

PRIVATE COLLECTION & PUBLIC EXHIBITION:
THE ART GALLERY OF ONTARIO'S *RESPONDING TO PHOTOGRAPHY*

by

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*Private Collection & Public Exhibition:
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This paper is a detailed description and analysis of the Art Gallery of Ontario's 1984 exhibition *Responding to Photography: Selected Works from Private Toronto Collections*. One of the first original photography exhibitions organized by the gallery and Maia-Mari Sutnik, the 156 works were drawn entirely from private Toronto collections. The exhibition would come to shape the collecting policy of the photography collection at the Art Gallery of Ontario and set it apart from other institutions across Canada. The selected works represented a generalist collecting philosophy (influenced by Sam Wagstaff) that included photographs by anonymous makers and those made for purposes other than art. Through an analysis of the institution's historical relationship with photography as well as the context in which the show was developed, this paper proposes that Sutnik's exhibition is a significant historic marker and indicative of the status of photography in Toronto during the 1980s, a time of increased international prominence for the medium.

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Chapter 1. Introduction

The City of Toronto currently maintains an excellent international reputation for its support of the photographic medium. Exhibitions of photography are held year round at multiple institutions including the Art Gallery of Ontario (AGO), the Ryerson Image Centre (RIC) and the Museum of Contemporary Canadian Art (MOCCA). Commercial dealers also present engaging exhibitions, with the work of dealers Stephen Bulger, Jane Corkin, Daniel Faria, Georgia Scherman, Olga Korper, and Donald O’Born being particularly significant. Ryerson University, OCAD University, and others are graduating classes of accomplished photographers, and the RIC also seeks to promote scholarship of the medium through research fellowships and symposia. The CONTACT photography festival held annually in May, the Aimia | AGO Photography Prize (formerly the Grange Prize), and the Scotiabank Photography Award have driven financial and institutional support of the medium, and photographers and collectors have expressed excitement at what the future holds for photography in Toronto.¹

Historically, however, Toronto has not been a very conducive place for the production, collection and display of photography. The Art Gallery of Ontario in particular, has had a tenuous historical relationship with photography as an art form. Despite mounting exhibitions of the medium as early as 1917, the AGO² resisted the establishment of a photography department until 2000.³ Although the AGO currently houses one of the largest and strongest collections of photography in Canada with close to 60,000 works, it is only since 2000 that the department has experienced unprecedented growth. The collection was begun in the 1970s under the guidance

¹ Steven Evans, interview by author, Toronto, May 5, 2014.

² Founded in 1900 as the Art Museum of Toronto by the Ontario Society of Artists, the name was changed to the Art Gallery of Toronto in 1919, and renamed the Art Gallery of Ontario in 1966.

³ Maia-Mari Sutnik, interview by author, Toronto, February 12, 2014.

of Maia-Mari Sutnik, who worked from the 1960s onward to increase recognition for photography at the gallery. Without the pioneering work of Sutnik, the AGO would not have the high-calibre photography collection it has today. As the largest art institution in Toronto, the AGO's history reflects more broadly the lack of institutional support for photography, not just in Toronto, but also in other parts of Canada before the 1990s.

In 1984, Sutnik, then Co-ordinator of Photographic Resources at the Art Gallery of Ontario, organized the exhibition *Responding to Photography: Selected Works from Private Toronto Collections*. Although the gallery had hosted travelling exhibitions of photography for many years, this was one of the first exhibitions to be organized by the gallery. Sutnik was primarily interested in displaying the wide variety of works that had been collected locally and sought out a number of private individuals who collected photographs in a variety of genres, media and from different periods. The idea of an exhibition consisting solely of privately owned works was not unique at that time; other media had been featured in comparable shows before *Responding to Photography*. Indeed, exhibiting work borrowed from private collectors has been a standard practice in art institutions for decades as a way of exhibiting works not normally available to the public, although this has not always been advertised to viewers. Lenders are often receptive to exhibiting their work as a way of increasing its value, and, as noted in the press release, "Private collectors often find their audience restricted to friends and colleagues; thus they are eager to share what they have appreciated."⁴ *Responding to Photography* is significant as marking one of the first exhibitions of its type for photography in Toronto. It also reveals Sutnik's strategy for developing the collection, as she was working without an established collection or an acquisitions budget at the time. By connecting with (and flattering) various photography collectors in Toronto, Sutnik

⁴ Maia-Mari Sutnik, "Responding to Photography," *The Gallery* 6, no.8 (October 1984): 1.

hoped to establish a relationship with the lenders that could lead to future donations and displays of works that would otherwise be unavailable to her.⁵

The exhibition's primary thesis suggested equal treatment of works both by photographers belonging to the traditional canon of master photographers and those who did not, or were anonymous, as well as of works from a wide variety of nations. An exhibition containing anonymous photographs had never been held at the AGO before and it encouraged audiences to look at photography in an entirely new way. The exhibition was representative of Sutnik's own collecting philosophy, influenced by her mentor and personal hero, Sam Wagstaff. A significant collector of photography, Wagstaff was noted as a "generalist" who collected works by both known and unknown photographers. Explaining his collecting philosophy, Wagstaff said:

I'm a collector of extraordinary photography, whether by 'names' or not. I'm interested in the world revealed in a photograph and what lies behind and beyond that world, both in the mind of the photographer and in the unconscious surrealism that is probably photography's most characteristic quality.⁶

The public exposure of Wagstaff's collection through a circulating exhibition, *Photographs from the Collection of Samuel J. Wagstaff*,⁷ and accompanying catalogue, *A Book of Photographs from the Collection of Sam Wagstaff*, published in 1978, had a remarkable impact on the photographic community in North America, including Toronto; Sutnik had been responsible for bringing it to the AGO in 1981. Wagstaff affirmed that works of all types made by a variety of photographers were worthy of collecting, regardless of whether they had a place in the canon of "master" photographic works. At that time, the standard source listing these master photographers was Beaumont

⁵ Sutnik, interview.

⁶ Sam Wagstaff, interview by Gerry Badger, quoted in Gerry Badger, *Collecting Photography* (London: Mitchell Beazley, 2003), 27.

⁷ The exhibition was organized by the Corcoran Gallery of Art, Washington, curated by Wagstaff, and opened February 3, 1978. The exhibition travelled throughout the United States visiting such institutions as the Saint Louis Art Museum and the Berkeley Art Museum.

Newhall's *The History of Photography: From 1839 to the Present*, originally published in 1937, with the fifth edition published in 1982.⁸ Sutnik found Wagstaff's collection exhilarating and his philosophy liberating. She notes, "I think with Sam I came to the realization that photography is a form of expression that goes beyond... the self-proclaimed artist; that it's in the hands of everybody."⁹ Setting out to discover what was in the community, she indeed found that there were collectors of every type of subject matter and photographer, from the iconic to the obscure. By selecting and displaying an eclectic collection in a significant public art gallery, Sutnik was giving institutional approval to photography and legitimating the eclectic tastes of the collectors. In addition, she hoped to inspire others to find photography worthy of collecting.

What can *Responding to Photography* tell us about the status and treatment of photography in Toronto around the time of the exhibition? Furthermore, how did Toronto and the AGO specifically "respond" to photography? The exhibition occurred at a time of growing recognition for the photographic medium indicated by rising prices for photographs on the art market, the establishment of photographic curricula at colleges and universities, and curatorial departments dedicated to photography in art museums. *Responding to Photography* can therefore suggest answers to these questions. In this exhibition, Sutnik worked to demonstrate how collectors of photography were responding to the medium, while the history of the exhibition and its aftermath indicate how the AGO, and audiences in Toronto, responded. The exhibition had a significant impact on the photographic community and enhanced the reputations of the AGO and Sutnik in the eyes of photographers, dealers and collectors. Today, when photography is generating great excitement in Toronto audiences, it is important to recall how the medium was slow to be accepted as a legitimate art form by art institutions and how Sutnik's work to "keep

⁸ Beaumont Newhall, *The History of Photography: From 1839 to the Present*, 5th ed. (New York: The Museum of Modern Art, 1982).

⁹ Sutnik, interview.

photography alive in the cold north”¹⁰ had such an important impact. It is a history that has yet to be written and this thesis endeavours to make a start.

¹⁰ Maia-Mari Sutnik to Vicki Goldberg, November 8, 1984, Box 25, File 2: Publicity and Promotion, Responding to Photography Exhibition File, The E. P. Taylor Research Library & Archives, Art Gallery of Ontario, Toronto, Ontario.

Chapter 2. Literature Review

Responding to Photography: Selected Works from Private Toronto Collections is not specifically addressed in academic literature, as research on photography in Toronto and scholarship on AGO photography exhibitions have largely been neglected. However, the issues of public exhibitions and private collections of photography have been taken up separately by a number of scholars. As this review will indicate, texts on public exhibitions of private collections are rare. Included in this review are sources that inspired Sutnik, as well as her photographic catalogues and literature relating to the appreciation of photography in Canada.

Photography and the Museum

The collecting and exhibiting of photography in an art museum environment have been debated since the medium's inception, and Toronto's resistance to photography provides an illustration of this. While early critics ruled that photography did not belong in the museum at all because it was not Fine Art, later academic texts evaluated the effect that photography has had on the discursive space of the museum. André Malraux theorized that photography would eliminate the need for the museum in his text, *The Museum Without Walls*, translated in 1967,¹¹ responding to Walter Benjamin's suggestion that the mechanical reproduction of works of art would eliminate the aura of the original, allowing the photograph to stand in its place.¹² Following Benjamin and Malraux, Douglas Crimp suggested in the essay "Appropriating Appropriation," that because photography points to a world beyond the museum and rigid definitions of art, its inclusion in the museum rejects the autonomy of art and the discourse of the

¹¹ Andre Malraux, *Museum Without Walls* (New York: Doubleday and Co., 1967).

¹² Walter Benjamin, *The Work of Art in the Age of Mechanical Reproduction* (London: Penguin, 2008).

museum is subject to ruin.¹³ This is not a phenomenon unique to photography, as Crimp suggests that heterogeneous work such as Robert Rauschenberg's silkscreens and hybrid-paintings had a similar destabilizing effect on the museum space.¹⁴ Several of Crimp's essays, written between 1980 and 1987, were originally published in *October* magazine where he worked as an editor, and which was a significant journal for theorists to write about the photographic medium.

Also published in *October* in 1982, was Christopher Phillips's essay, "The Judgment Seat of Photography," where he argued that the revolutionizing effect that photography was predicted to have on the museum had failed to happen. He wrote, "[p]hotography, the medium believed by Benjamin to have effectively overthrown the 'judgment seat' of traditional art has in turn been subjected to the transfiguring gaze of art's institutional guardian: the museum."¹⁵ In the same year, Rosalind Krauss, co-founder of *October*, discussed the different discourses of the Timothy O'Sullivan photograph *Tufa Domes, Pyramid Lake, Nevada* and its lithographic reproduction in her essay, "Photography's Discursive Spaces: Landscape/View."¹⁶ Using the O'Sullivan works and the oeuvre of Eugène Atget, Krauss examined the expansive discourses of photography and the photographic archive, and the inherent problem in removing context by placing photographs on the wall of a museum.

These works have been useful in providing background for photography's place in the museum. However, the question of whether photography should be exhibited in the museum has

¹³ Douglas Crimp, "Appropriating Appropriation," in *On The Museum's Ruins* (Cambridge: The MIT Press, 1993): 134.

¹⁴ Crimp, "On the Museum's Ruins," in *On the Museum's Ruins*, 58.

¹⁵ Christopher Phillips, "The Judgment Seat of Photography," *October* 22 (Autumn 1982): 30.

¹⁶ Rosalind Krauss, "Photography's Discursive Spaces: Landscape/View," *Art Journal* 42, no. 4 (Winter 1982): 311-9. Both the original and the lithograph of *Tufa Domes, Pyramid Lake, Nevada* are reproduced in the article.

been settled for some time, and photography shows are a constant and accepted practice in major institutions around the world today.

A previously neglected topic of interest, the history of photography exhibitions has become increasingly popular in the last several decades, the subject of several texts such as, *Public Photographic Spaces: Exhibitions of Propaganda, from Pressa to the Family of Man, 1928-55* by Jorge Ribalta¹⁷ and Olivier Lugon's discussion of modern photography exhibitions in the essay, "Modern Exhibitions of Photography," in 2009.¹⁸ *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art in New York* by Mary Anne Staniszewski discusses the work of photographic curator Edward Steichen in a broader discussion of the art of installation.¹⁹ These texts, which focus on the history of photographic exhibitions, offer a useful background for, but do not mention *Responding to Photography* specifically; as a contemporary exhibition held in Toronto, it lies outside their scope.

Texts on Collecting Fine Art & Photography

Theories regarding the collection of fine art have been advanced by a number of scholars, most notably Susan A. Pearce. Pearce has written and edited a number of works related to collecting, most significantly *Museums, Objects and Collections: A Cultural Study*²⁰ and *Interpreting Objects and Collections*.²¹ Pearce has been honoured for her work in two volumes of essays edited by Sandra Dudley, *Narrating Objects, Collecting Stories: Essays in Honour of Professor Susan M. Pearce* and

¹⁷ Jorge Ribalta, *Public Photographic Spaces: Exhibitions of Propaganda, from Pressa to The Family of Man, 1928-55* (Barcelona: Museu d'Art Contemporani de Barcelona, 2008).

¹⁸ Olivier Lugon, "Modern Exhibitions of Photography," in Gaëlle Morel, *The Spaces of the Image*, trans. Donald Pistoletti (Montreal: Mois de la Photo a Montreal, 2009): 269-279.

¹⁹ Mary Anne Staniszewski, *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (Cambridge, Mass: MIT Press, 1998).

²⁰ Susan M. Pearce, ed., *Museums, Objects and Collections: A Cultural Study* (Leicester: Leicester University Press, 1992).

²¹ Susan M. Pearce, ed., *Interpreting Objects and Collections*. (London & New York: Routledge, 1994).

The Thing About Museums: Objects and Experience, Representation and Contestation: Essays in Honour of Professor Susan M. Pearce, published in 2012. Both texts contain a number of essays related to collecting, two of which are particularly relevant to this thesis, as they discuss the public exhibition of private collections.

The first, an essay by Alexandra Bounia, “Public Displays of Private Collections: Presenting the Collection of Eleni Strathatos to the Museum Visitor”²² is largely confined to the development of Strathatos’s collection of non-photographic objects and its ultimate relocation to an institution. More significant to this thesis is Caroline Bergeron’s essay, “Material Object and Immaterial Collector: Is There Room For the Collector-Donor Discourse in the Museal Space?”²³ in which the author utilizes the theories of collecting and giving advanced in separate works by Jean Baudrillard and Marcel Mauss²⁴ to examine the relationship between a “collector-donor” and a “museum-recipient.” Focusing on the 2007 Montreal Museum of Fine Art exhibition, *All for Art! Our Great Private Collectors Share their Works*, Bergeron suggests that the relationship between the museum and collector was not properly represented in the exhibition, because there was no information on the greater collection where each work came from and therefore the personal vision of the collector was obscured. This was left to the accompanying

²² Alexandra Bounia, “Public Displays of Private Collections: Presenting the Collection of Eleni Strathatos to the Museum Visitor,” in Sandra H Dudley, ed., *Narrating Objects, Collecting Stories: Essays in Honour of Professor Susan M. Pearce* (Milton Park, Abingdon, Oxon & New York: Routledge, 2012): 237-54.

²³ Caroline Bergeron, “Material Object and Immaterial Collector: Is There Room For the Collector-Donor Discourse in the Museal Space?” in Sandra H Dudley, ed., *The Thing About Museums: Objects and Experience, Representation and Contestation: Essays in Honour of Professor Susan M. Pearce* (London: Routledge, 2012): 242-9.

²⁴ In his text, *For a Critique of the Political Economy of the Sign* (St. Louis, MO: Telos Press, 1981), Jean Baudrillard suggested four different meanings for objects: functional, exchange, symbolic, and sign value. Symbolic value is assigned by subject in relation to another subject, usually a giver and receiver. Marcel Mauss writes about gifts in his book, *The Gift*, trans. Ian Gunnison (New York: W.W. Norton & Co., 1967) and suggests that a gift exchange creates a bond between giver and receiver, one that requires reciprocation by the recipient. Thus the process is always open-ended and the transaction can never be completed.

publication to explain. She concludes that, “The presence of the collector-donor is often obscured in museums or restricted to highly defined zones.”²⁵

Several authors have attempted to outline the history of collecting photographs, a challenging subject, as many collectors never publicize their collections. Dealer Harry Lunn wrote an essay for *Aperture* entitled, “Hunter-Gatherers in the Age of Mechanical Reproduction,” in which he sourced the origin of photography collecting in England to Chauncy Hare Townsend.²⁶ Collecting is further examined in introductory essays by André and Marie-Thérèse Jammes, who wrote about their own experiences of building a photography collection,²⁷ and by John Pultz who discussed “Collectors of Photography,” to introduce an exhibition of the Paul F. Walter collection at the Museum of Modern Art in New York City (MoMA).²⁸ Institutional collecting has been addressed by Anne McCauley in the exhibition catalogue for *The Museum & The Photograph: Collecting Photographs at the Victoria and Albert Museum, 1853-1900*²⁹ and by Christopher Phillips in his above-mentioned essay, “The Judgment Seat of Photography,” where he analyzed the history of the photography department at MoMA.³⁰

A number of texts offer practical advice to collectors of photography on the skills required before entering the market. Gerry Badger’s *Collecting Photography* functions as a handbook for the beginner; chapters are punctuated with quotations from collectors and the book includes

²⁵ Bergeron, 248.

²⁶ Harry Lunn, “Hunter-Gathers in the Age of Mechanical Reproduction,” *Aperture* 124 (Summer 1991): 46-49.

²⁷ Andre and Marie-Therese Jammes, “On Collecting Photographs,” in *Niepce to Atget: The First Century of Photography from the Collection of Andre Jammes* (Chicago: Art Institute of Chicago, 1977): 10 -13.

²⁸ John Pultz, “Collections of Photography,” in *A Personal View: Photography in the Collection of Paul F. Walter* (New York: The Museum of Modern Art, 1985): 11-24.

²⁹ Anne McCauley, “Invading Industry: The South Kensington Museum and the Entry of Photographs into Public Museums and Libraries in the Nineteenth Century,” in *The Museum & The Photograph: Collecting Photographs at the Victoria and Albert Museum, 1853-1900* (Williamstown, Massachusetts: Sterling and Francine Clark Institute, 1998): 23-80.

³⁰ Phillips, “The Judgment Seat of Photography.” See note 15, above.

excerpts from a previously unpublished interview with Sam Wagstaff.³¹ Similarly, Laura Noble wrote *The Art of Collecting Photography* to advise potential collectors,³² and Robert A. Weinstein and Larry Booth wrote *Collection, Use and Care of Historical Photographs* to advise collectors of historic and vintage photographs.³³ In the essay, “Photography and the Private Collector,” John Szarkowski names attributes that the potential collector should possess. Significantly, Szarkowski insists the collector consider all photographs equally because, “...if the homely charm and blatant pathos of a family album escape the would-be collector, then the intelligence of Walker Evans and the hedonism of Edward Weston will also, for these are all equally photographs.”³⁴ Szarkowski goes further and validates images by all makers and for all purposes in his book, *The Photographer’s Eye* (1966), by offering a visual vocabulary through which one can qualify the success of any photograph.³⁵ This democratic view is acknowledged by Sutnik as a source of inspiration for her approach to collecting the medium which is displayed in the exhibition *Responding to Photography*.

Photography in Canada

Geoffrey James, author of the introductory essay in *Responding to Photography*, had guest-edited a special issue of *artscanada* in 1974, subtitled “An Inquiry Into the Aesthetics of Photography.” In his earlier essay, entitled “Responding to Photographs: A Canadian Portfolio,” James lamented that photography’s history had been neglected, perhaps because it is so ubiquitous:

³¹ Badger, “Collecting Photography,” 52.

³² Laura Noble, *The Art of Collecting Photography* (Lausanne, Switzerland & New York: AVA, distributed by Sterling, 2006).

³³ Robert A. Weinstein and Larry Booth, *Collection, Use and Care of Historical Photographs* (Nashville: American Association for State and Local History, 1977).

³⁴ Szarkowski, “Photography and the Private Collector,” 393.

³⁵ John Szarkowski, *The Photographer’s Eye* (New York: Museum of Modern Art, 1966).

“[l]ike most medieval memorial brasses that line the floors of English cathedrals, photography has for most of its life been walked upon by people whose gaze is fixed firmly on higher things.”³⁶

He hoped to promote the work of Canadian photographers through a portfolio of contemporary work. James, at that time a journalist who was beginning to take photographs and would later become a professional photographer, argued for the medium’s importance, writing, “...photography’s claim to attention stands on one unassailable fact: that it is the most pervasive, influential and overlooked picture-making process in the world today.”³⁷ James’s interest in the field coincided with the growing recognition for photography throughout North America. Also in this issue, Peter C. Bunnell, the McAlpin Professor of the History of Photography and Modern Art Emeritus at Princeton University,³⁸ narrated a brief history of the establishment of the photography collection at the National Gallery of Canada under James Borcoman in his essay, “The National Gallery Photographic Collection: A Vital Resource.”³⁹

In 2011, Carol Payne and Andrea Kunard co-edited *The Cultural Work of Photography in Canada*,⁴⁰ a series of essays about photography’s role in aiding the development of a Canadian identity. Of particular value to this thesis is the afterword, “Writing Photography in Canada: A Historiography,” which narrates a history of texts on Canadian photographic history.⁴¹ The authors acknowledged Ralph Greenhill, a photographer represented in Sutnik’s exhibition, for

³⁶ Geoffrey James, “Responding to Photographs: A Canadian Portfolio,” *artscanada: An Inquiry into the Aesthetics of Photography* (Toronto: Society for Art Publications, 1974): 2.

³⁷ Ibid, 7.

³⁸ Appointed in 1972, Bunnell was the first professor of the history of photography in the United States.

³⁹ Peter C. Bunnell, “The National Gallery Photographic Collection: A Vital Resource,” *Arts Canada: An Inquiry into the Aesthetics of Photography* (Toronto: Society for Art Publications, 1974): 37-44.

⁴⁰ *The Cultural Work of Photography in Canada*, eds. Carol Payne and Andrea Kunard (Montreal and Kingston: McGill-Queen’s University Press, 2011).

⁴¹ Carol Payne and Andrea Kunard, “Writing Photography in Canada: A Historiography,” *The Cultural Work of Photography in Canada*, eds. Carol Payne and Andrea Kunard (Montreal and Kingston: McGill-Queen’s University Press, 2011): 232-40. Sutnik’s work at the AGO in developing the photography collection is referenced on page 238 of this historiography.

writing the first Canadian history of photography, *Early Photography in Canada*⁴² This was later expanded with the help of Andrew Birrell for the 1979 publication, *Canadian Photography: 1839-1920*.⁴³

The most relevant resources for this thesis have been papers presented at symposia in Toronto, such as *Canadian Perspectives: A National Conference on Canadian Photography*, organized by Phil Bergerson at Ryerson Polytechnical Institute in 1979. Here, Claudia Beck, Patrick Close, and Millie McKibbin discussed the market for photography from various perspectives: the dealer, the history of artist-run centres, and the current status of photography collections in public galleries throughout Canada, respectively. These texts offer an immediate context for *Responding to Photography* and suggest both the problems facing, and solutions for, photography in Canada.⁴⁴ In 2014, Dr. Thierry Gervais, Head of Research at the Ryerson Image Centre (RIC), coordinated the symposium “Collecting and Curating Photographs: Between Private and Public Collections,” at Ryerson University, which featured curators and private collectors discussing their collections. Peter Higdon, Collections Curator at the RIC, presented the paper, “The Shifting Identity of a Collection,” on the history of the RIC collection. Higdon, like Sutnik, has also been working over the decades to build an institutional photography collection. The panel discussion “Toronto Collectors in Conversation” presented highlights of three variously focused private collections built in the city belonging to Steven Evans, Harry and Ann Malcolmson, and Dr. Kenneth Montague.⁴⁵

⁴² Ralph Greenhill, *Early Photography in Canada* (Toronto: Oxford University Press, 1965).

⁴³ Ralph Greenhill and Andrew Birrell, *Canadian Photography: 1839-1920* (Toronto: Coach House Press, 1979).

⁴⁴ *Canadian Perspectives: A National Conference on Canadian Photography*, Phil Bergerson ed. (Toronto: Ryerson Polytechnical Institute, 1979).

⁴⁵ “Collecting and Curating Photographs: Between Private and Public Collections,” Toronto, Ontario: Rogers Communication Centre, May 1-3, 2014.

Texts by Maia-Mari Sutnik and Her Sources of Inspiration

To provide a framework for this thesis and to understand the development of Sutnik's thoughts on photography throughout her career, I consulted her catalogue essays written for exhibitions of E. Haanel Cassidy, John Gutmann, Michel Lambeth, Charles Macnamara and M.O. Hammond, Arnaud Maggs, and Josef Sudek, as well as the exhibition of photographic objects, *Pop Photographica*.⁴⁶ Additionally, this thesis considers the catalogue for "An Exhibition of Photographs from the Collection of Sam Wagstaff," which Sutnik acknowledges as inspiration for *Responding to Photography*.⁴⁷ Most significantly, she later wrote an essay in 1989 for *MUSE* magazine entitled, "Collecting Photographed Images: The Dilemma of Intent."⁴⁸ Articulating her personal collecting philosophy, Sutnik suggested that because the intent behind making a photograph is often unknowable, its interpretation should be flexible—the focus should be on the quality of the image itself. She concluded by summing up what it means to collect as a "generalist;" that is, one who accepts all intended uses of photography:

The unlimited production of images of every subject imaginable allows us to collect a world of complexity that initiates challenging dilemmas that give compelling arguments as well as shape to the ambitions and goals of photographers. ⁴⁹

While the text offers an excellent foundation for considering *Responding to Photography*, Sutnik did not address this exhibition specifically as she treated the collecting of photography more broadly.

⁴⁶ The Art Gallery of Ontario, *E. Haanel Cassidy, Photographs 1933-1945* (Toronto: Art Gallery of Ontario, 1981); The Art Gallery of Ontario, *Gutmann: August 24-October 20, 1985* (Toronto: Art Gallery of Ontario, 1985); The Art Gallery of Ontario, *Michel Lambeth: Photographer* (Toronto: Art Gallery of Ontario, 1988); The Art Gallery of Ontario, *Photographs by Charles Macnamara and M.O. Hammond: Pictorial Expressions in Landscape and Portrait* (Toronto: Art Gallery of Ontario, 1989); The Power Plant, *Arnaud Maggs, Works 1976-1999* (Toronto: Power Plant, 1999); The Art Gallery of Ontario, *Pop Photographica: Photography's Objects in Everyday Life, 1842-1969* (Toronto: Art Gallery of Ontario, 2003); The Art Gallery of Ontario, *Josef Sudek: The Legacy of a Deeper Vision* (Munich: Hirmer, 2012).

⁴⁷ Corcoran Gallery of Art, *A Book of Photographs from the Collection of Sam Wagstaff* (New York: Gray Press, 1978).

⁴⁸ Maia-Mari Sutnik, "Collecting Photographed Images: The Dilemma of Intent," *Muse* 6, no. 4 (Winter/January 1989): 22-25.

⁴⁹ Sutnik, "Collecting Photographed Images," 25.

Chapter 3. The History of Photography at the Art Gallery of Ontario

Photography exhibitions were held at the Art Gallery of Ontario as early as 1917,⁵⁰ but the photography collection did not begin until the 1970s, as stated earlier. While there were exhibitions of amateur work such as the annual salons of the Toronto Camera Club, they were most often organized by outside parties and held infrequently until the 1960s, a pattern seen elsewhere in art institutions across North America. Early criticism of the gallery's lack of support for the medium is advanced in a review from 1935 published in the *Toronto Telegram* which stated: "Perhaps the city is not yet able to accept the fact that modern art is photography and not the atavistic drawing and painting of many of its so-called 'modern painters.'"⁵¹

Maia-Mari Sutnik joined the AGO in the late 1960s as an employee of the education department. Part of this department's remit involved instruction in the history of art, which at that time was delivered using 35 mm slides. Typically, an institution would create "study sets" of slides featuring works from its collection that would be sold for educational purposes, although at this time the AGO did not have a slide sales program. In 1974, Sutnik was appointed head of Photographic Services and given a six-month study leave to visit other art institutions and examine their procedures for the documentation of their collections. Sutnik realized the cost efficiencies to be gained by the AGO in establishing the photographic services department; previously, outside photographers had been brought in to photograph the collection. She established a studio in the gallery and hired a staff photographer, Eberhart Otto.⁵² With an increased number of slides featuring the collection, as well as the acquisition of slides from other institutions for instruction, the Photographic Services department was renamed the Photographic

⁵⁰ For a list of photographic exhibitions held at the Art Gallery of Ontario since its inception, see Appendix C.

⁵¹ "Untitled," *Toronto Telegram*, 8 June 1935, as quoted in Andrea Kunard, "The Role of Photography Exhibitions at the National Gallery of Canada (1934-1960)," *Journal of Canadian Art History* 30 (2009): 36.

⁵² Sutnik, interview.

Resources department around 1983, and Sutnik was named its coordinator. From this position, Sutnik was now able to grow the photography collection.

The first photograph had been accessioned into the collection in 1925: an ambrotype after an engraving of author Charlotte Brontë held in the library.⁵³ While a few other photographs were accessioned into the collection through the library and other departments, it wasn't until 1974 that acquisitions for a photography collection truly began. That year, Sutnik was granted permission to begin collecting photographs when the large acquisition of Henry Moore sculptures arrived at the gallery, including a number of photographic portraits of the artist. It was with the encouragement of Alan Wilkinson, the Moore curator, that Sutnik began to build the photography collection, though slowly and with great patience. However, because there was neither an acquisition committee nor a budget for photography, Sutnik needed to go through the appropriate collection committee for each purchase, such as the Canadian Art department or the Contemporary Art department. As time passed and the acquisitions budget at the gallery gradually shrank, this became less and less of a possibility, and it would be largely through generous donations that the collection was able to grow any further. The number of annual acquisitions to the photograph collection is indicated in Table 1.

⁵³ *Charlotte Bronte from Engraving after Drawing by George Richmond*, 1850 (1858), cased object, overall 6.4 x 5 cm, gift of Ronald Hewat, Kalso, B.C., 1925. Sutnik was proud of being able to correct the catalogue information that had identified the work as a daguerreotype, as she had gained the knowledge to distinguish between media through courses at the Rochester Institute of Technology with James Reilly and at the Ontario College of Art. Sutnik, Interview.

Table 1: Photographs Accessioned to the Photography Collection at the AGO

Year	Number of Works	Year	Number of Works
1974	75	1994	318
1975	1	1995	43
1976	1	1996	52
1977	3	1997	403
1978	4	1998	179
1979	13	1999	84
1980	3	2000	1130
1981	4	2001	38
1982	7	2002	9282
1983	2	2003	529
1984	14	2004	1840
1985	212	2005	26,384
1986	11	2006	403
1987	72	2007	6,590
1988	8	2008	9,140
1989	3	2009	222
1990	59	2010	379
1991	13	2011	333
1992	22	2012	85
1993	267	2013	199

Source: Data from the AGO's database, The Museum System, March 2014.

Fortunately, the procedure for coordinating photography exhibitions was simpler in the 1980s than it is today, as Sutnik worked directly with the Chief Curator, Roald Nasgaard, to have exhibitions approved and designed. Nonetheless, while the number of photography exhibitions increased, a collecting policy was still a long way off. Speaking at the 1979 symposium *Canadian Perspectives: A National Conference on Canadian Photography*, curator Millie McKibbin lamented the AGO's continuing lack of support for the medium despite Sutnik's work:

[Sutnik] has devoted a great deal of energy toward the recognition of photography as an art form and it is unfortunate that the AGO with its resources have not been more innovative and established a policy of collecting. I say this knowing that in the regions outside Ottawa, the AGO has the largest staff, the largest and newest facility and the

largest budget and with those advantages, it could be establishing a precedent for photography.⁵⁴

From 1994, Sutnik continued to work on the collection despite holding other administrative positions within the gallery, until the year 2000 when the AGO finally announced that it would officially create a curatorial department of Photography and Sutnik would be named its curator. In 2006, an assistant curator was hired to aid Sutnik and the nascent department.

The succession of directors at the AGO and their various dispositions toward photography have steered the gallery's position on photography over the course of Sutnik's career. William J. Withrow, director from 1961-1990, was not supportive of the medium despite the fact that this period saw the greatest international growth in its popularity, with the boom of the photography market and increase in educational programming throughout North America. Referring to Withrow, Geoffrey James said, "[Photography]...was just a problem for him."⁵⁵ Photographer Robert Burley who worked in the audiovisual department at the AGO during the 1970s, recalls a board meeting where this lack of support for the medium was commented on and the gallery's perspective explained:

I can remember working on a board meeting where someone got up and asked why the AGO was not collecting photography. And that was really a burning question. Not only in Toronto but... on a national and international level. Why were major museums not actively collecting photography and supporting the work of young photographers? I clearly remember the response by... one of the members of the board. He simply said, we just don't feel as if it's in our mandate. We collect art. He didn't say photography was not art but that was the suggestion.⁵⁶

In 1990, Glenn Lowry became director of the gallery. He was the first director whom Sutnik credits as supporting photography. Unfortunately, Lowry soon moved on to the prestigious position as Director of MoMA, New York and was replaced by Maxwell Anderson in 1995.

⁵⁴ Millie McKibbin, "Photography and the Public Gallery in Canada," *Canadian Perspectives: A National Conference on Canadian Photography* (Toronto: Ryerson Polytechnical Institute, 1979).

⁵⁵ Geoffrey James, interview by author, Toronto, March 8, 2014.

⁵⁶ Robert Burley, interview by author, Toronto, March 21, 2014.

Anderson's tenure was also brief, and before long he left for the Whitney Museum of American Art in 1998. He was succeeded by Matthew Teitelbaum under whose directorship the department was officially founded. Sutnik notes that under his influence, "photography is on firm footing."⁵⁷ The frequent turnover in directors during the 1990s likely had a stalling effect on the establishment of a department. Teitelbaum notes that there were attempts to start a department prior to his tenure but maintains that community support was lacking:

We as an institution took a while to identify the support in the community that could help sustain it. There were attempts to build a department of photography before we finally set one up in 2000... there was not evident support in the community to make that happen.⁵⁸

As the AGO is the largest art institution in Toronto, its position would appear to indicate that the art establishment in the city was not interested in photography until relatively recently. However, there was increasing support for photography in the broader community prior to *Responding to Photography*, which ensured its enthusiastic reception at the AGO. Having traced the institution's relationship with photography in this chapter, I will now discuss the state of photography in Toronto around the time of *Responding to Photography* to deepen an understanding of just how significant the exhibition and Sutnik's vision truly were in Toronto at that time.

⁵⁷ Maia-Mari Sutnik, email message to author, April 16, 2014.

⁵⁸ Matthew Teitelbaum, interview by author, Toronto, March 25, 2014.

Chapter 4. Photography in Toronto in the 1980s

For if photography was invented in 1839, it was only discovered in the 1960s and 1970s—photography that is, as an essence, photography itself. — Douglas Crimp⁵⁹

Photography was growing in popularity in Toronto from the late 1960s, so that by the time *Responding to Photography* opened in 1984, there was a supportive photographic community present in the city. Robert Burley has described the 1970s and 1980s as period of intense photographic activity: “There was a lot of excitement, a lot of energy, a lot of individuals who were really actively kind of pushing the idea of photography as an art form... Maia was one of those people.”⁶⁰

It was in the late 1960s that the history of photography first became a topic of instruction in colleges and universities and a component of practical photography programs in North America. Commercial and artistic instruction in photography took place at Ryerson Polytechnical Institute (now Ryerson University), York University, and the Ontario Centre for Art (now Ontario Centre for Art and Design). Donald Dickinson, who had studied with Beaumont Newhall and Nathan Lyons and was a printer for Minor White, crafted the first photography curriculum at Ryerson in the 1960s and began its slide library for instruction. Students were provided with excellent programs, taught by recognized instructors such as photographer Dickinson, academic Marta Braun, and curator Don Snyder, and graduated with strong foundational skills to both practice and appreciate the medium.

The Ryerson teaching collection of photographs began in 1968 with the acquisition of two prints by W. Eugene Smith. In its early years, the collection was placed on racks at the back

⁵⁹ Douglas Crimp, “The Museum’s Old, The Library’s New Subject,” in *On the Museum’s Ruins* (Cambridge: The MIT Press, 1993): 74.

⁶⁰ Burley, interview.

of the photography equipment cage in the Image Arts department, but by 1971 it had been moved to its own room with a locked door,⁶¹ and Peter Higdon became the Collections Curator. Ryerson instructor Phil Bergerson founded the highly popular Kodak Lecture Series in 1975, through which significant photographers such as Sally Mann, Nathan Lyons and Bernd and Hilla Becher would come to Ryerson to present talks. Ryerson students, Gary Hall (later the founding director of Gallery TPW) and Robert Burley (now a well-known photographer) worked at the lectures, taking tickets and operating audio-visual equipment.⁶² Bergerson, with assistance from his student Hall, was also responsible for organizing the 1979 symposium, *Canadian Perspectives: A National Conference on Canadian Photography*, mentioned above. This was the second symposium concerning photography in Canada, following *Eyes of Time*, which was coordinated by the National Photographic Collection with Heritage Canada in 1978 and drew over 200 hundred participants.⁶³ The Art Gallery of York University has also been noted for its significant programming under curator Michael Greenwood at this time, which featured the work of students and professionals.

Upon graduation, students who hoped to succeed as artists through their photography were faced with the harsh reality that few institutions in Toronto were collecting contemporary work. Out of a strong need for community, these former students banded together to form a number of artist-run centres, a popular concept at the time where artists took control of how

⁶¹ Peter Higdon, "The Shifting Identity of a Collection" (paper presented at the Ryerson Image Centre symposium "Collecting and Curating Photographs: Between Private and Public Collections," Toronto, Ontario, May 1-3, 2014).

⁶² Gary Hall, interview by author, Toronto, May 29, 2014. Although the bankruptcy and closure of Kodak Canada threatened the program, the lecture series continues today; Scotiabank Photography Award winner Stan Douglas gave the most recent talk on April 30, 2014.

⁶³ Judith Hudson Beattie, "Eyes of Time," *Archivaria* 7 (Winter 1978): 152.

their work was made, presented and sold.⁶⁴ One of these, A Space, was founded in 1971 to promote contemporary art in Toronto,⁶⁵ while two of the most significant for the advocacy of photography were the Toronto Photographers Workshop (Gallery TPW), founded in 1977 and Gallery 44 founded in 1979. The original members of each centre represented the graduates from the major photography programs in the city, with TPW consisting primarily of former Ryerson students and Gallery 44, mainly former OCA students, although they were not intended to be exclusive.⁶⁶

Largely due to the work of Michael Mitchell, TPW began as a collective, where photographers could share equipment and hold critiques, just as they had done as students at Ryerson.⁶⁷ In 1980, programming became a major focus for the collective when they negotiated a rent-free gallery space at the Harbourfront Centre and were able to pay featured artists. Using the skills he had garnered while working under Bergerson for *Canadian Perspectives*, Gary Hall became involved in the planning and operation of the gallery.⁶⁸ For payment, TPW followed the minimum fee schedules as laid out by the Canadian Artists' Representation/Le Front des artistes canadiens (CARFAC).⁶⁹ Gallery 44 also began running exhibitions that same year.⁷⁰ It was due to the excellent work of these pioneering photographers that photography stabilized as a recognized artistic medium. Artists such as Suzy Lake found the city welcoming and supportive

⁶⁴ For more information on the history of artist-run centres, please see Barbara Fischer, "YYZ: An Anniversary," *Decalog YYZ: 1979-1989*, ed. Barbara Fischer (YYZ Publications: Toronto, 1993): 5-31 and Diana Nemiroff, "A History of Artist-Run Spaces in Canada with particular reference to Véhicule, A Space and the Western Front," (master's thesis, Concordia University, 1985), 123-200.

⁶⁵ "History + Mandate," *A Space Gallery*, accessed May 12, 2014, <http://www.aspacegallery.org/?m=page&tag=about>.

⁶⁶ Burley, interview.

⁶⁷ Hall, interview. Hall noted the presence of Sutnik at the first meeting of the collective, an indication of her support for the local photographers of Toronto.

⁶⁸ Ibid.

⁶⁹ "History," *Gallery TPW*, accessed March 15, 2014, <http://gallerytpw.ca/about-gallery-tpw/history/>. CARFAC was founded in 1968 to promote the arts in Canada and advocate for the financial rights of artists.

⁷⁰ "Mandate & History," *Gallery 44*, accessed March 15, 2015, <http://www.gallery44.org/mandate>.

of her photographic work when she arrived here in 1978 from Montreal and joined Gallery TPW.⁷¹ As an indication of the significance of these centres to photographers, the two artist-run centres have remained operational, with relative success, despite the financial hardships that have closed commercial galleries.

New publications provided a place to write about photography and to publicize photography events. These included *Document: A Newsletter about Photography* (1969-74), published by the Baldwin Street Gallery, *Image Nation* (1970-82), *Impressions* (1970-83), *Photo Communiqué* (1978-1988), published by Gail Fisher-Taylor, and *Views, A Quarterly Journal of Contemporary Canadian Photographic Art* (1984-91), published by TPW.⁷² Many more were published across the country, although none lasted for more than a few years due to wavering interest and funding.

Commercial galleries provided another vehicle for the promotion of photography: A Moment in Time, Déjà Vue, The Baldwin Street Gallery of Photography (started as The Women's Photo Co-Op), and Yarlow/Salzman galvanized the photographic community, holding many significant exhibitions. Representing commercial interests, there would of course be an aspect of promotion in the activities of these galleries who saw value in the success of the burgeoning photography market. They did however, provide other places to view and purchase exciting photographic works at this time, often showing photography on an equal footing with other media. Yarlow/Salzman, in particular was described as "the most interesting photography gallery."⁷³ Narrating her struggles to promote the medium in Toronto, Loretta Yarlow described holding a Lee Friedlander show in 1977 and not being able to find guests for a dinner in his honour, nor many buyers for his prints. However, she noted the support of young Toronto

⁷¹ Suzy Lake, interview by author, Toronto, May 1, 2014.

⁷² Payne and Kunard, "Writing Photography in Canada," 239.

⁷³ James, interview.

photographers, many from Ryerson, who purchased works through installments.⁷⁴

Unfortunately, commercial art dealing is subject to the ebb and flow of the larger financial market, and many of these early galleries were forced to close in times of economic recession. One survivor from the early years, the Corkin Gallery (founded in 1978 as the Jane Corkin Gallery), represents both photography and other media.

Toronto was not unique in its resistance to the medium and many art institutions across the country were without photography departments in 1979.⁷⁵ Andrea Kunard and Carol Payne suggest that this is because, “[a]t that time, it was felt that there were not enough funds to create any kind of comprehensive collection in regional galleries, and that such collecting practices should be left to federal museums.”⁷⁶ Photography was beginning to flourish on the national level with the establishment of the photographic collection at the National Gallery of Canada in 1967 under James Borcoman. Under arrangement by officials of the Treasury Board, the NGC was mandated to focus on collecting international historic works, to complement collections at the National Archives (now Library and Archives Canada) of historic and vernacular Canadian work and the National Film Board’s Still Photography Division (SPD) of contemporary Canadian work.⁷⁷ The SPD, in addition to collecting, produced and distributed work through an extensive exhibition and publication program under the guidance of Lorraine Monk and later, Martha Langford. Several of its travelling exhibitions, such as *The Many Worlds of Lutz Dille* and *Canada: Spring and Autumn, Winter and Summer – A Selection from ‘A Year of the Land*, visited the AGO during the 1970s. In 1985, the SPD collection was renamed the Canadian Museum of Contemporary Photography, a stand-alone institution, affiliated with the National Gallery of Canada and

⁷⁴ Loretta Yarlow, email message to author, March 31, 2014.

⁷⁵ McKibbin, “Photography and the Public Gallery in Canada,” 223-232.

⁷⁶ Payne and Kunard, “Writing Photography in Canada,” 237.

⁷⁷ Martha Langford, “The Canadian Museum of Contemporary Photography,” *History of Photography* 20, no. 2 (Summer 1996): 175.

opened in 1992 in Ottawa. The Photographic Historical Society of Canada had been founded in 1974⁷⁸ to promote the study and discussion of historic Canadian work.⁷⁹ Photography was also being acknowledged as a legitimate artistic medium in federal policy: in 1980, the Federal Cultural Review Policy Committee met in Ottawa where Robert Burley and a delegation from Gallery TPW went to promote the interests of photographers.⁸⁰ The result, the Applebaum-Hébert Report, contained 101 recommendations to improve the administration of arts funding across all media, including recommendations to halt the NFB's production of films and to create a new gallery for contemporary Canadian art, although most were not adopted.⁸¹ The report noted that Canadian photography and film, along with Native art and the applied arts, were often neglected in major institutions and proposed that new collections be founded focusing on these media.⁸²

In the 1970s, the success of photography in the international art market led to increased collecting in Toronto. However, Toronto collectors of the day offer conflicting perspectives on how easy it was to build a collection from Toronto. Numerous collectors have suggested that Toronto remains to this day provincial and inward looking,⁸³ making it difficult to purchase specific genres or types of work, while others have praised the city's resources. This perspective is often based on the material being collected; for example, Steven Evans has found it difficult to

⁷⁸ Payne and Kunard, "Writing Photography in Canada," 235.

⁷⁹ For a comprehensive examination of photographic activity across Canada, consult Carol Payne and Andrea Kunard. "Writing Photography in Canada: A Historiography."

⁸⁰ Burley, interview.

⁸¹ "Applebaum-Hébert Report," *Historica Canada*, accessed March 20, 2014, <http://www.thecanadianencyclopedia.ca/en/article/applebaum-hebert-report-emc/>.

⁸² Louis Applebaum and Jacques Hébert, *Report of the Federal Cultural Policy Review Committee* (Canada: Information Services, Department of Communications, Government of Canada, 1982): 111. Accessed March 20, 2014, http://archivists.ca/sites/default/files/Attachments/About_Us_attachments/Governance/report_of_the_federal_cultural_policy_review_committee.pdf

⁸³ Donald O'Born, interview by author, Toronto, May 29, 2014.

purchase nineteenth century work locally,⁸⁴ while Robert G. Wilson has had success in building his collection of stereoscopic views through local antique shows.⁸⁵ While Harry and Anne Malcolmson have attributed the high quality works in their collection to their ability to travel internationally,⁸⁶ Patricia Regan, widow of Dr. Arthur Rubinoff asserts that almost of all her late husband's collection of masterworks was acquired in Toronto.⁸⁷ Describing the burgeoning photographic activity at that time, author Margaret E. Haller wrote: "Probably one of the fields relatively unmined to date is that of photography in Canada..."⁸⁸

By the early 1980s, photography was beginning to receive the support that many believed it deserved. Through the creation, curation and collection of photography, the city was experiencing a peak of interest in the medium. The time was finally ripe for Sutnik to propose a comprehensive photographic exhibition for Toronto.

⁸⁴ Evans, interview.

⁸⁵ Robert G. Wilson, interview by author, Toronto, May 29, 2014.

⁸⁶ Harry and Anne Malcolmson, "Toronto Collectors in Conversation," (panel discussion presented at the Ryerson Image Centre symposium "Collecting and Curating Photographs: Between Private and Public Collections," Toronto, Ontario, May 1-3, 2014).

⁸⁷ Patricia Regan, interview by author, Toronto, May 27, 2014.

⁸⁸ Haller, Margaret E., *Collecting Old Photographs* (New York: Arco Pub. Co., 1978) as quoted in Joan M. Schwartz, "Guest Editorial," *History of Photography* 20, no. 2 (Summer 1996): ii.

Chapter 5. Description of *Responding to Photography*

Although Sutnik began organizing *Responding to Photography* in 1983, the idea for the exhibition was one she had been considering for many years. Referring to the exhibition as a “research project,” she notes that she set out with no preconceived notions of what to exhibit. Ultimately, she wanted to explore how collectors in Toronto were “responding” to the medium and present an entry point to photography as well as an introduction to both Canadian and international photographers for an uninitiated audience. The process began through relationships with photography dealers Jane Corkin and Loretta Yarlow who, after gaining consent from their clients, provided her with contact information and descriptions of local collections. However, these initial inquiries led her to collections representing similar types of work by the same group of artists, something Sutnik had hoped to avoid. It was at this point that she acknowledges the assistance of Michael Mitchell, a photographer and collector, who suggested she look to other photographers in the city who would likely have their own collections and could introduce her to new and varied collectors. Sutnik also credits Michael Greenwood for sharing some of the contacts he had established for his earlier exhibition, *Master Photographs from Private Toronto Collections* held at the Art Gallery of York University in 1979,⁸⁹ which also featured photographs from private collections in Toronto in order to illustrate the traditional canon of photography. She further acknowledges Av Isaacs, who was showing photographs by Michel Lambeth and other contemporary Canadian photographers as early as the 1960s.⁹⁰

As Sutnik viewed more collections, she grew increasingly excited by the variety of material being collected. While several collectors would focus on the traditional masterworks, others would collect the work of student photographers; while one collector focused on

⁸⁹ Sutnik, interview.

⁹⁰ Ibid.

stereographs, another would buy solely contemporary art prints. Even more intriguing were the collections with unique foci, such as the collector who bought only photographs of bicycles.⁹¹ These discoveries allowed Sutnik to illustrate a variety of types of works, rather than one particular genre and contributed to the distinctive nature of her exhibition.

Sutnik was awarded a McLean Foundation⁹² grant to produce the catalogue. Aware of Geoffrey James's writings on photography, and particularly his essay "Responding to Photographs" for the special issue of *artscanada* in 1979, Sutnik wrote to James asking him to write an introductory essay for her catalogue.⁹³ As early as 1971, James had been teaching the history of photography at Sir George Williams University (now Concordia University) in Montreal and was known for his administration work at the Canada Council for the Arts.⁹⁴ The resulting essay for *Responding to Photography* focused on the wide variety of images presented in the exhibition, from the commercial to the vernacular, all commanding equal attention simply through their presence on the walls of the gallery. This consistency is a quality James finds unique to the photographic medium, partly due to its mechanical production, but largely because of how we have been trained to appreciate photographs. Referring to Lazlo Moholy-Nagy, John Szarkowski, Eugène Atget, and Roland Barthes, James suggested that these figures worked to open our minds to the photographic medium, to appreciate it in ever-evolving ways. For this reason, James refers to the output of all photographers as, "the republic of images."⁹⁵

⁹¹ Sutnik, interview.

⁹² The McLean Foundation was established in 1945 by Mr. J. S. McLean and continues to provide grants to a variety of areas such as the arts, conservation, education, health and welfare.

⁹³ Maia-Mari Sutnik to Geoffrey James, Toronto, December 12, 1983, Box 25, File 7: Exhibition Catalogue, Responding to Photography Exhibition File, The Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario.

⁹⁴ James, interview.

⁹⁵ Geoffrey James, "The Republic of Images," *Responding to Photography* (Toronto: Art Gallery of Ontario, 1984): 10.

The main text of the catalogue, written by Sutnik, is devoted to “Notes to the Exhibition,” which outlines her organization of the material. Also included are colour reproductions of seventy-five of the 158 works featured in the exhibition. As Head of Photographic Resources, Sutnik could ensure that her publication featured the best quality reproductions and would work as a resource for future researchers. Steven Evans, an employee of the AGO, Tess Taconis, wife of Magnum photographer Kryn Taconis, and David Harris, recently returned from graduate studies, undertook the research. The “Notes” narrate a basic history of photography through five issues “integral to the whole of the photographic tradition.”⁹⁶ Following a teleological model inspired by Beaumont Newhall, Sutnik offered a visual anthology of the traditional Eurocentric history of the medium—with the addition of Canadian photographers. While the inclusion of Canadian content was not original, (Ralph Greenhill did the same in 1965 with his text *Early Photography in Canada*) it represented the importance that Sutnik placed on Canadian photography.⁹⁷ Additionally, Sutnik wanted to present visual groupings of works that would not normally be paired, as Sam Wagstaff had done, as curator for his earlier exhibition and catalogue.⁹⁸ For example, in figure 1, under the heading “Exploration and Topography,” the chalk lines marking a baseball field in a Meyerowitz print can be compared to the lines of ore in an infrared photograph by the Ontario Remote Sensing Commission through their juxtaposition.⁹⁹

⁹⁶ Maia-Mari Sutnik, “Notes to the Exhibition,” *Responding to Photography* (Toronto: Art Gallery of Ontario, 1984): 16.

⁹⁷ In “Writing Photography in Canada,” Kunard and Payne establish a divide in the writing about Canadian photography, noting that prior to the First World War, the holistic perspective of “total archives” was dominant. After the war, writing became mainly focused on curatorial interests. In her inclusion of Canadian and vernacular and commercial work, Sutnik’s writing in this catalogue combines the holistic perspective of the archivist with curatorial interests.

⁹⁸ Sutnik, interview.

⁹⁹ These photographs were paired in the catalogue on facing pages.



Figure 1. Pages 52-53. *Responding to Photography*. Toronto: Art Gallery of Ontario, 1984.



Figure 2. Cover of *Responding to Photography*. Toronto: Art Gallery of Ontario, 1984.

A collecting philosophy based on the uses for photography was established here by Sutnik and would be adopted as the official mandate for the department in the early 2000s.¹⁰⁰ The catalogue was very well received and remains a significant text for Canadian photography scholars. In 1985, it was awarded first prize in the category of “Catalogue Over 32 Pages” by the Ontario Association of Art Galleries,¹⁰¹ and the cover (fig. 3) was nominated for an award at the Society of Graphic Designers of Canada exhibition, “The Best of the 80’s.”¹⁰²

The final selection of 158 works, ranging in date from 1945 to 1984, produced by 130 artists, and representative of 23 different photographic media, was installed in the Margaret Eaton Gallery. The photographs were arranged using the same five framing devices outlined in the “Notes to the Exhibition:” Instantaneous Images; Exploration and Topography; Private and Public Pictures; Documentary and Social Function; and Form and Beyond. These were traditional categories suggested in history of photography texts such as Newhall’s, however Sutnik’s arrangement was not chronological and scattered works from disparate time periods and genres across the groups. While the photographs were displayed in a traditional linear sequence, every so often something would disrupt the standard rhythm—a stacked grouping of works, or multiple works contained within a single frame. Specific display techniques were necessary for the Michael Snow piece, *Eco*, (fig. 4) which required illumination from above to light the box structure. Sutnik was not interested in replicating the displays of the individual collectors, but wanted the photographs themselves to be the focus.¹⁰³ Works belonging to the same lender were

¹⁰⁰ Matthew Teitelbaum, interview by author, Toronto, March 25, 2014.

¹⁰¹ Maia-Mari Sutnik, to Michael Stewart, June 17, 1985. Box 25, File 9: Proposal and Budget, Responding to Photography Exhibition File, The Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario.

¹⁰² Paul Haslip to Maia-Mari Sutnik, May 31, 1985. Box 25, File 7: Exhibition Catalogue, Responding to Photography Exhibition File, The Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario.

¹⁰³ Sutnik, interview.



Figure 3. Michael Snow, *Eco*, 1983, wood, styrofoam, paint, photograph, 29.2 x 49 x 31.6 cm, installation view, *Responding to Photography*.



Figure 4. Maia-Mari Sutnik speaking at the Opening Reception for *Responding to Photography*, October 16, 1984.

scattered throughout the exhibition and paired with photographs from collections based on different collecting philosophies. The exhibition served to represent Sutnik's own philosophy of the medium, rather than the individual interests of each collector.

The exhibition was held from October 13th to December 2nd, 1984, with an opening reception on October 16, where William J. Withrow, Maia-Mari Sutnik, and Michael Greenwood offered remarks (fig. 4). To complement the exhibition, David Harris gave a talk on photography collecting in Jackman Hall.¹⁰⁴

Press coverage of the exhibition was both broad and targeted at specific audiences. Sutnik wrote an article for the in-house publication, *The Gallery*, which appeared on the front page of the October 1984 issue. It served to advertise the exhibition and pointed out that masterpieces,

¹⁰⁴ David Harris, interview by author, Toronto, March 19, 2014.

contemporary work, and work by lesser-known and anonymous photographers were on show thanks to “alert and perceptive collectors.”¹⁰⁵ Advertisements in the *Toronto Star*, *City Dweller*, the *Globe and Mail* and a television spot on CBLFT served to publicize the event to the general public. To attract an audience of photography enthusiasts, a six-page spread was published in the 1984 fall edition of *Photo Communiqué*, featuring reproductions of several photographs in the exhibition.¹⁰⁶ In a review of the exhibition, Steven Jack, a dealer and lender, noted that the response to the exhibition was positive and indicated what was lacking in Toronto:

The response to this show has been enthusiastic. Unfortunately, exhibitions such as this are too few. There is little opportunity to see great photography in Toronto on a regular basis and it is probably time that this void be seriously addressed... That there is such significant activity in private collecting as evidenced in *Responding to Photography* would seem to strongly argue that we are in need of a vigorous facility in which photographic arts have appropriate prominence.¹⁰⁷

Sutnik was pleased with the positive response to her exhibition, which appeared to satisfy a need in the viewing public. Anyone interested in photography in Toronto would have wanted to see the exhibition, recalls Peter Higdon, “because it was so hard to see anything.”¹⁰⁸ Michael Mitchell referred to the “great energy” of the show and believed that contemporary photographers in the city felt the support provided by an exhibition that was so overt in its devotion to the medium.¹⁰⁹ *Responding to Photography* was the most significant exhibition of Sutnik’s career for embodying her own philosophy of the medium. It has had a profound impact on her work at the gallery, by both demonstrating her curatorial abilities and introducing her to an eager photographic public.

¹⁰⁵ Maia-Mari Sutnik, “Responding to Photography,” *The Gallery* 6, no. 8 (October 1984): 1.

¹⁰⁶ “Responding to Photography,” *Photo Communiqué* 6, no. 3 (Fall 1984): 24-29.

¹⁰⁷ Steven Jack, “In Review: Toronto—Adventurous Photography Collections Revealed in A.G.O. Show,” Source unknown. File 2: Publicity, Responding to Photography Exhibition File, The Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario.

¹⁰⁸ Higdon, interview.

¹⁰⁹ Michael Mitchell, interview by author, Toronto, March 14, 2014.

Chapter 6. Analysis of the Exhibition

Although the exhibition followed the work of Sam Wagstaff and other exhibitions of privately owned works, *Responding to Photography* was a first for Toronto. It represented the medium, now deemed worthy of exhibiting by the biggest art institution in Toronto, presented in a non-traditional way, which created a high profile for photography that was new to the city.

A comparison of the photographers featured in the exhibition with those in *Photographs from the Collection of Sam Wagstaff* (presented at the AGO in 1981) and Michael Greenwood's *Master Photographs from Private Toronto Collections* (1977) will lead to a better understanding of how Sutnik's approach differed. Greenwood set out with a more narrow focus, selecting works from the traditional canon of photographic masterworks, which were intended as art prints. Sutnik's was a more ambitious project, as she strove to display the wide variety of works found locally, created for a variety of uses, as we have seen. As two exhibitions drawn from private Toronto collections within ten years of each other, Sutnik's could easily have featured many of the same works selected by Greenwood for his exhibition. However, despite the involvement of many of the same lenders, only fifteen works appeared in both shows.

First, I examined the works according to nationality to determine the number of Canadian photographers in all three exhibitions and whether Sutnik was unique in presenting Canadian material [figures 5 through 7, pg. 38]. Significantly, Wagstaff's exhibition featured no Canadian work. Twenty-nine percent of the photographers in *Responding to Photography* were Canadian, while in *Master Photographs* they represented only three percent. Next, in order to assess how far Sutnik strayed from the traditional canon, I divided the photographers into four major categories: (i) artists who were at that time considered part of the traditional canon of

photography, according to Beaumont Newhall's *History of Photography*¹¹⁰; (ii) photographers of all nationalities producing work, within ten years of the exhibition; (iii) Canadian photographers with work produced before 1974¹¹¹; and (iv) anonymous and lesser known photographers [figures 8 through 10, pg. 39].

Of the 130 photographers featured in *Responding to Photography*, thirty-six percent were canonical, twenty percent were contemporary, twelve percent were early Canadian, and thirty-two percent non-canonical photographers. In the Wagstaff exhibition, canonical photographers made up forty-six percent, contemporary photographers only eleven percent and non-canonical photographers forty-three percent, while *Master Photographs* featured eighty-seven percent canonical photographers, three percent contemporary, two percent early Canadian and eight percent non-canonical photographers. As the first two exhibitions feature comparable numbers of non-canonical photographers, it is clear that Wagstaff influenced Sutnik in her conception of *Responding to Photography*. *Master Photographs from Private Toronto Collections* stands alone.

Although it also served to indicate the rich quality of material collected in Toronto, by focusing on masterworks, Greenwood presented a retread of the canon of photography set out by Newhall with only slight deviation. While the Art Gallery of York University was noted as an exciting site for photographic exhibitions, its location far north of the city-centre limited the number of viewers to the exhibition, and Sutnik's is the better remembered of the two.¹¹² When compared with these others, Sutnik's exhibition was clearly designed to effectively present her vision of photography in Canada.

¹¹⁰ Refer to page 3 for more on Beaumont Newhall's *History of Photography: From 1839 to Present*.

¹¹¹Newhall did not include any Canadians in his text.

¹¹² Burley, interview.

Exhibitions by Nationality of Photographers

Figure 5.
*Responding to
Photography* by
Nationality of the
Photographers.

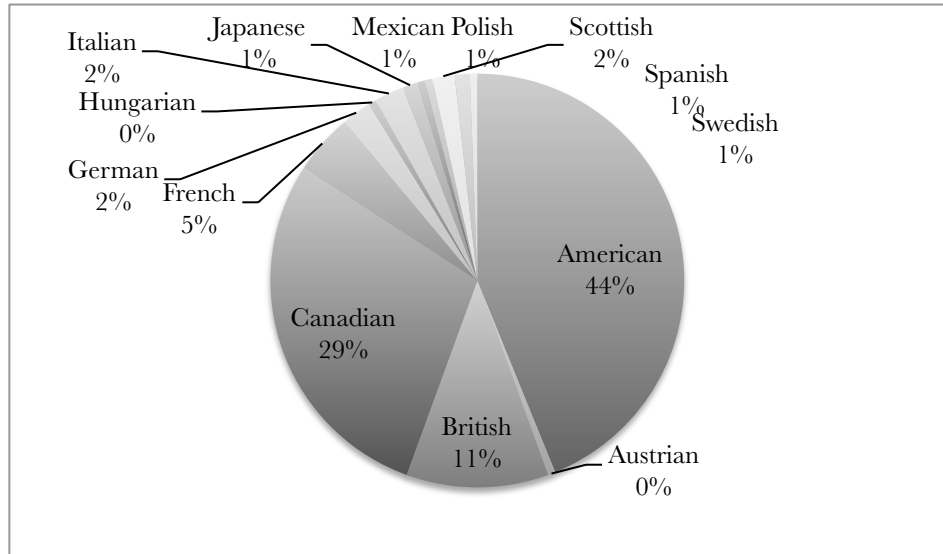


Figure 6.
*Photographs from the
Collection of Sam
Wagstaff* by
Nationality of the
Photographers.

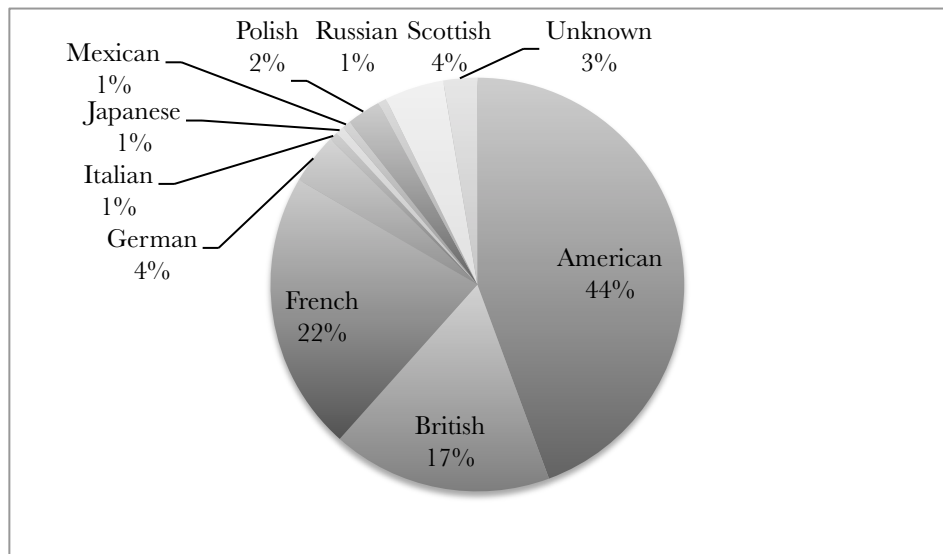
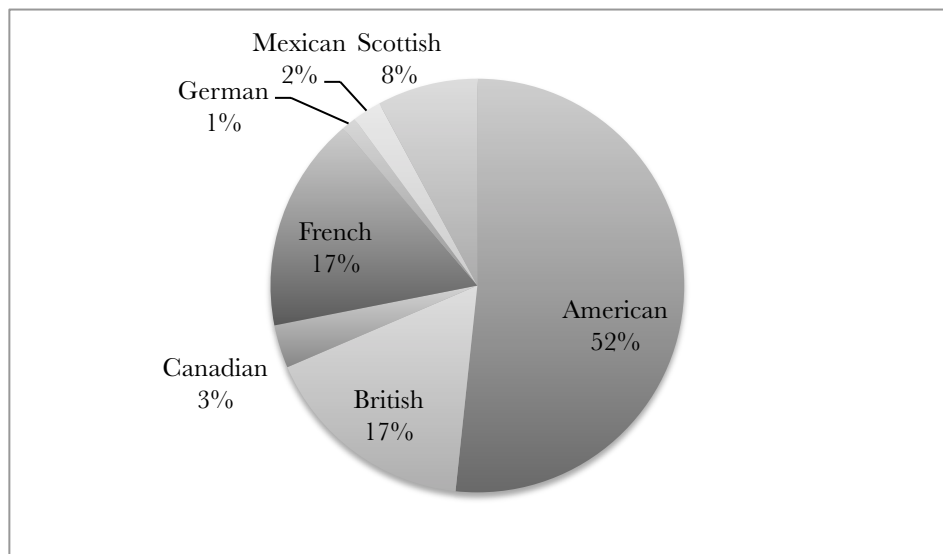


Figure 7.
*Master Photographs from
Private Toronto
Collections* by
Nationality of the
Photographers.



Exhibitions by Status of Photographers

Figure 8.
*Responding to
Photography* by Status
of the Photographers

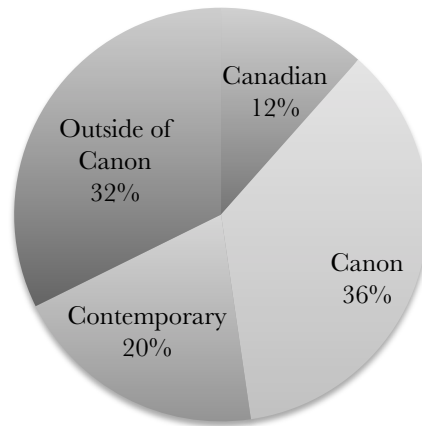


Figure 9.
*Photographs from the
Collection of Sam
Wagstaff* by Status of
the Photographers

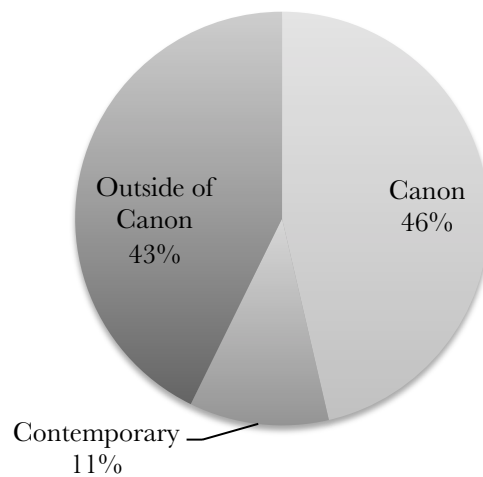
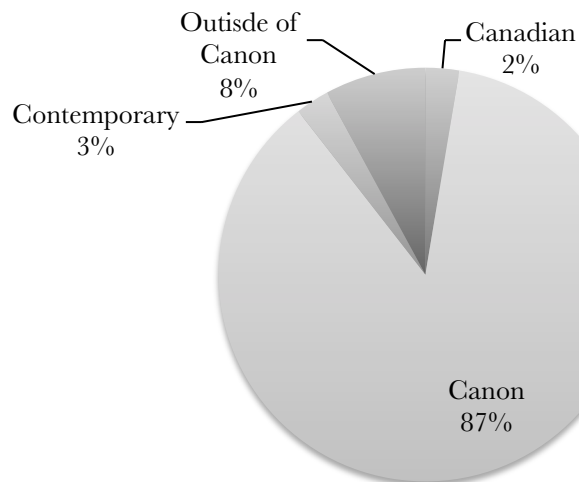


Figure 10.
*Master Photographs from
Private Toronto
Collections* by Status of
the Photographers



The exhibition can be further analyzed according to the visual relationships that Sutnik suggested (again following Wagstaff's example) through wall arrangements of the photographs and their juxtaposition in the catalogue. Because the installation was unique and reflected the eccentricities Sutnik was presenting in the photographic medium, the success of the visual pairings should be commented upon.

Sutnik specifically pointed out pairings in the catalogue, and these pages can be compared with a pairing in *A Book of Photographs from the Collection of Sam Wagstaff*. The Sutnik pairing, figure 11, connected a Lewis Baltz industrial façade on one page with an interior of the Chateau Frontenac for the Canadian Pacific Railway and an Eaton's Window Display on the facing page. In his example, figure 12, Wagstaff paired two nineteenth century works in order to highlight the voyeurism present in both a Lewis Carroll portrait of a young girl and a photograph of a hippopotamus in the zoo. Both curators recognized themes and elements in images to create stimulating pairings but because Wagstaff's exhibition preceded Sutnik's, its innovation and shock value appeared greater to an uninitiated audience. While Wagstaff's compares and contrasts works by known and unknown makers, his collection mainly contains high-quality work, due to Wagstaff's independence and wealth.¹¹³ Sutnik's comparisons are more diverse in both quality and collectability, due to the limitations of the collections with which she worked, and ultimately produce a more intriguing catalogue. A significant factor that marks the superiority of Sutnik's catalogue and comparisons is the colour reproductions, as opposed to the monochromatic Wagstaff reproductions, which allows her to juxtapose colour and black and white images.

¹¹³ Wagstaff was born into a wealthy New York City family and inherited the fortune he used to build his collection. When he sold his collection to the J. Paul Getty Museum in 1984, the price was reported as around \$5 million.



Figure 11. *Responding to Photography* catalogue, pages 40-41.

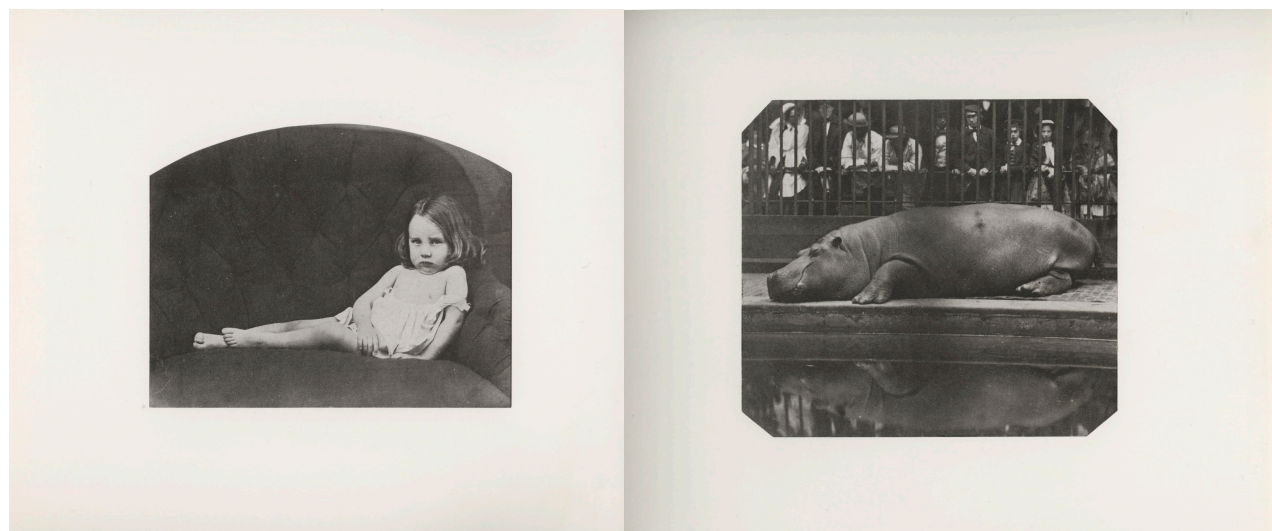


Figure 12. *A Book of Photographs from the Collection of Sam Wagstaff*, pages 28-29.

In enabling the gallery to establish relationships with the lenders to the exhibition, the show had reasonable success. Of the forty-one lenders to the exhibition, thirteen have since donated works to the AGO. These lenders, listed in Table 2, have donated 691 photographs and eighty-three works to other departments. However, of the photographs selected by Sutnik for her exhibition, only four have since been donated, despite the owners' promise of several more. This may indicate Sutnik's suggestion that due to her selection, the photographs have become more valuable to the collectors. Sutnik has suggested other reasons: a number of lenders have since stopped collecting photographs, either shifting their focus to different media or having lost interest in collecting; a number have moved away from Toronto; and several have passed away. She does hope that more from this initial selection and other works from the lenders will be donated in the future.¹¹⁴

Table 2: Donations to the AGO's Photography Collection by Lenders to Responding to Photography

Collection	Photograph Donations
Mr. & Mrs. Morton H. Rapp	435
Valerie C. Burton	106
Jane Corkin	58
Lynn & Stephen Smart	51
Dr. A. Rubinoff	18
L.R. Pfaff	11
Dr. J.E. Josephson	5
Private Collection	3
Gary Michael Dault	1
Dr. Hugh Scully	1
Michael Mitchell	1
Tess Taconis	1

Source: Data from the AGO's database, The Museum System, March 2014.

¹¹⁴ Sutnik, interview.

A significant factor impacting the number of donations to the AGO is surely the *Cultural Property Export and Import Act*, through which a donor can be granted a tax receipt for the whole “fair-market value of a photograph.”¹¹⁵ This incentive to giving is unique to Canada and is something that Burley and Higdon have suggested as significant for the growth of photographic collections in Canada. Higdon noted that at the Ryerson Image Centre, “once collectors found out that we could take works for Cultural Property, we began to be offered a lot of material.”¹¹⁶

¹¹⁵ “Appraisals,” *Art Dealers Association of Canada*, accessed April 10, 2014, <http://www.ad-ac.ca/Appraisals.php>. Fair market value is “the highest price, expressed in terms of money that the property would bring in an open and unrestricted market between a willing buyer and a willing seller who are knowledgeable, informed and prudent, and who are acting independently of each other.”

¹¹⁶ Higdon, interview.

Chapter 7. Conclusion

In preparation for *Responding to Photography*, Maia-Mari Sutnik discovered a trove of local collectors who held photography in high regard and who proved that a photographic community existed in Toronto in the 1980s. The responses the exhibition received further indicated a common discontent with the photography department at the AGO, but optimism about what the exhibition, and by extension Sutnik's work, could mean for its future. The relationships established with collectors through the exhibition and the heightened profile of the AGO as a place to view engaging photographs, were not enough to gain the support of the director to establish a photography department in 1984. While Sutnik and many others in the city, such as Peter Higdon at the RIC, and gallerists such as Loretta Yarlow had responded to the medium and engaged with it fully, a full commitment to photography on the part of the AGO, the largest art institution in Toronto, was stalled due to the conservative nature of the institution which lagged behind other major art institutions in both Canada and the world in collecting photography. The true pioneers of the period were the photographers themselves, who, by banding together to create educational programming and artist-run centres, built structures for the support of the medium in Toronto.

Expanding on the ideas proposed by *Responding to Photography*, Sutnik organized the exhibition "Selected Gifts from the Collection" in 1988. While four years earlier there had not been a large enough collection from which to organize an exhibition, this show gave evidence of its steady growth, mostly through donations of both works and funds. Since that time, the collection has experienced tremendous growth through consistent donations between 2000 and 2008 by one anonymous donor and by the acquisition of the Harry and Ann Malcolmson collection in 2014.

Truly, the photography collection would not exist as it is today without the early work of Maia-Mari Sutnik. David Harris states that Sutnik's importance to the photography collection, initiated with *Responding to Photography*, has been fundamental:

The reason photography is at the AGO, in my opinion, is solely because of Maia. Her energy, her perseverance, her good spirits, her unquenchable enthusiasm for photography that kept it as a presence there, on the backburner, very low, but always there.¹¹⁷

Despite the great support for photography in the city today, Sutnik does not think she would be able to restage a similarly successful exhibition because photographic collecting has changed. She explained, "... I'm sure we could do that again. I still think that there are people that are interested in collecting in a very diverse way... I think the point's been made though... It would be potpourri and I'm afraid it might just fail as a potpourri unless you got the right petals together to mix."¹¹⁸ In 2000, Jessica Bradley, Curator of Contemporary Art organized the photographic exhibition *The Bigger Picture* at the AGO, which was also made up of privately collected works in the city. Its focus, however, was contemporary, large-scale photographs by artists such as Thomas Struth, Andreas Gursky, Sophie Calle, Michael Snow, and Cindy Sherman. In recent decades, photography had become a primary form of expression for contemporary artists. *The Bigger Picture* could be seen as a coda to *Responding to Photography* and an indication that collecting activity remained high in Toronto.

The "generalist" collecting strategy initiated by Sam Wagstaff would also gain popularity in the years following *Responding to Photography*. Photo-materialists such as Geoffrey Batchen have argued for the significance of photographic-objects,¹¹⁹ a view shared by Sutnik and featured in the collection and exhibition *Pop Photographica: Photography's Objects in Everyday Life*, guest curated by

¹¹⁷ Harris, interview.

¹¹⁸ Sutnik, interview.

¹¹⁹ Geoffrey Batchen, "Ere the Substance Fade: Photography and Hair Jewellery," in Elizabeth Edwards and Janice Hart eds. (*Photographs Objects Histories*, (London & New York: Routledge, 2004).

Daile Kaplan and held at the AGO April 26 to July 20, 2003.¹²⁰ Other forms of vernacular photography, like snapshots have also gained an increased profile, and exhibitions of snapshots have been held at the Metropolitan Museum of Art, the J. Paul Getty Museum, and the International Centre of Photography.¹²¹ A detailed explanation of the generalist way of thinking can be found in Ian Jeffrey's *Revisions: An Alternative History of Photography*, published in 2000 for an exhibition of the same name. Jeffrey argues for the significance of photographs produced for scientific purposes such as X-ray and celestial photographs, as well as wire photographs, and other works he views as neglected.¹²² As the acceptance for the entirety of the photographic medium is still growing, it should be remembered that this concept was championed at the AGO at an early stage, leading to the establishment of a distinctive collecting policy that takes in illustrations of photographs created for a variety of purposes, and by photographers outside of the traditional canon. The support of director Matthew Teitelbaum and the highly regarded work of Associate Curator Sophie Hackett have encouraged even further the development and reputation of the photography department, which now stands as one of the biggest and best in the country.

Through this study of *Responding to Photography* and its context, a small part of the history of photography in Toronto has been told. Each interview subject suggested further avenues of research that were out of the scope of this particular work. A more thorough examination of photography in Toronto and in Canada as a whole has yet to be undertaken and remains a fruitful subject for further research.

¹²⁰ Daile Kaplan, *Pop Photographica: Photography's Objects in Everyday Life* (Toronto: Art Gallery of Ontario, 2003).

¹²¹ Catherine Zuromskis, "Exhibiting Snapshot Photography," *American Quarterly* 60, no. 2 (June 2008): 425-41.

¹²² Ian Jeffrey, *Revisions: An Alternative History of Photography* (Bradford, England: National Museum of Photography, Film & Television and The National Museum of Science & Industry, 1999).

Appendix A: List of Photographs in *Responding to Photography*

Instantaneous Images

1. M. HARRISON (American, 19th C.), *Marysville, November 21, 1852*, daguerreotype (full plate), 21.6 x 16.5 cm, Collection Dave Heath
2. DAVID OCTAVIUS HILL, AND ROBERT ADAMSON (Scottish, Hill 1802-1870; Adamson 1821-1848), *Sisters*, 1845 (From Newhaven Series), salted paper (calotype negative), 19.1 x 13.7 cm, Collection Dr. J.E. Josephson
3. WILLIAM HENRY FOX TALBOT (British, 1800-1877), *At Magdalen College, Oxford*, c. 1845, talbotype, 15.9 x 20.3 cm, Collection Mr. & Mrs. Brian M. Scully
4. UNKNOWN (American, 19th C.), *[Man in Horse-drawn Carriage]*, c. 1855, ambrotype, 8.6 x 11.7 cm, Collection Mr. & Mrs. Howard Tanenbaum
5. UNKNOWN (Canadian, 19th C.), *James McCullough, Port Hope*, c. 1885, tintype, 22.9 x 17.1 cm, Collection Michael Mitchell
10. CANADIAN PACIFIC RAILWAY CO., *Chateau Frontenac Hotel, Lobby, Quebec*, c. 1940, *Salon Vercheres, Chateau Frontenac Hotel, Quebec*, c. 1940, 2 gelatin silver prints, each 18.4 x 24.5 cm, Collection Robert G. Wilson
11. CLIMO'S STEREOGRAPHS OF NEW BRUNSWICK (J.S. CLIMO) (Canadian, 19th C.), *Prince William Street, St. John, N.B.*, c. 1875, albumen (stereograph), 8.9 x 17.8 cm, Collection Robert G. Wilson
12. LYNNE COHEN (Canadian, b. US 1944-2014), *Classroom Transport School, Cornwall*, 1982, gelatin silver, 45.7 x 35.6 cm, Collection Yarlow/Salzman
13. EDWARD SHERIFF CURTIS (American, 1868-1952), *Makah Basketry*, 1915, (from *The North American Indian* "Curtis," vol. 11, Noota-Haida, pub. 1916), photogravure (tinted), 13.8 x 19 cm, Collection Michael Torosian
14. RICK DINGUS (American, 1951-), *San Ysidro Badlands, NM (Where the Dinosaurs Roamed)*, 1979, gelatin silver with graphite, 50.8 x 40.6 cm (sheet), private collection

Exploration and Topography

6. LEWIS BALTZ (American, 1945-), #39 from *New Industrial Park near Irvine, California*, 1974, gelatin silver print, 15.2 x 22.9 cm, Collection Mr. & Mrs. Morton H. Rapp
7. LEWIS BALTZ (American, 1945-), #51 from *New Industrial Park near Irvine, California*, 1974, gelatin silver print, 15.2 x 23.5 cm, Collection Mr. & Mrs. Morton H. Rapp
8. BLAKEMORE STUDIO (Canadian, 20th C.), *Camp Borden Panorama*, 1916, gelatin silver print, 111.2 x 12.7 cm, Collection Michael Mitchell
9. SAMUEL BOURNE (British, 1834-1912), *The Chinchoma Plant at Takbah*, c. 1863-70, albumen, 24.1 x 30.5 cm, Private Collection
15. EATON'S COMMERCIAL STUDIOS, *Store Window (Fishing Display)* 1952, *Store Window (Hat Display)*, 1954, two gelatin silver prints, each 20.3 x 25.4 cm, Collection Michael Mitchell
16. HAROLD EDGERTON (American, 1903-1990), *Bullet Through the King of Hearts*, 1964 (printed later), gelatin silver, 23.5 x 32.5 cm, Collection Michael Mitchell
17. FRANCIS FRITH (British, 1822-1898), *Absalom's Tomb, Jerusalem*, 1850s, albumen, 21.3 x 15.9 cm, Private Collection
18. FRANCIS FRITH (British, 1822-1898), *Jedburgh Abbey, Interior before 1867* (pl. 9 from *Gems of Photographic Art, Selected by Francis Frith*), albumen, 21 x 26.5 cm, Private Collection

19. FRANCIS FRITH (British, 1822-1898), *The Ramesseum of El-Kurnah, Thebes, Second View 1857* (from *Cairo, Sinai, Jerusalem and the Pyramids of Egypt*, pub. 1860), salted paper (?), 35.6 x 47.6 cm, Collection Dr. A. Rubinoff
20. J.C.H. GRABILL (American, 19th C.), *The Interior, "clean up" Day at the Deadwood Terra Gold Stamp Mill; One of the Homestake Mills, Terraville, Dakota*, 1888, albumen, 16.5 x 22.5 cm, Collection Robert G. Wilson
21. R.W. GRAY (Canadian, active St. Mary's Ontario, 1900-1920), *Panoramic View of River Thames and North Ward, St. Marys*, 1909, gelatin silver, 18.4 x 67.3 cm, Collection L.R. Pfaff
22. RALPH GREENHILL (Canadian, b. England 1924-1996), *The Buttell House, Coburg*, 1969, gelatin silver, 21.6 x 14 cm, Courtesy Avrom Isascs
23. RALPH GREENHILL (Canadian, b. England 1924-1996), *Post Office, Bethany*, 1968, gelatin silver, 21.6 x 14 cm, Courtesy Avrom Isascs
24. ARNAUD MAGGS (Canadian, 1926-2012), *Ledoyen Series: 48 Profile Views*, 1979, gelatin silver, 40.6 x 50.8 cm, Collection Heather Cook
25. ARNAUD MAGGS (Canadian, 1926-2012), *Ledoyen Series* (detail), 1979, gelatin silver, 40.5 x 40.5 cm, Collection Jesse Cook
26. JOEL MEYEROWITZ (American, 1938-), *Busch Memorial Stadium, St. Louis*, 1978-79, Ektacolour (74, resin-coated), 40.6 x 50.8 cm, Collection Dr. & Mrs. Carl Rotenberg
27. EDWAERD MUYBRIDGE (American, b. England, 1830-1904), *Animal Locomotion*, plate 332, 1887, collotype, 24.4 x 29.2 cm
28. WILLIAM NOTMAN (Canadian, b. Scotland, 1826-1891), *Cape Eternity, Height 1700 ft., From Trinity, River Saguenay*, c. 1880, albumen, 7.6 x 9.9 cm, Collection Lynn & Stephen Smart
29. WM. NOTMAN & SON, MONTREAL (Canadian, 19th C.), *Glacier Range from Summit*, c. 1887, albumen, 18.4 x 24.1 cm, Collection Robert G. Wilson
30. ONTARIO CENTRE FOR REMOTE SENSING, MINISTRY OF NATURAL RESOURCES, *Gogama, June 21, 1983*, Ektacolour (74, resin-coated, from Kodak Aerochrome infrared film), 22.9 x 22.9, Lent by Dustan Klimes
31. ONTARIO CENTRE FOR REMOTE SENSING, MINISTRY OF NATURAL RESOURCES, *Tailing area of an iron-ore mine in Northern Ontario (Lake Tamagami)*, 1981, Ektacolour, 26.7 x 32.4 cm, Private Collection
32. OREST SEMCHISEN (Canadian, 1932-), *Ukrainian Catholic Church, Plain Lake*, 1975, gelatin silver, 17.8 x 22.9 cm, Collection Lynn & Stephen Smart
33. GEORGIO SOMMER & FIGLIO (active, Italy, 19th C.), *Donna Trovata in Pompeii nel; Morto Trovato in Pompei; Untitled (Pompeii Figure)* (from *Souvenir de Pompeii, Napoli*, pub. c. 1875), three albumen prints, each approx. 16.6 x 24 cm, Collection L.R. Pfaff
34. JOHN P. SOULE, BOSTON (American, active 1860-1870s), *Niagara—Suspension Bridge from Tollgate*, 1862, albumen (stereograph), 8.3 x 17.5 cm, Collection Robert G. Wilson
35. LINNEAUS TRIPE (British, 1822-1902), *Madura: The Great Pagoda, Inner Façade of the Gateway of the East Gopuram*, 1858, salted paper (calotype negative), 27.6 x 35.6 cm, Private Collection
36. LINNEAUS TRIPE (British, 1822-1902), *Tanjore: The South Façade of Subrahmanya Swami's Temple*, 1858, salted paper (calotype negative), 30.2 x 36.8 cm, Private Collection
37. LINNEAUS TRIPE (British, 1822-1902), *Trichinopoly, Street View—Rock in the Distance*, 1858, salted paper (calotype negative), 24.1 x 35.9 cm, Private Collection

38. UNKNOWN (British (?), 19th C.), *Chinese Lady of Shanghai*, c. 1860s, albumen, 23.8 x 19 cm, Collection Karen & Martin Lavut
39. UNKNOWN (Canadian, 19th C.), *Galleons, Replicas in Toronto Harbour on Way to Columbian Exposition and World's Fair, Chicago*, 1893, Four albumen prints, each 11.4 x 16.5 cm, Collection Michael Mitchell
40. UNKNOWN (Canadian, 19th C.), *Interior View of Power House: Showing Old 200 KW Machines in Operation, International Railway Co. (Niagara)*, c. 1900, gelatin silver, 12.5 x 17.6 cm, Collection Michael Mitchell
41. UNKNOWN (Canadian, 20th C.), *F.W. Hutton Storefront, Queen Street, St. Marys*, c. 1904, gelatin silver (toned), 15.7 x 20.5 cm, Collection L.R. Pfaff
42. UNKNOWN (French, 19th C.), *Concert Musard*, c. 1870, albumen stereograph, 8.3 x 17.1 cm, Collection Robert G. Wilson
43. TODD WATTS (American, 1949-) Camerica Photomira, 1984, gelatin silver, 77.5 x 135.9 cm, Collection Yarlow/Salzman
44. GEORGE WHITESIDE, (Canadian, 1956-), *Harbour #2* (Decay Landscape Series, November 9, 1977, gelatin silver, 19.4 x 23.8 cm, Collection Gary Michael Dault
45. J.W. WILSON CO., TORONTO (Canadian, 20th C.), *F.W. Hutton Store Interior, Queen Street, St. Marys*, c. 1904, gelatin silver (toned), 11.1 x 16.8 cm, collection L.R. Pfaff
Popular and Private Pictures
46. CECIL BEATON (British, 1904-1980), *Lady Oxford, Back View*, 1927, gelatin silver, 29.2 x 17.1 cm, Collection Marcia & Harve Sherman
47. CECIL BEATON (British, 1904-1980), *My Sister Baba*, c. 1922, gelatin silver, 26 x 24.1 cm, Collection Dr. A. Rubinoff
48. ERNEST BROWN (Canadian, 20th C.), *From the Far North, Indian Witnesses in the King Murder Trial*, March 1905, gelatin silver, 26 x 41.3 cm, Collection Robert G. Wilson
49. E.J. BELLOCQ (American, 1873-1949), *Untitled, Storyville Portrait*, c. 1911-13, printed by Lee Friedlander 1970s, printing-out paper (gold-toned), 23.2 x 18.7 cm, Collection Mr. & Mrs. Howard Tanenbaum
50. MIKE DISFARMER (American 1884-1959), *Picola and Iola Harper, Sisters*, c. 1940, printed 1976, gelatin silver, 25.4 x 17.1 cm, Collection Karen & Martin Lavut
51. CHARLES EISENMANN (American, b. Germany 1860, active to 1904), *Landon Middlecoff (Giant)*, c. 1876; *George Williams: Turtle Boy*, c. 1880; *Fanny Mills: The Ohio Big Foot Girl*, 1880s; *Eli Bowen: The Legless Acrobat*, c. 1880; *Waino & Plutano: Wild Men of Borneo*, c. 1884; *Princess Lucy Fisher: The Little Lady*, c. 1888; *Che-Mah: Oriental Dwarf*, 1884; *Zulus*, c. 1883; *Chauncy Morlan: Fat Boy*, c. 1885; *Jo Jo: The Russian Dog Face Boy*, c. 1888; *Anna Leake Thomson: Armless Lady*, 1884; *Millie Christine: The Two Headed Girl*; Twelve albumen cabinet cards, each 9.8 x 14.2 cm, Collection Michael Mitchell
52. J.L. FAYNE (American, 20th C.), *Untitled (Wedding Party)*, c. 1946, gelatin silver, 19.1 x 24.1 cm, Collection Steven Jack
53. TIMOTHY GREENFIELD-SANDERS (American, 1952-), *Portrait of Orson Welles*, 1979, gelatin silver, 48.9 x 34.9 cm, Collection Steven Jack
54. PHILIPPE HALSMAN (American, b. Latvia, 1906-1970), *Martha Graham*, 1946, gelatin silver, 35 x 28.3 cm, Collection Robert G. Wilson

55. WILLIAM KLEIN (American, 1926-), *Marines, Pont Alexandre III*, 1959, printed 1980, gelatin silver, 42.6 x 33.7 cm, Collection Eric Steiner
56. JACQUES HENRI LARTIGUE (French, 1894-1986), *Bibi in Marseilles*, 1928, printed later, gelatin silver, 27.6 x 46.4 cm, Collection Gary Michael Dault
57. THE LONDON STEREOSCOPIC CO. (British, active 1854-90), *Seaside Comicalities*, c. 1958, albumen (tinted stereograph), 8.3 x 17.1 cm, Collection Robert G. Wilson
58. MACDONALD (Lindsay Studio, Canadian, 20th C.), [*Group Portrait of Three Oriental Men*], c. 1910, gelatin silver (toned), 19.4 x 24.8 cm, Collection Karen & Martin Lavut
59. JAMES NOTMAN (Canadian, 1849-1932), *Card Players with Dog*, 1882, albumen, 21.6 x 30.2 cm, Collection Robert G. Wilson
60. JOSEF PÉSCI (Hungarian, 20th C.), *Nude with Cat*, c. 1931, gelatin silver print, 21.7 x 16.5 cm, Collection Steven Jack
61. IRVING PENN (American, 1917-2009), *Three Dahomey Girls*, 1967, printed 1971, platinum palladium, 49.8 x 49.5 cm, Collection Jane Harvey/Donald O'Born
62. IRVING PENN (American, 1917-2009), *Vogue Cover, New York*, 1950; printed later, platinum palladium, 56.5 x 47 cm (sheet), Collection Marcia & Harve Sherman
63. HARRY POLLARD STUDIO (Canadian, 1880-1968), *Deerfoot*, 1910, platinum, 23.8 x 19.1 cm, Collection Robert G. Wilson
64. AUGUST SANDER (German, 1876-1964), *Society Woman, Wife of Painter Peter Abelen, Cologne*, 1926, printed later, gelatin silver, 27 x 17 cm, Collection Valerie C. Burton
65. UNKNOWN (British, 19th C.), *The Shadow Dance* (from Shakespeare's 'Midsummer Night's Dream' British Theatre), c. 1860, albumen (tinted stereograph), 8.3 x 17.1 cm, Collection Robert G. Wilson
66. UNKNOWN (Canadian, 19th C.), *Page from Family Album*, c. 1890, four albumen prints, each 9.5 x 11.4 cm, Collection Michael Mitchell
67. UNKNOWN (Canadian, 20th C.), [*Family Group at no. 61*], c. 1900, gelatin silver, 17.8 x 22.9 cm, Collection Karen & Martin Lavut
68. UNKNOWN (Canadian, 20th C.), *Lunch on the Simphon*, 1904 Trip, gelatin silver, 5.4 x 17.1 cm, Collection Gary Michael Dault
69. UNKNOWN (Canadian, 20th C.), [*"Britannia and Uncle Sam," Children in Performance*], c. 1910-20, gelatin silver with white ink, 18.1 x 22.9 cm, Collection Karen & Martin Lavut
70. UNKNOWN (French, 19th C.), *Untitled (Nude)*, 1870s, albumen, 9.5 x 14.3 cm, Collection Michael Mitchell
71. LASZLO WILLINGER (American, active 1930s-40s), *Joan Crawford*, 1939, printed later, gelatin silver, 45.7 x 33 cm, Collection Dr. & Mrs. I.H. Horn
Documentary and Social Dimension
72. BERENICE ABBOTT (American, 1898-1991), *Eugene Atget*, c. 1927, printed later, gelatin silver, 35.6 x 27.9 cm, Collection Michael Mitchell
73. BERENICE ABBOTT (American, 1898-1991), *Ferry, Central Railroad of N.J. West Street, Foot of Liberty Street, Manhattan*, 1936, gelatin silver, 25.4 x 20.3 cm, Collection Robert G. Wilson
74. THOMAS ANNAN (Scottish, 1829-1887), *Close No. 11 Bridgegate, Glasgow*, 1868 (from *Old Closes, Streets & C.*, pub. 1897), photogravure, 22.9 x 18.1 cm, Collection Mr. & Mrs. Howard Tanenbaum

75. EUGENE ATGET (French, 1857-1927), *Chiffonieres, Cite Valmy*, c. 1910, silver chloride printing-out-paper, 16.5 x 21 cm, Collection Dr. A. Rubinoff
76. EUGENE ATGET (French, 1857-1927), *Coin Danoy, 12 Place de la Bastille, Paris*, c. 1910, silver chloride printing-out-paper (gold-toned), 17.8 x 22.6, Collection Mr. & Mrs. Morton H. Rapp
77. MARGARET BOURKE-WHITE (American, 1904-1971), *Talmud Class, Czechoslovakia*, 1938, printed later, gelatin silver, 49.5 x 33 cm, Collection Marcia & Harve Sherman
78. BILL BRANDT (British, 1904-1983), *Caitlan and Dylan Thomas*, 1944, printed later, gelatin silver, 34.3 x 29.2 cm, Collection Robert G. Wilson
79. BILL BRANDT (British, 1904-1983), *A Snicket in Halifax*, c. 1930s, printed later, gelatin silver, 33.3 x 28.6 cm, Collection Dr. & Mrs. I.H. Horn
80. BRASSAI (GYULA HALASZ) (French, b. Transylvania, 1899-1984), *Fille de Joie, front view, Quartier Italie*, c. 1933, gelatin silver, 37.5 x 26.4 cm, Collection Mr. & Mrs. Howard Tanenbaum
81. BRASSAI (GYULA HALASZ) (French, b. Transylvania, 1899-1984), *Fille de Joie, rear view, Quartier Italie*, 1932, gelatin silver, 30.5 x 21 cm, Collection Marcia & Harve Sherman
82. HENRI CARTIER-BRESSON (French, 1908-2004), *Paris, Shopping on a Sunday Morning, Rue Mouffetard*, 1950-55, gelatin silver print, 28.3 x 24.1 cm, Collection Tess Taconis
83. WALKER EVANS (American, 1903-1975), *Main Street, Macon, Georgia*, 1936, gelatin silver, 19.4 x 18.7 cm, Collection Dr. A. Rubinoff
84. ROGER FENTON (British, 1819-1868), *Officers and Men of the 8th Hussars*, 1855, (from *Fenton's Crimean War*), salted paper, 14.6 x 14.6 cm, Collection Dr. A. Rubinoff
85. ROBERT FRANK (American, b. Switzerland, 1924-), *Detroit*, 1955, gelatin silver, 31.8 x 21 cm, Collection Dr. A. Rubinoff
86. LEE FRIEDLANDER (American, 1934-), *Memphis, Tennessee*, 1973, gelatin silver, 18 x 27.2 cm, Private Collection
87. RAFAEL GOLDCHAIN (Canadian, b. Chile, 1953-), *Puerto Escondido, Oaxaca, Mexico*, 1982, Ektacolour, 50.8 x 50.8 cm, Collection Valerie C. Burton
88. R.W. GRAY (Canadian, active 1900-1920), *Replacing the Girders on Grand Trunk Railway Viaduct, St. Marys*, c. 1912, gelatin silver, 20.2 x 23.7 cm, Collection L.R. Pfaff
89. EUGENE HARRIS (American, 1913-1978), *The Piper*, c. 1955, gelatin silver, 8.9 x 14 cm, Collection Jane Corkin
90. LEWIS WICKES HINE (American, 1874-1940), *Tenements family picking out nut-meats, unsanitary conditions, often nuts are cracked with their teeth, East Side, N.Y.*, 1910, gelatin silver, 11.7 x 17.2 cm, Private Collection
91. ANDRÉ KERTÉSZ (American, b. Austria-Hungary, 1894-1985), *Chairs of Paris*, 1926, gelatin silver, 7.6 x 9.2 cm, Collection Mr. & Mrs. David Mirvish
92. ANDRÉ KERTÉSZ (American, b. Austria-Hungary, 1894-1985), *Mondrian's Pipe and Glasses*, 1926, gelatin silver, 7.6 x 8.9 cm, Collection Mr. & Mrs. David Mirvish
93. MICHEL LAMBETH (Canadian, 1923-77), *Sheila Darcel and Robert Markle at Victory Buresque*, 1962, gelatin silver, 34 x 25.4 cm, Courtesy Avrom Isaacs

94. MICHEL LAMBETH (Canadian, 1923-77), *Stefano Caporusso, Italian Immigrant*, 1950s, gelatin silver, 33.7 x 25.4 cm, Courtesy Avrom Isaacs
95. NATHAN LAZARNICK (American, 20th C.), *Rotary Delegates with Mack Shock Insulated Bus, 1925 in Ohio*, silver chloride, 20.3 x 25.4 cm, Collection Robert G. Wilson
96. DANNY LYON (American, 1942-), *Guns are passed to the picket tower; the line returns to work*, 1967-68, printed later, gelatin silver, 20.6 x 30.5 cm, Collection Steven Jack
97. DANNY LYON (American, 1942-), *Shakedown, Ramsey Unit*, 1968, printed later, gelatin silver, 20.6 x 30.5 cm
98. ENRIQUE MACKAY MONTEVERDE (Spanish, 1876-1974), *Dressing Up for the Carnival, Cazorla*, 1922, printed 1983, gelatin silver, 15.2 x 10.5 cm, Collection Charles Butler
99. ENRIQUE MACKAY MONTEVERDE (Spanish, 1876-1974), *Vulture with Wingspan Measurement*, 1918; printed 1983, gelatin silver, 10.2 x 15.2 cm, Collection Charles Butler
100. JOHN REEVES (Canadian, 1938-), *Eskimo Point, NWT*, 1968, gelatin silver (selenium toned), 20.3 x 29.8 cm, Collection Joyce Davenall Turner
101. ARTHUR ROTHSTEIN (American, 1915-1985), *Dust Storm, Cimarron County, Oklahoma*, 1936, printed later, gelatin silver, 25.5 x 25.4 cm, Collection William S. Hendrie
102. W. EUGENE SMITH (American, 1918-1978), *The Walk to Paradise Garden*, 1946, gelatin silver, 29.8 x 26 cm, Collection William S. Hendrie
103. KRYN TACONIS (Canadian, 1918-1979), *Hutterites, Ewel Me County, Alberta*, c. 1965, gelatin silver, 34 x 50.5 cm, Collection Tess Taconis
104. SAM TATA (Canadian b. Shanghai, 1911-2005), *Photographer Bill Brandt*, London, 1978, gelatin silver, 24.4 x 16.2 cm, Collection Robert G. Wilson
105. JOHN THOMSON (Scottish, 1837-1921), *The Temperance Sweep*, 1877 (From *Street Life in London*), woodburytype, 9.2 x 6 cm, Collection Gary Michael Dault
106. J.L. WEBSTER (Canadian, 1858-1939), *[Interior of Photographer's Home, Athol Brae, St. Marys]*, 1913, gelatin silver, recto & verso, each approx. 15.3 x 20.3 cm, Collection L.R. Pfaff
107. WEEGEE (ARTHUR H. FELLIG) (American b. Austria-Hungary, 1899-1968), *Bagels, Second Avenue*, 1940, gelatin silver, 34.3 x 26.7 cm, Collection Mr. & Mrs. Morton H. Rapp
108. GARRY WINOGRAND (American, 1928-1984), *New York World's Fair*, 1964, gelatin silver, 21.6 x 31.8 cm, Collection Dr. A. Rubinoff
109. GARRY WINOGRAND (American, 1928-1984), *Untitled (The Animals)*, 1962, printed 1971, gelatin silver, 21 x 31.8 cm, Collection Mr. & Mrs. Morton H. Rapp
- Form and Beyond
110. ANSEL ADAMS (American, 1902-1984), *Edward Weston, Carmel Highlands, California*, 1945, printed 1974, gelatin silver (selenium-toned), 39.4 x 48.3 cm, Private Collection
111. ANSEL ADAMS (American, 1902-1984), *Fresh Snow, Yosemite Valley, California*, c. 1947, printed 1974, gelatin silver (selenium-toned), 39.4 x 48.3 cm, Private Collection
112. BARBARA ASTMAN (Canadian, b. USA 1950-), *Self-Portrait with Polaroid*, 1973, polaroid exposed film, plastic, canvas, 38 x 61 cm, Collection Ian Wallace

113. RICHARD AVEDON (American, 1923-2004), *Igor Stravinsky, Composer, NYC*, 1969, gelatin silver, 25.4 x 20.3 cm, Collection Dr. & Mrs. I.H. Horn
114. HERBERT BAYER (American b. Austria, 1900-1985), *Pearls*, c. 1930, gelatin silver, 21.6 x 27 cm, Collection Mr. & Mrs. Jack Creed
115. PHIL BERGERSON (Canadian, 1947-), *Untitled*, 1982, Ektacolour, 32.4 x 44.5 cm, Private Collection
116. ROBERT BOURDEAU (Canadian, 1931-), *Cumbria, England*, 1975, gelatin silver (selenium toned), 27.9 x 35.6 cm, Collection William S. Hendrie
117. WYNN BULLOCK (American, 1902-1975), *Woman and Dog in Forest*, 1953, gelatin silver, 18.7 x 24.1 cm, collection Robert G. Wilson
118. HARRY CALLAHAN (American, 1912-1999), *Cape Cod*, 1979, dye transfer, 26 x 39.7 cm, Collection Dr. & Mrs. Carl Rotenberg
119. HARRY CALLAHAN (American, 1912-1999), *Eleanor and Barbara, Chicago*, 1954, printed later, gelatin silver, 14.3 x 14.3 cm, Collection Michael Torosian
120. JULIA MARGARET CAMERON (British, 1815-1879), *Annie, My First Success*, 1864, albumen, 19.4 x 14.3 cm, Private Collection
121. IMOGEN CUNNINGHAM (American, 1883-1976), *False Hellebore*, 1926, gelatin silver, 27.9 x 27 cm, Collection Dr. & Mrs. I.H. Horn
122. PETER HENRY EMERSON (British b. Cuba, 1856-1936), *Gathering Water Lilies*, 1885, (from *Life and Landscape on the Norfolk Broads*, pub. 1886), platinum, 19.7 x 29.2 cm, Collection Dr. A. Rubinoff
123. HUGO ERFURTH (German, 1874-1948), *Mary Wigman "Gotzendienst"*, 1919/1920, gelatin silver (postcard), 11.4 x 7.9 cm, Collection Gary Michael Dault
124. FREDERICK H. EVANS (British, 1853-1943), *A Primitive City* (wood engraving by Edward Calvert) c. 1912, platinum, 12.1 x 17.5 cm, private collection
125. FRANCO FONTANA (Italian, 1933-), *Praga*, 1967, ektacolour, 34.3 x 21.6 cm, Collection Jane Harvey/Donald O'Born
126. CHARLES GAGNON (Canadian, 1933-2003), *Untitled*, 1978, SX-70 Polaroid, 7.9 x 7.8 cm, Collection Lynn & Stephen Smart
127. DENNIS GRADY (American, 1952-), *Untitled* (from the series *Common Knowledge*), 1978/79, gelatin silver, 40.6 x 50.8 cm, Private Collection
128. EIKOH HOSOE (Japanese, 1933-), *Embrace #1*, 1971, gelatin silver, 27.9 x 20.3 cm, Collection Dr. Hugh Scully
129. KENRO IZU (Japanese, 1949-), *The Wall #1, Sakkarra Egypt*, 1983, gelatin silver, 34.8 - 49.2 cm, Collection Stephen Jack
130. STEFAN JASIENSKI (Polish, 1899-1990), *Feuerwerk bei Regenwessers*, 1934, bromoil, 37.2 x 27 cm, Collection Dr. A. Rubinoff
131. DR. RUDOLF KOPPITZ (Austrian, 1884-1936), *Bewegungsstudie*, 1926, bromoil transfer, 29.2 x 22.9 cm, Collection Dr. A. Rubinoff
132. STEPHEN LIVICK (Canadian, 1945-), *Amerika*, 1976, platinum, 29.8 x 42.5 cm, Private Collection
133. GEORGE PLATT LYNES (American, 1907-1955), *Aileen McMahon (when hired by Orson Welles for the title role in the Duchess of Malfi)*, 1937, gelatin silver, 24.4 x 19.4 cm, Private Collection

134. CAROL MARINO (Canadian, 1943-), *Sculpture Sky Dance*, 1980, gelatin silver, 27.9 x 36.8 cm, Collection Mr. & Mrs. L.K. Porter
135. JOHN MAX (Canadian, 1936-), *Portrait — Eames Gagnon*, 1973, gelatin silver, 49.5 x 34.3 cm, Collection Karen & Martin Lavut
136. DUANE MICHALS (American, 1932-), *Joseph Cornell*, 1970, gelatin silver, 12 x 17.8 cm, Collection Gary Michael Dault
137. TINA MODOTTI (Mexican b. Italy, 1896-1942), *Marionette and Bird*, 1926, platinum, 22.9 x 17.8 cm, Collection Dr. A. Rubinoff
138. ARNOLD NEWMAN (American, 1918-2006), *Edward Hopper: Turo*, 1960, printed later, gelatin silver, 33 x 26.4 cm, Collection Mr. & Mrs. L.K. Porter
139. ARNOLD NEWMAN (American, 1918-2006), *Stieglitz*, 1942, printed later, gelatin silver, 19.1 x 23.5 cm, Collection Marcia & Harve Sherman
140. PAUL OUTERBRIDGE (American, 1896-1958), *Seated Nude*, c. 1922, platinum, 11.4 x 8.9 cm, Collection Dr. A. Rubinoff
141. ALBERT RENGGER-PATZSCH (German, 1897-1966), *Euphorbia Nells Fanis*, 1922, gelatin silver, 20.3 x 16 cm, Collection Mr. & Mrs. L.K. Porter
142. VOLKER SEDING (Canadian, b. Germany 1943-2007), *Ariane's Dream, The Death of Eve*, 1979, gelatin silver, sepia toned, oil painted, 49.5 x 33 cm, Collection Marcia & Harve Sherman
143. VINCENT SHARP (Canadian, 1937-1998), *Toronto*, 1975, gelatin silver, 18.4 x 27.6 cm, Collection Mr. & Mrs. M.A. Winnick
144. MICHAEL SNOW (Canadian, 1929-), *Eco*, 1983, wood, Styrofoam, paint, photograph, 29.2 x 49 x 31.6 cm, Private Collection
145. ANTON STANKOWSKI (German, 1906-1998), *Simultanvergrosserung*, 1953, gelatin silver, 27.9 x 21.6 cm, Collection Jane Harvey/ Donald O'Born
146. EDWARD STEICHEN (American, b. Luxembourg 1879-1973), *The Flatiron — Evening*, 1904, (From *Camerawork*, April 1906), three colour halftone, 15.9 x 17.2 cm, Collection Dr. J.E. Josephson
147. EDWARD STEICHEN (American, b. Luxembourg 1879-1973), *Steeplechase Day, Paris: After the Races*, 1905, (from *Camerawork*, Nov. 1913), gum: duogravure, 15.9 x 17.1 cm, Collection Robert G. Wilson
148. ALFRED STIEGLITZ (American, 1864-1946), *The Flat-Iron*, (from *Camerawork*, Oct. 1903), photogravure, 16.8 x 8.2 cm, Collection Mr. & Mrs. Howard Tanenbaum
149. ALFRED STIEGLITZ (American, 1864-1946), *Steerage*, 1907 (From deluxe edition, '291', Sept.-Oct. 1913), photogravure on Japanese vellum, 33.7 x 26.7 cm, Collection Mr. & Mrs. David Mirvish
150. PAUL STRAND (American, 1890-1976), *Abstraction, Porch Shadows, Connecticut*, 1915, (from *Camerawork*, June 1917), photogravure, 24.2 x 16.2 cm, Collection William S. Hendrie
151. PAUL STRAND (American, 1890-1976), Plate from *Mexican Portfolio*, 1933 (issued first edition, 1940), photogravure, 15.9 x 12.7 cm, Collection Steven Jack
152. GEORGE TICE (American, 1938-), *Petit's Mobil Station, Cherry Hill, N.J.*, 1974, printed 1979, gelatin silver (selenium toned), 19.4 x 24.1 cm, Collection William S. Hendrie
153. JERRY UELSMAN (American, 1934-), *Untitled (Interior)*, 1975, gelatin silver (sepia toned), 33 x 24.8 cm, Private Collection

154. EDWARD WESTON (American, 1886-1958),
Dorothy Weston, 1939, gelatin silver, 11.4 x 8.9
cm, Collection Lynn & Stephen Smart
155. MINOR WHITE (American, 1908-1976),
Moon and Wall Encrustation, Pultneyville, N.Y.,
1964, gelatin silver, 22.9 x 28.6 cm,
Collection Jane Corkin
156. LASERGRUPPEN HOLOVISION AB (Swedish,
20th C.) (HANS BJELKHAGEN, S. NILS
ABRAMSON, PER SKANDE), *Angel*, 1980,
Hologram, 24.1 x 18.7 cm, Collection Lynn
& Stephen Smart

Appendix B: *Responding to Photography* Installation Views



Entrance, *Responding to Photography*, October 1984, Margaret Eaton Gallery, Art Gallery of Ontario, Toronto, Ontario. Responding to Photography Exhibition File. Exhibitions: Registration 1984-1985. The Edward P. Taylor Library & Archives, Art Gallery of Ontario, Toronto, Ontario.
* The following installation photographs are from the same source.



"Instantaneous Images."



“Exploration and Topography.”



“Private and Public Pictures.”



“Documentary and Social Function.”



“Form and Beyond.”

Appendix C: List of Photographic Exhibitions Held at the Art Gallery of Ontario
(Formerly the Art Gallery of Toronto)

Year	Dates	Title	Notes
1917	3-16 May	26 th Annual exhibition and 14 th salon of the Toronto Camera Club at the Grange	
1918	15-31 May	27 th Annual exhibition and 15 th salon of the Toronto Camera Club	Organized 1887, incorporated 1895, in affiliation with the Royal Photographic Society of Great Britain, to be held in the Art Museum of Toronto [Toronto, the Club, 1918]
1919	9-22 Apr.	British naval photographs in colour	Ottawa, Department of Public Information of Canada, 1919
1925	8-22 Apr.	Toronto Camera Club [34 th] Annual Spring Salon of pictorial photography	
1926	10 Apr. - 2 May	Toronto Camera Club [35 th] Annual Spring Salon	
1927	2 - 24 Apr.	Toronto Camera Club [36 th] Annual Spring Salon in affiliation with the Royal Photographic Society of Great Britain	
1928	14 Apr. - 6 May	Toronto Camera Club [37 th] Annual Spring Salon	
1928	24 May - 3 Jun.	Photographic exhibition of brick architecture in Germany, medieval and modern. Auspices of the Toronto Chapter of the Ontario Association of Architects	Common Brick Manufacturers Association of America
1929	6 - 28 Apr.	Photographs by the Royal Photographic Society	
1929	4 May - 2 Jun.	Toronto Camera Club [38 th] Annual Spring Salon	
1930	5 Apr. -	Toronto Camera Club [39 th] Annual Spring Salon	
1930	8 Nov. -	Photographs of buildings submitted for medal awarded annual by the Royal Architectural Institute of Canada	
1931	3- 26 Apr.	Toronto Camera Club [40 th] Annual Spring Salon	
1932	8 Apr. -	Toronto Camera Club [41 st] Annual	
1932	4 - 30 Nov.	Photographs of Buildings submitted for the gold medal and other awards of the Royal Architectural Institute of Canada	
1933	7 Apr.-	Toronto Camera Club [42 nd] Annual Spring Salon	
1933	October	Exhibition of 'Times' photographs in the	

		print room
1933	3 Nov.-	[Photographs of Cathedrals and Gothic Sculpture]
1934	2 - 26 Feb.	[Photographs by 'Jay' of Saturday Night] Thomas George Jaycocks
1934	6 - 30 Apr.	43 rd Spring Salon of the Toronto Camera Club
1935	1 Feb. -	Memorial Exhibition of the camera studies of the late M.O. Hammond
1935	5 - 30 Apr.	44 th Spring Salon of the Toronto Camera Club
1936	3 Apr. -	45 th Spring Salon of the Toronto Camera Club
1936	May	Second Canadian International Salon of Photographic Art
1937	2 Apr.	46 th Annual Spring Salon of the Toronto Camera Club
1938	February	[Original Work of Cinema Art Directors]
1938	16 Dec. -	[Plant patterns in Hawaii and Japan; Photographs by E. Haanel Cassidy]
1940	11 Oct. - 11 Nov.	Prize winners for 'Photos of Toronto' competition
1945	5 - 13 May	First Canadian International colour slide salon of photography, sponsored by the Toronto Camera Club
1946	1 - 14 Mar.	Second Annual Canadian International colour slide exhibition of photography, sponsored by the Toronto Camera Club
1946	12 Apr. - 5 May	Bird photographs by W.V. Crick
1946	18 Oct. - 17 Nov.	If You Want to Build a House, New York, Museum of Modern Art
1946	18 Oct. - 17 Nov.	Photographs of Russian Sculpture
1946	November	[Bank of England Photographs]
1947	18 - 21 March	Third Canadian International Colour Slide exhibition of photography, sponsored by the Toronto Camera Club
1952	29 Mar. - 12 Apr.	[Canadian photographic art]
1957	2- 27 Oct.	Old Toronto and early Ontario architecture: an Exhibition of Photographs from the loan collection of the Art Gallery of Toronto
1963	11 Jan. - 10 Feb.	Ontario Architecture: The Past, the Present, The Future, Toronto, Ontario Association of Architects

GALLERY RENAMED THE ART GALLERY OF ONTARIO

1966	9 Jun. - 17 Jul.	Pleasure of Photography: The World of Roloff Beny, Ottawa, National Gallery of Canada	
1966	17 Jan - 09 Oct.	Photographs by Michel Lambeth	Circulating exhibition
1967- 1968	8 Jan. - 10 Jun.	All Along the Road: Photography by Jean Forest	Circulating Exhibition
1968- 1971	1 Jul. - 29 Jan.	Renaissance: Images by Roloff Beny	Circulating Exhibition
1968- 1971	10 Sept. - 23 Mar.	Canadian Profile: The Notman Collection of Photographs	Circulating Exhibition
1968- 1970	17 Sept. - 18 May	Realism in Photography: The North American Scene	Circulating Exhibition
1969- 1971	8 Sept. - 18 May	Canada: Spring and Autumn, Winter and Summer - A Selection from "A Year of the Land"	Circulating Exhibition - NFB
1969- 1970	8 Sept. - 18 May	Stones of History: Houses of Parliament, Ottawa	Circulating Exhibition - NFB
1969- 1971	15 Sept. - 23 Mar.	Image 3: Other Places	Circulating Exhibition - NFB
1969	29 Sept. -	Photography in Canada	Circulating Exhibition
1969- 1970	27 Oct. - 29 Jun.	Jeremy Taylor's Private View of Montreal	Circulating exhibition
1969- 1970	16 Nov. - 18 May	Photograph as Object: 1844-1968	Circulating Exhibition
1969	14 Feb. - 22 Mar.	Michael Snow: A Survey	Art Gallery of Ontario
1970	7 Aug. - 7 Sept.	Realism(e)s '70 [Survey 70]	Art Gallery of Ontario, Montreal Museum of Fine Art- group show featuring photography
1970- 1971	9 Sept. - 27 Apr., '71	Image 1: Many Worlds of Lutz Dille	Circulating Exhibition- National Film Board
1970- 1971	14 Sept - 4 Mar.	Image 4: If This Is the Time	Circulating Exhibition - National Film Board
1970- 1973	14 Sept. - 30 Mar.	Architecture of the 60's: A Survey from Newfoundland to British Columbia	Circulating Exhibition
1970	6 Oct. - 17 Apr.	Image 5: Seeds of the Spacefields	Circulating Exhibition - National Film Board
1970- 1972	15 Oct. - 30 May,	Animate Film - Image par Image	Circulating Exhibition
1970- 1971	3 Nov. - 25 Jun.	Royal Monuments in Westminster Abbey	Circulating Exhibition
1971- 1972	8 Sept. - 8 Sept.	Timeless Image: Portraits. A Theme Exhibition from the Collection of the Art Gallery of Ontario	Circulating Exhibition

1971- 1973	8 Sept. - 23 May	Variations: Nine Canadian Photographers	Circulating Exhibition
1971- 1974	6 Oct. - 26 Jun.	Fraction of Time: Images of Virtuous Photography	Circulating Exhibition
1972 1972- 1975	11 - 23 July 6 Sept. - 28 Feb.	Visual Image of the Munich Games Niagara Falls	Art Gallery of Ontario Circulating Exhibition
1972- 1975	6 Sept. - 28 Feb.	Magic World of Childhood	Circulating Exhibition
1972- 1973	27 Oct. - 24 Nov.	Clarke Mackey- Film Screening	Circulating Exhibition
1972 1972- 1981	27 October 7 Nov. - 28 Apr.	Morley Markson - Film Screening Kim Ondaatje	Extension Services Circulating Exhibition
1972- 1973	12 Dec. - 28 Jan.	Vera Frenkel	Circulating Exhibition
1973- 1984	10 Jan. - 19 May	Noel Harding	Circulating Exhibition
1973- 1984	10 Jan. - 19 May	Jim Anderson: Film Screening	Circulating Exhibition
1973	10 Jan. - 8 Nov.	Keith Lock: Film Screening	Circulating Exhibition
1973- 1982	21 Mar. - 10 Mar.	Joyce Wieland: Wall Hangings; Film Screening	Extension Services
1973- 1981	24 Mar. - 26 Nov.	AWTW: Michael Snow	Extension Services, Circulating Exhibition
1973- 1975	7 Sept. - 30 Mar.	Art Student: Students Behind the Camera	Circulating Exhibition
1973	1 Oct. - 7 Feb.	AWTW: David Cronenberg - Film Screening	Extension Services
1973- 1977	4 Oct. - 24 May	AWTW: Michael Ondaatje - Film Screening	Extension Services
1973- 1975	7 Nov. - 2 Mar.	Concerned Photographer - 1969-1977	Circulating Exhibition
1973- 1974	16 Nov. - 28 Feb.	AWTW: Peter Rowe - Film Screening	Extension Services
1974- 1977	26 Feb. - 26 Feb.	AWTW: Martha Henrickson & Tom Henrickson	Extension Services, Circulating Exhibition
1974	4 March	AWTW: Judy Steel - Film Screening	Circulating Exhibition
1974- 1978	1 Apr.- 18 Feb.	AWTW: Rick Hancox - Film Screening	Circulating Exhibition
1974	5 - 23 April	AWTW: David Nasby - Photography	Circulating Exhibition
1974	6 Sept. - 25 Jun. '76	Canada I: An Exhibition of Colour Photography	Circulating Exhibition
1974- 1976	13 Sep. - 25 Jun.	Visual Transformations: Ryerson, A Community of Photographers	Circulating Exhibition

1974-1976	4 Oct. - 25 Apr.	Flat: Neil Newton	Circulating Exhibition
1974-1975	2 Nov. - 5 Jan.	About Love [Weekend Film Series]	Lecture Hall (Jackman Hall)
1975-1976	19 Feb. - 14 Jan.	AWTW: Winston McNamee - Photography & Film Screening	Circulating Exhibition
1975	8 Mar. - 28 May	Living Pictures: The Art of the Documentary [Film Series]	Lecture Hall (Jackman Hall)
1975	5 - 22 April	John Chambers - Photography	Circulating Exhibition
1975	1 May - 13 Jul.	Photographic Images in Contemporary Prints	Art Gallery of Ontario
1975-1977	1 May - 27 Feb.	AWTW: Sandy Fairbairn	Circulating Exhibition
1975	6 - 27 June	AWTW: Larry Weissman- Photography	Circulating Exhibition
1975-1977	13 Jun. - 11 Apr.	Zoo Sight: A Photographic Perspective of the Metro Toronto Zoo (Michael Mitchell, Shin Sugino, Susan Trow)	Circulating Exhibition, Extension Services
1975	1 - 27 August	AWTW: Jeanne McRight	Circulating Exhibition
1975-1977	17 Oct. - 21 Mar.	Videoscape	Circulating Exhibition
1975	24 October	AWTW: Brian Shein - Film Screening	Circulating Exhibition
1975	1 - 27 November	Exposure: Canadian Contemporary Photographers	Art Gallery of Ontario, Extension Services
1975	1 November	AWTW: Gerald Sevier - Film Screening	Circulating Exhibition
1976-1977	22 Jan. - 8 Mar.	AWTW: Paul Casselman - Video/Film Screening	Circulating Exhibition
1976	24 Jan. - 24 Feb.	Karl Beveridge and Carol Conde	Art Gallery of Ontario
1976	26 January	AWTW: David Rimmer - Film Screening	Circulating Exhibition
1976	6 Feb. - 28 Jun.	Henry Moore Sculpture, Prints, Drawings and Photographs	Circulating Exhibition
1976	9 Feb. - 7 Aug.	Female Eye	Circulating Exhibition
1976-1994	28 Feb. - 11 Dec.	AWTW: Barbara Astman	Circulating Exhibition
1976	8 Apr. - 31 May	AWTW: Neil Newton - Photography	Circulating Exhibition
1976	9 Apr. - 2 Nov.	AWTW: Robert Arn	Circulating Exhibition
1976	14 Apr. - 2 May	Two Sides to Every Story	Art Gallery of Ontario
1976-1980	15 May - 8 Mar.	AWTW: Lisa Steele - Video Screening	Circulating Exhibition
1976-1982	15 May - 25 Feb.	AWTW: Colin Campbell - Video Screening	Circulating Exhibition

1976	28 May	AWTW: Jane Wright - Video Screening	Circulating Exhibition
1976-	24 Sept. -	Our Part of the Beaver	Circulating Exhibition
1978	18 Mar.		
1976	29 Sep.-	A History of the American Avant-Garde	Lecture Hall (Jackman Hall
	28 Oct.	Cinema	
1976	27 Oct. -	Colour Xerography	Art Gallery of Ontario
	2 Nov.		
1976	27 Oct. -	AWTW: Flavio Belli	Circulating Exhibition
	2 Nov.		
1976	13 Nov. -	Space for a Corridor Against a Door,	Art Gallery of Ontario
	5 Dec.	Noel Harding	
1977	2 Jan. -	Portraits in Black: Film Noir and its	Jackman Hall
	10 Apr.	Expressionist Heritage [film series]	
1977-	10 Jan. -	AWTW: Andrew Danson - Photography	Circulating Exhibition
1980	16 Mar.		
1977	15 Jan. -	Destination Europe: Photographs by	Loaned Exhibition, Galerie
	13 Feb.	Tom Gibson, Marianna Knottenbelt,	Optica, Montreal
		Charles Gagnon, Lynne Cohen, Pierre	
		Boogaerts, Vincent Sharp and Robert	
		Bourdeau	
1977-	14 Feb. -	AWTW: Laura Jones - Photography	Circulating Exhibition
1978	1 May		
1977	19 Feb. -	Avenir: Stills from a film by Gar Smith	Loaned Exhibition
	27 Mar.	1971-73	
1977	4 - 20	AWTW: Julian Samuel - Photography	Circulating Exhibition
	March		
1977	4 Mar. -	Focal point: An Exhibition of	Art Rental, Art Gallery of Ontario
	6 Apr.	Photography	
1977-	1 May -	AWTW: Ray Van Dusen - Photography	Circulating Exhibition
1979	28 Feb.		
1977	8 - 26 June	City Work at Country Prices: The	Loaned Exhibition, Galerie
		Portraits of Duncan Donovan	Optica, Art Gallery of Ontario,
			The Grange
1977-	23 Sept. -	Images of Lunenburg County:	Circulating Exhibition
1978	26 Oct.	Photographs by Peter Barss	
1977-	3 Oct. -	Thoughts and Images: MesoAmerica	Circulating Exhibition
1979	13 Apr.	(Robert Van Der Hilst)	
1977	18 Oct. -	MC=E2 Photographs by James Klosty -	Loaned Exhibition, Klosty
	27 Nov.	A Document of Merce Cunningham	
		Dance Company with artists, musicians	
		and other creative members	
1977-	5 Dec. -	AWTW: Paul Albert - Photography	Circulating Exhibition
1979	29 Dec. '79		
1978	7 Jan. -	In Video (By 23 Artists)	Art Gallery of Ontario
	26 Feb.		

1978	7 Jan. - 26 Feb.	Suzy Lake - Impositions	Art Gallery of Ontario
1978	23 Jan. - 19 Feb.	Nightlife: Photographs by Michael Mitchell	Extension Services, Art Gallery of Ontario
1978	1 Mar. - 2 Apr.	Edweard Muybridge: Photographs	Loaned Exhibition, GEH
1978	2 - 29 March	Paul Sharits: Dream Displacement	Art Gallery of Ontario
1978- 1980	5 Apr. - 5 Oct.	AWTW: Fringe Research - Michael Sowdon, David Hlynsky	Circulating Exhibition
1978- 1985	26 May - 7 Apr.	Peter Dudar - Performance / Film Screening	Circulating Exhibition
1978- 1983	31 May - 26 Mar.	AWTW: Tom Sherman - Installation / Video	Circulating Exhibition
1978	13 - 26 August	AWTW: Marty Gross - Film Screening	Circulating Exhibition
1978- 1980	8 Sept. - 10 Aug.	Coming Out: Six Generations of Women - Photography by Susan Trow	Circulating Exhibition
1978	5 - 29 October	Christian Schad: Schadographs	Loaned Exhibition, GEH
1978	1 Nov. - 10 Dec.	Autobiographical Photography: Robert Frank and Michael Snow	Art Gallery of Ontario
1978	1 Nov. - 7 Dec.	Autobiography: Film/Video/Sound	
1978- 1979	10 Nov. - 8 Mar.	Independent Views: Three Programmes of Canadian Short Films	Circulating Exhibitions
1978- 1979	13 Nov.- 12 Aug.	Sanctuary: Photographs by Michael Torosian	Circulating Exhibition
1979- 1981	1 Mar. - 17 May	AWTW: Sin Sugino - Photography	Circulating Exhibition
1979	12 May - 17 Jun.	Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890	Circulating Exhibition, National Gallery of Canada, including paintings and photographs by William Notman
1979	26 May - 24 Jun.	Coming Out: Six Generations of Women by Susan Trow	Art Gallery of Ontario
1979	17 Aug. - 30 Sept.	John Henry Hinton Photographs: China, 1894 -1918	Loan, The Edmonton Art Gallery
1979	25 Aug. - 30 Sept.	Getting Gas Across Canada: The West [Photographs by Peter Sramek]	Art Gallery of Ontario, Education Department
1979	25 Aug.- 30 Sept.	Nina Raginsky Photographs	Loan - National Film Board
1980	26 Feb. - 16 Mar.	Robert Frank - Photographs Robert Frank - New Work	Loan National Film Board, Art Gallery of Ontario
1980- 1984	6 Mar. - 29 Nov.	AWTW: George Whiteside - Photography	Circulating Exhibition

1980-1985	21 Mar. - 26 Nov.	AWTW: Ross McLaren - Film Screening	Circulating Exhibition
1980-1981	1 May - 2 Jul.	Contact: Stephen Livick	Extension Services
1980-1981	15 Nov. - 4 Jan.	Recent Acquisitions of Canadian Historical Watercolours, Drawings, Prints and Photographs	Art Gallery of Ontario
1981	10 Jan. - 8 Mar.	Photographs from the Collection of Sam Wagstaff	Loaned Exhibition, Sam Wagstaff, New York
1981	12 Sept. - 8 Nov.	Robert Bordeau and Philip Pocock	Art Gallery of Ontario
1981	3 Oct. - 6 Dec.	E. Haanel Cassidy: Photographs, 1933-1945	Art Gallery of Ontario
1981-1982	15 Dec. - 8 Aug.	Photographs by Martin Chambi and Edward Ranney	Circulating Exhibition
1982-1986	16 Apr. - 25 Nov.	AWTW: Patrick Jenkins - Film Screening	Circulating Exhibition
1982-1986	14 May - 6 Oct.	AWTW: Bruce Elder - Film Screening	Circulating Exhibition
1982-1983	10 Sept. - 15 Aug.	Contact: Richard Holden : Arctic Photographs	Extension Services, Circulating Exhibition
1982	22 Oct. - 5 Dec.	Photography by Bill Brandt	Loan, Victoria & Albert Museum
1983-1987	13 Jan. - 20 Dec.	AWTW: Martha Davis - Film Screening	Circulating Exhibition
1983-1985	16 Jan. - 6 Mar.	AWTW: John Porter - Film Screening	Circulating Exhibition
1983	2 - 20 August	AWTW: Contemporary Perceptions of Landscape (Art in the City) - Ron Benner, Judy Gouin, Suzy Lake, Reinhard Reitzenstein	Circulating Exhibition
1983	2 - 14 August	AWTW: Ron Benner	Circulating Exhibition
1983	27 Aug. - 16 Oct.	Harry Callahan: Photographs	Loan, Hallmark Collection, Kansas, Mi.
1983	1 - 25 November	AWTW: Linda Corbett - Photography	Circulating Exhibition
1983-1988	2 Dec. - 8 Jan.	AWTW: Nancy Nicol - Video Screening	Circulating Exhibition
1984-1988	3 Mar. - 3 Dec.	AWTW: Teri Chmilar - Video Screening	Circulating Exhibition
1984	6 - 8 March	AWTW: Villem Teder - Film Screening	Circulating Exhibition
1984	10 - 11 March	AWTW: Kate Wiwcharuk - Video Screening	Circulating Exhibition
1984-1986	28 Mar. - 14 Feb.	AWTW: Judith Doyle - Film Screening	Circulating Exhibition

1984	11 May - 17 Jun.	Norman Cohn: Portraits	Circulating Exhibition
1984- 1987	22 Jun. - 17 Sept.	AWTW: Elizabeth Chitty - Video Screening	Circulating Exhibition
1984	25 Aug. - 7 Oct.	Rediscovery: Canadian Women Photographers	Loan, London Regional Art Gallery, London, Ontario
1984	13 Oct. - 2 Dec.	Responding to Photography: Selected Works from Private Toronto Collections	Art Gallery of Ontario, Margaret Eaton Gallery

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