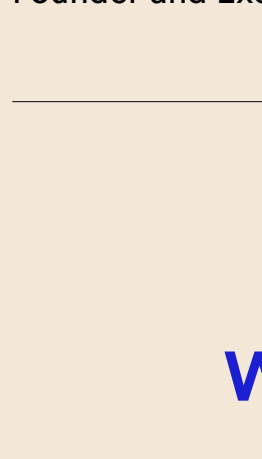
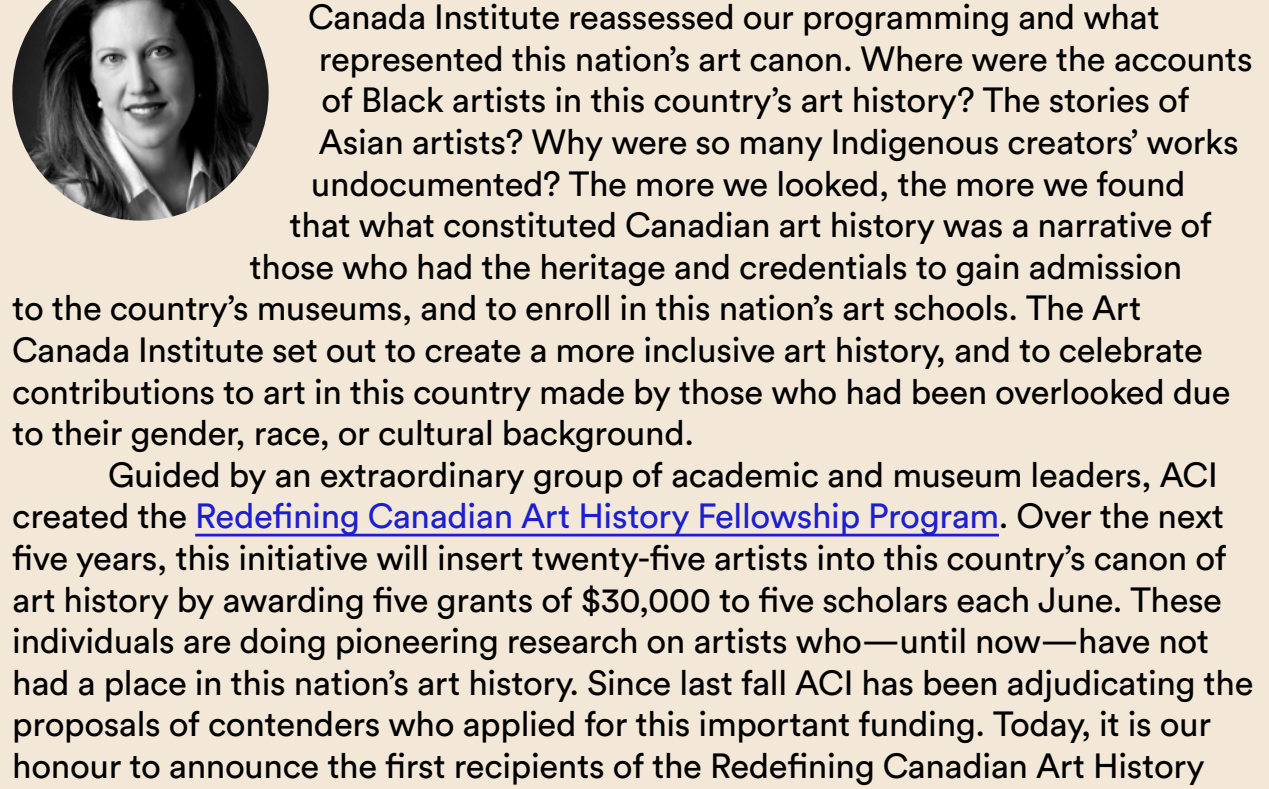


JUNE 24, 2022

# BOLDLY REWRITING HISTORIES MEET THE ART CANADA INSTITUTE 2022 INAUGURAL RESEARCH FELLOWS

Two years ago, we set out to create Canada's only initiative to redefine this country's art history through a fellowship for ground-breaking scholars. Today we announce this year's recipients.



Following the seismic events of the summer of 2020, the Art Canada Institute reassessed our programming and what represented this nation's art canon. Where were the accounts of Black artists in this country's art history? The stories of Asian artists? Why were so many Indigenous creators' works undocumented? The more we looked, the more we found that what constituted Canadian art history was a narrative of those who had the heritage and credentials to gain admission to the country's museums, and to enroll in this nation's art schools. The Art Canada Institute set out to create a more inclusive art history, and to celebrate contributions to art in this country made by those who had been overlooked due to their gender, race, or cultural background.

Guided by an extraordinary group of academic and museum leaders, ACI created the [Redefining Canadian Art History Fellowship Program](#). Over the next five years, this initiative will insert twenty-five artists into this country's canon of art history by awarding five grants of \$30,000 to five scholars each June. These individuals are doing pioneering research on artists who—until now—have not had a place in this nation's art history. Since last fall ACI has been adjudicating the proposals of contenders who applied for this important funding. Today, it is our honour to announce the first recipients of the Redefining Canadian Art History Fellowship, and to share their projects with you.

**Sara Angel**

Founder and Executive Director, Art Canada Institute

## Sandrena Raymond on the WORLDLY AFFILIATIONS OF P.MANSARAM



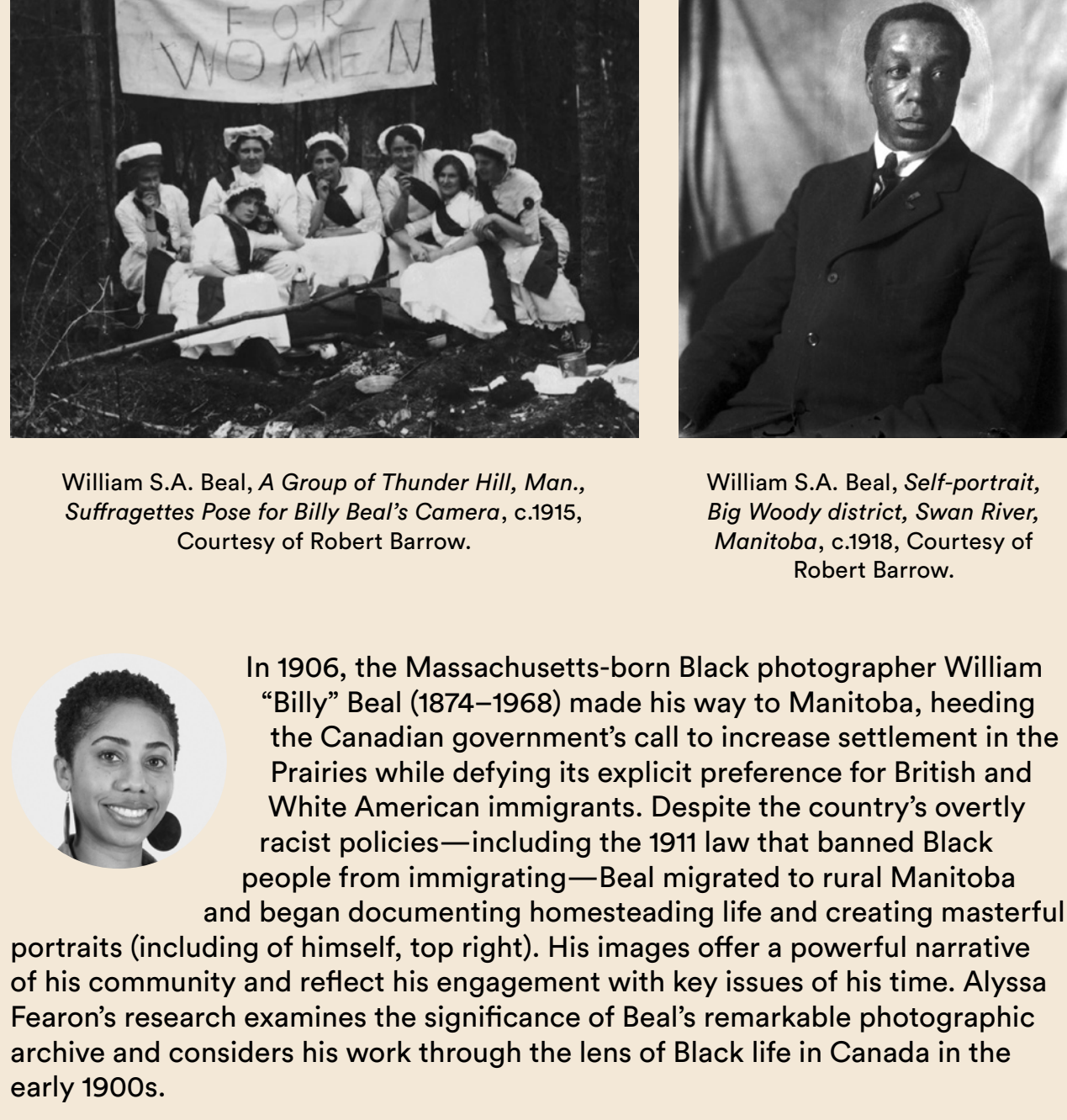
P.Mansaram, *It's Hard to Give*, 1969.



The seventy-year career of the innovative Indian-born Canadian artist Panchal Mansaram (1934–2020)—who stylized his name as P.Mansaram—was just beginning to garner national attention when he passed away in 2020. After moving to Canada in 1966 and settling in Burlington, Ontario, his art practice evolved to include creating mixed media collages that explore migration, cultural identity, and spirituality. His colour-packed works, including *It's Hard to Give*, 1969, investigate everyday life in Canada and in India and often feature images and texts from both countries. In her research, Sandrena Raymond focuses on Mansaram's role as a cosmopolitan artist who in the late twentieth century bridged the worlds of his native and adopted country to present a picture of South East Asian life in a multicultural Canada.

*Sandrena Raymond worked with the Royal Ontario Museum to inventory Mansaram's oeuvre before the institution's landmark acquisition of more than 700 of his works from 2014–17. She has a PhD in Information, Master of Information, and Master of Museum Studies from the University of Toronto.*

## Jennifer Bowen on the DENE MODERN ARTIST DON CARDINAL



Don Cardinal, *The Berry Pickers*, 1978, Prince of Wales Northern Heritage Centre, Yellowknife.



For Jennifer Bowen, who grew up in Yellowknife, Don Cardinal (1944–1985) was prolific and at the centre of a thriving art scene. Yet the name of the inexhaustible artist who created modern representations of mid- to late-twentieth-century Indigenous life in his community in Hay River, Northwest Territories—such as this tranquil depiction of two berry pickers walking together along a path surrounded by forests—remains largely unknown. In her research, Bowen explores Cardinal's unique signature style and how it presented a new way of seeing. His work combines an Impressionist approach—which he was exposed to while at residential school—with an Indigenous perspective on landscape. As Bowen explains, "If you're from the North or if you've lived in the North, you know it's a Northern image just by the horizon that he creates." Through Cardinal, Bowen traces the history of contemporary Dene art and the transformation of the functional designs of Northern Athapaskan art into a contemporary expression.

*Jennifer Bowen is originally from the Northwest Territories and is a member of the Yellowknives Dene First Nation. She is a PhD student at the University of Victoria.*

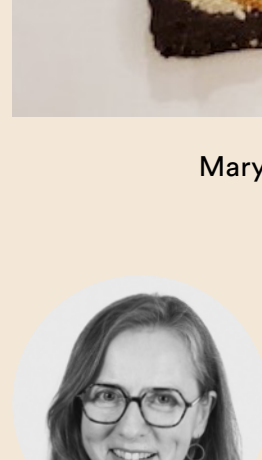
## Alyssa Fearon on the LIFE AND WORK OF WILLIAM "BILLY" BEAL



William S.A. Beal, *A Group of Thunder Hill, Man., Suffragettes Pose for Billy Beal's Camera*, c.1915, Courtesy of Robert Barrow.



William S.A. Beal, *Self-portrait, Big Woody district, Swan River, Manitoba*, c.1918, Courtesy of Robert Barrow.



In 1906, the Massachusetts-born Black photographer William "Billy" Beal (1874–1968) made his way to Manitoba, heeding the Canadian government's call to increase settlement in the Prairies while defying its explicit preference for British and White American immigrants. Despite the country's overtly racist policies—including the 1911 law that banned Black people from immigrating—Beal migrated to rural Manitoba and began documenting homesteading life and creating masterful portraits (including of himself, top right). His images offer a powerful narrative of his community and reflect his engagement with key issues of his time. Alyssa Fearon's research examines the significance of Beal's remarkable photographic archive and considers his work through the lens of Black life in Canada in the early 1900s.

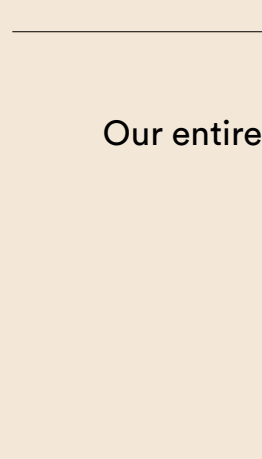
*Alyssa Fearon is the Director/Curator at Dunlop Art Gallery in Regina. She holds an MBA from the Schulich School of Business and an MA Art History from York University.*

**Share** this newsletter with friends who love Canada's art, or invite them to [sign up here](#) for our weekly dispatch.

## Alison Ariss on the COAST SALISH WEAVING RESURGENCE: FOUNDING PRACTITIONERS OF THE SALISH WEAVERS GUILD



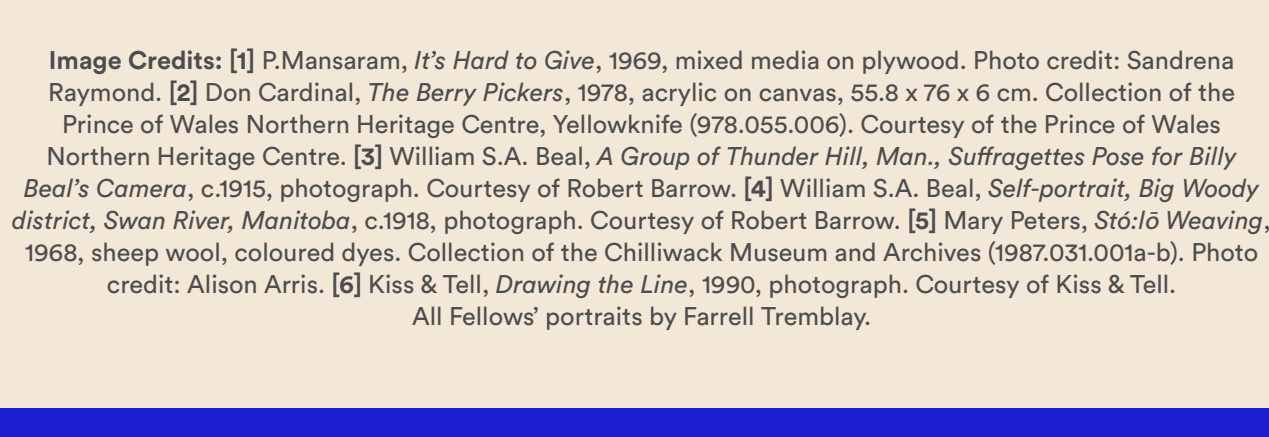
Mary Peters, *Stó:ló Weaving*, 1968, Chilliwack Museum and Archives.



Coast Salish textile artworks have been hung in public buildings across the country, from civic atriums in Vancouver to the Houses of Parliament in Ottawa—yet in some cases, without attribution to their creators. In her research, Alison Ariss forges a connection between the practices that existed centuries before the colonization of what is today British Columbia in which Coast Salish weavers created magnificent blankets and robes, of both cultural and aesthetic significance, and contemporary woven creations. This ancient production went dormant in the late nineteenth century when the Canadian government outlawed First Nations artforms and ceremonial practices. Ariss's research highlights the vital role played by four Indigenous weavers—Mary Peters, Martha James, Adeline Lorenzetto, and Anabel Stewart—who paved the way for the establishment of the Salish Weavers Guild (1971–90). In the 1960s the four women re-awakened ancestral knowledge to generate the first documented modern resurgence of Salish weaving.

*Alison Ariss is a PhD candidate in art history and a Public Scholars Initiative Fellow at the University of British Columbia. Prior to her graduate studies, she worked in research development, administration, and management at the University of Winnipeg, Western University, McMaster University, and UBC.*

## Kristen Hutchinson on the KISS & TELL COLLECTIVE: LESBIAN IMAGERY & SEXUAL IDENTITIES



Kiss & Tell, *Drawing the Line*, 1990, Courtesy of Kiss & Tell.



Where do you draw the line between censorship and freedom of expression? Representation and exploitation? Art and pornography? In 1990, the pioneering Vancouver-based artist collective Kiss & Tell raised these provocative questions with *Drawing the Line*, its genre-defining and ground-breaking photographic exhibition about lesbian sexuality. With their radical images of women engaged in various erotic practices, from kissing to bondage to voyeurism, the collective—consisting of members Persimmon Blackbridge, Lizard Jones, and Susan Stewart—not only drew attention to the lack of lesbian representation in Canadian art, but also used visual culture to address hotly debated questions within the queer community. Kristen Hutchinson's research examines how Kiss & Tell created artworks and spaces that, for the first time, allowed women to see themselves represented in art through a queer female gaze.

*Kristen Hutchinson is an adjunct professor of art history and women's and gender studies. They received their PhD in the History of Art from University College London in 2007.*

## THANK YOU TO OUR BENEFACTORS

The Art Canada Institute gratefully acknowledges the support of the sponsors of the Redefining Canadian Art History Fellowships:

Anonymous  
Anonymous  
Grant and Alice Burton  
Janet and Willard L'Heureux  
Bill Morneau and Nancy McCain Foundation at Toronto Foundation  
John and Nancy Mulvihill

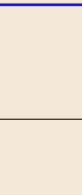
The ACI is a not-for-profit educational charity that receives no government financing or public support. Our work is made possible by an important circle of [friends, patrons, and benefactors](#).

If you would like to support our important work, please see [this page](#).

Our entire collection of newsletters can be found on the ACI website, for you to read, share, and enjoy.

PAST NEWSLETTERS

Follow us on social media



Facebook  
[artcaninstitute/](#)



Instagram  
[@artcaninstitute](#)



Twitter  
[@artcaninstitute](#)

Visit us at [aci-iac.ca](#) for more content on Canadian art and artists



[Canadian Online Art Book Project](#)



[Purchase Available Print Books](#)



[Canadian Schools Art Education Program](#)



[Art Lecture Videos](#)

Image Credits: [1] P.Mansaram, *It's Hard to Give*, 1969, mixed media on plywood. Photo credit: Sandrena Raymond. [2] Don Cardinal, *The Berry Pickers*, 1978, acrylic on canvas, 55.8 x 76 x 6 cm. Collection of the Prince of Wales Northern Heritage Centre, Yellowknife (978.055.006). Courtesy of the Prince of Wales Northern Heritage Centre. [3] William S.A. Beal, *A Group of Thunder Hill, Man., Suffragettes Pose for Billy Beal's Camera*, c.1915, photograph. Courtesy of Robert Barrow. [4] William S.A. Beal, *Self-portrait, Big Woody district, Swan River, Manitoba*, c.1918, photograph. Courtesy of Robert Barrow. [5] Mary Peters, *Stó:ló Weaving*, 1968, sheep wool, coloured dyes. Collection of the Chilliwack Museum and Archives (1987.031.001a-b). Photo credit: Alison Ariss. [6] Kiss & Tell, *Drawing the Line*, 1990, photograph. Courtesy of Kiss & Tell. All Fellows' portraits by Farrell Tremblay.