

Where Are the Women? Updating the Account!

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Article abstract

Cet article met à jour les résultats analysés dans « A Tale of Three Women : The Visual Arts in Canada / A Current Account/ing » (*RACAR*, vol. XXV, no 1–2 (1998), p. 103–22, paru en 2001) et propose un état de la situation actuelle des femmes artistes au Canada. Il réexamine le caractère institutionnel de la discrimination et son impact dans les institutions postsecondaires et les musées, ainsi qu'en rapport au soutien apporté aux artistes individuels. Il actualise et élargit l'étude précédente d'un point de vue tant qualitatif que quantitatif. Les analyses qualitatives révisées des carrières de Kathleen Munn, Joyce Wieland et Vera Frenkel contrebalancent l'accent mis sur la comptabilisation. La recherche menée indique que les femmes, jusqu'alors sous-représentées, ont atteint la parité ou la quasi-parité des postes supérieurs et à plein-temps dans les départements universitaires d'arts plastiques considérés. De même, dans les concours pour les subventions de projets octroyées par le Conseil des arts du Canada, hommes et femmes artistes ont plus ou moins le même taux de succès. Toutefois, pour les allocations de subventions à long terme (qui ont une plus grande valeur monétaire) et de prix nationaux, le fossé entre les sexes demeure considérable. Si le Musée des beaux-arts du Canada semble avoir utilisé son pouvoir d'achat pour réduire, dans ses acquisitions, le déséquilibre entre les sexes, les oeuvres d'art qu'il expose et acquiert demeurent principalement créées par des hommes. Quoique l'analyse des bourses octroyées par le programme du Conseil des arts de Subventions d'acquisition aux musées et aux galeries d'art — qui offre un regard sur les pratiques de collection d'art contemporain au Canada — révèle une situation plus encourageante, il demeure qu'une hiérarchie genrée persiste dans la valeur des oeuvres acquises. Cet article insiste sur l'importance de comptabiliser et de dresser des bilans afin de prendre conscience de la situation, ainsi que sur la nécessité de rester vigilant pour remédier à l'inégalité entre les sexes.

Where Are the Women?' Updating the Account!

JOYCE ZEMANS, YORK UNIVERSITY AND AMY C. WALLACE, UNIVERSITY OF TORONTO

Résumé

Cet article met à jour les résultats analysés dans « A Tale of Three Women : The Visual Arts in Canada / A Current Account/ing » (*RACAR*, vol. XXV, no 1–2 (1998), p. 103–22, paru en 2001) et propose un état de la situation actuelle des femmes artistes au Canada. Il réexamine le caractère institutionnel de la discrimination et son impact dans les institutions postsecondaires et les musées, ainsi qu'en rapport au soutien apporté aux artistes individuels. Il actualise et élargit l'étude précédente d'un point de vue tant qualitatif que quantitatif. Les analyses qualitatives révisées des carrières de Kathleen Munn, Joyce Wieland et Vera Frenkel contrebalancent l'accent mis sur la comptabilisation. La recherche menée indique que les femmes, jusqu'alors sous-représentées, ont atteint la parité ou la quasi-parité des postes supérieurs et à plein-temps dans les départements universitaires d'arts plastiques considérés. De même, dans les concours pour les subventions de projets octroyées par le Conseil des arts du Canada, hommes et femmes artistes ont plus ou moins le même taux de succès. Toutefois, pour les allocations de subventions à long terme (qui ont une plus grande valeur monétaire) et de prix nationaux, le fossé entre les sexes demeure considérable. Si le Musée des beaux-arts du Canada semble avoir utilisé son pouvoir d'achat pour réduire, dans ses acquisitions, le déséquilibre entre les sexes, les œuvres d'art qu'il expose et acquiert demeurent principalement créées par des hommes. Quoique l'analyse des bourses octroyées par le programme du Conseil des arts de Subventions d'acquisition aux musées et aux galeries d'art — qui offre un regard sur les pratiques de collection d'art contemporain au Canada — révèle une situation plus encourageante, il demeure qu'une hiérarchie genrée persiste dans la valeur des œuvres acquises. Cet article insiste sur l'importance de comptabiliser et de dresser des bilans afin de prendre conscience de la situation, ainsi que sur la nécessité de rester vigilant pour remédier à l'inégalité entre les sexes.

RACAR is pleased to feature in this issue an article submitted by Joyce Zemans, art historian, critic, curator, cultural policy specialist, and former director of the Canada Council for the Arts. She explains:

This essay is the result of several years of research updating the findings of "A Tale of Three Women: The Visual Arts in Canada / A Current Account/ing" (*RACAR*, vol. XXV, 1–2 (1998), 103–22, published in 2001). It is best read in conjunction with the earlier article, which is available on the UAAC website (www.uaac-aac.com). On 5 May 2012, the basic research in this article was presented as the closing address at the Canadian Women Artists History Initiative conference, "Imagining History," at Concordia University. During the academic year 2011–12, I was assisted in this research by two excellent MA students, Amy Wallace and Ekaterina Kotikova. Subsequently, I invited Amy to co-author the current article with me. She has been responsible for most of the statistical and interpretative analyses of art prizes, the Canada Council for the Arts' Acquisition Assistance Program, and the National Gallery's exhibition and acquisitions record, and we have worked together on the paper as a whole. The shift between voices in the text reflects the fact that the article represents both a continuation of earlier research and the combined voices that that have come into play and resulted in this article.

I cannot underline sufficiently the difficulty we face in overcoming the gross exclusion of women from the canon... and even from contemporary art through to today. That in itself requires bold gestures of scholarly recovery, while at the same time we have to deconstruct the resulting tendency to generalize these artists as merely exemplars of a gendered collective: women, a sexualizing nomination by which they are, as a category, lumped together, their singularity annulled. As "women artists," not artists who are women, they are excluded a priori from the category "artist," which has been symbolically reserved for men.

Griselda Pollock, 2010²

INTRODUCTION: ACCESS AND EQUITY IN THE PUBLIC SPHERE IN THE SECOND DECADE OF THE MILLENNIUM

Scholars, artists (virtually all women), and think tanks analyzing the current status of women are attempting to identify institutional barriers and glass ceilings in order to examine their impact and to provide solutions that will address the problems. What becomes "strikingly clear" is that in all fields in Canada—the arts, the academy, business, and politics—"we are still talking about access and equity in the public sphere."³

Though this paper is about the status of visual artists, we begin with a brief survey of recent reports and articles to point out that the issues of representation, inclusion, and equity—and counting—are not limited to any single sphere. Of the Canadian

political reality, Kim Campbell wrote in the 29 January 2013 *Globe and Mail*, “We need a commitment to gender parity in public life.... Equity, at all political levels, continues to elude Canada.”⁴ Challenging the supposition that time and shifting public attitudes will address this problem, and despite the fact that, at the time she wrote the article, Canada had five incumbent female premiers, Campbell argued that if equity is to be achieved, we require a radical rethinking of the Canadian electoral process. Concerning the judiciary, the *Globe and Mail* ran an article on 2 February 2013 titled “Departing Supreme Court Judge to Ottawa: Hire More Women,” subtitled “Top Court Needs More Women: Deschamps.”⁵ On the academic front, a December 2012 report by the Expert Panel on Women in University Research, *Strengthening Canada’s Research Capacity: The Gender Dimension*, commissioned by Industry Canada, outlined the negative effects of gender discrimination and proposed strategies to “capitalize on the talents of women academics currently sidelined by unconscious biases and unfriendly policies.”⁶

In December 2012, Women in View announced their creation of a mentorship program for women film producers, directors, and actors after their study of the Canadian film industry in 2010 and 2011 revealed that

more than a generation after the feminist wave of the 60’s and 70’s, thirty-two years after the UN Year of the Woman, thirty-eight years after the founding of [the NFB’s] Studio D, and forty years after Canada’s first international women’s film festival, the underrepresentation of women in key, content-determining positions in this ever-more influential industry is remarkable. Women comprise fewer than 20% of directors and 21% of screenwriters of Canadian feature films.⁷

In October 2012, Canadian Women in the Literary Arts (CWILA) announced the creation of the Canadian Rosalind Prize for fiction. Their research had revealed that despite the fact that women published as many works in fiction as their male counterparts, there was “extreme gender inequality” in the number of reviews of their works, and “in the awarding of literary prizes both internationally and in Canada.”⁸ A publisher observed, “I thought things were fine and equal here in Canada. I didn’t realize the disparity until looking at the hard numbers.... It was really disheartening. Why is this happening in this day and age?”⁹ A fascinating 2009 study titled “Orchestrating Impartiality: The Impact of ‘Blind’ Auditions on Female Musicians” suggested that the use of screen-based (blind) auditions for symphony orchestras increased by 50% the probability that a woman would be advanced from early rounds of competition for orchestral positions and by several-fold in the final round.¹⁰

In the business world, issues of pay equity and women’s low expectations with respect to salary and the impact of those

expectations have been the subject of numerous studies over the past several years. Quotas have frequently been discussed as a strategy to increase female representation in the board room and in senior executive positions.¹¹

Whose Art Counts?¹²

In my 2001 *RACAR* article, I examined issues of power and representation in twentieth-century Canadian art and attempted a stock-taking of the current position of women artists in Canada.¹³ I analyzed the status of Canada’s women visual artists, considering, particularly, the institutional nature of discrimination and its impact, both economic and ideological, on the lives and livelihoods of women artists. The issue was not new, nor was it unique to Canada. Since the second wave of feminism in the 1960s, institutional discrimination had regularly been challenged in European and North American museums and galleries by artists, art historians, and curators attempting to redress the invisibility of women in our institutions. Particularly since Linda Nochlin’s pioneering 1971 essay, “Why Have There Been No Great Women Artists?,”¹⁴ and her 1976 exhibition curated with Ann Sutherland Harris, *Women Artists 1550–1950* at the Los Angeles County Museum, art historians and curators have undertaken research and organized exhibitions intended to identify the “missing” artists, incorporating them into the narrative of art history. In Canada in 1975, Dorothy Farr and Natalie Luckyj curated the groundbreaking exhibition *From Women’s Eyes: Women Painters in Canada* at the Agnes Etherington Art Centre.¹⁵

Building on the approaches and methods of these scholars, I chose to examine the situation from both a qualitative and a quantitative perspective, attending to the art historical discourse and to institutional practice. In order to account for historical bias, I focused the statistical analysis of my original study on living artists. With respect to institutions, I paid particular attention to museums and galleries (using the collecting and exhibition practices of the National Gallery of Canada as a case study); the policies and practices of the Canada Council for the Arts (the country’s principal granting agency for individual artists and arts organizations); and the post-secondary educational environment, particularly York University’s Visual Arts Department, Concordia University’s Department of Studio Arts, and the Ontario College of Art and Design (now OCADU), the oldest and largest art college in the country (it had, in the early 1990s, adopted a hiring policy intended to address the historic gender imbalance in its teaching faculty). My objective was to understand how institutions articulate or alter the dominant hierarchies. Then, as now, I wrote in full knowledge that, by speaking in terms of gender alone, I did not address the larger complexities of diversity and representation.

The rather crude strategy of counting and analyzing the representation of women and men in exhibitions, events, and publications goes back to Nochlin and to the activist work of artists such as the Guerilla Girls. Current data indicates a significant feminization of the field of visual art. While in 1971 StatsCan reported that Canada's visual artists were mainly men, the research firm Hill Strategies reported recently that based on 2006 census data, approximately 56% of Canada's professional visual artists are women.¹⁶ However, the Hill report also noted that "on average, female artists earned 28% less than the average earnings of male artists."¹⁷

Quantitatively the findings of my fin-de-siècle research were mixed: post-secondary statistics were not great but they were improving; Canada Council grants were strong for emerging artists but support for senior women artists was rather dismal; and the collection and acquisitions records of the National Gallery of Canada (NGC) were, overall, disappointing. There was little question that generationally (I compared the situation of three artists whose careers spanned most of the twentieth century), the situation for women artists had improved, but there was, not surprisingly, a long way to go.

The Story So Far: Updating the Record

In the quantitative areas that I examined a decade ago, there have been some important changes, particularly at post-secondary institutions. Women artists teaching in visual arts programs appear to have moved through the ranks more quickly than their female colleagues in many other departments. In the case of the three post-secondary institutions that I surveyed ten years ago (Concordia University, York University, and OCADU), women have moved from underrepresentation to parity or close to parity in the full-time ranks, and from limited access to senior ranks to having rates of promotion to the ranks of associate and full professor similar to those of their male colleagues. In addition feminist art practices and histories are now a normal part of the curriculum on campuses across the country.

For artists there have also been some improvements. In 2005–06, the Canada Council restructured its grants for individual artists to better respond to artists' needs. Yet, though women do as well as their male counterparts in the competitions for project grants at each career level (emerging, mid-career, and established artists), the gap remains significant in the case of long-term grants awarded primarily to established artists. In these competitions, women do not apply in the same numbers, or as frequently, and their success rate is lower—in some cases dramatically so.

With respect to the acquisitions and exhibition practices of collecting institutions, there also remains a significant gap. Though the work of first-generation feminist art historians suc-

Major solo exhibitions of living Canadian artists in Canada's major collecting institutions, particularly shows documented by a significant catalogue, remain infrequent in themselves, but they are still, more often than not, dedicated to the work of male artists.

ceeded in rescuing a number of individual artists from virtual oblivion and entered their achievements into the historical narrative, the record of collecting institutions, for both historical and contemporary art (work made by artists who came to maturity in the 1970s or later) is uneven. Public galleries were often slow to acquire the work of women artists in the first instance; their pattern of acquisition of the work of those female artists whose careers began between the late 1960s and the present is still problematic. When their work is acquired, women generally receive less remuneration than their male colleagues.

Major solo exhibitions of living Canadian artists in Canada's major collecting institutions, particularly shows documented by a significant catalogue, remain infrequent in themselves, but they are still, more often than not, dedicated to the work of male artists.¹⁸ Thus the work of women artists, including contemporary artists, remains underrepresented in public collections and in the exhibitions that have been significant markers of the success of individual artists.

There is some good news with respect to the three artists whose careers I examined in the earlier study. All of them have been integrated, to varying degrees, into Canadian art history. There appears to be a growing awareness of the importance of reclaiming their histories and their contributions. And yet, our research suggests that we remain in danger of repeating historical practices of overlooking, or even erasing, the contribution of women artists. This article outlines the current situation and concludes with an analysis of the implications of our findings and some suggestions for next steps.

Methodology

In this paper we update my examination of the institutions considered in "A Tale of Three Women." We have added an analysis of data from the Canada Council's Acquisition Assistance for Art Museums and Public Galleries program. This data provides

valuable insights into the current collecting of contemporary Canadian art and offers a broad picture of collecting patterns in Canada, augmenting the information obtained through analysis of the National Gallery's acquisitions.

As a further measure of evaluating the success of individual artists, we have examined the results of competitions for Canada's most prestigious awards and prizes (some of which are accompanied by exhibitions in public galleries and by catalogues). We also provide an update to the qualitative analyses of the careers of Kathleen Munn, Joyce Wieland, and Vera Frenkel, whose work was considered in "A Tale of Three Women," complementing our largely quantitative approach.

This article is dense and detailed with facts, numbers, and accounts for each of the programs, issues, and artists we have considered. We recognize the limitations of numbers but would argue that they provide hard and necessary data with which to work, a reality check against generalized perceptions, an overview of the current situation for women artists, a benchmark for the future, and a basis for further analysis. The numbers offer our best evidence for what has changed institutionally and for what artists, art historians, and institutions have done and must do if we are to address the problem of women's underrepresentation.

We begin with a scan of the field in the last decade to contextualize current events in Canada and to provide evidence of a general consciousness-raising that has occurred in major public institutions in Europe and North America—the impetus for our re-examination of the Canadian situation.

THE CURRENT CONTEXT: BIG EVENTS AND INSTITUTIONAL CONSCIOUSNESS-RAISING ON AN INTERNATIONAL SCALE

The first decade of the twenty-first century saw a number of major international exhibitions and publications that offered evidence of a significant shift in curatorial thinking. These events suggest there has been recognition of the importance of analyzing and benchmarking the current state of institutional collecting and documentation of the work of women artists in a number of institutions.

In an *ARTnews* article Phoebe Hoban described 2007 as "the year of institutional consciousness-raising" in the United States. Writing of the "powerful female curators, art historians, and—notably—patrons, who are working to change art institutions from the inside,"¹⁹ she referred in particular to three major US art centres: the Museum of Contemporary Art (MOCA) in Los Angeles, the Museum of Modern Art (MoMA), and the Brooklyn Museum, all of which scheduled "big events" in 2007 devoted to feminism's impact on art history.

Numbers offer our best evidence for what has changed institutionally and for what artists, art historians, and institutions have done and must do if we are to address the problem of women's underrepresentation.

The first "big event" was *WACK! Art and the Feminist Revolution*, an international retrospective of 1970s feminist art at MOCA (a version of the exhibition was mounted at the Vancouver Art Gallery in 2008–09). Curator Cornelia Butler spent six years on the project before she moved to MoMA to embark on another major initiative, the Modern Women's Project.²⁰ Featuring more than 120 artists, the Los Angeles show highlighted the work of two American-born *Canadian* artists, Suzy Lake and Lisa Steele, and paid tribute to their influence: in the catalogue, the discussion of Cindy Sherman's work acknowledges her debt to Lake.²¹

The second event was MoMA's international symposium, *The Feminist Future: Theory and Practice in the Visual Arts*, sponsored by the MoMA Modern Women's Fund. Created in 2005 as a response to a proposal from philanthropist and artist Sarah Peter, the fund led to a series of initiatives at the museum on the subject of women artists and modernism. These included the symposium, educational programs, fifteen exhibitions highlighting the presence of women in the museum's collections, and the publication in 2010 of the 500-page book *Modern Women: Women Artists at the Museum of Modern Art*.

Hoban's third "big event" was the opening of the Brooklyn Museum's Elizabeth A. Sackler Center for Feminist Art—the first permanent museum space devoted to feminist art. All the artists in the centre's inaugural exhibition, *Global Feminisms*, were born after 1960. In addition to educational programming and galleries dedicated to changing exhibitions, Judy Chicago's iconic work *The Dinner Party* (1974–75) has been permanently installed at the centre. Within approximately the same time period, solo exhibitions were mounted of Elizabeth Murray at MoMA, Kiki Smith and Lorna Simpson at the Whitney, and Eva Hesse and Louise Nevelson at the Jewish Museum.²²

New York and Los Angeles were not the only sites of re-evaluation. Indeed, the number of recent in-depth museum publications and exhibitions focusing on the work of contemporary women artists has made it clear that, though the numbers

per se remain problematic, something has changed. In Stockholm, London, Paris, and New York, major collecting institutions have been re-examining their holdings by women artists, considering and re-considering the work (as well as the limited representation of women in their historical collections) and the role that this work has played in the history of art.

From September 2009 to March 2011, the Centre Pompidou, France's Musée national d'art moderne, mounted the long-running exhibition *Elles@centrepompidou*, in which the museum's installations of its modern collections were devoted entirely to the work of women in the collections (17.7% of the MNAM's holdings are works by women).²³ It was "the first time such a thing [had] been done by a national museum of art,"²⁴ and the first time the centre had "place[d] women's art at the core of the development of 20th–21st century art."²⁵ When a smaller version of the show appeared in Seattle, its only North American venue, in 2012–13, advertisements noted that the "exhibition's specific focus on female artists brings attention to major works that until now have not been on continual view to the public."²⁶ Following the Paris lead, Seattle curators removed work by male artists from the museum's modern galleries for the run of the exhibition, provoking a heated debate that reached the arts section of Toronto's *Globe and Mail*.²⁷

In MoMA's 2010 *Pictures by Women: A History of Modern Photography*, curators Roxana Marcoci, Sarah Meister, and Eva Respini presented a remarkable re-assessment of the history of photography, telling the story, for the first time, only through works by women in the museum's collection. The democratic nature of photography had allowed women to participate from the beginning of the development of the art form; their influence, this exhibition proved, had been critical.

In her insightful and incisive essay in MoMA's 2010 catalogue for the *Modern Women* exhibition, Griselda Pollock argued that MoMA's historical practice had "created a vision of modern art that effectively excluded the new and, importantly, modern participation of women," and that the museum had "systematically failed to register the intensely visible artistic participation of women in making modernism modern."²⁸ Acknowledging this failure, MoMA director Glenn Lowry wrote in his foreword to *Modern Women*: "It is our ambition that this unprecedented, institution-wide effort will ultimately influence the narratives of modernism...by arguing for a more complex understanding of the art of our time."²⁹

The last several years have also seen an increased focus on women's art in conferences, websites, networks, journals, and online discussions—all opportunities for sharing information. In Canada in 2008, art historians Kristina Huneault and Janice Anderson, together with Concordia's visual arts librarian Melinda Reinhardt, established the Canadian Women Artists History Initiative (CWAHI) at Concordia University. In the US,

Rutgers similarly began The Feminist Art Project; and, in the UK, the Women Artists Slide Library (now known as Make) and its magazine *MAKE* were acquired by Goldsmiths Library Special Collections.³⁰ The Transnational Perspectives on Women's Art, Feminism and Curating network, based at the University of Brighton and funded by the Leverhulme Trust, has engaged the international community in a dynamic discussion of what a feminist art history and curatorial practice might look like.

A number of galleries across Canada, particularly artist-run centres, university galleries, and smaller public galleries, have dedicated exhibitions to the work of women artists. Anne Dymond's research indicates that of more than 4,450 solo shows by living artists in exhibitions in artist-run centres and public institutions in Canada from 1999 to 2009, close to half were by women artists.³¹ In a recent milestone, Gallery 1C03 mounted *Herstory: Art by Women in The University of Winnipeg Collection*. Featuring twenty-one Manitoba women artists from The University of Winnipeg's collection, the exhibition "is the first time in the collection's history that art created solely by significant female artists is being shown in the gallery."³²

Even those who have ploughed the field for decades have been surprised by what has been revealed. It was thus, in the fall of 2010, that I was inspired to take up this research again in earnest. Additional inspiration came from my experience of *At Work* at the Art Gallery Of Ontario (AGO)—three linked, though independently curated, exhibitions that took over the gallery's fourth floor and explored the work and working methods of Eva Hesse, Agnes Martin, and Betty Goodwin. AGO curators Georgiana Uhlyarik and Michelle Jacques curated *Betty Goodwin: Work Notes* and *Agnes Martin: Work Ethic* respectively. The third show, *Eva Hesse: Studiowork*, was organized by Edinburgh's Fruitmarket Gallery and curated by Briony Fer and Barry Rosen. The exhibitions provided an overview of each artist's working process through her art, models and maquettes, sketch books and journals, and video documentation. The concept and the exhibitions themselves were brilliant and the impact astounding. Yet, though the Fruitmarket Gallery had produced a catalogue for the Hesse exhibition, there was no catalogue for either of the exhibitions organized by the AGO itself.

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The reality is that institutional choices of exhibitions today are more often directed by projections of attendance numbers and revenues than by the importance of understanding the contribution women artists have made to defining historical and contemporary artistic practice.

I was nevertheless inspired to believe that the *At Work* exhibitions might represent a sea change at the AGO. Its record of solo shows of living women artists documented by catalogues had not been stellar, though AGO Director Matthew Teitelbaum and then Curator of Contemporary Art Jessica Bradley had co-curated a wonderful retrospective exhibition of Goodwin's work in 1998, accompanied by a major catalogue.³³ I was disappointed on reviewing the recent record to learn that not much had changed. From 2000 to the present, the AGO mounted only two major solo exhibitions of contemporary Canadian women artists accompanied by a catalogue.³⁴ In this same period, there have been seven major solo exhibitions of contemporary Canadian male artists with catalogues dedicated to their work.³⁵

The reality is that institutional choices of exhibitions today are more often directed by projections of attendance numbers and revenues than by the importance of understanding the contribution women artists have made to defining historical and contemporary artistic practice. It is unlikely that any public institution in Canada would be able to mount a survey of the history of modernism told only through its collections of works by women artists. Strikingly, the current survey exhibition, *SHIFT: Highlights of Modernism from the AGO Collection* featuring "modern masterworks" from 1909 to 1971 and running for more than a year, has virtually omitted women from the record, let alone attempted a re-telling that acknowledges the significant contribution of women to modernism.³⁶ Despite the fact that the curators of the blockbuster *AbEx* show that had been featured at the AGO the previous year appeared to have made a special effort to include major works by women artists, *SHIFT* recounts the history of modernism without any major works by women artists in the principal gallery. Two small pieces, Barbara Hepworth's *Mother and Child* and Georgia O'Keeffe's *Eggplant* (the latter strikingly

out of context in a room dedicated to figurative works), are the only works by women in the second space. One is reminded that in April 2012 in pre-Olympic London, *The Guardian* ran an article that, tongue-in-cheek, noted that

Damien Hirst, Lucian Freud, David Hockney... may be very different artists but they have something in common apart from the fact that they all have blockbuster exhibitions this spring... After all the revolutions in art over the last couple of centuries, the gender bias appears as deep as ever... A crop of big exhibitions are focusing not so much on the diversity and energy of British art but on the greats, the big boys...and boys they are.³⁷

SHIFT included neither Wieland nor Munn nor Canadian-born Agnes Martin—all modernist pioneers and represented in the AGO collection—nor any other Canadian female artist. Nor did it include Natalia Goncharova, Helen Frankenthaler, or Louise Nevelson, each of whose work from the AGO collection would have made an interesting and valuable addition to the exhibition. Failing to "influence the narratives of modernism...by arguing for a more complex understanding of the art of our time"³⁸ or to identify the roles that these artists played in challenging convention with respect to style and medium, the exhibition focuses on the "big boys" and ignores the contributions of their female peers.³⁹

UPDATING THE CASE STUDIES

Kathleen Munn: "Canadian Artist Receives Homecoming Exhibition at AGO"

I am very hopeful that my art will be rediscovered again.⁴⁰

Kathleen Munn, c. 1974

In the mid-1980s, when I began to research the work of Kathleen Munn, I could find few traces of her life and work. None of the curators I contacted knew if she was still living. The AGO had two drawings that it had purchased from the artist in 1945 and, thanks to a gift in 1971 from Yvonne McKague Housser, the Art Gallery of Hamilton had a very good painting that is, to our knowledge, the only painting by Munn to have entered a public gallery during her lifetime.⁴¹ Thanks to funding from its Women's Society, the Edmonton Art Gallery had purchased a major painting in 1983 from the family of Bertram Brooker, who had been an advocate of her work and through whose writing I became interested in learning more about Munn. But most of her work was unknown and the trail was cold when I began my research. The exhibition *New Perspectives on Modernism; Kathleen Munn and Edna Taçon*,

which I organized for the Art Gallery of York in 1988, changed the picture.⁴²

Following that exhibition, public art institutions in the country began actively collecting Munn's work. In the 1990s the NGC, which Munn had fervently hoped would include her work in its collection, purchased nine pieces—paintings, drawings, and prints. In 1991, the AGO purchased four works by Munn—one painting and three prints. The Robert McLaughlin Gallery purchased Munn's *Descent from the Cross* (Passion series; 1935) in 1993. Today, Munn's work is also represented in the collections of the Art Gallery of Hamilton, Edmonton Art Gallery, and the Musée d'art contemporain de Montréal.

Not only has Munn entered public collections across the country, but her unique contribution to the history of Canadian art has, in the last decade, become an integral part of the Canadian historical narrative through a series of exhibitions that have explored various aspects of her work. In 2005 Munn was featured in Museum London's exhibition and accompanying catalogue *An Intimate Circle: The F. B. Housser Memorial Collection*, curated by Alicia Boutilier as part of the Ontario Association of Art Galleries' *Group of Seven Project 1920–2005*. The exhibition featured work by a number of women artists, including, as well as Munn, Emily Carr, Bess Larkin Housser Harris, Yvonne McKague Housser, Isabel McLaughlin, Sarah Robertson, and Doris Huestis Mills Speirs, along with the members of the Group of Seven, Tom Thomson, and others in the Housser circle. In the exhibition and catalogue *The Nude in Modern Canadian Art, 1920–1950*, (Musée national des beaux-arts du Québec, 2009), Michèle Grandbois and Anna Hudson focused on Munn's figurative work; that show toured to both the Glenbow Museum and the Winnipeg Art Gallery. Each of these exhibitions, along with their catalogues and analyses of Munn's work, further cemented Munn's place within the larger narrative and themes of twentieth-century Canadian art history. In 2008 Cassandra Getty organized a travelling exhibition for the Art Gallery of Windsor, *Kathleen Munn and Lowrie Warrener: The Logic of Nature, the Romance of Space*.⁴³ In her catalogue essay on Munn for this exhibition, Georgiana Uhlyarik observed: "The history of modern Canadian art can no longer be discussed without addressing the work of Kathleen Munn."⁴⁴ Getty noted the key role Munn had played as "one of the first of many Canadian women artists who brought international, avant-garde tendencies back from their studies."⁴⁵ Getty and Uhlyarik then co-curated a solo exhibition of Munn's work for the AGO in 2011, *The Passion of Kathleen Munn*. Based on an expanded version of the Munn section of the Windsor exhibition, the AGO exhibition was augmented by additional material, including a number of drawings from Munn's remarkable Passion series.⁴⁶

Munn has also been included in several recently published texts on twentieth-century Canadian art. Roald Nasgaard's major survey *Abstract Painting in Canada* (2007) identifies Munn's importance to the modernist movement in Toronto in the 1920s:

Toronto, during the 1920s, seemed briefly capable of developing, parallel to the Group of Seven's nationalist ideology, a more modernist progressive story. The three main players were Bertram Brooker and Kathleen Munn, who both ventured daringly into abstraction, and Lawren Harris, who did not, at least not yet, but who all the same acted as an enthusiastic if finally ambivalent proselytizer for modernism.⁴⁷

In the chapter on abstraction that I wrote for *The Visual Arts in Canada: The Twentieth Century* (2010), I identified Munn as one of "the most interesting pioneers of abstraction in Canada."⁴⁸

Uhlyarik writes, "Research for the last twenty years has not only established Munn's deserved role in the field of Canadian art, but it has also revealed her to be a focused and highly intelligent artist who understood her worth and did not compromise."⁴⁹ As Getty points out in her text, a new narrative has been constructed through these exhibitions and publications which properly identifies the importance of Munn's work and rewrites the narrative of modernist art in Canada. "Most studies of abstraction in Canada link back to Lawren Harris.... In doing so, they ignore the fact that he took longer than Munn or Lowrie Warrener to move from pared-down, iconic landscapes to embrace abstraction more fully."⁵⁰ It was passion that had driven Munn to create but it was despair towards the end of her life that led her to fear that her accomplishments might never be known. I felt that despair when I first discovered the richness of Munn's work, stored in closets and behind and under the bed of her niece who had been the recipient of not only Munn's journals and her library, but also of art works, many of them never shown publicly. Munn's work and her remarkable role in the history of Canadian art are now known and her legacy has been recorded in exhibitions, catalogues, and research on Canadian art.

In the exhibition *The Passion of Kathleen Munn*, Uhlyarik and Getty provided viewers with unique insight into Munn's working method, displaying the artist's preparatory sketches alongside the lightbox that Munn used to meticulously trace, rotate, and re-trace her figures in order to achieve the effect of movement that is central to her Passion series. Today, thanks to the generosity of Munn's great-niece, Lenore Richards, the AGO is a centre of study for Kathleen Munn—it holds Munn's notebooks, drawings, prints, a multitude of preparatory studies, and the artist's lightbox—an invaluable resource for those wishing to explore her work in greater depth. Munn's presence in the AGO's Special Collections, dedicated to preserving and

making accessible archival material pertaining to significant figures and institutions in the history of Canadian art, offers assurance that Munn's legacy will not be forgotten.

Joyce Wieland: "Crashing the Boys' Club"⁵¹

In July 2011 the Canadian Filmmakers Distribution Centre (CFMDC) launched a DVD box set of the collected film works of Joyce Wieland, composed of sixteen shorts and two feature films. Commemorating the fortieth anniversary of the NGC Wieland exhibition *True Patriot Love*, the launch was organized by Carleton University Art Gallery in collaboration with the NGC. The screening was a component of *Patriot Loves: Visions of Canada in the Feminine*, curated by Minh Nguyen for Carleton University Art Gallery.

In "A Tale of Three Women," I wrote that, at the end of her life, Wieland, unlike Munn, was not in danger of disappearing from history. Her work had been championed early in her career by Pierre Théberge at the NGC and had been collected by the gallery. For much of Wieland's career, her dealer, Av Isaacs, worked assiduously on her behalf to bring her work to the attention of the public and to museum curators.⁵² Wieland has the distinction of being the first living female artist to have a major solo exhibition at the NGC (in 1971) and, remarkably—over a decade and a half later—the first major retrospective by a living Canadian woman at the AGO (in 1987).

Though Wieland was described, at the time of the 1987 exhibition, as Canada's "foremost woman artist," she was disappointed in what she considered a lack of understanding of her artistic accomplishments and the fact that reviewers were as likely to focus on the "simplicity" and "naiveté" of the "cute and charming wife of Michael Snow" as on her artistic work.⁵³ Wieland fought to be accepted as an artist in Toronto in the 1950s and as an avant-garde filmmaker in New York in the 1960s.⁵⁴ Kay Armatage, an early champion of her work, wrote in *The Gendered Screen* (2010) of "these film and artworks that are now read as evincing an early feminist politic, championing forms of women's creative production that had been routinely dismissed as craft rather than art."⁵⁵ In *C Magazine* (2008), Ann Low, quoting Wieland, wrote,

Although the creative pull to return to Canada was one of the factors that led to her return to Toronto, the reception of *Reason over Passion* by her primarily male peers in New York was another; she was "made to feel in no uncertain terms by a few male filmmakers that I have overstepped my place, that in New York my place was making little films."⁵⁶

The four-man selection committee for New York's Anthology Film Archives, dedicated to preserving experimental films, had excluded women from their historical account of the period and

put an end to "the open and democratic form that had defined the scene until then."⁵⁷

As the end of her working career approached with the onset of as-yet-undiagnosed Alzheimer's, Wieland was regretful that she had to push so hard for the AGO retrospective. But push she did, along with those who believed such an exhibition was long overdue, though she told critic Susan Crean that she knew that artists were "not supposed to ask."⁵⁸ Poignantly aware of the importance of criticism and analysis of her work, Wieland observed that she had collected every article, review, and scrap of paper that had been published about her art, but had found little of substance. The history of her career had been constructed largely in terms of her position as a woman artist rather than through a critical analysis of her work.

Affirming the importance of ongoing access and scholarship, American filmmaker Patrick Friel noted that in the US today, Wieland is known largely in experimental film circles, and that "even within these circles...only a handful of her films seem to receive regular attention." He suggested the five-disc DVD collection, *The Complete Works of Joyce Wieland*, could serve as a corrective, bringing the full range of her filmic output to a wider audience. Though he observed that the "boxed set is no-frills, with no accompanying booklet or DVD extras to situate Wieland's work...it provides excellent high-definition digital transfers of all of Wieland's films (with the exception of two collaborations from the 1950s)."⁵⁹ Friel also noted that Kathryn Elder's "valuable" 1999 book, *The Films of Joyce Wieland*, was still in print.⁶⁰

The past decade has been an important period in the development and dissemination of scholarship on Wieland and in the consolidation of our understanding of the importance of her contribution in all fields.⁶¹ Her work is often described in superlatives: "legendary" (NGC website, 2012); "visionary" (Elder, 1999); a "seminal figure" (Buzio, Women's Art Resource Centre, 2001).⁶² Wieland would have been thrilled to read the numerous articles that have been published over the last decade in virtually all of the major journals in Canada, including *The Journal of Canadian Art*, *Canadian Art*, *The Journal of Canadian Film Studies*, *C Magazine*, *Border Crossings*, and *RACAR*.

Wieland's art was the focus of three exhibitions between 1999 and 2004: *Joyce Wieland: The Female Nude*, a small exhibition from the AGO collection in the fall of 1999; *Joyce Wieland: A Vignette*, at Mount Saint Vincent Art Gallery in January 2000, which was accompanied by a brochure;⁶³ and *Woman as Goddess: Liberated Nudes by Robert Markle and Joyce Wieland* in 2003, curated by Anna Hudson for the AGO and accompanied by a catalogue.⁶⁴ In 2011, the Women's Art Resource Centre presented *Joyce Wieland: Intervening the Frame / An Homage to Joyce Wieland's Film Legacy*, curated by Guillermina Buzio.

Included in numerous group exhibitions, Wieland was one of the women artists included in the much-acclaimed *Traffic: Conceptual Art in Canada 1965–1980*. Unfortunately, there were relatively few of them. Robin Laurence observed, “The comprehensiveness of the show is impressive. The proportion of representation, however, is not.... The gender inequity [is] appalling.”⁶⁵

Critical to current and future scholarship, Wieland’s papers are in the Archives of York University and have provided an important basis for the books, articles, and essays that have been published in recent years. In 2001 Wieland was the subject of two biographies: Jane Lind’s *Joyce Wieland: Artist on Fire* and Iris Nowell’s *Joyce Wieland: A Life in Art*.⁶⁶ Reviewing these books for *Canadian Literature* in 2003, Sherrill Grace, having observed that she was grateful to have two such books, particularly Lind’s well-illustrated work, noted with regret the “unwillingness of either to penetrate the emphatically autobiographical energy in everything Wieland did.” Both authors, Grace suggested, “believe in the assumed truth of both biography and autobiography. With Joyce Wieland, however, these are strategic mistakes or, if they are not mistakes, they certainly obscure the potential ambiguity and rich complexity of Wieland’s art.”⁶⁷ In 2010 Lind edited a volume of Wieland’s writings and drawings for The Porcupine’s Quill press.⁶⁸

That year, the University of Toronto Press published *Joyce Wieland’s “The Far Shore”* by Wieland scholar Johanne Sloan—a book that would have pleased Wieland immensely. In her discussion of the film (which Wieland considered her magnum opus) and its integration of the themes that had dominated Wieland’s work in every medium, Sloan analyzes the “fusion of art and politics, the importance of landscape within Canadian culture, and the on-going struggle over the meaning of the natural environment.”⁶⁹

Today Wieland’s art is accessible in public galleries (and on their websites) and through her collected films, ensuring that “the ambiguity and rich complexity” of her art will continue to provoke and engage us.

Vera Frenkel: “Mapping a Practice”⁷⁰

Vera Frenkel, the youngest of the artists whose careers I examined in “A Tale of Three Women,” continues to make challenging and moving work, examining “the role of language and technology as they shape consciousness; the impact of forced or voluntary migration on the loss of identity; [and] the madness of bureaucracy as it affects our daily experience.”⁷¹ Often couched in humour and irony, her work confronts viewers with powerful truths, too often unrecognized, about the ways in which institutions shape our lives. Frenkel’s invented persona Cornelia Lumsden, a Canadian novelist working in Paris during

the first half of the twentieth century, has been described as a “cipher for the struggles of women artists to achieve recognition in the waning twilight of modernity.”⁷² Frenkel’s examination of artists’ careers and art institutions stands, in a variety of ways, as a metaphor for the research which we engage in this article. Addressing the issues of legacy, she examines the politics of the archive and the importance of the historical record, documentation, collecting, and public awareness.

By 1999 Frenkel had been awarded several of the country’s most prestigious prizes, including the Canada Council Molson Prize, 1989; the Toronto Arts Foundation Visual Arts Award, 1994; and the Gershon Iskowitz Prize, 1995. This recognition has grown in the last decade with the Bell Canada Award for Video Art in 2001 and, in 2006, her induction into the Royal Society of Canada: The Academies of Arts, Humanities and Sciences of Canada. That year Frenkel also received the Governor General’s Award in Visual and Media Arts, and the NGC mounted a “distilled” version of *The Institute™: Or What We Do for Love* for the occasion.⁷³ In 2007 Frenkel was the recipient of one of the Canada Council’s new long-term grants.⁷⁴

Frenkel’s thought-provoking, penetrating, and often poetic writings have appeared in *Alphabet City*, *artscanada*, *C Magazine*, *Canadian Art*, *Descant*, *Dialog*, *Fuse*, *Intermédialités*, *n.paradoxa*, *Public*, and *Vanguard*, and in anthologies such as *Penser l’indiscipline* (Optica, 2001), *Joseph Beuys: The Reader* (MIT Press, 2007), and *Museums after Modernism* (Blackwell, 2007).

Since 2000 Frenkel’s work has been the focus of solo exhibitions and installations in North America and Europe, several of them with related symposia. *Body Missing*, Frenkel’s video-photo-web project on art theft as cultural policy, was shown at Wayne State University during the Video 2000 Festival (2000) and, in 2001, at the Goethe-Institut in Toronto, where it was the subject of an international symposium entitled *The Role of the Image in the New Millennium: Media and the Arts*. In 2002, it was shown at the Georg Kargl Fine Arts gallery in Vienna and at the Canadian Cultural Centre in Paris. In 2003, *Body Missing* filled the Sigmund Freud Museum in London, and issues arising from the work were the focus of the ICA symposium *Body Missing: From Theft to Virtuality*, organized by Griselda Pollock.⁷⁵

That year *The Institute™: Or, What We Do for Love* was mounted at the Justina M. Barnicke Gallery, Hart House at the University of Toronto and, in 2004–05, the exhibition traveled to the Art Gallery of Sudbury and the Carleton University Art Gallery. *ONCE NEAR WATER: Notes from the Scaffolding Archive* was exhibited in 2008 at Akau Inc. Project Space in Toronto and, in collaboration with composer Rick Sacks, premiered with live musicians at the Muziekgebouw in Amsterdam. The North American premiere took place in 2009 at the Isabel Bader Theatre in Toronto, launching the Images Festival Gala.⁷⁶

In 2010 Montreal's SBC Gallery of Contemporary Art mounted *Vera Frenkel: Cartographie d'une pratique / Mapping a Practice*. Curated by Sylvie Lacerte and accompanied by a catalogue and dedicated exhibition website prepared by the Daniel Langlois Foundation, the exhibition focused on three key works: *String Games* (1974), *...from the Transit Bar* (1992), and *ONCE NEAR WATER* (2008) (two of them via archival materials).⁷⁷

In the fall of 2012 Frenkel installed her multi-channel, photo-text-video installation *The Blue Train* at the new Ryerson Image Centre (RIC); the RIC commissioned the work for its inaugural exhibition, *Archival Dialogues: Reading the Black Star Collection*. A powerful and moving installation, *The Blue Train* "recreates first-hand experiences that took place as peace gave way to war in 1939 and emerged again from war's debris in 1945."⁷⁸ Among the passengers whose stories Frenkel tells are "the artist's mother, her infant daughter, and an unexpected contingent of German troops," their encounter recalled via a childhood bedtime story.

In the RIC installation, two large monitors present the pre-war train journey in counterpoint with the post-war account excerpted from a long letter by Black Star photographer Werner Wolff, describing what he found on his return to Germany in 1945. The two journeys, serving as parentheses to World War II, allow the viewer to sense what lay between.⁷⁹

Queen's University has become the major centre for the study of Frenkel's work and has adopted an integrated approach to its role as custodian of Frenkel's legacy. The university's archives have acquired the artist's fonds. Concurrently, the Agnes Etherington Art Centre (AEAC) has acquired two of the artist's major works: *String Games: Improvisations for Inter-City Video (Montreal-Toronto) 1974-2005* and *Her Room in Paris (The Secret Life of Cornelia Lumsden: A Remarkable Story, Part 1)* (1979). In 2011 the AEAC initiated its Keywork series, intended to offer a public "platform for research into a single extraordinary work" from its collection, with an exhibition and catalogue of *String Games, 1974-2005*.⁸⁰ The exhibition drew on the "rich fonds, which includes the artist's notes, preparatory sketches, lithography masters, videos, photographs, copious correspondence and manuscripts,"⁸¹ and included an audio introduction Frenkel made when the work was first created that had been rediscovered by Queen's archivist, Heather Home.⁸² This in-depth focus on Frenkel's work, through the acquisition of her art and archival materials, was complemented by Frenkel's residency at Queen's Department of Art as Koerner Visiting Artist. Additionally enriching the university's documentation of Frenkel's oeuvre, Queen's Department of Film and Media acquired *Of Memory and Displacement / Vera Frenkel: Collected Works* (2005) a four-disc boxed DVD-CD ROM compilation

of Frenkel's media projects, writings, interviews with the artist, and visual documentation. In 2013 a major monograph, the first extensive survey of Frenkel's work, edited by Sigrid Schade, will be published in English and German by Hatje-Cantz Verlag.

Despite the fragility of the medium of video and the work involved in recreating complex multi-media installations, Frenkel's work has recently been included in major exhibitions marking, in particular, her pioneering contribution to telecommunications and new media art in the 1960s and 1970s. Her work was seen in *Traffic: Conceptual Art in Canada 1965 to 1980*, which included an early version of *String Games* and which travelled to galleries across Canada; it completed its tour in Karlsruhe, Germany in 2013.⁸³ Her work was also shown in *Exchange + Evolution: Worldwide Video Long Beach 1974-1979*, a commemoration of the early work of the Long Beach Museum in exhibiting video art.⁸⁴

Frenkel's work has provided an important resource for the Daniel Langlois Foundation's DOCAM (Documentation and Conservation of the Media Arts Heritage) research. Frenkel gave the keynote address, "Rules for Letting Go," at DOCAM's 2006 international summit, which brought together university, research, and museum partners to study issues of documentation and conservation.⁸⁵ As Frenkel has reflected, the collaboration between Queen's archives and AEAC "allowed for the reconstitution of works" that had not been shown for almost thirty years, and that, "given their medium, had essentially disappeared from public consciousness."⁸⁶

Like Kathleen Munn's, Frenkel's is largely a good news story, but it should be understood that this has not come easily. Frenkel describes her experience as one of "living long enough to encounter the twin nuisances of misogyny and ageism."⁸⁷

UPDATING THE ACCOUNT!

The Teaching Institution: A Good News Story In the Visual Arts

Before addressing the current situation for female faculty in university studio art departments, it is interesting to consider the 2013 report of the Council of Canadian Academies (CCA), *Strengthening Canada's Research Capacity: The Gender Dimension*. Designed to examine "the factors that influence the career trajectory and statistical profile of women researchers in Canadian universities," the CCA reported that

despite decades of women's underrepresentation on campus, gender parity in terms of *student* enrolment was reached in 1989. Women now outnumber men as undergraduate and master's students and represent nearly half of all PhD

students. Yet, although women have outnumbered men at the student level for over 20 years, these changes have not necessarily been reflected to the extent one would expect in the ranks of the professoriate, particularly at the levels of full professor and senior administration.⁸⁸

The CCA examined the situation of the 11,064 women with PhDs employed full-time in degree-granting institutions and the 22,875 men in this category. In general, they concluded, “the higher the rank [in Canada and for the most part internationally in OECD countries], the fewer women are present in comparison to men.”⁸⁹ They noted, interestingly for our purposes, that women in Canada are best represented in the humanities, social sciences, and education.⁹⁰ They also observed that Canadian census data shows that, by rank, women represent nearly half of all sessional instructors and lecturers and 42.6% of assistant professors but only 36.2% of associate professors and 21.7% of full professors. The CCA’s findings are similar to those reported in the *Canadian Association of University Teachers’ 2010–11 Almanac of Post-Secondary Education*, which showed that since 1988 the number of women in tenured or tenure-track positions had doubled to 30%.⁹¹

In 2008, 34% of all faculty teaching in universities were female (in 2001, the figure had been 29%), and 43% of full-time female professors were in tenured or tenure-track positions. However, not surprisingly given the arc of career trajectories and the point of entrance for women into full-time positions, women represented only 22% of full professors (in 2001, they had represented 15%.) Although more faculty were continuing to teach beyond the age of 65, the number of younger faculty had grown: 20% of males and 24% of females were under 40. And hiring patterns were improving; in 2008, 2,787 new full-time appointments were made, of whom 45% were female.⁹²

The CCA report also remarked, however, on the significant impact that the “small but persistent salary gap has had over the long term—a gap that cannot be fully explained by age or rank and has changed little during recent years. Even at the full professor level, women make 95% of what men do.”⁹³ At least one institution has taken steps to correct this disparity: in January 2013 the University of British Columbia announced that all full-time, female-identified tenure and tenure-track professors would receive a 2% pay raise retroactive to 2010, to counteract gendered pay inequity.⁹⁴

When Sasha McInnes Hayman surveyed women visual artists about their experiences in studio art programs at colleges and universities in 1980, almost 73% mentioned discouragement from male professors. For 92% of these artists, fewer than 10% of their teachers had been women. An analysis of the composition of studio faculty in 1999 at York University, Concordia University, and OCADU indicated that the situation had im-

proved.⁹⁵ Current statistics, at least within the three institutions that we have examined, reflect a more promising situation than the general university statistics with respect to the numbers of women in full-time professorial appointments.

In 1999 Concordia stood out as one of the few post-secondary institutions that had historically hired women full time in the studio area: 15 of its 28 full-time faculty (53.57%) were women, including 2 full professors and 3 tenure-track. The majority of its classes were taught by women (including those taught by part-timers and contractually limited appointments).⁹⁶ A decade later, in 2010, 54.8% of Concordia’s 31 full-time faculty were women: this included 9 (44.4%) full professors, 12 (75%) associate professors, 5 (40%) tenure-track assistant professors and 5 (80%) contractually limited appointments; 64% of the part-time faculty members were women.⁹⁷ The chair of Studio Arts and the dean of Arts were both women.

York University offered a “fairly representative example of Canadian studio programmes” in the fall of 1999.⁹⁸ Of 13 full-time studio faculty in the Visual Arts Department, 7 were tenured men (2 of them were full professors). The 6 women faculty members included 3 who were tenure-track, and none was a full professor. In the 1999–2000 academic year, two-thirds of the department’s studio courses were taught by men.⁹⁹

In 2010–11, the overall statistics for York mirrored the CCA findings: within the university, there was virtual gender parity at the assistant professor level (117 women v. 115 men) and close to parity at the associate level (329 women v. 354 men). Yet at the full professor level there were nearly twice as many men as women (102 women v. 203 men). Overall, women earned approximately 5% less than their male counterparts.¹⁰⁰

Today York’s Visual Arts Studio department presents a more positive picture than the university as a whole, reflecting a significant shift in the last decade. In the fall of 2012 there were 15 full-time tenure-track faculty in the Visual Arts Studio program. One studio female faculty member held the rank of full professor. All of the other members of the faculty were associate professors: 7 men and 7 women. Thus 53.3% of full-time faculty teaching studio courses were women.¹⁰¹ The chair of the Department of Visual Arts and the dean of Fine Arts were women.

In 1989, despite challenges from some quarters, the Ontario College of Art and Design launched the first phase of its “Equity 2000” report. It was designed to significantly increase the percentage of women teaching art and design at the college. Prior to its implementation women represented 20% of the faculty. Now, positions vacated by retiring faculty were reserved for qualified women. (A voluntary program which preceded the “Equity 2000” report had resulted in no increase in the percentage of women faculty.¹⁰²) In the academic year 1998–99, 39% of the teaching was done by women.¹⁰³ In the

2010–11 academic year 42.86% of the 112 tenured faculty were female; 41.38% of the 29 continuing appointments were female; 45.73% of the 398 faculty (including tenured, continuing appointments; contractually limited and sessional appointments) were female; and 44.33% of all classes were taught by women. At the rank of senior management, there were 20 females (62.50%).¹⁰⁴

Strengthening Capacity: The Canada Council for the Arts' Grants to Individual Artists

In 2005 and 2006, the Canada Council introduced new programs of support for visual artists to better reflect the needs of the community. The data that we reference here is based on those new funding programs and is compared to the findings in "A Tale of Three Women." The current programs for professional visual artists are project grants and long-term grants (the project grant program was introduced in 2005–06 and the long-term grant in 2006–07, replacing the visual arts creation-development grant.)¹⁰⁵ The data analyzed reflects the results of competitions since 2005 with respect to total applications, assessed applications, successful applications, number of grants (reported on a commitment fiscal year basis), commitment dollars, and average grants for the two programs from the time they were established until 2010–11. For each program, we consider both career level and gender as variables in our analysis.¹⁰⁶

The data reveals a consistent trend over the period of the new granting programs. While the numbers vary from year to year, female artists seeking project grants (capped at \$20,000) have tended to apply in similar and sometimes larger numbers than their male counterparts across all three career levels (applicants are assessed for project grants at the emerging, mid-career, and established artist levels.) The number of assessed applications for project grants by female artists was marginally higher (51.5%; 2,533 v. 2,385) than those by male artists. The average success rate in the project grant competition over the six competitions from 2005–06 to 2010–11 was nearly equal (17.5% female v. 18.9% male). Likewise over the six years considered, funds were allocated virtually equally between male and female artists (49.4% female v. 50.6% male). The most apparent exception was 2010–11, in which male artists in the emerging artist category received significantly more funding than female artists (36.4% female v. 63.6% male). The average value of project grants for male and female artists over the six-year period was near parity for all three career levels. The average value of a project grant for female artists at the established career level was, in fact, slightly higher than the average for male artists.¹⁰⁷ See figure 1 for a comparison of the total number of successful applications from female and male artists.

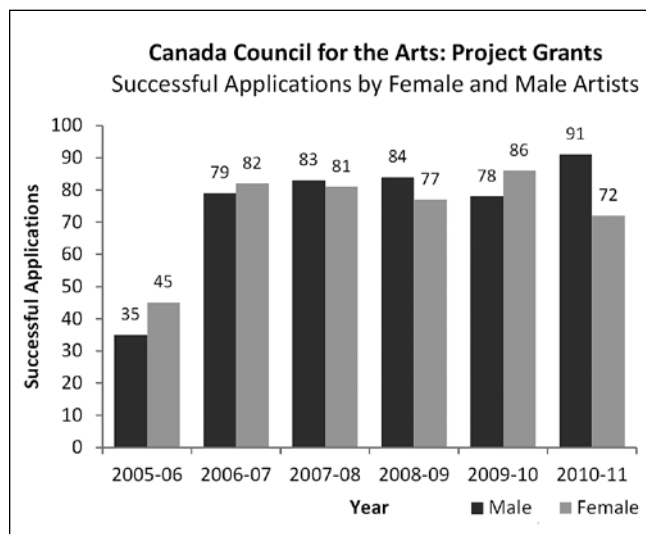


Figure 1. The total number of successful applications by male and female artists, across all three career levels, for CCA Assistance to Visual Artists project grants from 2005 to 2011.

The results change dramatically when it comes to long-term grants. These awards are worth \$80,000 (\$40,000 per annum) over two years. For long-term grants, the overall success rates for women from 2006–07, the year the program began, to 2010–11 was 22.7% versus 28% for men. This reflects, in particular, the 2010–11 year, when women were notably unsuccessful (8.7% success for women rate v. 28.3% for men) and the previous year when the success rate for women was 17.4% v. 32.4% for men. Interestingly, in the first three years of the program, the success rate for women was higher than that for men, which may be attributable, at least in part, to the fact that the number of female applicants in the first two years was so low.¹⁰⁸ In only one year (2008–09) was there near-parity in the number of assessed applications (34 female v. 35 male). In three of the five years of the competition, at least twice the number of applications from male artists was assessed. Though professional women artists outnumber men, and the number of female faculty in the post-secondary programs that we studied has increased significantly, established women artists do not apply for major grants in the same numbers as their male counterparts. Moreover, no established woman artist has received more than one long-term grant since the inception of the program, whereas one male artist was successful in three competitions.

Once again (echoing earlier findings) a major reason for these results is that women apply in lower numbers for these larger grants—110 applications in total for long-term grants by women were assessed v. 189 by men. The effect of the relatively small number of applications was heightened, in the last two

years in particular, by the relatively poor success rate of female applicants (fig. 2).

While the application rates and success rates for women for projects grants shows a maturation of the field at all career levels (including established artists), the case of the long-term grants is troubling. If women do not apply, they do not get funded. Do women feel that they would not be successful were they to apply to this program? Have they been discouraged by recent low success rates for female applicants? Is it a question of confidence? (For project grants, females apply in equal numbers to males, have similar success rates, and receive similarly sized grants.)

The gold, silver, and the bronze... Prizes and the idea of excellence in art¹⁰⁹

An analysis of major national prizes—the Governor General’s Awards, the Gershon Iskowitz Prize at the AGO, the RBC Canadian Painting Competition, and the Sobey Art Award—offers another perspective on the status of women artists in Canada. Today, as Leah Sandals has noted,

Corporations and private foundations [often in partnership with public galleries] have tripled the number of national art prizes, boosting the pot to more than \$700,000 in some years.... Regional awards—like B.C.’s Audain Prize, the Toronto Friends of the Visual Arts Award and the Prix de Montreal—also emerged during that time.¹¹⁰

These prizes offer not only recognition but also cash amounts, representing a substantial financial gain for artists whose incomes are often unpredictable at best.¹¹¹ For emerging artists in particular, winning a major prize can lead to securing commercial gallery representation and museum acquisitions—critical career opportunities for young artists. The foreword to the catalogue for *Builders*, the NGC’s 2012 biennial highlighting works acquired by the gallery over the last two years, notes, for instance, that Melanie Authier and Dil Hildebrand were past winners of the RBC Canadian Painting Competition and that their work was subsequently collected by the NGC.¹¹² As the work of women artists often appears to be undervalued in the marketplace and in public galleries, what is the situation with respect to these prestigious and often rich prizes that are awarded not only for lifetime achievement but also for emerging and mid-career artists?¹¹³

In 1999 I wrote about the pending introduction of the Governor General’s Awards in the Visual Arts. The artist Takao Tanabe led the fight to have these awards established, recognizing the role that the Governor General’s awards for literature (established in 1939) and for the performing arts (established in 1992) had played in acknowledging artistic achievement in Canada, establishing reputations, and providing national and

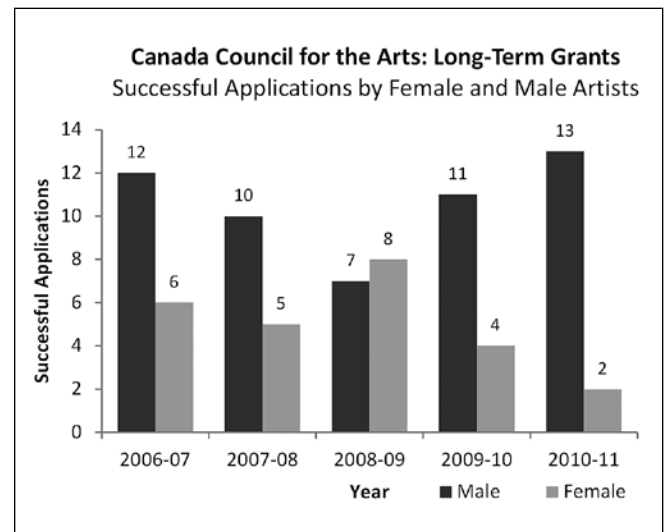


Figure 2. The total number of successful applications by male and female artists, across all three career levels, for CCA Assistance to Visual Artists long-term grants from 2006 to 2011.

international recognition. The first Governor General’s Awards in Visual and Media Arts, described as “Canada’s foremost distinctions for excellence in visual and media arts,” were announced in 2000.¹¹⁴ Recipients of these awards are recognized in an exhibition at the NGC and receive a \$25,000 prize. Up to seven artists can be honoured annually. Since the awards’ inception, 56 male and 29 female artists have been recognized for their artistic achievement.¹¹⁵

Established in 1986, the Gershon Iskowitz Prize at the AGO is awarded annually to “a professional Canadian visual artist who has achieved maturity and a measure of success as an artist, and who is on the verge of using his or her creative energy to produce a significant body of work, or to continue his or her research.”¹¹⁶ From 1986 to 2006 the prize consisted of a \$25,000 cash award. In 2007 the Gershon Iskowitz Foundation partnered with the AGO to supplement the monetary prize with a solo exhibition at the gallery.¹¹⁷ According to the foundation chair, Jeanette Hlinka, the foundation’s partnership with the AGO has served to “elevate the prize’s stature and strengthen the commitment of both organizations to Canadian art and artists.”¹¹⁸ In 2011 the value of the cash prize was increased to \$50,000.¹¹⁹ Since the creation of the award in 1986, the prize has been awarded to 19.5 male artists (72%) and 7.5 female artists (28%) (fig. 3). One might have expected the discrepancy to decrease in recent years, given the work of women artists, curators, and writers. Yet, between 1999 and 2012, female artists have accounted for just under one-fifth of the prize’s recipients: 11.5 male artists (82%) and 2.5 female artists (18%)

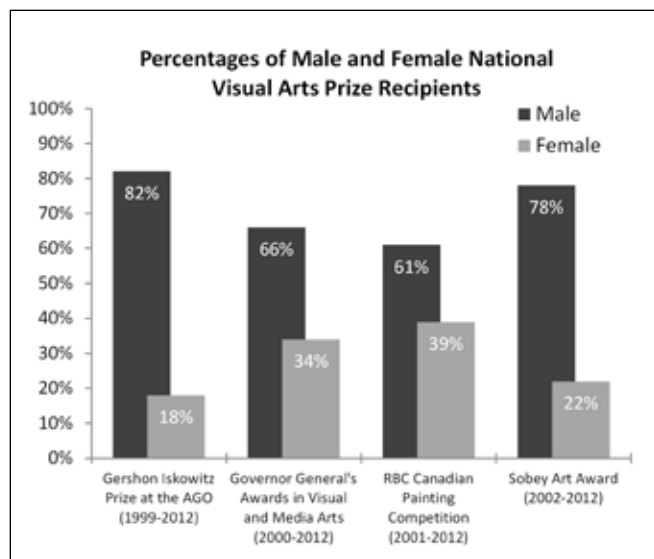


Figure 3. Percentages of male and female recipients of key prizes between 1999 and 2012.¹²⁰

were awarded the prize.¹²¹ The most recent female recipient of the prize is Toronto-based artist Shary Boyle (2009). Her Gershon Iskowitz Prize exhibition *Flesh and Blood*, curated by Louise Déry of the Galerie de l'UQAM, was accompanied by a catalogue by Déry and travelled to the Contemporary Art Gallery in Vancouver following its installations at the AGO and the Galerie de l'UQAM. Since receiving the Gershon Iskowitz Prize at the AGO, Boyle has continued to win accolades for her work. In 2010 she received the Hnatyshyn Foundation Visual Arts Award of \$25,000, which “recognizes a Canadian visual artist in mid-career who has demonstrated excellence and innovation in his or her body of work and who shows promise of outstanding artistic achievement in the years ahead.”¹²² In 2011 Boyle's collaboration with fellow Canadian artist and 2010 Sobey Art Award nominee Emily Duke culminated in *The Illuminations Project*, an exhibition at the Institute of Contemporary Art, Philadelphia. Her work was also included in MASS MoCA's 2012–13 exhibition *Oh, Canada*, advertised as “the largest survey of contemporary Canadian art ever produced outside Canada.”¹²³ Most notably Boyle was selected to represent Canada at the fifty-fifth Venice Biennale in 2013. In 2008 Françoise Sullivan won the Gershon Iskowitz Prize; a small exhibition of her work was on view at the AGO in 2010. The only other female recipient since 2000 is Janet Cardiff, who received the award with George Bures Miller in 2003.

In contrast to the Iskowitz Prize, the RBC Canadian Painting Competition, established in 1999, is awarded to emerging artists in the first five years of their careers—“a time when they

need both recognition and financial support.”¹²⁴ Over the years, the selection process for winners has changed. In 1999 and 2000, the competition recognized one winner and one honourable mention and was limited to artists from Toronto. Since 2001 three regional juries have each selected five artists to be considered for the prize.¹²⁵ From 2001 to 2003 a winner from each region was chosen. Since 2004, a single national winner and two honourable mentions have been awarded prizes of \$25,000 and \$15,000, respectively.¹²⁶ The nomination procedure, however, has remained the same since 1999: artists must nominate themselves, making the competition open and accessible to artists living in any region of Canada.

The RBC Painting Competition has consistently recognized the achievements of Canadian women artists. Since it became a national prize in 2001, 11 (61%) male artists and 7 (39%) female artists have won the competition, while 10 (55%) male artists and 8 (45%) female artists have received honourable mentions. After the structure of the competition was adjusted in 2004 to announce a single national winner and two honourable mentions, women have outnumbered men as national winners (4 male artists [44%] and 5 female artists [66%]). Interestingly, the inverse is true with respect to the recipients of honourable mentions: 10 (53%) male artists and 8 (47%) female artists received honourable mentions during this time. The history of the \$25,000 Joseph Plaskett Award for emerging painters who are currently enrolled in or recently graduated from an MFA program also suggests that younger women are more likely to receive major awards than their senior colleagues. Since its inception in 2004, five men and four women have received the Plaskett Award.¹²⁷

The Sobey Art Award, which offers a \$50,000 cash prize for artists under the age of forty, is described as “Canada's pre-eminent award for contemporary Canadian art.”¹²⁸ Like the RBC Painting Competition, the Sobey Award is administered according to region. Five artists from five regions—West Coast & Yukon, Prairies & The North, Ontario, Quebec, and Atlantic—make up the longlist nominations. One artist from each of these regions is selected for the shortlist, from which the national winner is chosen. Since its inception, 29.5 male artists

Women comprise but a third of Governor General's Awards in Visual and Media Art recipients and a mere fifth of the Iskowitz and Sobey Awards honourees.

have been shortlisted for the award, nearly double the number of female artists (15.5).¹²⁹ Of the 9 national award winners, 7 (78%) are male and only 2 (22%) are female.

It is also important to mention the recent history of the selection of artists representing Canada at the Venice Biennale—a significant recognition of achievement awarded to mid-career or established artists and the only national award with international exposure. From 1988 to 2009 the selection of artists was determined through a national competition; having chosen an artist in advance, curators from institutions throughout the country were invited to apply for the role of curator of Canada's pavilion. The Canada Council then completed a peer review of the proposals and selected the curator and artist. The NGC reassumed the role of administrator of Canada's participation in Venice beginning with the 2011 Biennale. Since this time, artists have been chosen by a selection committee established by the NGC and consisting of established curators from across the country.¹³⁰ Josée Drouin-Brisebois, senior curator of contemporary art at the NGC, served as curator of the project in 2011 and is serving again in 2013, though the gallery has stated its intention to enlist curators from other Canadian institutions for future Biennales.¹³¹ Since 1988, 8.5 (65%) male artists and 4.5 (35%) female artists have represented Canada at the Venice Biennale.¹³² In more recent years, however, the representation of female artists has increased significantly; an equal number of male (3.5) and female (3.5) artists have been selected for the Biennale since 2001. Interestingly, the ratio of female to male curators since 1988 is the inverse of the numbers of artists: 8.5 women and 4.5 men have served as curator of the Canada Pavilion since 1990.¹³³ Since 2001, female curators have continued to be in the majority, with 4.5 women and 2.5 men taking on the role.

It is promising that emerging female artists tend to hold their own in the allocation of prizes. With respect to recognition of Canada's most senior artists, the Venice Biennale appears to represent an encouraging shift. However, women comprise but a third of Governor General's Awards in Visual and Media Art recipients and a mere fifth of the Iskowitz and Sobey Awards honourees. Amidst the fervour of award ceremonies and exhibitions, senior female artists are often still overlooked.

Museums in Canada: "Differencing the Canon"?¹³⁴

Collecting Contemporary Art: The Canada Council for the Arts' Acquisition Grants to Art Museums and Public Galleries, 2008–11

The Canada Council for the Arts' Acquisition Assistance Program (AAP) supports the acquisition of works by contemporary Canadian artists and provides Canadian public art

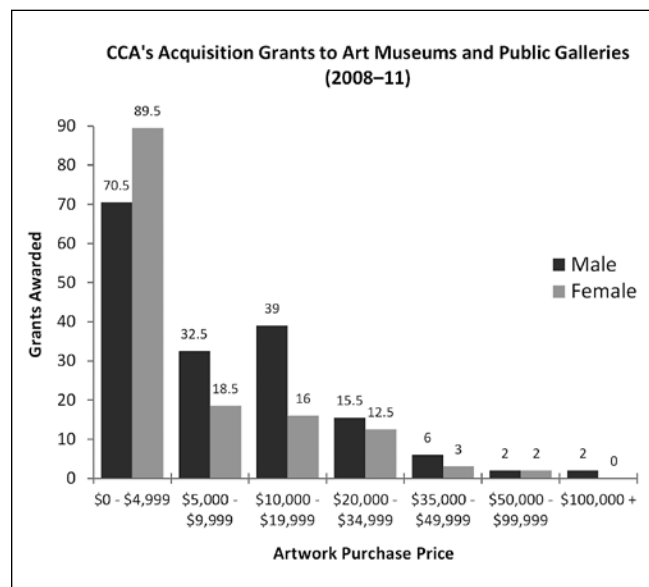


Figure 4. Number of works by male and female artists purchased by museum and public galleries from 2008 to 2011 with support from the CCA's Acquisition Assistance Program. To gain insight into the market value of work by male and female artists, we grouped data from the program according to purchase price; the resulting categories do not reflect categories employed by the CCA.

museums and galleries with matching funds to acquire works by living artists. The allocation of AAP funds provides a useful indicator of the acquisition patterns of contemporary art by Canada's public galleries and important data with respect to the value attributed to those works. As the CCA awarded acquisition assistance grants to 46 institutions across 9 provinces from 2008 to 2011, the AAP figures are an important complement to our analysis of acquisition patterns at the NGC.

The AAP supports the acquisition of work purchased directly from the artist or from a Canadian dealer. While its maximum contribution to an institution is \$30,000 annually, the purchase price itself may exceed that amount.¹³⁵ Data from this program provides a sample of the purchases made by Canadian art museums and public galleries from 2008 to 2011 and reflects the selections of the institutions that applied for the grant. From 2008 to 2011, the program granted matching funds for the acquisition of 309 works of art.¹³⁶ At first glance the results are encouraging: the AAP supported the acquisition of almost as many works by female (141.5; 46%) as by male (167.5; 54%) artists.¹³⁷ The perspective changes somewhat when we consider the number of individual male and female artists represented in these numbers: 113 (59%) male artists and 81 (41%) female artists. Moreover, the difference in the level of funding for

acquisitions is striking and offers insight into the market value of works by male and female artists. The figures reveal a significant gap both in dollars allocated in funding by the CCA and in the prices of the works acquired.

For works priced under \$5,000, the CCA awarded grants for the acquisition of 70.5 (44%) works by men and 89.5 (56%) by women. However, for works over \$5,000, the program provided assistance for the purchase of 97 (65%) works by men and only 52 (35%) by women. A closer examination of the pattern of funding reveals that in nearly every price category over \$5,000, male artists outnumber female artists (fig. 4). The only anomaly occurs in the \$50,000 to under \$100,000 range: there were 2 grants for works by men and 2 for works by women. In the over \$100,000 category, 2 works by male artists were acquired and none by women.

The total value of work by male artists acquired through the program was 87% greater than the value of work by female artists: \$1,964,884 for male artists and \$1,050,976 for female artists. The average price for a work by a male artist was \$11,981, compared to \$7,616 for women. For works by male artists, the average is skewed by the inclusion of Douglas Coupland's *Group Portrait 1958*, 2011, purchased by The Robert McLaughlin Gallery for \$140,000, and of Geoffrey Farmer's *The Surgeon and the Photographer*, 2009–10, acquired by the Vancouver Art Gallery for \$200,000. The gap, however, remains significant when median prices are considered: \$5,400 for male artists and \$3,360 for female artists. The most common price for work by male artists was \$2,000, almost twice the \$1,250 paid for work by female artists.¹³⁸ Because the CCA's maximum contribution is 50% of the value of the work up to \$30,000, its support totalled approximately \$884,000 (63%) for male artists and \$529,000 (37%) for female artists.

This data is a sample of the much larger numbers of acquisitions made by museums and galleries from 2008 to 2011. The sample is not necessarily a representative one; various factors come into play when galleries choose which works of art to submit for CCA AAP grants. Nevertheless the statistics offer an indication of whose work is collected and suggest that a significant disparity exists in the market value of work by male and female artists.

"It is What it Is": Reviewing the National Gallery's Exhibition and Acquisitions Record

Art history needs its objects of study to be displayed, and thus the history of the museum can be seen in part as a struggle for how to display works of art.¹³⁹

After reviewing the dismal historical data of the benchmarks and indicators for collecting institutions, I concluded in my

For works priced under \$5,000, the CCA awarded grants for the acquisition of 70.5 (44%) works by men and 89.5 (56%) by women. However, for works over \$5,000, the program provided assistance for the purchase of 97 (65%) works by men and only 52 (35%) by women.

2001 article that despite efforts to improve the gender balance in public collections, it would be unrealistic to look for gender parity in the historical collections or in the collecting practices of institutions. However, given the role that women artists have played in shaping recent art history, in particular since the 1960s, it might be expected that the situation would be significantly better in the case of contemporary art. That premise is the starting point for this update on the National Gallery of Canada's collections and exhibitions record from 1998 (when "A Tale of Three Women" stopped counting) to the present.

As we outlined in the introduction to this article, public museums, like other cultural institutions, play an important role in shaping ideas, cultures, and histories. Twentieth-century theorists such as Michel Foucault have revealed power to be a force that can be analyzed. Edward Said has reflected on the processual and constructed nature of authority, writing, "There is nothing mysterious or natural about authority. It is formed, irradiated, disseminated; it is instrumental, it is persuasive; it has status, it establishes canons of taste and value; it is virtually indistinguishable from certain ideas it dignifies as true."¹⁴⁰ While we can apply this point to Canadian public galleries in general, it has particular importance with respect to the National Gallery of Canada. Senior NGC staff are clearly aware of the gallery's power and its role in shaping the historical record and the careers of artists, and in influencing the market for contemporary art: Jonathan Shaughnessy, associate curator of contemporary art at the NGC, has described the gallery's contemporary curators as "builders of a collection that represents the present, and which in time will inevitably stand as a reflection of the past."¹⁴¹ In an interview with Leah Sandals, NGC director Marc Mayer stated that the National Gallery of Canada is "the single largest investor in Canadian art," purchasing "more Canadian

art than any other individual or institution.”¹⁴² He went on to say that the NGC’s collecting practice not only has a direct impact on the careers of Canadian artists but that it also determines whose work is in demand. The gallery “needs to promote its collection and its collecting activities in Canadian art. It needs to encourage Canadians to buy Canadian art, and... we’re doing that by *showing people who the artists are we think you should be investing in.*”¹⁴³

Building Whose Future?

In 2010 the NGC reintroduced—in a new form—the biennial whose loss many Canadian artists had long regretted. This new format was described as one that would provide an opportunity for the gallery to showcase its recent acquisitions of contemporary Canadian art, thereby offering visitors to the exhibition a survey of current trends and an overview of Canada’s emerging and established artists. The inaugural 2010 exhibition, *It Is What It Is*, and its catalogue included the work of 58 contemporary Canadian artists. *Builders*, the 2012 biennial (and catalogue), featured the work of 45 contemporary Canadian artists.¹⁴⁴ The data provided by these exhibitions and their accompanying catalogues (let us emphasize once again the role that the catalogue, the lasting record of the ephemeral exhibition, plays in creating historical narratives) represents a valuable tool for our analysis of the representation of contemporary Canadian women artists in the NGC. This analysis provides a disheartening picture. Of the 58 artists represented in the 2010 biennial, 39 (67%) were men and 19 (33%) women. Of the 76 works included, 54 (71%) were by male artists and only 22 (29%) by women. *Builders*, which featured the work of 45 artists from the gallery’s recent contemporary Canadian acquisitions, did even worse: 34 (76%) were men, and only 11 (24%) women. Of the 163 works in the show, 75% were by men.¹⁴⁵

In his foreword to the *It Is What It Is* catalogue, Mayer describes the biennial exhibition as highlighting the gallery’s “commitment to building a representative collection that focuses on innovation and diversity.”¹⁴⁶ Does this rhetoric of inclusion align with the gallery’s actual practice of collecting and exhibiting? Do the two biennials, each featuring a selection of works from the NGC’s recent acquisitions, represent the gallery’s collecting patterns?

Whose Story Will Be Told? Analyzing the National Gallery Acquisitions Data, 1998–2010

It is important to understand the method by which the NGC (and most Canadian public galleries) acquires work for their collection. Although the NGC has the largest acquisition budget of any public gallery in Canada, it, like all public gal-

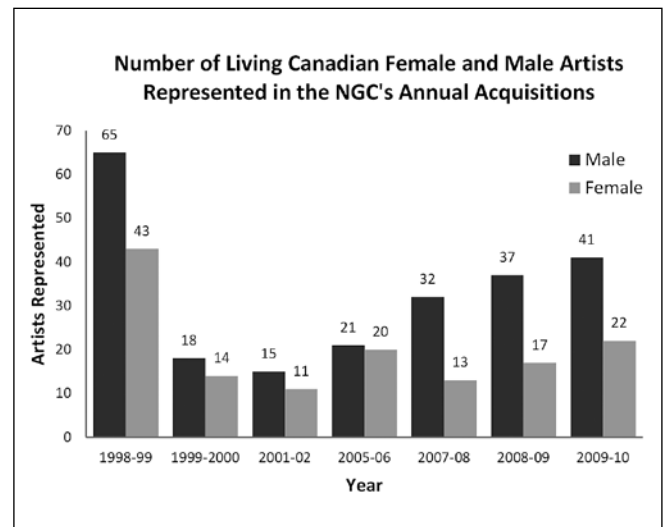


Figure 5. Number of living Canadian female and male artists represented in the National Gallery of Canada’s annual acquisitions data.

leries, has relied on donations for the majority of the works it has acquired. Public galleries have always been expected to be clear about their collecting mandates. Today both institutional and tax policies require statements (particularly in the case of “cultural property”), wherein the relationship of a particular donation to institutional objectives must be rationalized. Galleries have a duty to ensure that gifts meet their institutional collecting priorities and are vetted by staff and acquisitions committees. It is not surprising, then, that curators and gallery directors often actively encourage donors whose collections interest them and meet the institution’s mandates.¹⁴⁷ In spite of the importance of donations, however, purchasing power remains a critical means of addressing institutional collecting priorities. The statistics that follow outline the NGC’s recent acquisitions, separated into donations and purchases, of work by living Canadian artists. To account for the fact that large series of works acquired by a single artist can significantly skew the apparent representation of male and female artists in a given year, we have also included the numbers of female and male artists represented in the acquisitions (fig. 5).

In 1998–99, the NGC acquired 167 works (98.5 purchases; 68.5 gifts) by 65 male artists and 71 works (58.5 purchases; 12.5 gifts) by 43 female artists. It should be noted that most of the works by women artists were purchased. The acquisitions data from 1999–2000 tells a different story: in that period, the gallery acquired 32 works (17 purchases; 15 gifts) by men and 171 works (54 purchases; 117 gifts) by women. The reason for this anomaly is quickly apparent: 87% of the year’s acquisitions of work by living Canadian women artists were from a single

artist, Betty Goodwin, whose work the NGC has collected in depth. The gallery received, as a gift from the artist and her husband, 109 works, primarily etchings, from the 1950s to the 1970s. The gallery also purchased 39 prints by Goodwin, acquiring many of the artist's soft-ground "package" prints dating from the late 1960s and early 1970s. Excluding the Goodwin acquisitions, a familiar pattern is revealed: 32 works (17 purchases; 15 gifts) by 18 men and 23 works (15 purchases; 8 gifts) by 13 women were represented in the year's acquisitions. This trend continues in the 2001–02 data; in that year, the gallery acquired 56 works (8 purchases; 48 gifts) by 15 male artists and 29 works (17 purchases; 12 gifts) by 11 female artists. In 2005–06, there was a change; the gallery acquired a relatively equal number of works by male (25 purchases; 10.5 gifts) and female (30 purchases; 8.5 gifts) artists. The number of artists represented in these acquisitions was also near parity, with 21 men and 20 women included.

In recent years, the balance that had been achieved within the NGC's 2005–06 acquisitions and artists represented in those acquisitions has tipped back towards male artists. In 2007–08, the gallery acquired 69.5 works (47.5 purchases; 22 gifts) by male artists and 60.5 works (60.5 purchases; 0 gifts) by female artists. However 71% of the artists represented in these figures are men (32 male artists compared to only 13 female artists). In 2008–09 the gallery acquired 52 works (38.5 purchases; 13.5 gifts) by 37 male artists and 28 (25.5 purchases; 2.5 gifts) by 17 female artists. In 2009–10, the gallery added 157 works to its collection (47 purchases; 69 gifts) by 41 male artists compared to only 41 works (28 purchases; 13 gifts) by 22 female artists.

It is when considering the years consecutively that the impact of a compounding annual imbalance is most apparent. From 2007 to 2010, the gallery acquired a total of 367 works by living Canadian artists: 237.5 by men and 129.5 by women. Our data indicates that the gallery has used its purchasing power to increase the representation of work by women in the collection. If we examine the works acquired through gifts and purchases in each of the seven years we reviewed (excluding the Goodwin acquisition which unfortunately remains an anomaly), the number of works by male artists acquired through gifts exceeds—in one instance by 100%—the number of works by female artists acquired through gifts. However, in four of the seven years that our study considers, women outnumber men in the gallery's purchases, and in the remaining years the percentage of works by women purchased by the gallery is greater than the percentage of works by women that the gallery acquired through gifts. The disparity that is clearly present in the pattern of acquisition through gifts is thus reduced through its purchases for each of the years we examined.

Despite having the largest purchasing budget of Canadian art in the country, the NGC still acquires and exhibits contem-

porary art predominantly by male artists. In the two-year period (2008–10) covered by *It Is What It Is*, the gallery acquired 168 works by living Canadian male artists and 69 by living Canadian female artists—a ratio in line with the relative number of works by male and female artists in the inaugural biennial.

Over the last decade the NGC has, at times, met (2005–06) and, in one year, exceeded (Goodwin acquisition in 1999–2000) gender parity in its acquisitions of works by living Canadian artists. However in recent years (2008–09 and 2009–10), women have represented only a third of the institution's annual acquisitions of work by living Canadian artists—the same fraction they represented over a decade earlier in 1998–99. In 2008–09, 84% of the gifts and 60% of the purchases were works by male artists; the following year, 84% of the donations and 62% of the purchases were works by male artists. It is no surprise then, given their mandate, that the biennial exhibitions reflect the gallery's collecting practices and the continued dominance of work by male artists: "It Is What It Is!" The meaning of the exhibition's title, however, raises a critical question: Could it be otherwise?

Exhibitions at the National Gallery: "It Is What It Is!"

Discussing the importance of the biennial, Marc Mayer has noted that in the past, acquisitions of contemporary art were often not, or at least not immediately, exhibited publicly, and that a significant value of the biennial is that it brings immediate attention to those artists whose work the gallery has collected.¹⁴⁸ It might be argued, then, that who the gallery exhibits has a greater impact for contemporary artists than who it purchases, at least in the short term. How does the gallery's recent exhibition history live up to the institution's stated objective of representation and support for contemporary Canadian art and artists? In answering this question, we have focused on major exhibitions by Canadian artists initiated during an artist's lifetime and, given the importance of documentation, whether a catalogue accompanied the exhibition.¹⁴⁹ While the gallery supports and enables some offsite and travelling exhibitions in a variety of ways, only the exhibitions actually shown at the NGC—some of them organized by other galleries—are considered below.¹⁵⁰

The period began on a positive note. In 1998–99, the gallery held 5 solo exhibitions of living Canadian artists; 2 by men and 3 by women. The NGC published a 196-page catalogue for *Robert Murray: The Factory as Studio* and a 17-page catalogue for *Char Davies: Éphémère* (organized by the Daniel Langlois Foundation).¹⁵¹ The following year, 1999–2000, there were 3 solo exhibitions by living Canadian male artists as well as Lisa Steele and Kim Tomczak's *The Blood Records: Written and Annotated* (statistically 3.5 male; 0.5 female). *Rodney Graham: Vexation*

Island and Other Works, organized by the NGC in collaboration with the Art Gallery of York University, was accompanied by a catalogue produced by the AGYU. Steele and Tomczak's exhibition was accompanied by a three-volume catalogue published by the exhibition organizer, Oakville Galleries.¹⁵²

In the early part of the new millennium, the gallery achieved a relative balance in its solo exhibitions of contemporary Canadian artists. In 2000–01, two of five exhibitions were dedicated to female artists. All three exhibitions by male artists, Alex Colville, Garry Neill Kennedy, and Mark Lewis, had catalogues; the Colville catalogue was published by the NGC.¹⁵³ However, of the exhibitions by women artists, only *Vikky Alexander: Vaux-le-Vicomte Panorama* was accompanied by a catalogue, published by the Contemporary Art Gallery, Vancouver. The following year, 2001–02, the balance tilted further towards female artists, with two of the three solo Canadian contemporary exhibitions dedicated to the work of women. All of the exhibitions were accompanied by substantial catalogues. The exhibitions were *Rober Racine*, with a catalogue co-produced by the NGC and Montreal's 400 Coups; *No Man's Land: The Photography of Lynne Cohen*, co-produced by the NGC and the Musée de l'Élysée de Lausanne in Switzerland (catalogue published by Thames & Hudson); and *Gathie Falk*, organized and circulated by the Vancouver Art Gallery (VAG) in cooperation with the NGC and with a catalogue co-published by Douglas & McIntyre and the VAG.

In 2002–03, the NGC had a remarkable program of solo exhibitions of contemporary Canadian artists. It organized 3.5 solo exhibitions of work by contemporary Canadian female artists and 3.5 solo exhibitions of work by male artists. *Manufactured Landscapes: The Photographs of Edward Burtymsky* was accompanied by a catalogue published by the NGC in association with Yale University Press. The gallery also mounted and produced a small catalogue for Christopher Pratt's *Places I have Been*. There was no catalogue for Max Dean's exhibition of *The Table: Childhood, 1984–2002*, and *Mist, 2002*. *The Prints of Betty Goodwin* and *Marion Tuu'luq* were accompanied by catalogues produced by the NGC; Kenoujak Ashevak's *To Make Something Beautiful* did not have a catalogue. Janet Cardiff and George Bures Miller's *The Paradise Institute*, which was Canada's official representation at the forty-ninth International Venice Biennale, was accompanied by a catalogue published by Plug In Editions.¹⁵⁴

From 2003 onward, however, there is a dramatic decline in the number of solo exhibitions of living Canadian women artists. From 2003–04 to the end of the 2010–11 fiscal year, the NGC held 9 solo exhibitions of living Canadian male artists but only 2 dedicated to living Canadian female artists. All of these exhibitions were accompanied by a catalogue.¹⁵⁵ In that eight-year period, *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition*, organized by the Art Gallery of

Sudbury and the NGC, and *Wanda Koop: On the Edge of Experience*, organized by the NGC and Winnipeg Art Gallery, were the only exhibitions by living Canadian female artists.

Mayer is correct in emphasizing the value of the solo exhibition for artists. As an art historian who has organized several such exhibitions focusing on the work of individual artists, I know first-hand the research and administrative work that goes into mounting such a show. Catalogues are the record of the exhibition—the document that survives. In each case, I (with gallery staff and colleagues) planned the exhibition, identified the work for the exhibition, administered the loans required, and had the satisfaction of seeing a body of work come together in a way that even the artist had never had the opportunity to fully appreciate. The importance of such exhibitions in building knowledge and understanding of an artist's work and accomplishments is undeniable. Seeing them come together is a privilege and an astounding experience. Posthumous retrospectives allow us to consider an artist's work in terms of legacy; solo exhibitions of living artists not only build legacies but bring artists' work to the attention of arts professionals and the general public during the artist's lifetime and allow the artist herself an important opportunity for assessment.

Overall, from 1998 to 2011, the NGC mounted 22 solo exhibitions by living Canadian male artists and 13 by living Canadian female artists.¹⁵⁶ Of the 22 solo exhibitions by male artists, 18 (82%) were accompanied by a catalogue, and 9 (69%) of the 13 exhibitions by female artists had a catalogue.

CONCLUSION

Are We Infiltrating?

Brooklyn Museum curator Maura Reilly observed of the number of US exhibitions focusing on women artists and feminist practice in 2007, "The confluence of these shows is not serendipity.... That it's all happening at the same time is the result of a lot of hard work among myself and my female and really powerful male feminists." She declared: "I think we're finally infiltrating, to use a military term, the major institutions."¹⁵⁷ Cornelia Butler, a key figure in the development of those US exhibitions, expressed her reservations:

I'm very cynical and mistrustful of what the long-term impact might be.... There are good signs but I just think there is so much deeply embedded sexism in the culture. In the art world, when you look at who gets the real estate in the major retrospective and major catalogs and the major advertising, it's still not the women. There's a long way yet to go.¹⁵⁸

Fourteen years ago I wrote,

That women artists in Canada have accomplished so much in the face of what remain significant odds is remarkable. The ideologies and market conditions which confer a diminished value on women's work have not disappeared. Despite conscious efforts on a number of fronts, the work of women artists is less likely to be commissioned, performed or exhibited than that of their male colleagues in a system still strongly influenced by a gendered hierarchy of value.¹⁵⁹

I described a world in which women were less likely to have exhibitions in major institutions and in which their work was less likely to be acquired by those institutions. They were less likely to apply for or be awarded senior level grants and less likely to hold senior teaching positions within the academy.¹⁶⁰ The result, I posited, was a “chicken and egg situation, in which women artists are less likely to have a national or international reputation or find themselves included in the canon, still pre-conditions for success in the contemporary visual arts world.”¹⁶¹

So how far have we come? And how far do we have to go? What follows is an assessment of how far we have “infiltrated” since I last formally engaged in this account/ing process.

Studio faculty in the post-secondary institutions we examined have fared better than their peers in other fields within the academy. Female studio art students today are likely to find role models in their teachers, where they might not have in the past. Many women who had been sidelined in part-time and contractually limited positions now hold full-time appointments. Universities are appointing a higher ratio of women in entry-level teaching positions than they did a decade ago. But this did not happen without conscious effort: York University introduced equity programs in the 1980s and post-secondary institutions across the country have implemented hiring guidelines to overcome systemic bias. OCADU introduced specific targets to address institutional gender imbalance and has seen steady progress in achieving parity. Change has been the result of clear policies and institutional consciousness-raising.

Feminist research networks that include a number of Canadian scholars and curators have been created internationally. In Canada, CWAHI has created an important new focus on the work of historical Canadian women artists, engaging scholars from across the country to share their research, assembling artist files, and creating electronic databases that make historical information on Canadian women artists more broadly accessible. Symposia such as the Ontario Association of Art Galleries' 2008 Art Institutions and the Feminist Dialectic, organized by Carla Garnet, have examined feminist practice and the gendered nature of the art museum space.¹⁶² In the classroom, feminist theory has been instrumental in shaping the post-modernist aesthetic discourse, and the teaching

of art history and visual culture has become significantly more inclusive.

In 2005 the Canada Council changed its granting system to better accommodate the current needs of artists, adjusting its programs and increasing the value of grants. Today, female and male artists at all stages of their careers are more or less equally successful in their applications for project grants and receive approximately the same amount of money. However, the record for the more valuable long-term grants remains extremely problematic. In principle, there is a level playing field: visual arts juries have been gender-balanced, and the criteria have been designed to make these major grants accessible to established and mid-career artists who have the required track record of exhibitions and publications. Yet female artists apply for these major awards in significantly fewer numbers; and in the last two years for which we have data, the success rate for women applying for these long-term grants has fallen (fig. 2).¹⁶³ Of the recipients of the RBC Canadian Painting Competition for emerging artists, 40% have been women. Yet, in the case of Canada's most valuable national awards—the Iskowitz and the Sobey prizes—only 18% and 22% of the recipients were female during roughly the same time period (fig. 3). Given the range of talented senior and mid-career artists eligible for such awards, one has to ask: How far have we really come?

In the case of public collecting galleries, generally, there is an encouraging story emerging with respect to acquisitions. Between 2008 and 2011 almost half (46%) of the 309 works acquired by galleries in nine provinces with support from the Canada Council's Acquisition Grants to Art Museums and Public Galleries were by women; 41% of the artists whose work was acquired were female (fig. 4). There is, again, a “however!” During the same general period, 2007–08 to 2009–10, the National Gallery of Canada, the “single largest investor in Canadian art,”¹⁶⁴ acquired almost twice as many works by contemporary Canadian male artists as by female artists.

Anne Dymond's study analyzing solo exhibitions of living artists in public museum and galleries in Canada (including artist-run centres and university galleries) between 1999 and 2009 found that “many significant institutions [that show contemporary art] are doing quite well with respect to gender equity.... Overall, 62 % of institutions—and the majority in every category—averaged between 40% and 60% female artists [in their exhibitions].”¹⁶⁵ Dymond is cautionary, however, when it comes to some of Canada's major collecting institutions, including the NGC, which she writes has one of the “worst records in the country on gender equity.”¹⁶⁶ Her research indicates that fewer than 25% of the NGC's solo shows of living artists between 2000 and 2010 featured the work of women artists.¹⁶⁷

In the ecology of the art world, it is the NGC's and Canada's other major public galleries that, through their

collections, exhibitions, and documentation, are the “builders of a collection that represents the present and which in time will inevitably stand as a reflection of the past.”¹⁶⁸ Whose history, then, is recorded?

Oh, for an Angel!

It will take another study to examine the complex relationships among the art market, collectors, and Canada’s collecting institutions. It is evident that private dealers and art fairs significantly influence the market value of artists’ work. Though there are exceptions, Lindsay Pollock notes that “male artists generally command bigger prices, a fact that...precludes some collectors from considering work by female artists.”¹⁶⁹

Our research makes it clear that donations of work by male artists to the NGC, even in the case of contemporary art, significantly outnumber those by women. What would the biennials, the record of the NGC’s acquisitions, have looked like if they had relied as heavily on donations as do most public galleries, which do not have the purchasing power of the NGC? While the NGC has used its purchasing power to increase the representation of women in the collection, this avenue of redress is less available to those public institutions where the acquisitions budgets are dramatically more limited. If the gallery with the largest purchasing budget of Canadian art still acquires and exhibits contemporary art that is predominantly by male artists, what might be expected of other institutions across the country that rely even more heavily on donations of art?

Though a number of smaller institutions with dedicated senior staff have worked assiduously to acquire and exhibit the work of women artists, what has been achieved within the larger institutions is often attributable to individual curators working without dedicated resources and, in many cases, without an institutional mandate to focus on the work of women artists in the gallery’s research, exhibition, and acquisition programs. With limited resources and competing priorities, public art museums have historically turned to collectors and donors to build their collections. This has, one might argue, always been the case. Yet the degree to which donors have the ability, directly or indirectly, to shape through their gifts and to influence both collecting and exhibiting decisions is seldom fully acknowledged, and the distinction between public and private interests is often blurred.

Museum staff and their trustees need to analyze and clearly identify the gaps and the weaknesses within their collections as well as the impact of their current collecting and exhibiting practices. And they need to keep their donors informed and work with them with respect to the galleries’ priority areas for acquisitions and support. Canada has a number of “power donors” and some “angels,” but it appears to be short on both when it comes to women artists. We know of no Sarah Peter

or Elizabeth Sackler committed to generously funding in-depth programs of exhibitions, research, and publications that focus on Canadian women artists. We need to grow some angels.

Leaning In and the Need for Structural Change¹⁷⁰

In her recently published book, *Lean In: Women, Work, and the Will to Lead*, Sheryl Sandberg, Facebook’s chief operating officer, argues that the gender gap in the business world is due “in part to chauvinism and corporate obstacles—but also, in part, to women who don’t aggressively pursue opportunities.”¹⁷¹ Sandberg writes, “We hold ourselves back in ways...by lacking self-confidence...and, by pulling back, when we should be leaning in... We lower our own expectations of what we can achieve.”¹⁷²

How do Sandberg’s ideas resonate with the Canadian art world? Kathleen Munn, it would seem, leaned in too late. Joyce Wieland leaned in towards the end of her career and got her exhibition at the AGO but remained troubled by the experience. Vera Frenkel has examined the institutionalization of prejudice and bias and has worked to expose and address it in her art and in her writing.

In post-secondary education, women leaned in with respect to job opportunities and salaries, and the situation has improved; they are still leaning in. When, in the late 1970s, women artists leaned in on the issue of gender-balance in Canada Council juries, the council responded and the results of its competitions reflected that change; as we have seen the results have improved dramatically with respect to project grant competitions.¹⁷³ Yet with regard to long-term Canada Council grants that would give women artists the opportunity to focus on major projects over a two-year period; substantial prizes that would recognize their achievements and help to confirm their reputations; and solo exhibitions of their work in Canada’s major public galleries (particularly the NGC) that would not only build their reputations but write them into the history of Canadian art, leaning in does not seem to do it. The question is: What are they leaning into?

It is a question that reviewers of Sandberg’s book have also asked. While recognizing the importance of individual agency, Nicholas Kristof expresses concern about blaming the victim and argues the need for another book “marketed to men and women already in leadership” and focusing on “the need for structural changes.”¹⁷⁴ We have ample evidence of women who have leaned in. If they are to be successful, it is essential to identify those structural barriers that must be addressed to facilitate institutional change.

Fourteen years ago, I wrote, “We need not only to correct the history books but to expand the historical framework and insist upon a new historiography which...will expand and alter the discourse to be fully inclusive.”¹⁷⁵ That work has begun,

but there is a long way to go. Within museums, we need to understand the gendered hierarchy of value and the barriers to participation, and to identify the structural changes required to create inclusive and representative institutions. Curatorial time and funding for research, studio visits and networking, as well as meaningful documentation of exhibitions are key. CWAHI has played an important role in developing an extensive research network and collaboration, but we need to facilitate the confluence of energy and the broad range of partnerships that Maura Reilly identified in the US in 2007.

Counting and Account/ing

We understand all too well the limits of counting and what counting can tell us, and we have been mindful, throughout this work, of Griselda Pollock's warning that we must deconstruct the tendency to generalize artists as "merely exemplars of a gendered collective," annulling their singularity.¹⁷⁶ For every statistic that we provide, I query the qualitative information that remains hidden or obscured and that we have not addressed. My interest is in the work of art and its creator. Yet having "counted" and "accounted" three times formally (and it seems continuously, informally, over the more than fifteen years since I first began researching the status of women in the visual arts in Canada), it is clear that it is not just serendipity that so many others are also counting now.¹⁷⁷ Aware of the dangers of not knowing, there has been a groundswell of interest in statistically benchmarking the position of women in the arts, in business, and in politics. This work is about consciousness-raising—providing the data that will impel us to act.

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Notes

- 1 In a June 2010 article in the *Art Basel Daily Edition*, Lindsay Pollock asks, "Where are the women?" She notes that "the top 40 most represented artists on show at the fair are all men" and that dealers have attributed this imbalance, in part, to prices, since male artists continue to fetch the biggest sums at galleries and auctions. Collectors are therefore more likely to invest in work by male artists since its investment value is often a key consideration. Of those women whose work commanded prices that were "edging up," Pollock notes, "It helps to be dead." See Pollock, "Where Are the Women? High Priced Male Artists such as Warhol and Picasso Dominate the Stands," *The Art Newspaper*, 17 June 2010. <http://www.theartnewspaper.com/articles/Where-are-the-women?/21076> (accessed 10 February 2013).
- 2 Griselda Pollock "The Missing Future: MoMA and Modern Women," *Modern Women: Women Artists at The Museum of Modern Art*, ed. Cornelia H. Butler and Alexandra Schwartz (New York: Museum of Modern Art, 2010), 53–54.
- 3 Lorri Neilsen Glenn, "Context for the CWILA Numbers," *CWILA: Canadian Women in the Literary Arts*, <http://cwila.com/wordpress/lorri-neilsen-glenn/> (accessed 8 February 2013).
- 4 Kim Campbell, "We Need a Commitment to Gender Parity in Public Life," *Globe and Mail*, 29 January 2013, A13.
- 5 Kirk Makin, "Departing Supreme Court Judge to Ottawa: Hire More Women," *Globe and Mail*, 2 February 2013, A1 and A3.
- 6 These findings of the *Strengthening Canada's Research Capacity: The Gender Dimension* 2012 report are summarized in Shari Graydon, "Academe's Glass Ceiling Comes at a High Cost to Society," *Globe and Mail*, 22 November 2012, <http://www.theglobeandmail.com/commentary/academes-glass-ceiling-comes-at-a-high-cost-to-society/article5547371/> (accessed 9 February 2013).
- 7 Women in View, *Women In View On Screen: 2010–11 Film Report*, (Toronto: October 2012), <http://www.womeninview.ca/wp-content/uploads/2012/10/Women-in-View-on-screen-final-2.pdf> (accessed 9 February 2013).
- 8 Marsha Lederman, "Canada's Orange Prize: Why we Created an Award just for Female Writers," *Globe and Mail*, 24 October 2012, Arts, 1.
- 9 Janice Zaverbny, quoted in Sue Carter Flinn, "Gender Disparity in Canadian Publishing Inspires Rosalind Prize," *Quillblog*, 25 October 2012, <http://www.quillandquire.com/blog/index.php/awards/2012/10/25/gender-disparity-in-canadian-publishing-inspires-rosalind-prize/> (accessed 9 February 2013).
- 10 Claudia Goldin and Cecilia Rouse, "Orchestrating Impartiality: The Impact of 'Blind' Auditions on Female Musicians," *The American Economic Review* 90, 4 (September 2000): 738.
- 11 The *Globe and Mail* has published a number of articles on this subject. See, for example, Catherine Swift, "Pay Equity is Getting Older, not Better," *Globe and Mail*, 26 August 2009,

- <http://www.theglobeandmail.com/report-on-business/small-business/pay-equity-is-getting-older-not-better/article1265087/> (accessed 8 February 2013); Wallace Imman, "Women Expect less Pay from the Start," *Globe and Mail*, 19 May 2011, <http://www.theglobeandmail.com/report-on-business/careers/career-advice/women-expect-less-pay-from-the-start/article592533/> (accessed 8 February 2013); and Leah Eichler, "Women Ask for Less: Quotas Would Get more Women into the Board Room," *Globe and Mail*, 21 October 2011, sec. B18.
- 12 Melissa Miles, "Whose Art Counts?," *The Art Monthly Australia* 224 (October 2009): 5–8. The blog *Countess: Women Count in the Artworld* (<http://countesses.blogspot.com/>) was launched in August 2008. The site compiles and reviews statistics examining gender equality in the Australian art world.
 - 13 Joyce Zemans, "A Tale of Three Women: The Visual Arts In Canada / A Current Account/ing," *RACAR* XXV, 1–2 (1998): 103–22. The 1998 issue was published in early 2001, so the data was current as of the year 1999.
 - 14 Linda Nochlin, "Why Have There Been No Great Women Artists?" *ARTnews* 69 (January 1971), 22–39, 67–71.
 - 15 *From Women's Eyes: Women Painters in Canada* was on view at the Agnes Etherington Art Centre from 12 December 1975 to 1 February 1976. See Dorothy Farr and Natalie Luckyj, *From Women's Eyes: Women Painters in Canada*, exh. cat., Agnes Etherington Art Centre, Queen's University (Kingston, 1975). That same year, Mayo Graham organized *Some Canadian Women Artists* at the National Gallery of Canada. Graham argued: "Another reason for having [an exhibition dedicated to women artists] is a statistical one.... Until very recently, women artists have been almost invisible." See Mayo Graham, *Some Canadian Women Artists / Quelques artistes canadiennes*, exh. cat., National Gallery of Canada (Ottawa, 1975), 12.
 - 16 Hill Strategies Research, "A Statistical Profile of Artists in Canada," *Statistical Insights on the Arts* 7, 4 (February 2009): 12. See also Table 4 of the Hill report.
 - 17 Hill Strategies Research, "New Report Reveals 10 Key Facts About the Working Lives of Artists in Canada," 4 February 2008, http://www.hillstrategies.com/sites/default/files/Artists_Canada2006_summary.pdf (accessed 10 February 2013). See also Michael Maranda, *Waging Culture: A Report on the Socio-Economic Status of Canadian Visual Artists*, <http://theagyuisoutthere.org/everywhere/?p=1443> (accessed 10 February 2013).
 - 18 Our statistical research has been limited primarily to the NGC and to the acquisition and exhibition of work by living Canadian artists.
 - 19 Phoebe Hoban, "We're Finally Infiltrating," *ARTnews*, 1 February 2007, <http://www.artnews.com/2007/02/01/were-finally-infiltrating/> (accessed 8 February).
 - 20 Butler stands by the "women only" model of exhibitions since "as a major institutional survey, the essential story of 'WACK!' must be told in terms of the women who pioneered the movement." Her objectives with the exhibition were to "invoke feminist art's lofty and romantic striving for nothing less than a complete reorganization of cultural hierarchies" and to "disrupt the canon formation" (21). For her an integrated history is "the next step" (22). See Cornelia H. Butler, "The Feminist Present: Women Artists at MoMA," in Butler and Schwartz, eds., *Modern Women*, 13–27.
 - 21 Corrina Peipon, "Cindy Sherman," in *WACK! Art and the Feminist Revolution*, ed. Cornelia H. Butler and Lisa Gabrielle Mark, exh. cat., Museum of Contemporary Art (Los Angeles, 2007), 298.
 - 22 Elizabeth Murray (23 October 2005 to 6 January 2006 at MoMA); Kiki Smith (16 November 2006 to 11 February 2007 at the Whitney); Lorna Simpson (1 March to 6 May 2007 at the Whitney); Eva Hesse (12 May 2006 to 17 September 2006 at the Jewish Museum); and Louise Nevelson (5 May to 16 September 2007 at the Jewish Museum).
 - 23 The exhibition opened just a few months after a concerted public denouncement of the "sad state of affairs in the French art world with regard to women artists." See Estelle Nabeyrat, "State of Play: elles@centres pompidou," in *n.paradoxa* 25 (January 2010): 70. Note: In *Tate Women Artists*, which included 200 works, Alicia Foster observed that only 7% of the works in the Tate's collection were by women. See Foster, *Tate Women Artists* (London: Tate Publishing, 2004), 7.
 - 24 Artdaily.org, "Centre Pompidou Dedicates Exhibition to Women: elles@centrepompidou," http://www.artdaily.com/index.asp?int_sec=2&int_new=31071&int_mod=2#.URcYVKU72Ag (accessed 9 February 2013).
 - 25 Seattle Art Museum, "Seattle Art Museum Presents *Elles: Women Artists from the Centre Pompidou, Paris*," 1 August 2012, <http://www.seattleartmuseum.org/PressRoom/Elles/EllesPressRelease.pdf> (accessed 10 February 2013).
 - 26 Seattle Art Museum, "Seattle Art Museum Presents *Elles*."
 - 27 Marsha Lederman, "Seattle's Elles exhibitions banish men—and put women on the walls," *Globe and Mail*, 29 December 2012, <http://www.theglobeandmail.com/arts/art-and-architecture/seattles-elles-exhibitions-banish-men—and-put-women-on-the-walls/article6766764/?page=all> (accessed 9 February 2013).
 - 28 See G. Pollock, "The Missing Future," 29.
 - 29 Lowry, foreword to Butler and Schwartz, eds., *Modern Women*, 8.
 - 30 The Women's Art Slide Library was established in the late 1970s. It was acquired in 2004 by Goldsmiths Library Special Collections. The resource includes over 9,000 artists' files on women artists in addition to over 2,000 slide files as well as related photographs and ephemera. Goldsmiths, University of London, "The Women's Art Library," <http://www.gold.ac.uk/make/> (accessed 10 February 2013).
 - 31 Dymond states that 48% of the over 4,450 exhibitions she reviewed were by women artists. Note: Dymond's research was not limited to exhibitions by Canadian artists. Anne Dymond, email to Joyce Zemans, 7 March 2013.

- 32 Gallery 1C03, "Herstory: Art by Women in The University of Winnipeg Collection," <http://www.uwinnipeg.ca/index/gallery-1c03-herstory> (accessed 7 March 2013). The exhibition, which was on view 7 March to 6 April 2013, was curated by Laura White.
- 33 Jessica Bradley and Matthew Teitelbaum, eds., *The Art of Betty Goodwin* (Vancouver: Douglas & McIntyre, 1998).
- 34 Rebecca Belmore's *The Named and the Unnamed* (2003), organized by the Morris and Helen Belkin Art Gallery, University of British Columbia, and Shary Boyle's *Flesh and Blood* (2010), organized and circulated by the Galerie de l'UQAM in partnership with the Art Gallery of Ontario and in collaboration with the Contemporary Art Gallery, Vancouver. Iris Haussler's installation *He Named Her Amber* (2008–10), commissioned for the re-opening of the AGO, which was accompanied by the publication of an artist's book, is not included here as the publication was the record of a single work.
- 35 *Manufactured Landscapes: The Photographs of Edward Burtynsky* (2004), organized and circulated by the National Gallery of Canada; Rodney Graham's *A Little Thought* (2004), organized by the AGO, The Museum of Contemporary Art, Los Angeles, and the Vancouver Art Gallery; *Murray Lauffer* (2006), part of the AGO's *Present Tense* exhibition series, catalogue published in 2010; *Black Ice: David Blackwood Prints of Newfoundland* (2011), organized by the AGO; *Haute Culture: General Idea* (2011–12), conceived and organized by the AGO in conjunction with the Musée d'art moderne de la Ville de Paris; *Iain Baxter's Works 1958–2011* (2012), organized by the AGO; *Evan Penny: Re Figured* (2012–13), organized by the Kunsthalle Tübingen, Germany, in association with the AGO. Over the years the AGO, challenged by artists in the community to do more in terms of representation of contemporary art, has mounted a series of dedicated exhibitions designed to showcase the work of Toronto-born or Toronto-based artists. Former Associate Curator of Contemporary Art at the AGO Michelle Jacques was responsible for programming the AGO's *Toronto Now* series, since its inception in 2010 until her departure from the AGO in 2012. In this time Jacques exhibited an approximately equal number of male and female artists. The series, however, has been criticized. Notably, Shary Boyle decried the seemingly subordinate placement of Toronto artists within the AGO: "Imagine that the Toronto Now gallery off of the AGO's Frank restaurant was turned into a space for grad students, and the serious artists of Toronto could always be found in major shows in the main spaces of the museum all months of the year." See Shary Boyle, "We Are Potential," *The Walrus Blog*, October 13, 2011, <http://walrusmagazine.com/blogs/2011/10/13/we-are-potential/> (accessed 7 February 2013).
- 36 Art Gallery of Ontario, "SHIFT: Highlights of Modernism from the AGO Collection," <http://www.ago.net/shift> (accessed 10 February 2013).
- 37 Jonathan Jones, "Why Are All the Blockbuster Art Shows by Men?" *The Guardian*, 4 April 2012, <http://www.guardian.co.uk/artanddesign/shortcuts/2012/apr/04/blockbuster-art-shows-men-artists> (accessed 9 February 2013).
- 38 Lowry, foreword to Butler and Schwartz, eds., *Modern Women*, 8.
- 39 We believe the installation of works by modern masters would have been greatly enriched by the inclusion, for example, of works such as Agnes Martin's *The Rose*, 1954 and, given the fragility of Joyce Wieland's quilts, a rotation of Wieland's works (*The Water Quilt*, 1970–71, assemblage; and *Canada*, 1972, assemblage, with perhaps her *Time Machine Series*, 1961, painting). The exhibition might also have included Natalie Goncharova (*Rayonist Garden: Park*, c. 1912–13), Louise Nevelson (*Zag IV*, 1965, sculpture), and/or Helen Frankenthaler (*Untitled*, 1967, painting). All of these works are in the permanent collection of the AGO.
- 40 Kathleen Munn, letter to Charles Hill, c. 1974, Kathleen Munn fonds, AGO Special Collections. In a letter she drafted to Hill, curator of Canadian art at the NGC, regarding inclusion in the exhibition "Canadian Painting in the Thirties," Munn's anxiety about the future of her work is evident: "My work is my concern. ... I wish to see my work[s] recognized and appreciated, instead of being hidden away and not exhibited, as they should have been." Munn had been contacted by Rosemarie Tovell with respect to a visit, but the meeting had not materialized as Munn had been ill and out of town for a short period of time. There is no evidence that Munn's letter (of which there were several drafts) was ever mailed; the NGC has no record of it in its archives. This section's heading, "Canadian Artist Receives Homecoming Exhibition at AGO," was taken from the AGO's press release for *The Passion of Kathleen Munn*. See AGO, "Canadian Artist Kathleen Munn Receives Homecoming Exhibition at AGO," <http://www.ago.net/canadian-artist-kathleen-munn-receives-homecoming-exhibition-at-ago>, (accessed 25 June 2013).
- 41 Munn's *Mother and Child*, c. 1930s, was gifted to the Art Gallery of Hamilton by Yvonne McKague Houser, who wrote to gallery director T. R. Macdonald on 7 August 1971: "Munn was a friend of Bertram Brooker. She was a fine painter...and unfortunately gave up painting much to Canada's loss." Tobi Bruce, senior curator, Canadian Historical Art, Art Gallery of Hamilton, email to Joyce Zemans, 2 February 2013.
- 42 Joyce Zemans, Elizabeth Burrell, and Elizabeth Hunter, *Kathleen Munn, Edna Taçon: New Perspectives on Modernism in Canada* (North York, ON: Art Gallery of York University; Toronto: Éditions du GREF, 1988). The exhibition travelled to the Art Gallery of Windsor (1989), Concordia Art Gallery, Montreal (1989), the Edmonton Art Gallery (1989), the McIntosh Gallery, London (1989), the Agnes Etherington Art Centre, Kingston (1989), and the Robert McLaughlin Gallery, Oshawa (1990).
- 43 The Art Gallery of Windsor exhibition toured to the Robert McLaughlin Gallery in Oshawa and to the Confederation Centre of the Arts in Charlottetown.

- 44 Georgiana Uhlyarik, "The Passion of Kathleen Munn," in *The Logic of Nature, the Romance of Space: Elements of Canadian Modernist Painting*, exh. cat., Art Gallery of Windsor (Windsor, 2010), 55.
- 45 Cassandra Getty, "Kathleen Munn and Lowrie Warrener: *The Logic of Nature, the Romance of Space*," in *The Logic of Nature, the Romance of Space*, 21.
- 46 For the exhibition "The Passion of Kathleen Munn," assistant curator of Canadian art Georgiana Uhlyarik amassed important loans from private collections and archival material with special focus on Munn's work in the 1930s. The exhibition featured nearly forty works by Munn.
- 47 Roald Nasgaard, *Abstract Painting in Canada* (Vancouver: Douglas & McIntyre; Halifax: Art Gallery of Nova Scotia, 2007), 19.
- 48 Joyce Zemans, "Making Painting Real: Abstract and Non-objective Art in English Canada, c. 1915–61," in *The Visual Arts in Canada: The Twentieth Century*, ed. Anne Whitelaw, Brian Foss, and Sandra Paikowsky (Oxford: Oxford University Press, 2010), 164. Despite the attention that has been paid to Munn generally in recent histories of Canadian art, Dennis Reid's discussion of her work and role is relegated to a footnote in the 2012 revised version of his *A Concise History of Canadian Art*, 3rd ed. (Oxford: Oxford University Press, 2012), 196. In "Reviewing the Record" (1986), I noted that Reid did not mention Munn in the first edition of his book. See Zemans, "Reviewing the Record," in Zemans, Burrell, and Hunter, *Kathleen Munn, Edna Taçon*, 6.
- 49 Uhlyarik, "The Passion of Kathleen Munn," 55.
- 50 Getty, "Kathleen Munn and Lowrie Warrener," 16.
- 51 Patrick Friel, "Crashing the Boys' Club," review of *The Complete Works of Joyce Wieland* produced by Canadian Filmmakers Distribution Centre, *Afterimage* 39, 3 (2011): 36.
- 52 The Avrom Isaacs fonds in the Clara Thomas Archives at York University provides insight into Isaacs's promotion of Wieland's work early in her career.
- 53 See Harry Malcolmson, "Joyce Wieland," *The Telegram*, 25 March 1967, and Barrie Hale, "Joyce Wieland: Artist, Canadian, Soft, Tough, Woman!," *The Telegram*, 11 March 1967.
- 54 Friel, "Crashing the Boys' Club," 36.
- 55 Kay Armatage, "Fluidity: Joyce Wieland's Political Cinema," in *The Gendered Screen: Canadian Women Filmmakers*, ed. Brenda Austin-Smith and George Melnyk (Waterloo, ON: Wilfrid Laurier University Press, 2010), 98.
- 56 Anne Low, "Otherwise Unexplained Fires: Joyce Wieland and the Experimental Film Scene in 1960s New York," *C Magazine* (Autumn 2008), 36.
- 57 Low, "Otherwise Unexplained Fires," 36.
- 58 Susan Crean, "Forbidden Fruit: The Erotic Nationalism of Joyce Wieland," *This Magazine* 21, 4 (August–September 1987), 12.
- 59 Friel, "Crashing the Boys' Club," 36.
- 60 Kathryn Elder, ed., *The Films of Joyce Wieland*, Cinémathèque Ontario Monographs, no. 3 (Toronto: Toronto International Film Festival Group, 1999).
- 61 See, for example, Lauren Rabinovitz, "Joyce Wieland and the Ascendency of Structural Film" and "After the Avant-Garde: Joyce Wieland and New Avant-Gardes in the 1970s" in *Points of Resistance: Women, Power & Politics in the New York Avant-Garde Cinema, 1943–71*, 2nd ed. (Urbana: University of Illinois Press, 2003), 150–83; 184–215; Janine Marchessault, "Feminist Avant-Garde Cinema: From Introspection to Retrospection," in *Gendering the Nation: Canadian Women's Cinema*, ed. Kay Armatage, Kass Banning, Brenda Longfellow, and Janine Marchessault (Toronto: University of Toronto Press, 1999), 139–41.
- 62 Buzio describes Wieland as "a seminal figure in contemporary Canadian, as well as international art history." See Guillermina Buzio, "Joyce Wieland: Intervening the Frame / An Homage to Joyce Wieland's Film Legacy," Women's Art Resource Centre, <http://www.warc.net/v3/exhibition%20archives/JoyceWeiland/JoyceW.html> [sic] (accessed 10 February 2013). The exhibition was on view 25 June to 16 July 2011.
- 63 The exhibition, which also featured Wieland's film, was curated by Ingrid Jenckner (MSVU Art Gallery, 8 January 2000 to 12 March 2000).
- 64 Anna Hudson, ed., *Woman as Goddess: Liberated Nudes by Robert Markle and Joyce Wieland*, exh. cat., Art Gallery of Ontario (Toronto, 2003).
- 65 Robin Laurence, "Traffic at the Vancouver Art Gallery Is Impressive in its Comprehensiveness," *Georgia Straight*, 2 October 2012, <http://www.straight.com/arts/traffic-vancouver-art-gallery-impressive-its-comprehensiveness> (accessed 7 February 2013).
- 66 Jane Lind, *Joyce Wieland: Artist on Fire* (Toronto: James Lorimer, 2001) and Iris Nowell, *Joyce Wieland: A Life in Art* (Toronto: ECW Press, 2001).
- 67 Sherrill Grace, review of *Joyce Wieland: Artist on Fire* by Jane Lind and *Joyce Wieland: A Life in Art* by Iris Nowell, *Canadian Literature* 178 (Autumn 2003): 150–51.
- 68 Joyce Wieland, *Joyce Wieland: Writings and Drawings 1952–1971*, ed. Jane Lind (Erin, ON: The Porcupine's Quill, 2010).
- 69 See the publisher's website description for Johanne Sloan's *Joyce Wieland's "The Far Shore"* (Toronto: University of Toronto Press, 2010), <http://www.utppublishing.com/Joyce-Wieland-s-The-Far-Shore.html/> (accessed 9 February 2013).
- 70 This title is taken from Frenkel's exhibition, *Vera Frenkel: Cartographie d'une pratique/Mapping a Practice*, at SBC Gallery of Contemporary Art, Montreal. The exhibition was curated by Sylvie Lacerte and was on view from 2 October to 2 December 2010.
- 71 SBC Gallery of Contemporary Art, "Vera Frenkel: Cartographie d'une pratique / Mapping a Practice," Akimbo—Exhibitions, <http://www.akimbo.ca/exhibitions/?id=20562ibid> (accessed 10 February 2013).

- 72 Dot Tuer in Katy Deepwell, "If you could...?" *n.paradoxa* 17 (2006): 52. In response to Deepwell's question, "If you could choose a woman artist whose work has changed your views of subjectivity and revealed new dimensions to what constitutes your feminist political and/or aesthetic agenda(s), who would it be?," Tuer writes of Frenkel, "She is a brilliant artist, revered teacher, dedicated supporter of the local art community, generous colleague, and role model for several generations of writers and artists" (52).
- 73 Vera Frenkel, telephone conversation with Joyce Zemans, 17 February 2013.
- 74 Frenkel has also been the recipient of an Honorary Doctorate of Fine Arts from the Nova Scotia College of Art and Design, 1996; an Honorary Doctorate from the Emily Carr Institute of Art & Design, 2004; and was named Honorary Fellow by the Ontario College of Art and Design, 2002.
- 75 Frenkel was appointed Leverhulme Visiting Professor at the School of Fine Arts, Leeds University, for the 2003–04 academic year.
- 76 The collaborative piece was commissioned jointly by the Images Festival of Film, Video, and New Media and the Continuum Contemporary Music ensemble.
- 77 The exhibition relied heavily on archival material, including drawings, diagrams, programming codes, correspondence, and photographs.
- 78 Ryerson Image Centre, "The Blue Train," <http://www.imagearts.ryerson.ca/ric/verafrenkel> (accessed 10 February 2013). The work was commissioned by *Archival Dialogues* curators Peggy Gale and Doina Popescu. Elements from Frenkel's work are accessible online on the RIC's website.
- 79 RIC, "The Blue Train."
- 80 Jan Allen and Earl Miller, *Vera Frenkel's String Games* (Kingston, ON: Agnes Etherington Art Centre, 2011), 22. A previous version of *String Games* was on view at the Edmonton Art Gallery at the time, as part of the touring exhibition *Traffic: Conceptual Art in Canada*. Vera Frenkel, email to Joyce Zemans, 23 July 2011.
- 81 Jan Allen, "Prototyping Telepresence," in Allen and Miller, *Vera Frenkel's String Games*, 9.
- 82 Frenkel, telephone conversation with Zemans, 17 February 2013.
- 83 In Karlsruhe it was exhibited at the Badischer Kunstverein.
- 84 *Exchange + Evolution* at the Long Beach Museum of Art was curated by Kathy Rae Huffman who had first shown Frenkel's work at the museum in the 1980s. Vera Frenkel, email to Joyce Zemans, 11 November 2011.
- 85 Keynote address accessible at <http://www.docam.ca/en/annual-summits/2006-summit/119-vera-frenkel.html>.
- 86 Vera Frenkel, *Vera Frenkel: Cartographie d'une pratique/Mapping a Practice* (Montreal: SBC Gallery of Contemporary Art, 2010), 38.
- 87 Frenkel, telephone conversation with Zemans, 17 February 2013.
- 88 The Council of Canadian Academies (CCA), *Strengthening Canada's Research Capacity: The Gender Dimension* (Ottawa: The Council of Canadian Academies, 2012), http://www.science-advice.ca/uploads/eng/assessments%20and%20publications%20and%20news%20releases/women_university_research/wur_fullreporten.pdf.pdf, xiii (accessed 9 February 2013). Italics our own.
- 89 CCA, *Strengthening Canada's Research Capacity*, xiii.
- 90 CCA, *Strengthening Canada's Research Capacity*, xiv.
- 91 Canadian Association of University Teachers, "Academic Staff," in *CAUT Almanac of Post-secondary Education 2010–11*, http://www.caut.ca/docs/almanac/2010_caut_almanac_en.pdf?sfvrsn=2, 6 (accessed 9 February 2013). See also Casey Warman, Frances Woolley, and Christopher Worswick, "The Evolution of Male-Female Wages Differentials in Canadian Universities: 1970–2001," 4 December 2006, www.econ.queensu.ca/working_papers/papers/qed_wp_1099.pdf.
- 92 Canadian Association of University Teachers, "Academic Staff," 6.
- 93 CCA, *Strengthening Canada's Research Capacity*, xv.
- 94 Katie Hyslop, "UBC Ensures Pay Equity With Raise For Female Profs," *The Tyee*, 21 January 2013, <http://thetyee.ca/Blogs/TheHook/2013/01/21/UBC-ensures-pay-equity-with-raise-for-female-profs/> (accessed 9 February 2013). Though approximately 38% of tenure-track UBC faculty identified as female, only 21% of them were full professors.
- 95 Zemans, "A Tale of Three Women," 114.
- 96 Zemans, "A Tale of Three Women," 114.
- 97 In 2009 the full-time complement included 35 women, representing 48.6% of the full-time faculty. Areas of expertise include painting and drawing; photography; print; sculpture; intermedia; fibre arts; ceramics; ARTX (Interdisciplinary studio); and theory. Tony Patricio, email to Joyce Zemans, 23 April 2012.
- 98 Zemans, "A Tale of Three Women," 114.
- 99 Zemans, "A Tale of Three Women," 114.
- 100 These figures were provided by Jill Flohil, executive associate, York University Faculty Association, email to Joyce Zemans, 28 June 2011.
- 101 Brenda Hicks, administrative assistant, Department of Visual Arts, York University, email to Joyce Zemans, 5 July 2011.
- 102 Zemans, "A Tale of Three Women," 115.
- 103 See Zemans, "A Tale of Three Women," 115.
- 104 Nicky Davis, director, Human Resources, OCADU, email to Joyce Zemans, 10 May 2011.
- 105 John Ruston, research officer, Canada Council for the Arts, email to Joyce Zemans, 6 July 2011.
- 106 The data cited in this section comes from *Council for the Arts Visual Arts Project Grants and Long-Term Grants Programs, 2005–11*, Excel spreadsheet, provided by John Ruston. We are indebted to John for his assistance in this analysis. For each program level, John included totals for the entire period and the corresponding percentage distributions by gender. The data reports the number of applications from males or females and not the number of males or females applying (i.e., some artists may have submitted more

- than one application). However, the numbers of applications and of applicants would likely be the same or very similar.
- ¹⁰⁷ In 2010–11, though more women than men (470 v. 464) applied, the success rate for those applications was lower than average (15.3% v. 19.6%) and, consequently, so were the number of successful applications (72 v. 91).
- ¹⁰⁸ 2006–07: 46.2% female v. 31.6% male; 2007–08: 29.4% female v. 27.8% male; and 2008–09: 23.5% female v. 20% male.
- ¹⁰⁹ Jonathan Jones writes: “This year—quite apart from the Cultural Olympiad that will foreground artists like, er, Mr Anish Kapoor and Mr Martin Creed—a crop of big exhibitions are focusing not so much on the diversity and energy of British art as on the greats, the big boys...and boys they are. Women play a big part in modern British art. But when it comes to awarding the gold, silver and bronze medals the idea of excellence in art remains as macho as it was in the days of Michelangelo, Rodin, Rothko. Why is that?” See Jones, “Why Are All the Blockbuster Art Shows by Men?”
- ¹¹⁰ Leah Sandals, “Charles Pachter Prize and RBC Canadian Painting Competition Among Abundance of Art Awards,” *Toronto Star*, 23 November 2012, http://www.thestar.com/entertainment/books/2012/11/23/charles_pachter_prize_and_rbc_canadian_painting_competition_among_abundance_of_art_awards.html (accessed 3 February 2013).
- ¹¹¹ Hill Strategies Research’s 2009 report “A Statistical Profile of Artists in Canada,” based on the 2006 Census, notes that male visual artists in Canada earned, on average, \$17,271 in 2005, while female visual artists earned only \$11,421. The report also states that 65% of visual artists described themselves as self-employed, while 35% reported earning their incomes as paid workers. See Hill Strategies Research, “A Statistical Profile of Artists in Canada”: 13, 23.
- ¹¹² Shari Austin, “Message from the RBC Foundation,” in *Builders: Canadian Biennial 2012* (Ottawa: National Gallery of Canada, 2012), 5.
- ¹¹³ Regarding the value attached to the work of female artists, see L. Pollock, “Where Are the Women?” The data provided by the Canada Council for the Arts’ Acquisitions Grants to Art Museums and Public Galleries confirms that, apart from exceptional cases, women artists are still likely to receive less for their work than their male peers.
- ¹¹⁴ In 2007 the Saidye Bronfman Award for excellence in craft became a Governor General’s Award. Canada Council for the Arts, “Governor General’s Awards in Visual and Media Arts—2013,” <http://www.canadacouncil.ca/prizes/ggavma/ic127235956842343750.htm> (accessed 31 March 2013), and Canada Council for the Arts, “Saidye Bronfman Award to Become Part of the Governor General’s Awards in Visual and Media Arts,” 26 October 2006, <http://www.canadacouncil.ca/news/releases/2006/cw128063582448440392.htm> (accessed 31 March 2013).
- ¹¹⁵ Our calculation considers 2000 to 2012 and includes only the awards honouring artists for their artistic achievement, including the Saidye Bronfman Award. We have therefore excluded recipients of the Outstanding Contribution Award. Joint recipients Lisa Steele and Kim Tomczak (2005) were counted as one each.
- ¹¹⁶ Art Gallery of Ontario, “The Gershon Iskowitz Prize at the AGO,” <http://www.ago.net/iskowitz-prize>. The name of the prize was changed in 2007 from “The Gershon Iskowitz Prize” to “The Gershon Iskowitz Prize at the AGO.”
- ¹¹⁷ Art Gallery of Ontario, “AGO and Iskowitz Foundation Partner to Recognize Canadian Artists,” *Art Matters Blog*, 26 January 2007, <http://artmatters.ca/wp/2007/01/ago-and-iskowitz-foundation-partner-to-recognize-canadian-artists/>.
- ¹¹⁸ Jeanette Hlinka quoted in AGO, “AGO and Iskowitz Foundation.”
- ¹¹⁹ Nancy Hushion, executive director, Gershon Iskowitz Foundation, email to Joyce Zemans, 14 February 2013.
- ¹²⁰ For consistency, we limited our consideration of the Gershon Iskowitz Prize to the period of 1999 to 2012, although it was established in 1986. Similarly, for the RBC Canadian Painting Competition, we considered recipients of the prize from 2001 (when it became a national prize) to 2012.
- ¹²¹ Recipients of the award since 2000 include Paterson Ewen (2000), John Massey (2001), Geoffrey James (2002), Rodney Graham (2004), Max Dean (2005), Iain Baxter & (2006), Mark Lewis (2007), Françoise Sullivan (2008), Shary Boyle (2009), Brian Jungen (2010), Michael Snow (2011), and Kim Adams (2012). Janet Cardiff and George Bures Miller received the prize in 2003. For the purposes of these calculations, they have been counted individually as 0.5.
- ¹²² The Hnatyshyn Foundation, “Visual Arts Award 2012 Program Summary,” <http://www.rjhf.com/html/vasummary-e.html> (accessed 3 February 2013).
- ¹²³ MASS MoCA, “Oh, Canada,” http://www.massmoca.org/event_details.php?id=663 (accessed 30 January 2013).
- ¹²⁴ Royal Bank of Canada, “RBC Canadian Painting Competition,” <http://www.rbc.com/community-sustainability/community/emerging-artists/rbc-painting-competition.html>.
- ¹²⁵ The juries represent Eastern Canada (Quebec, Nova Scotia, New Brunswick, Prince Edward Island, Newfoundland and Labrador), Central Canada (Ontario), and Western Canada (Manitoba, Saskatchewan, Alberta, British Columbia, Yukon, Northwest Territories, Nunavut).
- ¹²⁶ These changes are detailed in *RBC Canadian Painting Competition: Ten Years*, ed. Laurel MacMillan (Toronto: Royal Bank of Canada, 2008), 92.
- ¹²⁷ The award is intended to enable the recipient to live and work in Europe for one year. See The Joseph Plaskett Award, “Recipients,” <http://www.joeplaskett.com/recipients.php?lang=en> (accessed 4 February 2012).
- ¹²⁸ Art Gallery of Nova Scotia, “Sobey Art Award,” <http://www.sobeyartaward.ca/>.

- ¹²⁹ The award was presented biennially until 2006, at which point it became an annual award. For the purposes of this calculation, Emily Vey Duke + Cooper Battersby, who were shortlisted in 2010, have been counted individually as 0.5.
- ¹³⁰ The evolution of the governance and administration of Canada's representation in Venice and recent changes in funding are addressed in Kate Taylor, "Shary Boyle Going to Venice Biennale, but Will it Be a Mixed Blessing?" *Globe and Mail*, 22 June 2012, <http://www.theglobeandmail.com/arts/art-and-architecture/shary-boyle-going-to-venice-biennale-but-will-it-be-a-mixed-blessing/article4362966/> (accessed 3 February 2013).
- ¹³¹ This intention is noted in Taylor, "Shary Boyle going to Venice Biennale."
- ¹³² Artists represented in Venice since 1988 are Roland Brener and Michel Goulet (1988), Geneviève Cadieux (1990), Robin Collyer (1993), Edward Poitras (1995), Rodney Graham (1997), Tom Dean (1999), Janet Cardiff and George Bures Miller (2001), Jana Sterback (2003), Rebecca Belmore (2005), David Altmejd (2007), Mark Lewis (2009), Steven Shearer (2011), and Shary Boyle (2013). Brener and Goulet as well as Cardiff and Bures Miller have been counted individually as 0.5.
- ¹³³ Since 1988, Canadian commissioners of Venice have been France Gasco (1988), Chantal Pontbriand (1990), Philip Monk (1993), Gerald McMaster (1995), Loretta Yarlow (1997), Jessica Bradley (1999), Wayne Baerwaldt (2001), Gilles Godmer (2003), Jann L. Bailey and Scott Watson (2005), Louise Déry (2007), Barbara Fischer (2009), and Josée Drouin-Brisebois (2011, 2013). Bailey and Watson co-curated the pavilion and have been counted individually as 0.5.
- ¹³⁴ Griselda Pollock, *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (New York: Routledge, 1999).
- ¹³⁵ Canada Council for the Arts, "Acquisition Assistance for Art Museums and Public Galleries," <http://www.canadacouncil.ca/grants/visualarts.htm>.
- ¹³⁶ The data we used for calculations related to the CCA's AAP program was provided by Doug Sigurdson, former head of visual arts at the Canada Council, in an email to Joyce Zemans, 23 September 2011.
- ¹³⁷ Seven of the 309 works were collaborations by a male and female artist. In such instances, the work was counted as 0.5 for male and 0.5 for female.
- ¹³⁸ We have excluded the seven collaborative works in our calculation of median and mode as well as of the total value of artworks by male and female artists acquired through the program.
- ¹³⁹ Helen Molesworth, "How to Install Art as a Feminist," in Butler and Schwartz, eds., *Modern Women*, 498.
- ¹⁴⁰ Edward W. Said, *Orientalism* (New York: Vintage Books, 1979), 19–20.
- ¹⁴¹ Jonathan Shaughnessy, introduction to *Builders: Canadian Biennial 2012*, 12.
- ¹⁴² Marc Mayer, interviewed by Leah Sandals, "Marc Mayer: The National Gallery and Taxpayers' Money," *Canadian Art Online*, 24 November 2011, http://www.canadianart.ca/online/features/2011/11/24/marc_mayer/ (accessed 10 February 2013).
- ¹⁴³ Mayer, "Marc Mayer." Italics our own.
- ¹⁴⁴ In counting the total number of artists represented, for both the NGC's biennials and annual acquisitions, we counted members of collaborative groups, such as BGL or Daniel Young & Christian Giroux, individually (i.e., three and two respectively). By contrast, in counting the total number of works by male and female artists acquired, we counted works by collaborative groups consisting of female and male artists, such as Hadley + Maxwell, as 0.5 for female artists and 0.5 for male artists.
- ¹⁴⁵ *Builders* showcased 123 (75%) works by men and 40 (25%) by women. The NGC included 45 works by Jim Breukelman, which significantly increased the total number of works by male artists. Nevertheless, even with these works removed from the count, nearly twice as many works by male artists were included.
- ¹⁴⁶ Marc Mayer, foreword to *It Is What It Is: Recent Acquisitions of New Canadian Art* (Ottawa: National Gallery of Canada, 2010).
- ¹⁴⁷ Acquisitions budgets are relatively small, and tax benefits to donors and to artists for donations are relatively generous.
- ¹⁴⁸ In regard to the importance of the NGC's biennial of contemporary Canadian art, Mayer states: "In the past, we used to buy things and maybe show them, or maybe not, and put them in storage. If we did a group show about work from that period in a few years, then maybe we'd show them. This way, we're actually celebrating contemporary Canadian art right now and celebrating our acquisitions of it and what we're preserving for the future." See Mayer, "Marc Mayer."
- ¹⁴⁹ The exhibition catalogues for this period vary in size from 12 to 223 pages. To ensure consistency in counting, we have considered related publications, regardless of their scale, that are listed in the NGC's library catalogue.
- ¹⁵⁰ Canadian Museum of Contemporary Photography (CMCP) data as well as exhibitions organized by the National Gallery of Canada Library and Archives are not included. In addition, our count does not include *Installations of Selected Works from the Permanent Collection*, which the NGC has listed in its annual reports since 2003–04. We have also excluded solo exhibitions of a single work that were not accompanied by a catalogue, such as Janet Cardiff's *Forty-Part Motet* (2001; exhibited 2002–03 and 2005–06).
- ¹⁵¹ Other solo exhibitions by living Canadian artists in 1998–99 were "Jamelie Hassan: Recent Works," "Yousuf Karsh: Portraits of Artists," and "Sculptures by Liliana Berezowsky."
- ¹⁵² Other solo exhibitions by living Canadian artists in 1999–2000 were *John Greer: Nine Grains of Rice* (from the Beaverbrook Art Gallery, Fredericton) and *Eric Metcalfe: Dr. Brute and Friends*. Lisa Steele and Kim Tomczak's *The Blood Records: Written and Annotated* has been counted 0.5 for male artists and 0.5 for female artists.

- ¹⁵³ Garry Neill Kennedy: *Work of Four Decades* was organized and circulated by the Art Gallery of Nova Scotia in partnership with the NGC. The exhibition was accompanied by a 156-page catalogue published by the Art Gallery of Nova Scotia. *Mark Lewis: Films 1995–2000* was accompanied by an 84-page catalogue published by Film and Video Umbrella in London, UK. The *Alex Colville: Milestones* catalogue was 15 pages and published by the NGC.
- ¹⁵⁴ Marion Tuu'luq's exhibition toured in Canada from 2003 to 2004. Cardiff and Miller's *The Paradise Institute* has been counted as 0.5 for male artists and 0.5 for female artists.
- ¹⁵⁵ Solo exhibitions of living Canadian artists accompanied by a catalogue in this period were *David Rabinowitch and Power of Invention: Drawings from Seven Decades* by Tony Urquhart in 2003–04; *Christopher Pratt and Norval Morrisseau: Shaman Artist* in 2005–06; *Robert Davidson: The Abstract Edge* and *Joe Fafard* in 2006–07; *Utopia/Dystopia: The Photographs of Geoffrey James* in 2008–09; *The Drawings and Paintings of Daphne Odjig: A Retrospective Exhibition* and *David Hoffos: Scenes from the House Dream* in 2009–10; and *Global Citizen: The Architecture of Moshe Safdie* and *Wanda Koop: On the Edge of Experience* in 2010–11.
- ¹⁵⁶ These figures include exhibitions that are noted in the 2010–11 annual report. Exhibitions that occurred in 2011 in the following fiscal year are not counted.
- ¹⁵⁷ Maura Reilly, quoted in Hoban, "We're Finally Infiltrating."
- ¹⁵⁸ Cornelia Butler interviewed by Kevin Griffin, "Feminist Art Blockbuster Helps Women Make Claims to their Own History," *Vancouver Sun*, 11 October 2008, <http://www.canada.com/vancouvernews/news/arts/story.html?id=d051b2d7-3701-4ea4-a913-8ea25667ddff> (accessed 8 March 2013).
- ¹⁵⁹ Zemans, "A Tale of Three Women," 115.
- ¹⁶⁰ Zemans, "A Tale of Three Women," 115.
- ¹⁶¹ Zemans, "A Tale of Three Women," 115–16.
- ¹⁶² The symposium *Art Institutions and the Feminist Dialectic* addressed a series of interrelated questions, including: "How is the art museum a gendered space? How does feminist work effect new reading(s) of the public museum? What strategies have art curators developed for the presentation, housing and maintenance of feminist art? What challenges and opportunities does performance-based work present to public art institutions? Can the art museum successfully re-enact performance-based work? What do public institutions gain from a conversation with artists about art's activist function?" Carla Garnet, "Introduction Summary of Symposium," *Art Institutions and the Feminist Dialectic*, <http://feministdialectic.ca/en/intro.php> (accessed 8 March 2013).
- ¹⁶³ Tables for Canada Council peer committee members by section and gender indicate that in 2008–09 and 2009–10, there were more female than male assessors for visual arts. 2008–09: 46 (45.5%) male v. 55 (54.5%) female; 2009–10: 40 (46.5%) male v. 46 (53.5%) female. "Visual Arts Assessors by Gender: 2008/09; 2009/10" data provided by John Ruston, email to Joyce Zemans, 5 July 2011.
- ¹⁶⁴ Mayer, "Marc Mayer."
- ¹⁶⁵ Note: Catalogues were not considered in Dymond's web-based study. Anne Dymond, "Still Outside the Visible: On the Continued Gender Inequity in Contemporary Art Exhibitions," paper presented at the Universities Art Association of Canada conference (Carleton University, 27–29 October 2011). Dymond found that, in most cases (with notable exceptions, i.e., the VAG and the NGC), the more solo shows an institution held, the closer it came to parity. Anne Dymond, email to Joyce Zemans, 12 May 2011.
- ¹⁶⁶ Dymond, email to Zemans, 7 March 2013.
- ¹⁶⁷ Dymond, email to Zemans, 10 March 2013.
- ¹⁶⁸ Shaughnessy, Introduction to *Builders*, 12.
- ¹⁶⁹ L. Pollock, "Where are the Women?"
- ¹⁷⁰ Sheryl Sandberg with Neil Scovell, *Lean In: Women, Work, and the Will to Lead* (New York: Knopf, 2013).
- ¹⁷¹ Nicholas D. Kristof, "She's Rarely the Boss," *Toronto Star edition of the New York Times Weekly*, 3 February 2013, 15.
- ¹⁷² Sandberg, *Lean In*, quoted in Kristof, "She's Rarely the Boss."
- ¹⁷³ See Zemans, "A Tale of Three Women," 112. The changes were based upon a 1979 study by Jane Martin, which calculated that from 1972 to 1978, women jurors represented from zero to 33% of Canada Council juries and selection committees. Subsequent to the report, and in response to it, the council substantially increased the number of women on juries, and by 1982–83 the percentage had increased to 44%. There was a concomitant improvement in the success rate of female applicants after the changes in the composition of peer juries.
- ¹⁷⁴ Kristof, "She's Rarely the Boss."
- ¹⁷⁵ Zemans, "A Tale of Three Women," 116.
- ¹⁷⁶ G. Pollock, "The Missing Future," 54.
- ¹⁷⁷ The first count was published in 1998, "Producción artística femenina contemporánea en Canadá: un informe actual" ("Contemporary Feminine Artistic Production in Canada: A Current Account/ing") in Monica Vera and Graciela Hierr, eds., *Las Mujeres en America del Norte al Fin del Milenio (Women in North America at the End of the Millennium)*, (Mexico City: UNAM, 1998), 343–68.