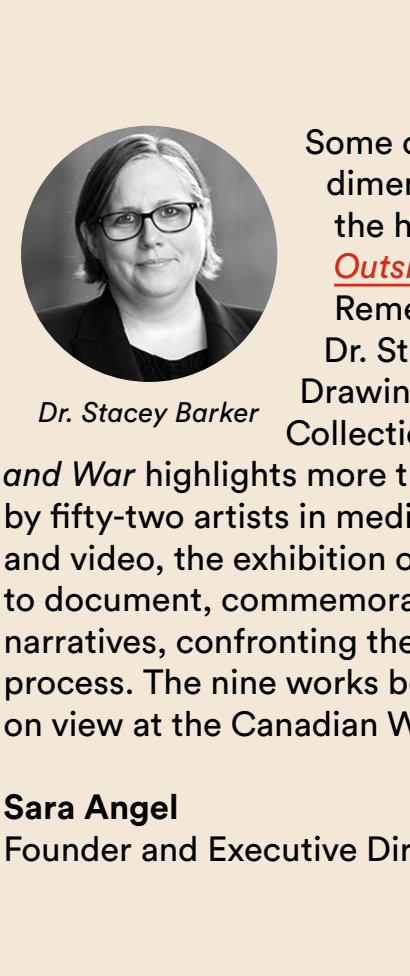
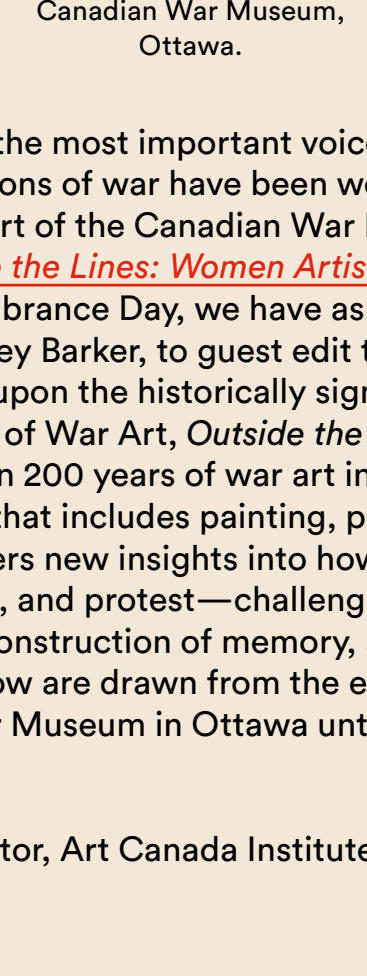


NOVEMBER 8, 2024

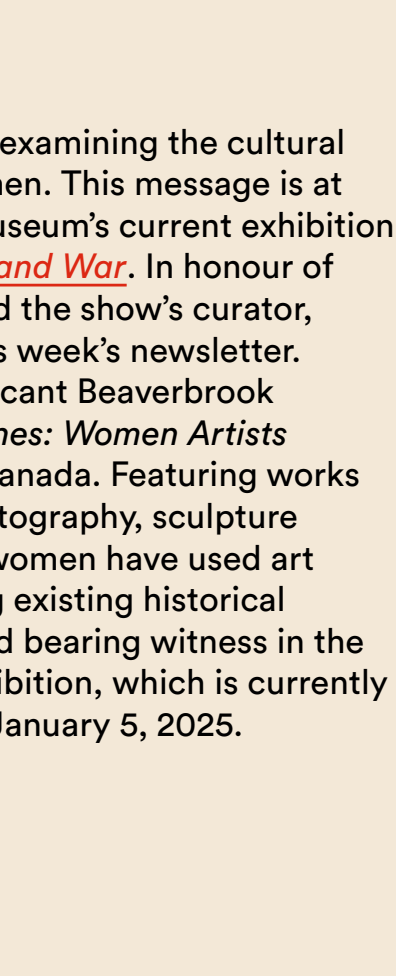
OUTSIDE THE LINES WOMEN ARTISTS AND WAR

Conflict seen through the female eye.

Molly Lamb Bobak, *Private Roy*, Canadian Women's Army Corps, 1946, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.



Rosalie Favell, *Ranger Sheila Kadjuk (Chesterfield Inlet)*, 1st Canadian Ranger Patrol Group, Rankin Inlet, Nunavut, 2017, George Metcalf Archival Collection, Canadian War Museum, Ottawa.



Brenda Bury, *Major Edna Esther Andrews ARRC, CD, QHNS*, 1959, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.



Dr. Stacey Barker

Some of the most important voices examining the cultural dimensions of war have been women. This message is at the heart of the Canadian War Museum's current exhibition *Outside the Lines: Women Artists and War*. In honour of Remembrance Day, we have asked the show's curator, Dr. Stacey Barker, to guest edit this week's newsletter. Drawing upon the historically significant Beaverbrook Collection of War Art, *Outside the Lines: Women Artists and War* highlights more than 200 years of war art in Canada. Featuring works by fifty-two artists in media that includes painting, photography, sculpture and video, the exhibition offers new insights into how women have used art to document, commemorate, and protest—challenging existing historical narratives, confronting the construction of memory, and bearing witness in the process. The nine women below are drawn from the exhibition, which is currently on view at the Canadian War Museum in Ottawa until January 5, 2025.

Sara Angel

Founder and Executive Director, Art Canada Institute

ONE WAY PASSAGE

by *Beverley Tosh*



Beverley Tosh, *One Way Passage*, 2001, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.

This portrait by Beverley Tosh (b.1948) pictures the artist's mother, Dorothy Hope, who emigrated from Canada to New Zealand just after the Second World War to marry Tosh's father. Inscribed onto the surface of the portrait—rendered amidst hues of blue and green—are the names of ships that carried Hope and other young war brides across vast oceans to distant ports. Since 2001, the artist has corresponded with women in Canada, the U.S., Britain, New Zealand, and Australia to create an ongoing series of portraits reflecting their stories of hope, adaptation, and endurance. As [Tosh explains](#), "Although the portrait alluded to my mother's voyage as a war bride... it became the catalyst for an extensive series that straddles contemporary art practice and women's history."

Learn more about [One Way Passage](#), 2001

MAJOR EDNA ESTHER ANDREWS, ARRC, CD, QHNS

by *Brenda Bury*



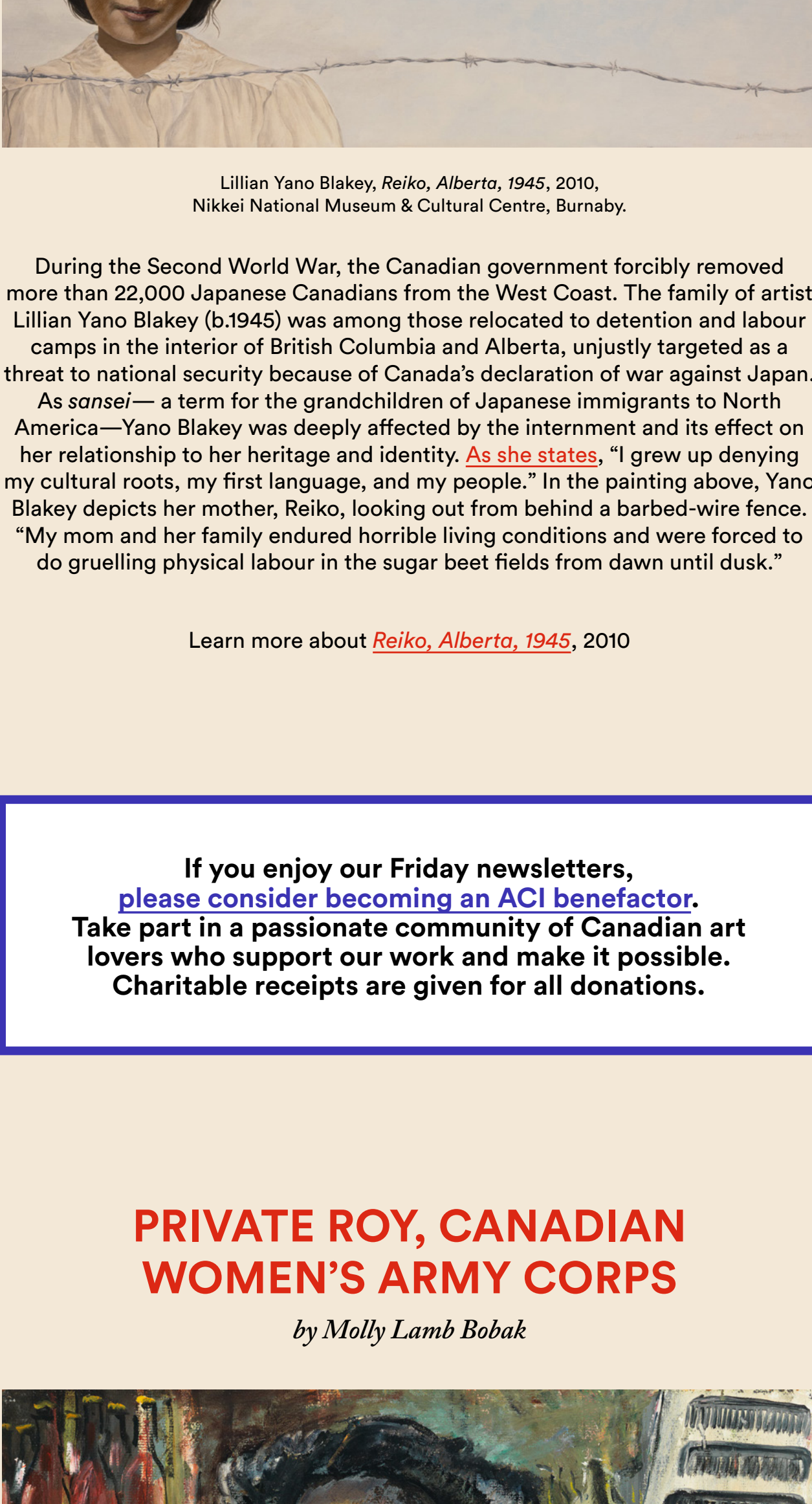
Brenda Bury, *Major Edna Esther Andrews ARRC, CD, QHNS*, 1959, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.

In some ways, this portrait of Major Edna Esther Andrews by Brenda Bury (b.1932) marks the end of an era. A decorated Second World War veteran, Andrews faces the viewer with a slight smile. Produced shortly before Andrews retired as matron-in-chief of the Canadian Army Nursing Service, this portrait harkens back to a time when military roles for women were limited to traditional professions such as nursing. Women have always played an important part in shaping Canada's military history, but their opportunities for service have expanded significantly. Today, women occupy many distinct roles at all levels of service within the Canadian Armed Forces.

Learn more about [Brenda Bury](#)

DECONTAMINATION SQUAD

by *Cathryne Blackley Armstrong*



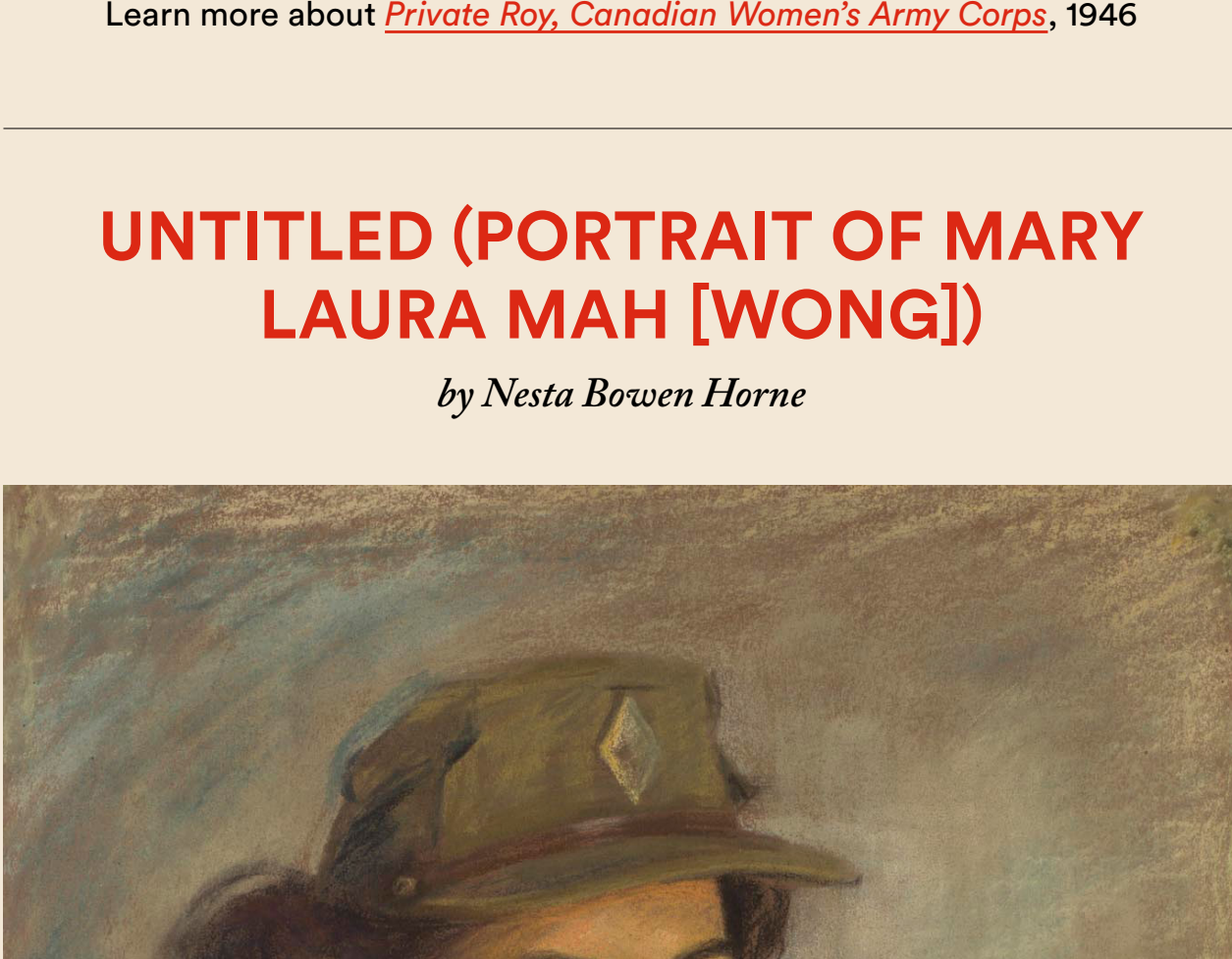
Cathryne Blackley Armstrong, *Decontamination Squad*, c.1942-44, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.

In *Decontamination Squad*, c.1942-44, Cathryne Blackley Armstrong (1922-2008) wanted to capture the experience of peering through a gas mask, noting that "all you see is the dark colours that face you as you look outward." Poison gas was a fearsome weapon used to terrifying effect during the First World War, beginning with the first large scale use of gas by the Germans during the Second Battle of Ypres in 1915. In the Second World War, recruits—like the ones depicted in this painting—went through training to withstand gas attacks. As a member of the Canadian Women's Army Corps, Armstrong was encouraged to record aspects of military life. She submitted *Decontamination Squad* to the Canadian Army Art Exhibition in 1944, the second major display of Canadian Armed Forces artwork organized since 1942.

Learn more about [Decontamination Squad](#), c.1942-44

REIKO, ALBERTA, 1945

by *Lillian Yano Blakey*



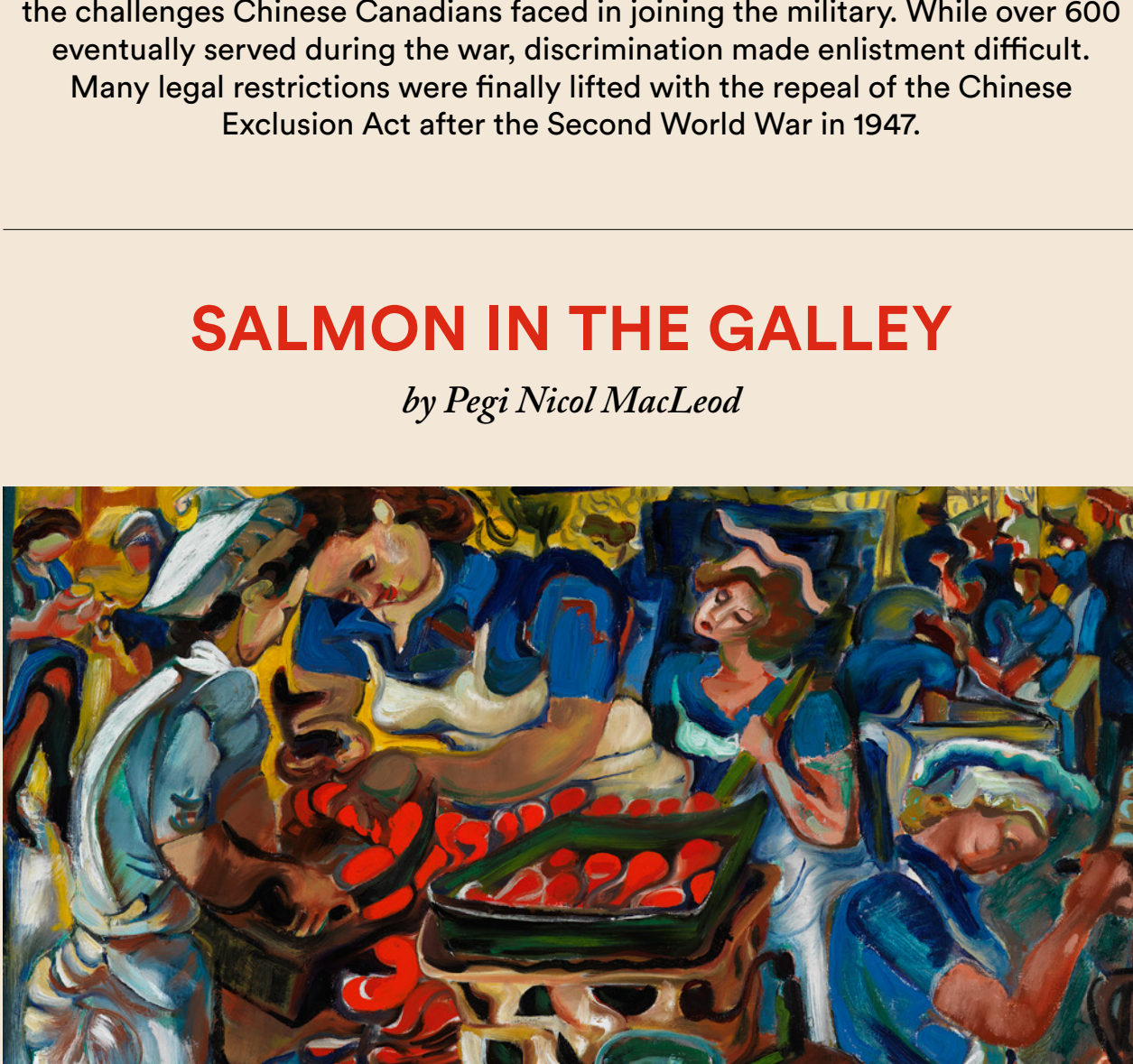
Lillian Yano Blakey, *Reiko, Alberta*, 1945, 2010, Nikkei National Museum & Cultural Centre, Burnaby.

During the Second World War, the Canadian government forcibly removed more than 22,000 Japanese Canadians from the West Coast. The family of artist Lillian Yano Blakey (b.1945) was among those relocated to detention and labour camps in the interior of British Columbia and Alberta, unjustly targeted as a threat to national security because of Canada's declaration of war against Japan. As *sansai*—a term for the grandchildren of Japanese immigrants to North America—Yano Blakey was deeply affected by the internment and its effect on her relationship to her heritage and identity. She grew up denying my cultural roots, my first language, and my people." In the painting above, Yano Blakey depicts her mother, Reiko, looking out from behind a barbed-wire fence. "My mom and her family endured horrible living conditions and were forced to do grueling physical labour in the sugar beet fields from dawn until dusk."

Learn more about [Reiko, Alberta, 1945](#), 2010

PRIVATE ROY, CANADIAN WOMEN'S ARMY CORPS

by *Molly Lamb Bobak*



Molly Lamb Bobak, *Private Roy*, Canadian Women's Army Corps, 1946, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.

The first female official war artist in Canada, Molly Lamb Bobak (1920-2014) enlisted into the Canadian Women's Army Corps in 1942 and served until 1946. In this portrait, Lamb Bobak captures the likeness of Sergeant Eva May Roy, who was working in the army canteen at the time. It is a rare work of official war art depicting a Black Canadian servicewoman. With this piece, Bobak monumentalizes her sitter and challenges this historical erasure.

Learn more about [Private Roy, Canadian Women's Army Corps](#), 1946

UNTITLED (PORTRAIT OF MARY LAURA MAH [WONG])

by *Nesta Bowen Horne*



Nesta Bowen Horne, *Untitled (Portrait of Mary Laura Mah [Wong])*, c.1942-44, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.

Vancouver artist Nesta Bowen Horne (1896-1987) specialized in portraits. Here, she captures Mary Laura Mah (Wong), who joined the Canadian Women's Army Corps, the women's service branch of the Canadian Army, at the age of 19. Originally from Salmon Arm, B.C., Mah was the only Chinese Canadian woman in her Vancouver barracks. In this portrait, Horne depicts Mah seated proudly, her gaze directed beyond the frame. The drawing is a testament to the challenges Chinese Canadians faced in joining the military. While over 600 eventually served during the war, discrimination made enlistment difficult. Many legal restrictions were finally lifted with the repeal of the Chinese Exclusion Act after the Second World War in 1947.

SALMON IN THE GALLEY

by *Pegi Nicol MacLeod*



Pegi Nicol MacLeod, *Salmon in the Galley*, 1944, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.

Celebrated Canadian painter Pegi Nicol MacLeod (1904-1949) was revered for her dynamic and expressive canvases that captured the modern world around her. During the Second World War, MacLeod was commissioned by the National Gallery of Canada to sketch and paint women in the army, navy, and air force. As a civilian, the Ottawa-based artist was an outsider, but as a woman, she had access to spaces and perspectives unavailable to her male counterparts. In *Salmon in the Galley*, 1944, MacLeod depicts a colourful kitchen scene featuring members of the Women's Royal Canadian Naval Service preparing food. "Here in the galleys," she wrote, "life was joyous, with the girls singing, amazingly agreeable under their hanging pots and sieves."

Learn more about [Salmon in the Galley](#), 1944

RANGER SHEILA KADJUK (CHESTERFIELD INLET)

by *Rosalie Favell*



Rosalie Favell, *Ranger Sheila Kadjuk (Chesterfield Inlet)*, 1st Canadian Ranger Patrol Group, Rankin Inlet, Nunavut, 2017, George Metcalf Archival Collection, Canadian War Museum, Ottawa.

Indigenous creators have long depicted moments of conflict in their respective visual cultures, and more recent decades have seen an increase in the number of works by contemporary Indigenous artists addressing military interventions. In 2017, the Ottawa-based Métis artist Rosalie Favell (b.1958) participated in the Canadian Forces Artists Program, an initiative that commissions new work about Canada's participation in conflict both at home and abroad. For her project, Favell travelled to the Arctic, where she met members of the Canadian Rangers involved with Operation Nanook. In Rankin Inlet, Nunavut, she photographed Ranger Sheila Kadjuk (above). Posing for Favell's camera, Kadjuk draws attention to the many community members involved in defensive manoeuvres in the North.

Learn more about [Ranger Sheila Kadjuk \(Chesterfield Inlet\)](#), 2017

MAINTENANCE JOBS IN THE HANGAR

by *Paraskeva Clark*

Paraskeva Clark, *Maintenance Jobs in the Hangar*, 1945, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa.

After immigrating to Canada from Russia via Paris, Paraskeva Clark (1898-1986) painted several works with war-related themes, including the one pictured above, which portrays a group of women working in a military hangar. With her knowledge of European art and her socialist background, Clark aspired to be a civilian war artist. While she was not selected to join the ranks of the nation's official war artists, she received a commission in 1944 from the National Gallery of Canada to depict the work of the Women's Division of the Royal Canadian Air Force. The pieces she produced during the Second World War are among the most important in her oeuvre—they reflect her commitment to commenting on social issues through dynamic, figural compositions. They also highlight the important roles that women played in the war effort at home.

Learn more about [Maintenance Jobs in the Hangar](#), 1945

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Image Credits: [1, 8] Molly Lamb Bobak, *Private Roy*, Canadian Women's Army Corps, 1946, oil on fibreboard, 76.4 x 60.8 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 1970261-1626). Courtesy of the Canadian War Museum. [2, 11] Rosalie Favell, *Ranger Sheila Kadjuk (Chesterfield Inlet)*, 1st Canadian Ranger Patrol Group, Rankin Inlet, Nunavut, 2017, George Metcalf Archival Collection, Canadian War Museum, Ottawa (CWM 20200705-010). Courtesy of the Canadian War Museum. [3, 5] Brenda Bury, *Major Edna Esther Andrews ARRC, CD, QHNS*, 1959, oil on canvas, 89.2 x 71.4 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 20000105-057). Courtesy of the Canadian War Museum. [4] Beverley Tosh, *One Way Passage*, 2001, oil on canvas, 22.5 x 18.8 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 20140322-001). Courtesy of the Canadian War Museum. [6] Cathryne Blackley Armstrong, *Decontamination Squad*, c.1942-44, oil on board, 30.5 x 22.3 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 20170103-001). Courtesy of the Canadian War Museum. [7] Lillian Yano Blakey, *Reiko, Alberta*, 1945, 2010, acrylic on canvas. Yano Family Collection, Nikkei National Museum & Cultural Centre, Burnaby (2013.571.6). Courtesy of the Canadian War Museum. [9] Nesta Bowen Horne, *Untitled (Portrait of Mary Laura Mah [Wong])*, c.1942-44, pastel on paper, 83.5 x 61.5 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 20200206-001). Courtesy of the Canadian War Museum. [10] Pegi Nicol MacLeod, *Salmon in the Galley*, 1944, oil on canvas, 76.5 x 91.7 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 1970261-5806). Courtesy of the Canadian War Museum. [12] Paraskeva Clark, *Maintenance Jobs in the Hangar*, 1945, oil on canvas, 101.9 x 81.5 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (1970261-6278). Courtesy of the Canadian War Museum.