Gift of the Gabo family in honour of the Volunteer Committee's 40th Anniversary</p> | <p>123. Gabo, Naum
<u>Linear Construction in Space No. 1</u>, 1942-49
Volunteer Committee Fund, 1986</p> <p>124. Gabo, Naum
<u>Construction in Space with Net</u>, 1951-52
Purchased with assistance from the Volunteer Committee Fund, 1986</p> <p>125. Richter, Gerhard
<u>Helga Matura</u>, 1966
Volunteer Committee Fund, 1986</p> <p>126. Bush, Jack
<u>Hanging Figure</u>, 1959
Volunteer Committee Fund, 1986</p> <p>127. Bush, Jack
<u>Holiday</u>, 1954
Volunteer Committee Fund, 1986</p> <p>128. Bush, Jack
<u>Deep Dark</u>, 1955
Volunteer Committee Fund, 1986</p> <p>129. Kelly, Mary
<u>Post Partum Document, Part I (Analysed faecal stains and feeding charts)</u>, 1974
Junior Committee Fund, 1987</p> <p>130. Kelly, Mary
<u>Post Partum Document, Part II (Analysed utterances and related speech events)</u>, 1975
Junior Committee Fund, 1987</p> |
|--|---|

131. Holzer, Jenny
Selection from UNDER A ROCK
(You create an incident...), 1986
Junior Committee Fund, 1987
132. Holzer, Jenny
Selections from UNDER A
ROCK, 1985
Junior Committee Fund, 1987
133. Monsiau, Nicolas André
Zeuxis Choosing His Models,
1797
Volunteer Committee Fund, 1988
134. Cadieux, Genéviève
Ravissement, 1985
Junior Committee Fund, 1988
135. Sherman, Cindy
Untitled Film Still, 1978
Junior Committee Fund, 1988
136. Sherman, Cindy
Untitled Film Still, 1978
Junior Committee Fund, 1988
137. Sherman, Cindy
Untitled Film Still, 1979
Junior Committee Fund, 1988
138. Sherman, Cindy
Untitled, 1980
Junior Committee Fund, 1988
139. Sherman, Cindy
Untitled, 1985
Junior Committee Fund, 1988
140. Rosler, Martha
The Bowery in two inadequate
descriptive systems, 1975-76
Junior Committee Fund, 1988
141. Spero, Nancy
Sky Goddess II, 1986
Junior Committee Fund, 1989
142. Naqitaqvik, Olayuq
Striding Polar Bear, 1969
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
143. Unknown
Polar Bear, Owl, Whale,
Walrus Composite, 1967
Purchased with assistance
from the Volunteer Committee
Fund and the Junior Committee
Fund, 1989
144. Kalluk, Leah Olatitaq
Human and Animals Heads and
Birds, 1958
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
145. Iksiktaaryuk, Luke
Dancing Man, 1970
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
146. Kahagrenik, Johnny
Two Cranes, n.d.
Purchased with assistance from
the Volunteer Committee Fund

- and the Junior Committee Fund,
1989
147. Niuqtuk, Irene Amaak
Standing Woman, 1966
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
148. Tataniq, George
Kneeling Woman, 1965
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
149. Arnasungaaq, Fanny Arngnakik
Musk-Ox, 1971
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
150. Totalik, Adam
Three Birds, 1968
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
151. Adla, Lalai
Walrus, 1967
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
152. Akesuk, Latcholassie
Owl, 1959
Purchased with assistance from
- the Volunteer Committee Fund
and the Junior Committee Fund,
1989
153. Ekagina, Peggy
Sea Goddess, 1968
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
154. Eekerkik, Romeo
Playing Bears, 1964
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
155. Oshutook, Elizabeth Nanuq
Mother and Child, 1963
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
156. Mamgark, Andy
Head Cluster with Incised Igloos,
1968
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989
157. Pangnark, John
Female Figure, 1971
Purchased with assistance from
the Volunteer Committee Fund
and the Junior Committee Fund,
1989

158. Pangnark, John
Mother and Child, 1970
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
159. Panigoniak, Charles
Group: Nine Heads, 1972
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
160. Panigoniak, Charles
Dancing Man, 1976
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
161. Napartuk, Josie
Duck with Young, 1957
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
162. Unknown
Mother and Child, 1955
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
163. Napartuk, Josie
Man Stalking Seal, 1957
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
164. Angnako, Josephee
Sea Goddess, 1966
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
165. Kamanik, Rosie Tootalee
Bear with Human Head on Haunches, 1968
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
166. Alasua, Aisa Qupirualu
Blind Boy and the Loon, 1957
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
167. Smith, Levi Alasua Pirti
Mythological Figure, 1968
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
168. Angatajuak, Joseph
Mask, c. 1964
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
169. Angatajuak, Joseph
Standing Man, c. 1966
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
170. Angatajuak, Joseph
Standing Figure, c. 1969
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989

171. Angutituak, Michael
My Mother Finds Me at the Cliffs Edge After Sleepwalking, c. 1964
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
172. Angutituak, Michael
Remembering the Shaman's Trance, 1969
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
173. Angutituak, Michael
Early Summer: Bird and Fish, 1971
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
174. Angutituak, Michael
Man with Helping Spirit, 1973
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
175. Angutituak, Michael
Seated Man, 1976
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
176. Angutituak, Michael
My Joyful Boyhood, 1976
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
177. Angutituak, Michael
Man with Large Fish, 1976
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
178. Angutituak, Michael
Loon with Fish, 1978
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
179. Arluk, George
Standing Bear, 1962
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
180. Arluk, George
Woman, 1963
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
181. Arluk, George
Sitting Figure, 1963
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
182. Arluk, George
Figure, 1964
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
183. Arluk, George
Sculpin Woman: A Dream My Father Told Me, 1966
Purchased with assistance from the

- Volunteer Committee Fund and the Junior Committee Fund, 1989
184. Arluk, George
Head, 1968
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
185. Arluk, George
Bird with Human Head on Back, 1968
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
186. Arluk, George
Head, 1968
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
187. Arluk, George
Family Group, 1969
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
188. Arluk, George
Double-Headed Ugiuk, 1969
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
189. Arluk, George
Nuliajuk, 1970
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
190. Arluk, George
Standing Figure, 1971
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
191. Arluk, George
Kneeling Mother, 1972
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
192. Arluk, George
Mother and Child, 1972
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
193. Arluk, George
Two-Headed Figure, 1974
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
194. Arluk, George
Dancing Man, 1974
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
195. Arluk, George
Head Cluster, 1974
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
196. Arluk, George
Figure with Four Heads, 1974
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989

197. Arluk, George
Tumbling Figure, 1976
Purchased with assistance from the Volunteer Committee Fund and the Junior Committee Fund, 1989
198. Richter, Gerhard
Fluss, 1989
Volunteer Committee Fund, 1990
199. Beuys, Joseph
Two Frauleins with Shining Bread, 1966
Junior Committee Fund, 1990
200. General Idea
The Armoury of the 1984 Miss General Idea Pavilion
Volunteer Committee Fund, 1990
201. Ashoona, Kaka
Inuit Ball Game, c. 1974
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
202. Manomie, Tukiki
Fantastic Dog, 1984
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
203. Pootoogook, Kavavau
Sea Goddess, 1984
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
204. Manomie, Enook
Bear Head, 1968
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
205. Koughajuke, Noah
Family, 1969
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
206. Arluk, George
Man on Skidoo, 1969
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
207. Napayuk, Jean Tugaak
Multi-Headed Plaque, 1975
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
208. Makpaaq, Vital
Mother and Child Tending Cooking Pot, c. 1965
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
209. Qiyuk, Miriam Marelak
Coupling, 1979
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990
210. Qiyuk, Miriam Marelak
Bird, 1973
From the Swinton Collection, gift from the Volunteer Committee Fund, 1990

211. Iksiktaaryuk, Luke
Singer, 1968
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
212. Anowtalik, Luke
Drying Boots, 1976
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
213. Pangnark, John
Figure, 1969
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
214. Attok, John
Mother Nursing Child, 1967
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
215. Tuktaadjuk, Tuktudyu David
Caribou, 1960
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
216. Kudluk, Thomassie
Man and Boy with Telescope
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
217. Amittu, Davidialuk Alasua
Aurora Borealis, 1964
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
218. Tuu'Luuq, Marion
Traditional Activities, 1970-71
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
219. Angnaquaq, Elizabeth
Wolves Surrounding Garden,
1970
From the Swinton Collection, gift
from the Volunteer Committee
Fund, 1990
220. Matta, Roberto Sebastian
Antonio Echaurren
Morphologie Psychologique, 1939
Purchased with donations from
AGO Members and with
assistance from the Volunteer
Committee Fund, 1991
221. Blocher, Sylvie
Vue sur jardin, 1987
Junior Volunteer Committee
Fund, 1991
222. Steinman, Barbara
ICON, 1990
Junior Volunteer Committee
Fund, 1991
223. Oonark, Jessie
Untitled Wallhanging, 1971
Junior Volunteer Committee
Fund, 1991
224. Hamel, Theophile
Monsieur Isaac Dorion, c.1854
Volunteer Committee Fund, 1991

225. Hamel, Theophile
Madame Isaac Dorion, c. 1854
Volunteer Committee Fund, 1991
226. Wood, Elizabeth Wyn
Northern Island, c. 1927
Volunteer Committee Fund, 1992
227. Wood, Elizabeth Wyn
Island, 1932
Volunteer Committee Fund, 1992
228. Scott, Marian Dale
Field Series - II, 1949
Volunteer Committee Fund, 1994
229. Scott, Marian Dale
Field Series - III, 1949
Volunteer Committee Fund, 1994
230. Scott, Marian Dale
Field Series - IV, 1949
Volunteer Committee Fund, 1994
231. Edson, Aaron Allan
Camp in the Woods, 1876
Volunteer Committee Fund, 1994
232. Wood, Elizabeth Wyn
Head of a Negress, 1926
Volunteer Committee Fund, 1994
233. Hahn, Emanuel Otto
Portrait Head: Frances Nickawa,
c. 1926
Volunteer Committee Fund, 1994
234. Berthon, George Theodore
Mrs. Henry John Boulton and her
daughter Harriet Elizer
Gift from the Volunteer
235. Curnoe, Greg
Being Tickled
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
236. Curnoe, Greg
Rolston Lee Linda Buzz
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
237. Curnoe, Greg
Bernice
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
238. Curnoe, Greg
Jane Elford
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
239. Curnoe, Greg
From Lady Beck
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
240. Curnoe, Greg
Exley
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
241. Curnoe, Greg
Drawerful of Stuff

- Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
242. Curnoe, Greg
Untitled (full-length walking
woman)
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
243. Curnoe, Greg
Self-Portrait
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
244. Curnoe, Greg
List of Names of Boys I Grew Up
With
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
245. Curnoe, Greg
McGill St. Toronto
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
246. Curnoe, Greg
Left Front Windows
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
247. Curnoe, Greg
Zeus 10-Speed
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
248. Curnoe, Greg
Self-Portrait
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
249. Curnoe, Greg
Jim French
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
250. Curnoe, Greg
High Flange Normandy Front Hub
Fiamme Red Label Rim
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
251. Curnoe, Greg
Untitled (footless walking woman)
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
252. Curnoe, Greg
Going Home, Coming Back
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
253. Curnoe, Greg
Untitled
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary with
assistance from the Walter and
Duncan Gordon Charitable
Foundation, 1996

254. Curnoe, Greg
Big Train
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary with
assistance from the Walter and
Duncan Gordon Charitable
Foundation, 1996
255. Curnoe, Greg
Making Love with Yvonne
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary with
assistance from the Walter and
Duncan Gordon Charitable
Foundation, 1996
256. Curnoe, Greg
Judith
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary with
assistance from the Walter and
Duncan Gordon Charitable
Foundation, 1996
257. Curnoe, Greg
Mr. and Mrs. Walter Creeny
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary with
assistance from the Walter and
Duncan Gordon Charitable
Foundation, 1996
258. Curnoe, Greg
Chaste Nude
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996
259. Curnoe, Greg
Return from Ottawa #3
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary
260. Curnoe, Greg
Bill Exley
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary with
assistance from the Walter and
Duncan Gordon Charitable
Foundation, 1996
261. Goodwin, Betty
Untitled
Purchased with support from the
Volunteer Committee in
celebration of its 50th
Anniversary, 1996
262. Goodwin, Betty
Untitled (La Memoire du corps)
Purchased with support from the
Volunteer Committee in
celebration of its 50th
Anniversary, 1996
263. Goodwin, Betty
Porteur
Purchased with support from the
Volunteer Committee in
celebration of its 50th
Anniversary, 1996
264. Goodwin, Betty
Untitled
Purchased with support from the
Volunteer Committee in
celebration of its 50th

- Anniversary, 1996
265. Goodwin, Betty
Steel Notes, No. XV (the Absence of Signals)
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
266. Goodwin, Betty
Passage for Words
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
267. Goodwin, Betty
La Memoire du Corps XX
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
268. Goodwin, Betty
Untitled (La Memoire du corps)
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
269. Goodwin, Betty
Distorted Events No. 3
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
270. Goodwin, Betty
Untitled
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
271. Goodwin, Betty
Il y a certainement quelqu'un qui m'a tuee
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
272. Goodwin, Betty
Untitled (La memoire du corps)
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
273. Goodwin, Betty
Untitled (La memoire du corps)
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
274. Goodwin, Betty
Untitled (Love is the most delicate...)
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996
275. Goodwin, Betty
Figure with Steel Bar (Distorted Events Series)
 Purchased with support from the Volunteer Committee in celebration of its 50th Anniversary, 1996

276. Goodwin, Betty
Figure Lying on a Bench
Purchased with support from the
Volunteer Committee in
celebration of its 50th
Anniversary, 1996
277. Goodwin, Betty
Figure with Steel Chairs
Purchased with support from the
Volunteer Committee in
celebration of its 50th
Anniversary, 1996
278. Goodwin, Betty
Untitled (Bed)
Purchased with support from the
Volunteer Committee in
celebration of its 50th
Anniversary, 1996
279. Goodwin, Betty
Figure Lying on a Bench
Purchased with support from the
Volunteer Committee in
celebration of its 50th
Anniversary, 1996
280. Hatoum, Mona
Socle du Monde (Pedestal of the
World)
Gift from the Volunteer
Committee Fund, 1996
281. Salcedo, Doris
La Casa Viuda II
Gift from the Volunteer
Committee Fund, 1996
282. Todd, Robert Clow (attributed)
Northwestern Portrait
Gift from the Volunteer
Committee Fund in celebration of
its 50th Anniversary, 1996

Appendix E

The “Strategic Volunteer”

At the outset, the SV sought to determine the motivations which induced people to become involved with the VC. While a love of art is often assumed to be the primary factor, the report identified a total of six factors: desire for continuous learning, desire to interact with others, civic duty, desire for social opportunities, desire to acquire skills and enhancement of self-image. Interestingly, while 75.8% of people who responded to the Gallery’s surveys indicated that love of art was one of their main motivations (in a prompted response mode), the evidence gathered by the investigators pointed to another factor being the most important - the *prestige* element. The report comments:

Throughout this project we have developed the impression that another motivating factor . . . is the positive self-image that individuals have of themselves in being associated with an institution as prestigious and “elite” as the Gallery.²⁷²

This perception is in accordance with many of the comments in interviews conducted by this author where reasons for volunteering were given as “social benefits”²⁷³ and “public recognition.”

Apparently, there is a generational difference which accounts for some of the variation in responses. In the 1990s, an era of fiscal restraint and declining career opportunities, gaining work experience is one of the key areas which motivates people to join the committee. However, there continues to be other motivations as well: volunteers noted “opportunity to socialize,”²⁷⁴ “opportunity to take curatorial/educational tours,” “advance notice of upcoming events and exhibitions,” and “invitations to openings” as specific tangible benefits. All of these responses relate to social prestige, and thus - power - motivations. One respondent, in a direct statement, noted that the Gallery is “the best club in town.”²⁷⁵

²⁷²The Strategic Volunteer, p. 9.

²⁷³Both of these comments are from the Hannon interview, February 5, 1997.

²⁷⁴All from Strategic Volunteer, p. A6.

²⁷⁵*Ibid.*, p. B4.

The importance of recognition as a continuing tangible reward is demonstrated through the current battle about whether moneys raised by the Committee should go to purchases or whether they should be allocated to general AGO funds. While some members are open to funds going wherever they are needed, saying “we don’t need the press conferences”²⁷⁶ others insist on the need to maintain the original WC’s goals. In SV, a significant 77.6% of respondents indicated that they wanted funds to go to acquisitions - “the pictures on the walls are our paycheques”²⁷⁷ - while only 19.5% of respondents wanted funds to go elsewhere.²⁷⁸

The critical nature of this issue is reflected by the AGO’s 1995 statement which “expressed a desire to see VC financial contribution to Operations made in a more direct way.”²⁷⁹ Some VC members foresee that the only way to effectively end this battle is to shift the way the VC is recognized by acknowledging more intangible contributions. This conclusion is in agreement with the SV which recommends many strategies to increase tangible recognition. Many of these suggestions include validating the work of the VC by associating them with people who have professional credentials, and thus prestige.²⁸⁰ This method of “professionalization by association” would additionally reduce the chasm between the amateur and the professional and thus reduce the dependency of the VC on the AGO staff.

The SV indicates that despite a concerted effort made by Gallery staff, and despite some refusal by the VC to acknowledge any existing problems, there is still a significant distance between the role of the volunteer and the professional. In the report, respondents noted that:

The perception is that volunteers, because they are not accountable in the

²⁷⁶Hannon interview, February 5, 1997.

²⁷⁷Blake interview, February 12, 1997.

²⁷⁸There appears to be a generational factor at influence as 86.4% of the volunteers in the 65 years plus category indicated that they would like funds to go specifically toward acquisitions (compared to only 48.3% of the 19-25 age group).

²⁷⁹Agnew, F. et al., Fiftyfold, Report from 1995-96.

²⁸⁰Specific recommendations included presenting a report of the Volunteer Committee to all meetings of the Board which would include an estimate of total volunteer hours and accrued value; annual volunteer recognition parties with participation of Board members and senior managers; a letter of thanks sent to members which is signed by the Board; and the provision of special lectures to volunteers on the AGO’s collections which would be given by senior staff.

same way as are paid staff, *cannot be trusted to make informed and appropriate decisions* . . . the end result [is that] volunteers feel like *second class citizens* [emphasis mine].²⁸¹

Results from sessions with staff members partially confirmed these suspicions. In these sessions, it was acknowledged “that a ‘we/they (us/them)’ dichotomy existed,²⁸² and that while the ability to bring new attitudes to projects and enhance visitor experiences were noted, the major advantage of using volunteers was overwhelmingly seen by staff as “free labour.”²⁸³

The SV determined that volunteers must be recognized as a powerful two-way bridge to the community. The realization of this crucial recommendation will be dependant on how easily the VC finds it can reinvent itself for the 21st century. The historical review and evaluation conducted in this thesis makes it apparent that the Committee’s very existence relies on its willingness to release its assimilationist strategy and continue to mount challenges to the status quo, redefining their relationship with the Gallery on gender neutral and relevant terms. This will be dependent on managing the attainment of power and recognition as well as the nurturing of an inter-dependent relationship. The SV has provided important direction for this pursuit.

²⁸¹The Strategic Volunteer, p. B11.

²⁸²Ibid., p. B23.

²⁷⁹Ibid., p. B23.

Appendix F

Curriculum vitae of Francis K. Smith

Born in Bolton, England

Married (1940) Walter MacFarlane Smith, Ph.D. (Prof. Chemistry, Queen's)

Two daughters: Janet Elizabeth (m. Halliwell)

Sheila Kathleen (m. Watson)

Education:

In England: Private school to Matriculation
London School of Economics, London University
(To Inter.B.Sc. - war intervened)

In Canada: Queen's University BA (Art History and Literature)

Professional Experience:

In England: British Civil Service - various positions, culminating as
Administrative Officer in the Home Office during war years.

In Canada: Agnes Etherington Art Centre, Queen's University: 1957 to 1979,
as Administrative Assistant and then Curator (acting Director for
two periods, 1973 and 1978); Curator Emeritus 1979.

MacLachlan Woodworking Museum, 1982-1990: Volunteer and
Member of Museum Board (Chair of the Board for three of these
years).

Special Interests: Canadian Art, 19th and 20th Centuries, History, Archeology.

Organizations: CMA; OMA; OAAG; Kingston Historical Society; Frontenac
Historic Foundation, Cataraqui Archaeological Research
Foundation (Board Member); Humanities Association of Canada,
CFUW.

Biographical Dictionaries:

Who's Who in America
The World's Who's Who of Women

Who's Who of Canadian Women
International Who's Who of Professional and Business Women

- Honours:**
- 1980: OAAG - special award for "outstanding record of service to the Association and to the arts in Canada"
 - 1981: CMA - Award of Merit
 - 1987: Distinguished Service Award, Queen's University Council
 - 1988: Celebration 88 Certificate of Merit (Olympic Committee)

Publications:

Articles in Journals, Etc.

- 1966: "André Bieler in 'return' shows mastery of form" Kingston Whig-Standard, Oct. 27
- 1970: "The Agnes Etherington Art Centre" artscanada, XXVII, 1, February, 44-45.
- 1971: "A Canadian Artist in the Market Place: André Bieler", Canadian Collector, Vol. 6, 2, February, 6-9.
- 1971: "Douglas Duncan, Art Patron and Benefactor" Queen's Review, Vol. 45, 2, March/April.
- 1977: "George Harlow White, RCA, 1817-1887" Canadian Collector, Vol. 12, 2, March/April, 40-43.
- 1978: "André Bieler: A Vital Man Painting the Exuberance of Life" Sweven, AMS, Queen's University, November, 19-22.
- 1979: "The Will of Daniel Fowler of Amherst Island: Memorials of the Early History of Canadian Art" Révue d'art canadienne/Canadian Art Review, Vol. VI/2, 1979/80.
- 1980: "Daniel Fowler of Amherst Island" Historic Kingston, Vol. 28, Kingston Historical Society, January, 25-33.
- 1981: Review article: "Reflections in a Quiet Pool: The Prints of David Milne", by Rosemary Tovell, Queen's Quarterly, Vol. 88, No. 4, Winter, 751-3.
- 1981: Review article: "100 Years of Canadian Drawings" by Jerrold Morris, Queen's Quarterly, Vol. 89, No. 1, Spring, 172-4.
- 1982: "Art in Frontenac County: A Slow Awakening" County of a Thousand Lakes: The History of the County of Frontenac 1673-1973, Kingston.
- 1985: "Daniel Fowler: Discovering the 'dancing light and life' of Canada", The Fine Art and Auction Review, Vancouver, October.
- 1987: "Kingston Through Artists' Eyes" Kingston Historic City, Nick and Helma Mika, Belleville.

1988: "André Bieler", Queen's Quarterly, Vol. 95, 1, Spring, 141-163.

1991: "Grant Macdonald: The Artist, The Protagonist and the War at Sea" Fresh Water, Vol. 6, Marine Museum of the Great Lakes, Kingston.

Monographs:

1977: Published by Dundurn Press, Toronto

André Bieler 1896 - 1989

Daniel Fowler 1810-1894

Poems:

Quarry, Kingston: Vol. 15,3; Vol. 16,1; Vol. 16,4.

Prologue, New York: Poetry Issue, Vol. III,4, 1969.

Books:

1980: André Bieler: An Artist's Life and Times (Merritt Publishing Co., Toronto, 1980) 176 pages, 20 colour, 130 b/w illustrations.

For the Dictionary of Canadian Biography:

George Harlow White, 1817-1887

Daniel Fowler, 1810-1894

For the Dictionary of Art, London:

Fritz Brandter

For The Canadian Encyclopedia:

André Charles Bieler

John Herbert Caddy

Daniel Fowler

William Sawyer

George Harlow White

Publications in Association with the Agnes Etherington Art Centre - (selected list):

1968: Permanent Collection of the AEAC [illustrated catalogue]

1970: André Bieler: 50 Years [Catalogue of Retrospective]

- 1972: André Bieler: Twelve Pines Press, Occasional Paper No. 1
- 1973: Heritage Kingston [Co-ordinator of exhibition and of publication, AEAC, foreword to catalogue]
- 1975: George Harlow White 1817-1887, Occasional Paper No. 2
- 1975: Painting Now 1976/77 [serial exhibitions and publication]
- 1977: Henry Moore: Sculpture, Drawings, Prints [exhibition and catalogue]
- 1979: Daniel Fowler of Amherst Island 1810-1894
- 1982: The Brave New World of Fritz Brandter [with Helen Duffy, exhibition and publication]
- 1983: Kathleen Moir Morris [exhibition and publication]
- 1985: John Herbert Caddy 1801-1887 [exhibition and publication]
- 1988: André Bieler in Rural Quebec [exhibition and publication]

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Women's Committee Handbooks

Program - 1943-49

Annual Reports of the Art Gallery of Toronto 1927-45; 1954, 1967-91

Calendar of Events 1939-51

News and Notes January 1957-September 1966

Lists of Acquisitions and Bequests - 1935/37-1955/58; 1960/61-1971/72

Minutes of the Women's Committee meetings

AGT Minute Book

Conference of Women's Committees of America - Minutes, Summary and Preparation Notes, including a survey initiated by the Women's Committee at the AGO and

Correspondence regarding the conference held November 10-12, 1952 at the AGO.

Miscellaneous Correspondence, Purchase Lists and Reports from Various Committees 1946-1996.

Queen's University Archives:

Frances K. Smith's Personal Papers, Research Notes and Correspondence, Fond 3726.1 Box 1-6

Agnes Etherington Art Centre Records, Fond 3740, Box 1-7

Reports to the President 1956/57 - 1975/76

Internal Publications at the AGO:

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The Strategic Volunteer: A Volunteer Human Resources Demonstration Project at the Art Gallery of Ontario (Toronto: Art Gallery of Ontario, 1995).

Interviews:

Jane Aitken	Past President of Volunteer Committee at AGO, President of 50th Anniversary Year
Michael Bell	Past Director of the Agnes Etherington Art Centre (via e-mail)
Uta Blake	Current Vice Chair of Volunteer Committee at AGO
Valliere Cronyn	Past President of Women's Committee at AGO
Dorothy Farr	Curator, Agnes Etherington Art Centre
Sally Hannon	Current President of the Junior Volunteer's Committee
Margaret Godsoe	Past President of the Women's Committee at AGO
Margaret Machell	Past Membership Secretary and Archivist at AGO
Frances Smith	Curator Emeritus at Agnes Etherington Art Centre at Queen's
Virginia Thompson	Daughter of Lady Kemp, first President of the Women's Committee at AGO

Books and Papers:

Blair, Karen J. The Torchbearers: Women and Their Amateur Arts Associations in America, 1890-1930 (Bloomington: Indiana University Press, 1994)

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Figure List

1. The Grange c. 1910 (courtesy of the Art Gallery of Ontario)
2. "Deck the Grange," 1968 (courtesy of Margaret Godsoe)
3. Ben Nicholson
Still Life, 1950
(courtesy of the Art Gallery of Ontario)
4. Henry Moore
Working Model for Upright Internal and External Forms, 1951
(courtesy of the Art Gallery of Ontario)
5. Winnifred Nicholson
Mrs. Campbell's Room, 1951
(courtesy of the Art Gallery of Ontario)
6. Mark Rothko
No. 1 White and Red, 1962
(courtesy of the Art Gallery of Ontario)
7. Franz Kline
Cupola, 1962
(courtesy of the Art Gallery of Ontario)
8. Andy Warhol
Elvis I and II, 1964
(courtesy of the Art Gallery of Ontario)
9. Joyce Wieland
Canada, 1972
(courtesy of the Art Gallery of Ontario)
10. Frances Smith and the AEAC Directors
L-R: Ralph Allen, Robert Swain, Michael Bell, André Bieler
Photograph by Lisa Lowry (courtesy of Natalie Luckyj).
*The portrait of Agnes Etherington (accession # 00-031) in the background is by Grant Macdonald and was painted in 1950. It is in the collection of the AEAC (accession #00-031).

Figure 1

Figure 2

Figure 3

Figure 4

Figure 5

Figure 6

Figure 7

Figure 8

Figure 9

Figure 10

IMAGE EVALUATION TEST TARGET (QA-3)

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