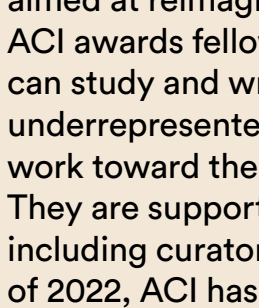
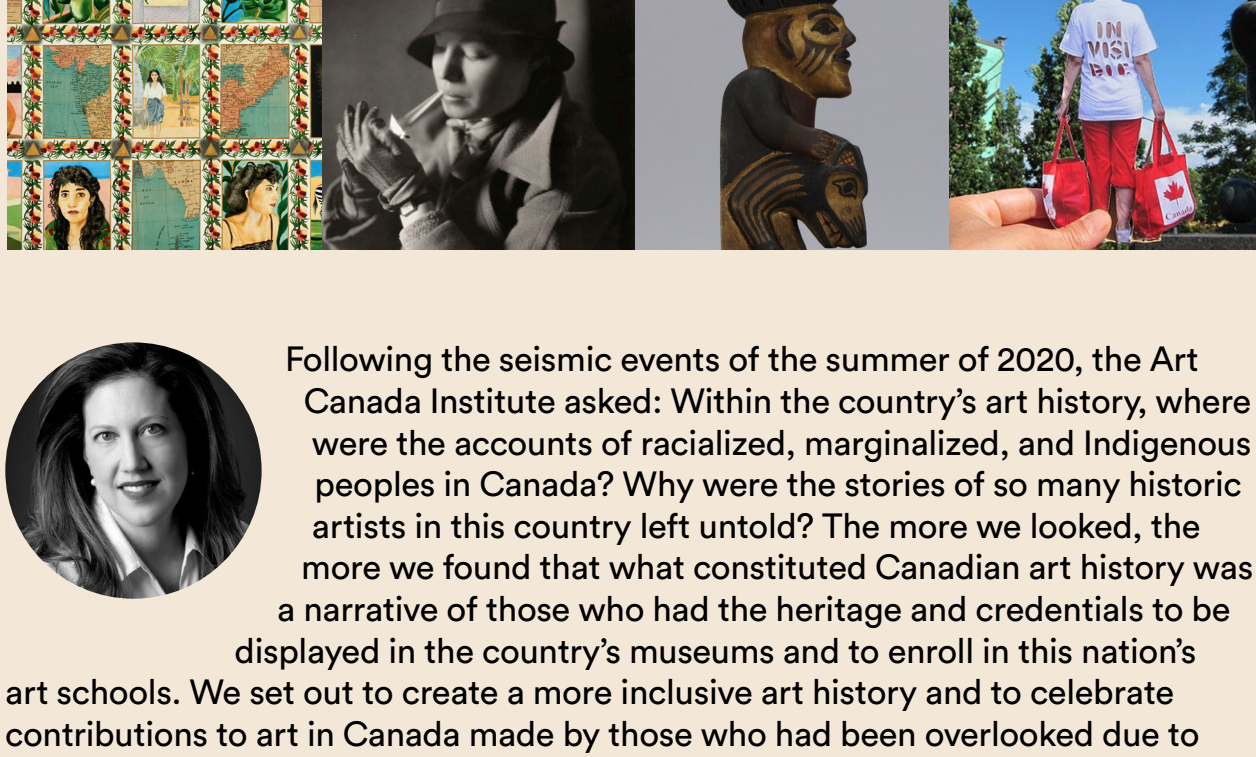


JUNE 23, 2023

BOLDLY REWRITING HISTORIES MEET THE ART CANADA INSTITUTE 2023 RESEARCH FELLOW RECIPIENTS

Three years ago, ACI set out to create a fellowship for groundbreaking scholars who are working to redefine the country's art history. Today, we announce this year's cohort.



Following the seismic events of the summer of 2020, the Art Canada Institute asked: Within the country's art history, where were the accounts of racialized, marginalized, and Indigenous peoples in Canada? Why were the stories of so many historic artists in this country left untold? 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 be displayed in the country's museums and to enroll in this nation's art schools. We set out to create a more inclusive art history and to celebrate contributions to art in Canada 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, we created the [Redefining Canadian Art History Fellowship Program](#), an initiative aimed at reimagining this country's art canon. Now in its second year, each June ACI awards fellowships of \$30,000 to up to five individual researchers so they can study and write about Canadian, Indigenous, and diaspora artists who are underrepresented in art history. Over the course of twelve months, ACI fellows work toward the production of a book-length manuscript on their proposed topic. They are supported throughout by expert mentors, ACI staff, and other specialists, including curators, artists, museum professionals, and art historians. Since the fall of 2022, ACI has been adjudicating the proposals of those who applied for this important funding. Today it is our honour to announce the recipients of the 2023 Redefining Canadian Art History Fellowship and to share their projects with you.

Sara Angel

Founder and Executive Director, Art Canada Institute

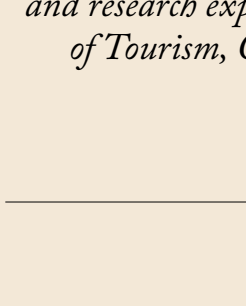
Roopa Kanal

on the

ART AND CAREER OF SARINDAR DHALIWAL



Sarindar Dhaliwal, *Triple Self Portrait with Persimmon and Pomegranates*, 1988, courtesy of Sarindar Dhaliwal.



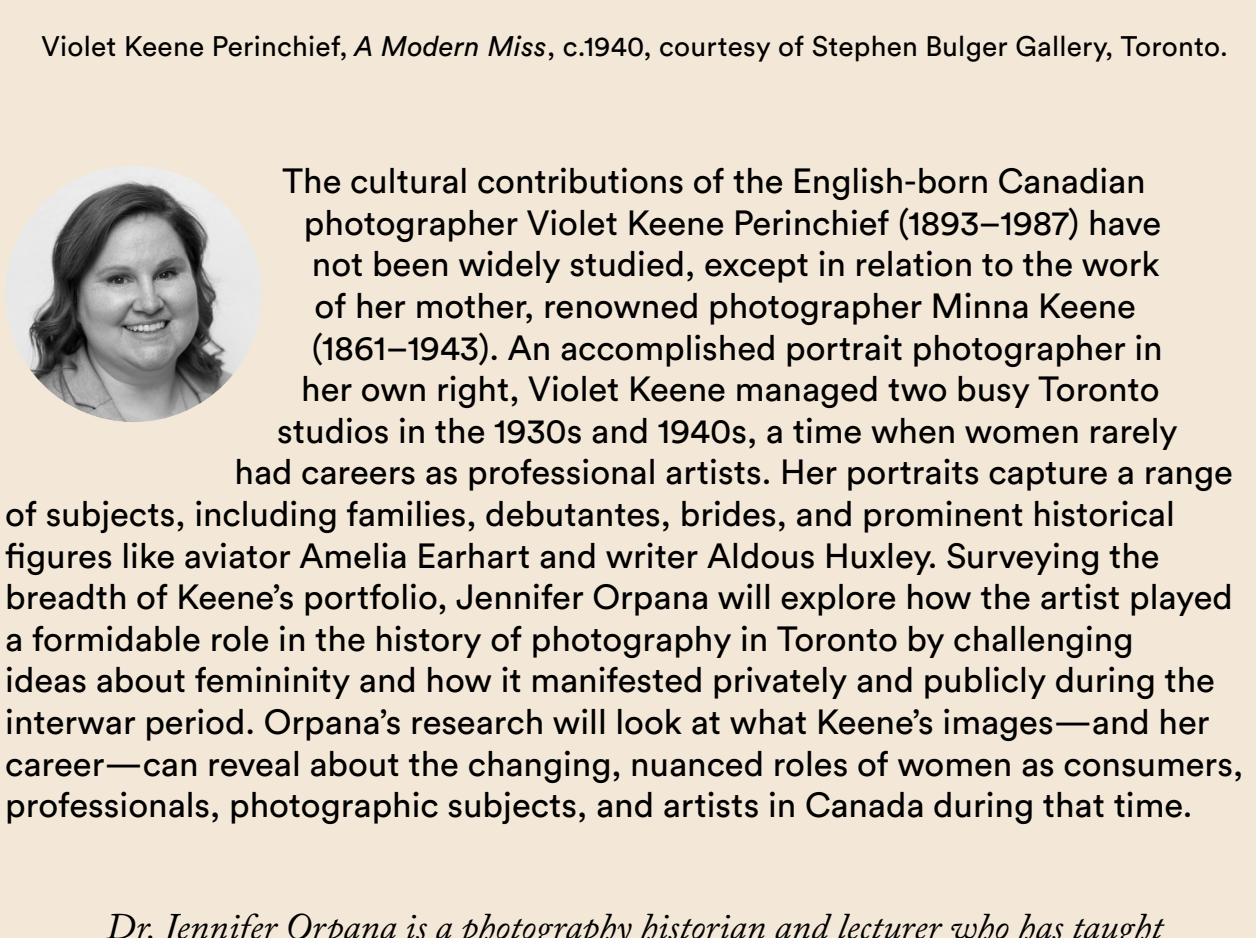
Since the 1980s, Toronto-based artist Sarindar Dhaliwal (b.1953) has forged a path for the representation of South Asian diasporic histories in her multimedia practice, exploring intergenerational memory and the legacies of colonialism. Though she has exhibited widely, Dhaliwal has faced misunderstanding and marginalization based on her cultural background. Born in Punjab, India, and raised in England before immigrating to Canada in 1968, Dhaliwal grounds her practice in personal experiences. Works such as *Triple Self Portrait with Persimmon and Pomegranates*, 1988, layer cross-cultural imagery to communicate the complexities of establishing one's sense of self in relationship to place. Through her research, Roopa Kanal will examine how Dhaliwal's works approach migration—a dissonant experience that has impacted both settler and Indigenous communities—as a wider interpretive lens for the social, cultural, and contextual realities that inform the construction of Canadian art.

Roopa Kanal has more than a decade of experience in program and policy development and research expertise in South Asian art. She is a Programs Advisor with the Ministry of Tourism, Culture and Sport in Ontario and is pursuing an MA in Art History at the University of Victoria.

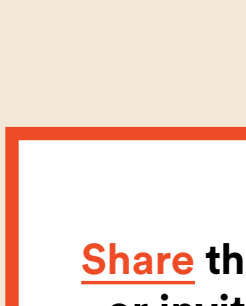
Jennifer Orpana

on the

LIFE AND WORK OF VIOLET KEENE PERINCHIEF



Violet Keene Perinchief, *A Modern Miss*, c.1940, courtesy of Stephen Bulger Gallery, Toronto.



The cultural contributions of the English-born Canadian photographer Violet Keene Perinchief (1893–1987) have not been widely studied, except in relation to the work of her mother, renowned photographer Minna Keene (1861–1943). An accomplished portrait photographer in her own right, Violet Keene managed two busy Toronto studios in the 1930s and 1940s, a time when women rarely had careers as professional artists. Her portraits capture a range of subjects, including families, debutantes, brides, and prominent historical figures like aviator Amelia Earhart and writer Aldous Huxley. Surveying the breadth of Keene's portfolio, Jennifer Orpana will explore how the artist played a formidable role in the history of photography in Toronto by challenging ideas about femininity and how it manifested privately and publicly during the interwar period. Orpana's research will look at what Keene's images—and her career—can reveal about the changing, nuanced roles of women as consumers, professionals, photographic subjects, and artists in Canada during that time.

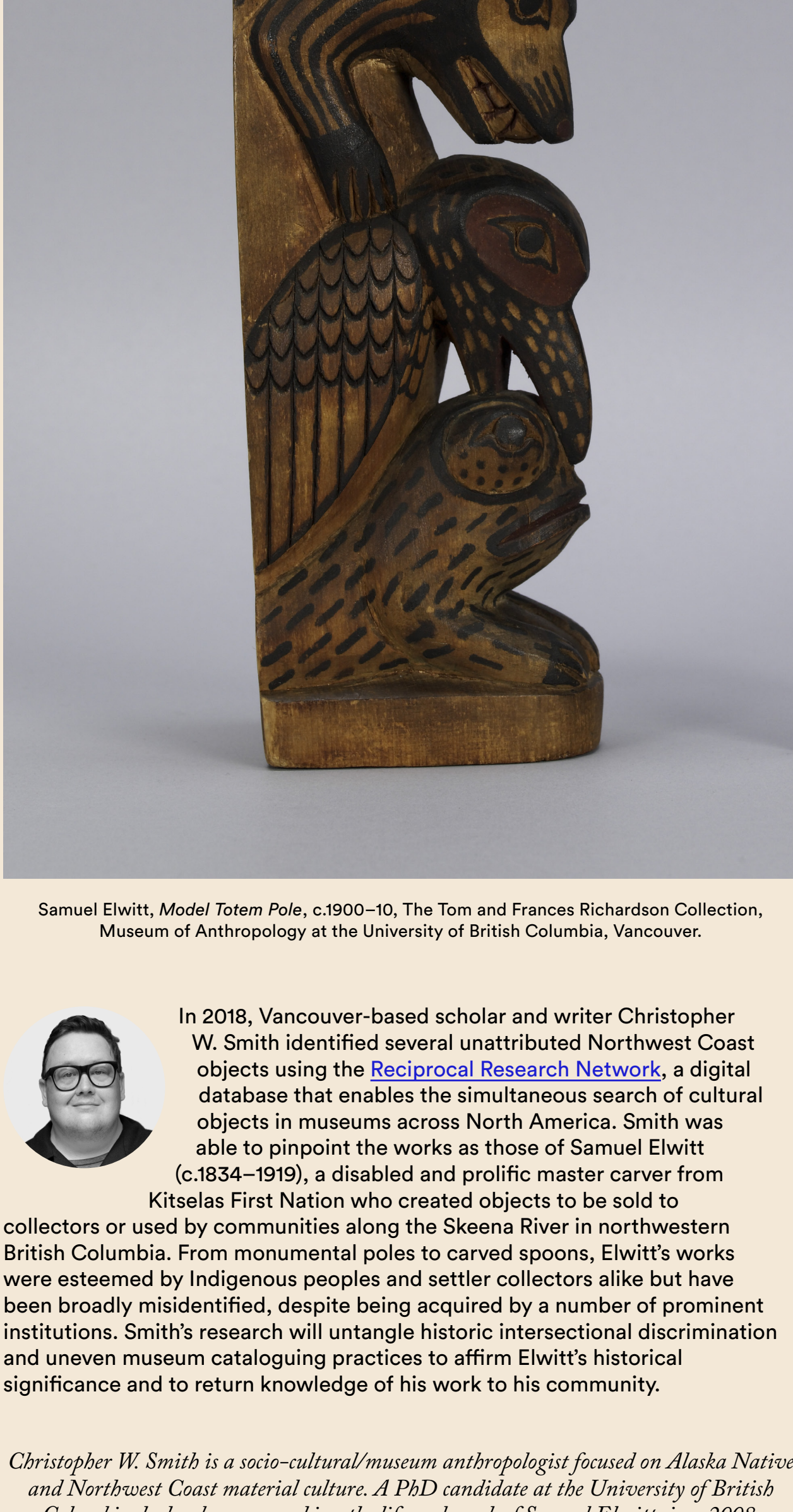
Dr. Jennifer Orpana is a photography historian and lecturer who has taught at Toronto Metropolitan University, University of Toronto, OCAD University, Western University, and Brock University. In 2017 she co-edited a special issue of the journal Photography & Culture.

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Christopher W. Smith

on the

TSIMSHIAN MASTER CARVER SAMUEL ELWITT



Samuel Elwitt, *Model Totem Pole*, c.1900–10, The Tom and Frances Richardson Collection, Museum of Anthropology at the University of British Columbia, Vancouver.



In 2018, Vancouver-based scholar and writer Christopher W. Smith identified several unattributed Northwest Coast objects using the [Reciprocal Research Network](#), a digital database that enables the simultaneous search of cultural objects in museums across North America. Smith was able to pinpoint the works as those of Samuel Elwitt (c.1834–1919), a disabled and prolific master carver from Kitselas First Nation who created objects to be sold to collectors or used by communities along the Skeena River in northwestern British Columbia. From monumental poles to carved spoons, Elwitt's works were esteemed by Indigenous peoples and settler collectors alike but have been broadly misidentified, despite being acquired by a number of prominent institutions. Smith's research will untangle historic intersectional discrimination and uneven museum cataloguing practices to affirm Elwitt's historical significance and to return knowledge of his work to his community.

Christopher W. Smith is a socio-cultural/museum anthropologist focused on Alaska Native and Northwest Coast material culture. A PhD candidate at the University of British Columbia, he has been researching the life and work of Samuel Elwitt since 2008.

Tamara Toledo

on

LATIN AMERICAN WOMEN ARTISTS IN CANADA



Helena Martín Franco, *Altero(s)filia o los juegos de fuerza de Fritta Caro, Meter el hombre*, 2018, courtesy of Helena Martín Franco.



Faced with a predominantly white settler narrative, it has been a challenge for Latin American diasporic artists in Canada to enter mainstream art discourse, especially when their art practices are perceived as radical or resistant. According to Chilean-born, Toronto-based scholar and curator Tamara Toledo, this lack of representation demonstrates the myth of multiculturalism; these artists' works have not been shared, recorded, theorized, or archived despite being worthy of attention. Toledo's project examines the practices of three contemporary Latin American women artists from the Colombian and Mexican diasporas: Claudia Bernal, María Ezcurra, and Helena Martín Franco. All three use the presence and absence of the female body in their installation and performance works to critique the factors that determine inclusion within a historically exclusionary canon. Through her research, Toledo will trace the transformative impact that Latin American artists have had on contemporary artistic milieus in Canada.

Tamara Toledo is the Director/Curator of Sur Gallery, Toronto's first gallery space dedicated to Latin American and diasporic art practices. She is also the co-founder of the non-profit organization Latin American Canadian Art Projects and a PhD candidate in Art History and Visual Culture at York University.

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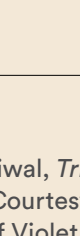
The Art Canada Institute gratefully acknowledges the support of the sponsors of the Redefining Canadian Art History Fellowships:

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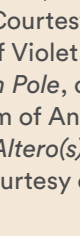
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Image Credits: [1] Sarindar Dhaliwal, *Triple Self Portrait with Persimmon and Pomegranates*, 1988, mixed media on paper, 101.7 x 152.5 cm. Courtesy of Sarindar Dhaliwal. [2] Violet Keene Perinchief, *A Modern Miss*, c.1940, photograph. © Estate of Violet Keene Perinchief. Courtesy of Stephen Bulger Gallery, Toronto. [3] Samuel Elwitt, *Model Totem Pole*, c.1900–10, wood, paint, 35.7 x 8 x 8.7 cm. The Tom and Frances Richardson Collection, Museum of Anthropology at UBC, Vancouver (NB9.63). Photo credit: Rebecca Pasch. [4] Helena Martín Franco, *Altero(s)filia o los Juegos de Fuerza de Fritta Caro, Meter el Hombre*, 2018, performance documentation. Courtesy of Helena Martín Franco. [5] All fellows' portraits by Cengiz Tanc.