



Detail of  
*15 minutes, University of Victoria,  
Maltwood Vault, Mountain Scene, Stella  
Langdale, 2022-02-02, T 14:30 -14:45,  
2022*  
Digital print from 4" X 5" analogue  
negative  
Collection of the artist



# LATENT

Curated by Carolyn Butler Palmer

Lynda Gammon

Legacy Art Gallery



Installation photograph  
Legacy Art Gallery  
January 6 - April 6, 2024

# LATENT

is a state of being hidden,  
invisible, or present  
but not manifest or exhibited

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# Latent: A Meta Exhibition

by Carolyn Butler Palmer  
Curator

*Latent* is a meta exhibition — an exhibition about art museums and exhibition. As an exhibition, *Latent* fills the entirety of the public viewing space at Legacy Art Gallery. It is a meta exhibit in that it acknowledges different sorts of typically unnoticed museum spaces and functions: the vault and storage, the catalogue and registration, the accessioning room, and the development of collections. These spaces and functions are the bedrock on which the *Latent* exhibition is built. The exhibition aims, at least in part, to invite its audience to consider the flow between what is seen and what goes largely unseen within an art museum.

The exhibition’s meta properties are embedded in the subject matter as well. *Latent* is an exhibition about a recent series of photo-based artwork, *Intervening in the Collections Vaults: The University of Victoria*, by contemporary artist Lynda Gammon (b.1949). Gammon’s project began as a single self-portrait taken with her great aunt, Sylvia Sutton’s painting, *Crystal Ash* c. 1960. The series grew out of Gammon’s curiosity about other women artists working in Victoria around the time of her aunt and conversations with me about my curatorial program of research focused on women artists. *Intervening in the Collections Vaults: The University of Victoria*

eventually grew to consist of more than 50 long-exposure self-portraits of Gammon as she meditates upon the artwork of women artists that is held in public trust by the University of Victoria. *Latent* is also part of a larger curatorial project of solo exhibitions about women artists, exhibitions that include *Ellen Neel: The First Woman Totem Pole Carver*, *Translations: The Art and Life of Elizabeth Yeend Duer—Gyokushō*, and *Urban Regalia: Yolonda Skelton*. That Gammon’s artwork engages with the work of other women artists in the University collection, including those of Neel and Duer, opens another path of meta inquiry.

**The Vault**  
The Vault section of the exhibit features Gammon’s *Intervening in the Collections Vaults: The University of Victoria* series. As the series’ title suggests most of the photographs were taken in the vaults where the University of Victoria’s collection of artwork is stored. Within the photographs, racks of paintings and boxes of artwork appear in the background, and Gammon has staged the artwork on top of stacks of boxes or between them on the storage shelves, inviting us to see artwork outside of the exhibition space, providing a glimpse into the vaults. Interspersed among these photographs are larger-scale, three-dimensional assemblages made by Gammon, evoking the fullness—the almost cluttered nature—of the vault space, as opposed to the exhibition space.

The photographs are, however, hardly documentary. True to the properties of long-exposure photography, the photographs Gammon creates are blurry, only partly legible renderings of the artwork she sits in front of and considers. The University’s collection of work by women artists is present in Gammon’s work but is not entirely discernible.

“Latent” is a term used to describe a stage in the photographic process. Practitioners of photography use the term to reference an image that has been captured but not yet exposed through the developing process: in other words not made visible through the developing process. Although Gammon’s images have been developed, the artwork depicted within is not fully visible due to the properties of long exposure photography. In this regard, they are latent in the more general sense of the term, as ‘latent’ is derived from the Latin word *latentem*, meaning lying hidden, concealed, secreted, or unknown. In this sense, the artwork that appears in Gammon’s photographs is present but not exposed.

The “latent” concept is amplified by the exhibition’s organizational structure, specifically that of the Vault section. Housed in the Legacy Gallery’s L-shaped gallery space, the exhibition space allows viewers to enter only at the intersection of the two axes of the “L”. To interrupt direct access to the exhibition, we inserted a wall that introduced visitors to the term

“latent” and to the exhibition as one in a series of solo shows focused on women artists. To see the exhibit, gallery goers had to physically move around the wall. Thus, the process of moving from the unseen to the seen was one of embodiment.

**The Accessioning Workroom**  
Exhibition-making and the acquisition of art into the collection are inter-connected. As research institutions, art museums are obliged to research and publish the work in their collection.<sup>1</sup> The relationship is not just one-way, however; exhibitions also provoke potential donors to think about gifting related works of art to the art museum. For example, *Ellen Neel: The First Woman Totem Pole Carver*, prompted one donor



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to give the University of Victoria four hand puppets made by Ellen Neel. Likewise, *Translations: The Art and Life of Elizabeth Duer—Gyokushō* invited the addition of notebooks and paintings by Duer from the Christian Science hospital, where Duer spent her final days.

*Crystal Ash*, a painting by Gammon’s great aunt Sylvia Sutton and owned by Gammon, also appears in this exhibit, wrapped in glassine. That *Crystal Ash* is wrapped and boxed while on display amplifies the sense of latency while evoking a process whereby works of art come into the collection, providing the very stuff from which exhibitions are made. The Accessioning Room is about the flow of one aspect of museum work to another.

Meditation upon *Crystal Ash* was the first photograph taken in Gammon’s series *Intervening in the Collections Vaults: The University of Victoria*. Gammon is currently considering the gift of *Crystal Ash* for the University of Victoria, which holds no work by Sutton. Works from Gammon’s *Intervening in the Collections Vaults: The University of Victoria* are also being reviewed by the University’s acquisitions committee for acceptance into the collection.

**The Collections Catalogue**  
When Gammon began her series *Intervening in the Collections Vaults: The University of Victoria*, she



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asked me and others to indicate women artists in the collection we thought were important for her to meditate upon—artists with whom she should create self-portraits. Although I suggested a few names to Gammon, I was aware of the limitations of my knowledge in this regard, and I set about looking for other women artists, to learn who else was in the collection.

One of the challenges of raising the name of women artists is finding them within a collection. Although region, culture, and mediums are taxonomies within the University’s catalogue, gender is not. The only apparent point of entry into the puzzle was to consider gender conventions of naming while going through the published list of artists’ names in the collections database. This approach is not without limitations, as some cultures do not have genders, some names transcend gender, and concepts of gender change over time.

The Collections Catalogue section of the exhibition is in the small gallery just behind the intersection of the ‘L’-shaped gallery’s axes. The Catalogue section consists of a list of the names of women artists represented in the collection. The exhibited list, itself, is incomplete; it represents about one third of women in the collection and multiple months work carefully combing through the database. The names of each artist listed were cross checked against news



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reports, office records, and autobiographies for accuracy. Nevertheless, it remains a preliminary list to be built on, critiqued, and refined as part of a recovery process and for the development of other exhibitions about women—to bring them out into the light of the gallery space.

### In Conclusion

Some may feel that *Latent* did not do enough to call attention to the works of women artists that are owned by the University of Victoria, as they remain alluded to but unseen. After all, the murky representations in Gammon’s photographs, the hidden nature of the work presented in the Accessioning Workroom, and an incomplete list of women artists’ names in the Catalogue only allow gallery goers to develop an idea about the treasures by women artists held in the University of Victoria’s vaults. *Latent*, however, is part of a series of solo exhibitions that commemorates and honours women artists and their artwork. Seen from this vantage point, *Latent* is a meta exhibition about women artists as well.



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Legacy Art Gallery Vault space with  
large format analogue camera  
2024

## Intervening in the Collections Vault

by Lynda Gammon

A painting by my late great aunt Sylvia Sutton hangs in my living room. It is an abstract work, modernist in style and colour, and I have always been drawn to it. The painting was left to me after she died in 1980. I remember, visiting her in Victoria in the 1950s as a young girl. Our family lived in Vancouver, and Sylvia was my grandfather's sister. I found her fascinating. She was an artist and lived in a small post and beam house filled with paintings. She was a single woman and lived what seemed to me at the time a somewhat bohemian lifestyle. I understood that she received a monthly living allowance from her British family estate as long as she remained single.

I later learned that she was part of the Point Group, comprised of artists including Richard Ciccimarra, Robert de Castro, Duncan deKergommeaux, Flemming Jorgensen, Nita Forrest, Virginia Lewis, Elza Mayhew, Michael Morris, Molly Privett, Herbert Siebner and William West. The Point Group pre-dated the Limners but shared many of the same members. Sylvia studied with Jan Zach, a Czech sculptor, one of the few artists teaching modernist artistic methods, and was close friends with Elza Mayhew. Beyond these sparse details, I didn't know much more about her life as an artist and wondered about her artist friends and colleagues. These questions led me to seek the work of women

artists in Victoria a generation before me and spend time with their work. This series, *Intervening in the Collections Vaults: The University of Victoria*, grew out of this exploration. It is comprised of documentary photographs of over fifty "sittings" with art-works in the collections vaults and three large assemblage works that attempt to give a sense of that experience.

(left top) 8 minutes, *University of Victoria, Maltwood Vault, Untitled (Bottle Basket)*, Lena Jumbo (Ahousaht), 2023-01-23, T 1:40 – 1:48, 11" X 14", 2023  
Digital print from 4"X 5" analogue negative  
Collection of University of Victoria

(left bottom) 13 minutes, *University of Victoria, Maltwood Vault, Untitled (Mountain Over Water)*, Stella Langdale, 2022-02-02, T 15:00 – 15:30, 11" X 14", 2022  
Digital print from 4"X 5" analogue negative  
Collection of the artist

(right) 12 minutes, *University of Victoria, Maltwood Vault, Untitled and Stop (linocuts)*, Molly Privett, 2022-02-02, T 13:10 – 13:21, 24" X 28", 2022  
Digital print from 4"X 5" analogue negative  
Collection of the artist





(left) *6 minutes 1129 Catherine Street, Gammon Home, Crystal Ash painting, Sylvia Sutton, 2022-07-23, T 14:20-14:26, 8" X 10", 2022*  
 Digital print from 4"X 5" analogue negative  
 Collection of the artist

(right) *10 minutes, University of Victoria, Maltwood Vault, Untitled Edythe Hembroff-Schleicher, 2022-02-02, T 15:30 -15:40, 8" X 10", 2022*  
 Digital print from 4"X 5" analogue negative  
 Collection of the artist







15 minutes, University of Victoria,  
Maltwood Vault, Mount Temple, Ina D.D.  
Uhthoff, 2022-02-02, T 14:00 – 15:15,  
8" X 10", 2022  
Digital print from 4"X 5" analogue  
negative  
Collection of the artist

## Meditation as Method in Lynda Gammon's *Latent*

by Haema Sivanesan

The vault of a museum or public collection is a beguiling space: at once storage and archive, a place where objects designated as having a cultural value are packed away safely, oftentimes so safely that they are almost forgotten, in a state of “suspended insignificance.”<sup>2</sup> The storage vaults of museums and public galleries are places of both memory and forgetting, where the potential of art works and artifacts remains latent, in a “temporal remission”, a kind of oblivion.<sup>3</sup>

In this compelling body of work, Lynda Gammon considers the vault as both a conceptual space of art, in this case, photography, and as an environment for meditation. In English, from the Latin, to meditate is to think deeply or carefully about something, to contemplate or ponder, suggesting an active state of mind. However, in Asian cultures, and particularly in Buddhism, meditation refers to a practice of Empty Mind, a practice of letting go of clinging thoughts and ruminations to prioritize stillness, a state of repose. That stillness allows the potential of another kind of awareness or knowing to emerge.

Drawing on a Buddhist approach to meditation, Gammon coordinates photographic time with the

duration of her meditation. Like photography, meditation is bound to time — they are both durational practices. In this body of work, *Latent*, 2024, Gammon performs the latency of the vault, describing it as a place in which to “be with” the past, to be “actively resting with” a purposefully researched and chosen list of art works that point to a specific engagement with the past, documented through photography.<sup>4</sup> The purpose of this body of work is to be with history and the inheritances of the past, and to acknowledge it as existing simultaneously in the present, even if its legacies remain unacknowledged. This approach to art practice, drawing on meditation as a method for the exploration of the simultaneity of past and present, is not new for Gammon. Previous work, including *Studio Pictures (Fisgard)*, 1983-89 and, more recently, *Meditation on a Studio Wall*, 2016 contributed to developing the approach for this body of work.

The history of photography has been closely tied to practices of documentation through the creation of a range of representational materials (for example, catalogues, atlases, surveys, archives, collections) that appear to represent the scope of human knowledge and by extension, power. As an artist who is critically engaged with this history of photography, Gammon's practice is concerned with, as she states, challenging archival and museological methodologies that were inherently political

and never neutral. These archives/collections have formed the way ‘our’ memory and history are shaped. But this ‘our’ is not actually mine nor is it yours of course.<sup>5</sup>

Collections are a product of the specific people and institutions that produce them, according to the versions of history that they wish to promote. Therefore, archives are inherently subjective, producing biases, absences, false truths and fictions. Accordingly, artists concerned with the history of photography and the nature of the archive have brought a criticality to these uses of photography, questioning the truth of the photograph by working against the grain of the archive to draw out histories and content that may not be readily apparent.

A public art collection is also a type of archive representing the cultural history of a place. In this body of work, Gammon enters into the collection storage of the university art collection to consider artworks that have been sitting forgotten for years, if not decades. Gammon’s objective is not to study these paintings or to undertake an art historical reading but to simply be with these artworks and to document that experience as an artistic intervention and performance. Through this process, she develops an inquiry that transforms an absence into a presence.

Gammon writes,

The fact that my great aunt Sylvia Sutton’s work was not included in the collection points to an absence in my own very personal way. Then looking at, looking for... the work of her friends only some of whom are in the collections, exposed the incomplete and fragmentary nature of the collection/archive in general. I was interested not only in this particular version of history but also in ‘where’ it is manifested... in the dark depths of the vault spaces where we are generally excluded. So, this project creates a counter narrative in a small way that points to a larger issue of absence. Obtaining access to the archive/vault is a slow process. It is not public... one goes alone and not without an endless series of emails making appointments *etc.* By spending time with the work of these women artists, I was interested in exploring what slowing down means for ‘knowing’ ... slowing down and focussing differently. Listening [and] experiencing carefully and in a more fulsome way...<sup>6</sup>

A conceptual starting point for Gammon’s work, as she explains above, was a painting by her great aunt Sylvia Sutton in the artist’s personal collection. Through her initial inquiries, Gammon came to realise that her great aunt’s work was not

represented in the university’s art collection and thus absent from history. She writes,

I asked them who might have been a woman friend of my great aunt’s... whose work did they have that would have been made around that time here in the area of the south Vancouver Island.<sup>7</sup>

In this way, Gammon raises a broader set of questions as to the nature of the collection, undertaking a personal, intuitive, relational, and ultimately feminist exploration. She continues,

So this list grew in its own organic way through the memory bank of these individuals who are in the vault working with it....and in so doing my list of ‘sittings’ has its own gaps and its own concentrations and particularities (i.e., I would get absorbed in one person’s work and end up doing a few sittings). But these gaps and particularities and concentrations always existed in the collections without being acknowledged.<sup>8</sup>

Considering meditation as an artistic method, Gammon explores what it means to “sit with” and (re) visit an almost forgotten legacy of women artists in Victoria; to be present with, and in the presence of, the art works of women who forged an artistic life for themselves some two generations prior. Each meditation that Gammon undertakes in the vault is documented by a carefully titled photograph, which

records details of the duration of the meditation, the location of the artwork, its title, and the artist’s name, as well as the date and time of the visit. This meticulous approach to titling is a kind of cataloguing in itself. It produces its own taxonomy: the taxonomy of a set of meditative experiences that offers a counter-archive with its own flaws, conceits, and biases. As the theorist and curator Okwui Enwezor notes, the critical interrogation of the archive “may result in the creation of another archival structure as a means of establishing an archaeological relationship to history, evidence, information, and data that will give rise to its own interpretive categories.”<sup>9</sup> In this way, Gammon uses the methodology of the archive against itself, to bring a forgotten history and its legacy to presence, indeed occasioning its reincarnation.

Through her meditations and through the production of her own counter-archive, Gammon reveals how certain histories and experiences of the world, as recorded through these artworks, can easily be overlooked or elided until they are brought into relation with oneself, and thereby into a relation with present-day society, and in turn, back into public memory. Thus, this project is also about memory and remembrance — not history as such, because history refers to mechanical time whereas memory relates to human time. In Buddhism, time is an illusory dimension or frontier that conditions the material



16 minutes, University of Victoria, Special Collections, Untitled (serigraph), Elza Mayhew, 2022-07-21, T 16:24 -16:40, 8" X 10", 2022  
Digital print from 4"X 5" analogue negative  
Collection of the artist

world. One seeks to push through and transcend this frontier through the practice of meditation. Accordingly, there is a sense in which this body of work seeks to destabilize concepts of history and the present and show their simultaneity, both as image and as experience. Gammon's body of work thereby shows us a diachronicity, whereby the historical object or artwork is brought into presence by being placed in relation to the present.

Photographs inherently suspend time, requiring us to consider each photograph in this body of work as a conflation of various points in time—the historical time of the artwork, the durational time of meditation, the present-time of the photographs. Each photograph is created by the layering of time and duration: the duration of the camera's exposure, the duration of the meditation according to a precise measure of time. The accumulation of a series of such photographs over time creates both a chronotope, coordinating periods of time past and present in a specific place, and a chronology, documenting the repetition of a meditative performance, a serialized gesture taking place over a period of time, underpinning the artist's inquiry. This layering of time through performance and photography activates the historical artworks, drawing the works held in storage out of their temporal remission. Ironically, this body of work will, no doubt, over time, also enter into its own space of temporal remission — whether in a

collection vault or personal archive, waiting for the time of its own reincarnation. This truth of the work bears out the reality that no material object or artwork can transcend the flow of time to become immortal. But our lived experience, the events and questions that shape our lives, comprises a non-linear constellation of past and present moments.

Ultimately, this project relates to a process of the artist putting herself in the liminal space of the collection storage vault to find her relations. Through this series of meditations or awareness practices, the artist seeks the evidence of a particular and personal history. And, by sitting with the latent energy or aura of her great aunt's artistic milieu, Gammon locates a lineage in which she can be comfortably Empty, that is to say, in a state of active rest or peace, in the company of these women, where the meaning of this body of work resides.





15 minutes, University of Victoria,  
Maltwood Vault, Mountain Scene, Stella  
Langdale, 2022-02-02, T 14:30 -14:45,  
8" X 10", 2022  
Digital print from 4"X 5" analogue  
negative  
Collection of the University of Victoria



15 minutes, University of Victoria,  
Maltwood Vault, Mother, MyFarwy  
Pavelic, 2022-02-02, T 13:40 -13:55,  
8" X 10", 2022  
Digital print from 4"X 5" analogue  
negative  
Collection of the artist



(left and right)  
*Collections Vault #3*,  
 8'W X 12'H X 16"D, 2023  
 Assemblage of large format digital  
 prints mounted on foam core with  
 wood shelves  
 Collection of the artist





(left) *10 minutes*, Legacy Gallery, Vault,  
*Untitled (Mount Fuji 1)*, Elizabeth Duer-  
 Gykushō, 2021–12-08, T 13:20–13:30,  
 8" X 10", 2022  
 Digital print from 4"X 5" analogue  
 negative  
 Collection of the University of Victoria

(right) *13 minutes*, University of Victoria,  
*Special Collections, Painting of Howard*  
*O'Hagan, Nita Forrest*, 2021-11-23,  
 T 16:32-16:45,  
 8" X 10", 2022  
 Digital print from 4"X 5" analogue  
 negative  
 Collection of the artist







(left and right)  
*Collections Vault #2*,  
 8'W X 12'H X 12"D, 2023  
 Assemblage of large format digital  
 prints mounted on foam core with wood  
 shelves  
 Collection of the artist



## Lynda Gammon and the Archive of the Inbetween

by Christine A. Walde

*Representation is never the goal. Why would it be? The job of the artist, and the pursuit of the meditation, is not to capture anything the eye can already see or what the mind might remember but rather offer a glimpse at the spaces inbetween each.*

Kegan McFadden  
from Lynda Gammon's *Studio Practice Meditation Practice*

Archive fever, the archival impulse, the archival turn. These are theoretical terms confluent in contemporary art that resonate with our current understanding of the archive and how it has been utilized in theory and practice. As we purvey our analogue past and look to our post human future, the archive has acted as a site of invention and interrogation and continues to be an important locus of history, information, ideas, and in the work of artist Lynda Gammon, a critical place of repose and intervention.

Through the act of meditation, Gammon's repeated captures of herself in the archives and collections vaults of the University of Victoria Libraries' Mearns Centre-McPherson Library and the University Art Collections echo the same multilayered composition that comprises a series or subseries of records. Just as an archival fonds has the potential to 'capture' a subject through its accumulations of accessions

and accruals, so too is Gammon 'captured' in a composition of layers of time and space that transforms our understanding of her presence in the archive.

Through her 4 x 5 camera, Gammon is not only seen to be meditating, but by extension, inserting herself into the body of the archive, confronting the complex contradictions of collections— the problems with arrangement, cataloguing, and description, but also the histories of women artists and how they have been collected — or not. While Gammon's aunt Sylvia Sutton may have been the catalyst to her initial vigil, it is also a Guerilla Girl tactic against collecting practices that have controlled institutions' collection development policies for decades, favouring male artists over women artists and other historically marginalized creators.

Gammon's silence reflects the absence of those collections. But it is her observance of what she is looking at and what we are looking at in looking at her that is most interesting. As Gammon's "gaze" is directed at the artwork that holds her attention, so too are we transfixed by the space in the archive where we observe her, and she directs us where to look or not to look, what to see or not to see. We are implicated through our

participation, in the very act of looking. We, too, are inbetween.

Orderly rows of archival boxes stacked on metal shelves. Artworks wrapped and filed into painting racks. The innocuous aura of order, the hierarchy of information. Left alone in the vault, under the canopy of fluorescent lighting and in the temperature-and-humidity-controlled airlessness that characterizes such spaces, it seems there is a strange stasis in Gammon's silhouette, but as one looks more closely at her profile one can see she is not static at all, but is in fact, as she herself describes it, "actively resting". Poised on the edge of her chair, she seems able to stand up or leap or just choose to lean back and grow comfortable in the stillness.

This modality is reflected in the curator's choice of the word 'latent' for the title of the exhibition, implying a power or quality that has not come forth but that may emerge and 'develop'. In libraries and archives, and in collections of all kinds, it is the same. A book may spend years on a shelf — decades, even — waiting for its reader. And just because it has not been accessed does not mean that it has lost this emergent power. It is a latent subject whose meaning has yet to be determined, its potential existing beyond what we think we know and have yet to learn.

In this knowledge transfer in which information is

imprinted and exchanged, Gammon directly references the process of photography. It too, has a latent quality and power in directing the eye to show what has always been there, to reveal what already exists. As such, Gammon's presence in the physical archive is an account of record-keeping, self-archiving, and documentation. Like the collections she is meditating on, Gammon documents her latent photographic image, literally what will 'develop'. Exposed to the same processes of storage and inventory, preservation and access, Gammon's meditation is also one of mediation with the camera, informing our understanding of the archive through the long exposure and the open capture of time.

Through her use of black and white photography, our eyes are slowed, calming our minds from the technicolour image-saturated world from which algorithms control our attentions. In our digital age, photos are nothing but just one digital file among thousands of other digital files in our bulging photo libraries on our iPhones. Are there even pictures, anymore? What is our relationship to the image now, and in time? Our current moment offers an unprecedented acceleration of digital tools through the promise of AI. But how can we trust what we see, and that what we see is "real"? From this perspective, the analogue technologies of Lynda Gammon's slow photography point to our documentary past while being both a reflection and affirmation of the origins

of the art form. It's an important exchange worth capturing, in the present, for the future.

Having read a little bit about quantum mechanics and superposition, I like to think that Gammon's photographs help to explain the double-slit experiment. Entangled in the embodiment of the archive, as both the observer and observed, her image acts in the same way as the waves that interfere with each other, creating a pattern of light and dark bands on a screen. The frame from which she sits across appears as a grey rectangular pool to another dimension, bent with the refracted light of the reflection of the other frames behind her. It is a confluence of lines, just one moment in time, a figure sitting poised in a chair. You can see it in the photographs, enmeshed in the blur that embodies her between states of past and present, its' impossible phenomenon. After all, what is photography but a composition of light?

Such a state of dynamic interpolation also exists in archives and collections' vaults. One loses track of time being in the present looking at the past, amidst a negotiation of futures, different paths. As places they are ephemeral and impermanent, never fixed. It is also a continuing theme that underlies and resonates throughout Gammon's art — as well as being central to Buddhist meditation and her meditation practice. Thoughts, like moments in the

archive, come and go. We must not be attached to them and instead, focus on our breath. Lynda Gammon's presence in the stacks may seem ghostly, impermanent. But she is human, and fallible. Through her long exposures, beyond subject and object, she is quietly, steadily breathing inbetween the spaces of the archive: in and out, in and out.



Installation photograph  
Legacy Art Gallery  
January 6 - April 6, 2024





*14 minutes, University of Victoria,  
Special Collections, Canada  
Awakening To Her Destiny, Katharine  
Maltwood, 2022-07-21, T 16:15 -16:29,  
8" X 10", 2022  
Digital print from 4"X 5" analogue negative  
Collection of the artist*



*Detail of  
Collections Vault #3,  
8'W X 12'H X 16"D, 2023  
Assemblage of large format digital  
prints mounted on foam core with  
wood shelves  
Collection of the artist*



(left and right)  
*Collections Vault #1*,  
 9'W X 14'H X 18"D, 2023  
 Assemblage of large format digital  
 prints mounted on foam core with  
 wood shelves  
 Collection of the artist





## When You Expose a Problem

by Anne Dymond

*“When you expose a problem you pose a problem. It might then be assumed that the problem would go away if you would just stop talking about it or if you went away”*  
~ Sara Ahmed<sup>10</sup>

Gammon’s photograph *9 minutes, University of Victoria, Maltwood Vault, Untitled (Basket), Alice Paul (Hesquiaht) 2023-01-23, T 1:16-1:25* exposes a problem that just will not go away. The left third of the image is marked by strong horizontals created by storage drawers, their tidy linearity contrasted by a jumble of plastic bags, exhibition posters, and electrical fittings above. Most visually significant here is the illumination that comes from an inexpensive desk lamp, shining on nothing but a blank wall. In contrast to the busy left side, the right third of the image is mostly white space, a simple plinth in the foreground contrasted by a series of verticals above. Seated in the center is a blurred figure, Gammon, her thighs seemingly solid, resolved, but the shoulders and head indistinct. In trying to resolve the blur of the artist’s head, the object of her focus rises to awareness: a small basket, barely visible, atop the plinth. The photograph poses problems about how we see and understand works of art.

When considered as part of the series *Intervening in*

*the Collections Vaults: The University of Victoria* and the other works in the exhibition *Latent*, the photograph also poses problems about the archive, the collection, and the possibilities and impossibilities of the construction of knowledge. Any system of organization and collection imposes an order that allows us to access information: the collection captures a record of the valued, limiting what can be considered. There are nearly 500 female artists on the list Butler Palmer and Gammon constructed from the Legacy Art Gallery collection database. As with this list, collections often overwhelm with a sense of totality; but that illusion of completeness disappears with close examination. Collections and archives are always fragmentary and fractured. Moreover, their organization inevitably directs and shapes our ability to access what’s contained within. They shine light on some aspects, yet other components remain indistinct.

Central among these occlusions is the presence of women. Despite our wishes that the problem would go away, gender remains a potent and intersectional category of exclusion, in both historic and contemporary art collections. Significant work in the last few decades has made our public art collections more inclusive and more representative records of art production in this country; importantly, this means they become more truthful records. Yet, there

Installation photograph  
Legacy Art Gallery  
January 6 - April 6, 2024



is often a belief that gender has been posed as a problem and that we can stop talking about it, because there are more pressing ways to think about inclusion, accessibility, and equity. Yet the facts make clear that women's work - and even contemporary women's work - has been, and continues to be, under-represented in art collections.<sup>11</sup> These issues are intersectional, and any social progress needs to factor gender as an important axis of inclusion. The equity gap is especially true at major galleries. At the NGC, just over 20% of solo exhibitions of living artists went to female artists in the 1980s, the decade when women artists surpassed 50% of the Canadian artist population. In the 1990s, the ratio rose to 31%. Any acclaim for this progress has to reconcile it with the fact that in the early 1800s, the most prestigious art exhibits in the world were the French Royal Academy's annual Salons, where female artists usually ranged between 20- 30% of exhibitors. If this perturbs our notions of progress, how much more must the fact that in the 2000s, the percentage of solo contemporary exhibitions of female artists at the NGC slid backwards, lower in the 2000s than it had been in the 1980s, despite increasing numbers and seniority of female artists. In the 2010s, the percentage rebounded, rising to its highest record ever: 38% of contemporary solo exhibitions went to artists gendered female. Given the history, this is something to applaud, but it also still falls far short of equity, and the backsliding in the pre-

vious decade suggests we need to remain vigilant.

While exhibitions are the public face of institutions, collections are the base from which our future histories are written. People often assume that the bias towards white male artists is a historical fact, no longer actively shaping our current acquisitions. But research on the NGC's acquisitions of works by living Canadian artists from 2008 - 2010 showed that only 30% of the works acquired were by female artists.<sup>12</sup> This percentage remains somewhat of a sticking point: acquisitions of works by living artists comprised slightly more than 70% male artists in 2015 - 2016, both in terms of the number of artists and the number of works. Significant changes at the NGC in the last 6 years show some promise: in 2021-2022 the NGC acquired the work of more female artists than male artists, and the work of more racialized artists than white artists. However, even in their most equitable year as assessed by the number of artists whose work was purchased, the total number of works was still significantly inequitable. Indeed, in 2021-2022, more than 70% of the works acquired were still by male-identified artists. There is progress, but it is too early to celebrate.

Gammon's exhibition eloquently poses a series of problems. I keep returning to the illuminated back wall in *9 minutes*, *University of Victoria*, *Maltwood Vault*, *Untitled (Basket)*, *Alice Paul (Hesquiaht)* 2023-



*9 minutes*, *University of Victoria*, *Maltwood Vault*, *Untitled (Basket)*, *Alice Paul (Hesquiaht)*, 2023-01-23, T 1:16 - 1:25, 8" X 10", 2023  
Digital print from 4"X 5" analogue negative  
Collection of the artist



01-23, T 1:16-1:25. In an archive, sometimes what is most brightly illuminated is not the focal point I seek. Instead, the areas that remain indistinct are the call to action. Gammon sits with the problems, refusing to go away and illuminating the work of women artists, their lack of visibility in collections, and how the very structures of knowledge used in archives make the work of women difficult to focus on.

Endnotes

1 International Council of Museums, ICOM, *Code of Ethics for Museums*, ICOM, 2017.

2 Ingrid Scaffner, “Digging back into ‘Deep Storage’ and Deep Storage”, in *Deep Storage: Collecting, Storing, and Archiving in Art*. Munich and New York: Prestel-Verlag and Siemens Kulturprogramm, 1998, pp. 10–21.

3 ibid

4 Lynda Gammon, email message to author, March 28, 2025.

5 ibid

6 ibid

7 ibid

8 ibid

9 Okwui Enwezor, “Archive Fever: Photography between History and the Monument”, in *Archive Fever: Uses of the Document in Contemporary Art*. New York: International Center of Photography, exh. cat., 2008, 11-51.

10 Sara Ahmed, ”The Problem of Perception” *Feminist Killjoys*, <http://feministkilljoys.com>, Accessed July 4, 2025.

11 Anne Dymond,. *Diversity Counts: Gender, Race and Representation in Canadian Art Galleries*. Montreal/Kingston: McGill-Queen’s University Press, 2019.

12 J. Zemans and A.C. Wallace, “Where Are the Women? Updating the Account!” *RACAR : Revue d’art Canadienne / Canadian Art Review*, 38.1 (2013), 1–29.

## Women Artists in the University of Victoria Art Collection

### A

Rosemary Abram  
Jane Adams  
Lilly Klengenberg Agnahiak  
Jocelyne Aird-Belanger  
Vikky Alexander  
Sandra Alfody  
Heather Allan  
Sabine Allard  
Helen Andersen  
Laura Anderson  
Mary Ayaq Anowtalik  
Peggy Arber  
Susan Arundel

### B

Gilberte Bailey  
Elizabeth Ballam  
Donna Balma  
Joan Balzar  
Anna Banana  
Gene Ruth Meecham Barker  
Anne Bateman  
Hester Bateman  
Patricia Martin Bates  
Deborah C. Baxter  
Fanny Wright Bayfield  
Jean Baylis  
Patricia Beer  
Carol Bell  
Irmgard J. Benedict  
Margitta Ben-Oliel  
Pauline Benwick  
Rachel Berman  
Margaret Berry  
Gail Bigsby  
Lilian Bird

### Patience Birly

Viki Bjerstedt  
Kathy Black  
Elizabeth Blackadder  
Mary Blaze  
Susanna Blunt  
Margaret Boan  
Lillian Broca  
Isolde Broedermann  
Diana Brooks  
Pamela Barlow Brooks  
Alberta Browne  
Barbara Burns  
Anne Bushnell  
Janis Butler  
Sarah Butt  
Joan Byers

### C

Ghitta Caiserman-Roth  
Lissa Calvert  
Eva Campbell  
Shelly Terman Canton  
Audrey Capel-Doray  
Susan Carr  
Emily Carr  
Lorraine Charlie  
Nan Cheney  
Jean Cherie  
Rosalyn Chodos  
Wing Chow  
Christina Clarke  
Clarice Cliff  
Prunella Clough  
Susan R. Collinson  
Dot Comley  
Lisa Cook

Installation photograph  
Legacy Art Gallery  
January 6 - April 6, 2024



Susie Cooper  
Joy Olesky Cowper  
Una Cradock  
Heather Cragg  
Nancy Craig  
Judy Cranmer  
Emily Crawford  
S.L. Crawford  
Brenda C. Crooke  
Kay Cruickshank  
Susan Currie  
Gwen Curry  
Colleen Cutschall

D  
Daphne Daniel  
Barb Dann  
Susan Davies  
Colleen Sue Davis  
Marlene Davis  
May Davis  
Carol Dawson  
Stephanie Dean-Moore  
Sonia Delaunay  
Sandra Demidoff  
Francis Dick  
Connie Dickens  
Jennifer Dickson  
Freda Diesing  
Tessa D'isle  
Wendy Dobereiner  
Kathryn Dodd  
Nora Drummond  
Molly Duke  
Jane Duncan  
Charlene Dyck  
Judi Dyelle

E  
Myra Eadie  
Nancy Edell  
Victoria Edgar  
Jill Ehlert  
Ikeda Eisen  
Irene Eisenhoffer  
Joan Eldridge  
Alice Eqilaq  
Verna Ermter  
Amber Escombe  
Hannelore Evans  
Gladys Ewan

F  
Nancy Faber  
Gathie Falk  
Valerie Faris  
Lynda Faulks  
Susan Feindel  
Mary Fedden  
Dorothy Field  
Monica Filderslave  
Patricia Fisher  
Susan Fisher  
Jocelyn Floyer  
Rosemary Flynn  
Nita Forrest  
Doreen Forrester  
Michelle Forsyth  
Judith Foster  
Elvera Frame  
Gwen Frank  
Dianna Friedman  
Stephanie J. Frostad  
Virginia Fry  
Daphne Fuller

G  
Biddy Gaddes  
Lynda Gammon  
Audrey Garwood  
Luba Genush  
Annie George  
Rita George  
Herta Gerz  
Karen Gomes  
Tanya Goodlet  
Agnes Nanogak Goose  
Coco Gordon  
Nancy S. Graig  
Elizabeth Grambart  
Pnina Granirer  
Eileen Gray  
Torrie Groening  
Angela Grossmann  
Helga Grove  
Maureen Gruben  
Alrun Guest  
Babe Gunn  
Ramona Gus  
Fig Guthrie  
Atomi Gyokushi  
Elizabeth Yeend Duer — Gyokushō

H  
Florence Hadley  
Dorothy Haegert  
Alice Mary Hagen  
Sharon Halfnight  
Janice Halliwell  
Sue Hara  
Wendy Harawa  
Kay Fallows Hargreaves  
Karen Harris

Joan Harvey  
Eliza Hawkins  
Edith Kiertzner Heath  
Jennifer Heath  
Estelle Hecht  
Edythe Hembroff-Schleicher  
Katherine Hepburn  
Barbara Hepworth  
Kathryn Hershal  
Deborah Hertzberg  
Karen Hewett  
Sharon Hitchcock  
Faye Hoffman  
Honey Hooser  
Nora Horn  
Debbie Hunt  
Georgia Hunter  
Mary Hunter  
Mollie Hunter  
Janet Hurst

I  
Emily Pangnerk Illuitok  
Isobel Inglehart  
Mina Inuktalik

J  
Lorna Jackson  
Mary Jane Jackson  
Marian Jeffares  
Christine Jennings  
Sarah Jim  
Charmian Johnson  
Louisa Johnson  
Lynne Johnson  
Patricia Johnston  
Edith Jones

ROSEMARY ABRAM    JANE ADAMS    LILLY KLENGENBERG AGNAHIAK

JOCELYNE AIRD-BELANGER    VIKKY ALEXANDER    SANDRA ALFOLDY

HEATHER ALLAN    SABINE ALLARD    HELEN ANDERSEN    LAURA ANDERSON

MARY AYAQ ANOWTALIK    PEGGY ARBER    SUSAN ARUNDEL    GILBERTE BAILEY

ELIZABETH BALLAM    DONNA BALMA    JOAN BALZAR    ANNA BANANA

GENE RUTH MEECHAM BARKER    ANNE BATEMAN    HESTER BATEMAN

PATRICIA MARTIN BATES    DEBORAH C. BAXTER    FANNY WRIGHT BAYFIELD

JEAN BAYLIS    PATRICIA BEER    CAROL BELL    IRMGARD J. BENEDICT

MARGITTA BEN-OLIEL    PAULINE BENWICK    RACHEL BERMAN

MARGARET BERRY    GAIL BIGSBY    LILIAN BIRD    PATIENCE BIRLY

VIKI BJERSTEDT    KATHY BLACK    ELIZABETH BLACKADDER    MARY BLAZE

Mimi Jones  
Lena Jumbo (Ahousaht)

K  
Jeannie Kamins  
Sarah Kavik  
Heather Keenan  
Susan Warner Keene  
Debbie Kell  
Margot Kemble  
Elizabeth Kerfoot  
Irene Khurana  
Virginia Kieran  
Rose Kigeak  
Josephee Kilabuk  
Rosemary E. Kilburn  
B. Ann Kipling  
Edith Fanny Kirk  
Frances Kirk  
Trisha Klus  
Doris Kochanek  
Deborah Koenker  
Berthe Korff  
Olga Tomlinson Kornavitch  
Jeanne Krabbendam  
Rebecca Krantz  
Sarah Kudlurok  
Myra Kukiiyat  
Agnes Kunnuk  
Eva Kupczynski

L  
Molly Lamb Bobak  
Lucie Lambert  
Stella Langdale  
Peggy Larson  
Elizabeth Lauder

Niki Lederer  
Claire Leighton  
Urmila Lepaehaya  
Rita Letendre  
Clarrisa Lewis  
Monica Linnell  
Judy Lloyd  
Liana LoDuca  
Cecilia Contreras Lopez  
Alma Lorenzen  
Sylvia Lormor  
Roberta Louis  
Catherine Luckhurst

M  
Gillian Mackie  
Nancy Macrae  
Carol Wolthuis Madill  
Sheila Ruth Maloney  
Katharine Emma Maltwood  
Vicky Marshall  
Angela Marston  
Judy Martin  
Rita Mason  
Germaine Mauriaucourt  
Elza Mayhew  
Elizabeth Mayne  
Heather McAlpine  
Ann McCall  
Norah McGuinness  
Patricia McIvor  
Laura McLeod  
Meryl McMaster  
Anne Graham McTaggart  
Leslie McSweeney  
Kathleen Meadows  
Audrey Meares

Installation photograph  
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Ina (Hermina) Meares  
Lois Medina  
Sofia Medina  
Audrey Meere  
Mary Meigs  
Sandra Meigs  
Lise Melhorn-Boe  
Grace Melvin  
Keiko Menami  
Sally Michener  
Janet Middleton  
Cathryn Miller  
Maria Modant  
Jennifer Modigliani  
Esmaa Mohamoud  
Carel Moiseiwitsch  
Micheline Montgomery  
Cara-Lyn Morgan  
Jane Morgan  
Judith P. Morgan  
Miss Mowat  
Sarah Muswagon  
Patricia Murray  
Marilyn S. Mylrea

N

Joanasie Nanalyuk  
Nellie Nastapoka  
Margaret Naylor  
Ellen Neel —Kakaso'las  
Lou-ann Neel  
Kay Neilson  
Doreen Newel  
Agnes Nicolaye  
Marianne Nicolson  
Wendy Nielson  
Zofica (Zofia) Niesiolowska-Rothertowa

Akemi Nishidera  
Annie Niviaxi  
Sarah Kimagyogina Novoligak

O

Beate Obermann  
Daphne Odjig  
Juanita O'Keeffe  
Mary Okeena  
Mary Okomo  
Margitta Ben Olio  
Mary Osborne  
Sister Mary Osith  
Meeli Ottis  
Dorothy Oxborough

P

Mary Josephine (Peggy) Walton Packard  
Philomena Pagaduan  
Melanie Tala Pahuk  
Helen Palko  
Helen C. Palmatary  
Anne Pangowish  
Myfanwy Spencer Pavelic  
Nora Patrich  
Alice Paul  
Sage Paul  
Jane Pearce  
Pamela Merrill Peck  
Anthea Pender  
Sharon Perkins  
Sheouak Petaulassie  
Elsie Peters  
Margaret Ellen Peterson  
Helen V. Piddington  
Winona Plenty Hoops  
Susan A. Point

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Constance Pomeroy  
Clara Maria Pope  
Anne Popperwell  
Virginia Porter  
Mary Pratt  
Amelia Prince  
Molly Privett  
Dawne Pu

Q

Mary Qayuaryuk

R

Carol Watanabe Rae  
Nina Raginsky  
Avis Rasmussen  
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Elizabeth Rivers  
Julia Robert  
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Des Rosiers  
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Linda Ross  
Rebecca Ross  
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Gayle Ryon  
S. Ruth

S

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Joanna Salmond

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May Sam  
Lisa Samphire  
Carol Sampson  
Cheryl Samuel  
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Judith Saunders  
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Phyllis Serota  
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Maud F. Sharp  
Maud Sherman  
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Karen Smith  
Shelagh Smith  
Jennifer Smyly  
Gertrude Snider  
Hildawati Soemantri  
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Pam Speight  
Alexandra Spingard  
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Nadia Stella  
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Sylvia Stevenson  
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Marie Stoney  
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Bernadette Iguptark Tongelik  
Margaret Travis  
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Lucy Tasseor Tutsweetok  
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Sarah Uldall  
Jutta Ungelenk-Stamp

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Karoly Veress  
Tineke van der Voort

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Jennifer Waelti-Walters  
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Olive Wallof

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Gale Warren  
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Karen Wonders  
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Barbara Woodward  
Star Estraletta Wyatt

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Kristin Ziebert

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LISSA CALVERT    EVA CAMPBELL

SHELLY TERMAN CANTON    AUDREY CAPEL-DORAY

SUSAN CARR    LORRAINE CHARLIE    NAN CHENEY

JEAN CHERIE    ROSALYN CHODOS    WING CHOW

CHRISTINA CLARKE    CLARICE CLIFF

Installation photograph  
Legacy Art Gallery  
January 6 - April 6, 2024

## Biographies

### Carolyn Butler Palmer

Carolyn Butler Palmer is Associate Professor and Legacy Chair in Modern and Contemporary Arts of the Pacific Northwest in the Department of Art History and Visual Studies at the University of Victoria. The Legacy Chair is established in recognition of the creation of the University of Victoria's Legacy Gallery, in downtown Victoria, dedicated to the arts of the Pacific Northwest. As Legacy Chair, her program of research focuses on researching and exhibiting significant works of the Pacific Northwest owned by the University of Victoria. Over the past sixteen years, she has critically examined objects in the collection through exhibitions, publications, collection development, and teaching. She has led curatorial research projects on Kwakwaka'wakw carver Ellen Neel — Kakaso'las, Anglo-Japanese artist Elizabeth Yeend Duer — Gykokushō, Lynda Gammon, Yolonda Skelton — Suglit Lukxs, Nuu-Chal-nulth artist Art Thompson — Tsa Qwa Supp, and The Point Group, among others. Beyond collections research, Dr. Butler Palmer's research extends into questions about the arts of the Pacific Northwest, in general. She is currently researching an exhibition that focuses on Paul Walde's work and is compiling an anthology about art crime with Dawn Cunningham of Queen's University.

### Lynda Gammon

Lynda Gammon is Associate Professor Emeritus in the Visual Arts Department at the University of Victoria. Her artistic practice has explored ideas of space and time through the disciplines of photography, sculpture, performance and assemblage. Her projects explore artistic production in relation to feminist practices and present alternative strategies for the representation of inhabitation through ephemeral, temporal and contingent conceptions of the spatial. The recipient of BC Arts Council and Canada Council grants, her work is in the collections of Canada Council Art Bank, The Musée d'Art Contemporain de Montréal, The Art Gallery of Greater Victoria, The Legacy Gallery and the Vancouver Art Gallery and has been exhibited in Canada and internationally.

### Haema Sivanesan

Haema Sivanesan is Director, Visual Arts at the Banff Centre for Arts and Creativity. She has held leadership and curatorial positions in public art galleries, artist-run centres and arts festivals in Canada and Australia. She has consulted for arts and heritage organizations in South and Southeast Asia. Her curatorial work focuses on non-western, post-colonial and transnational art histories. She is the recipient of prestigious awards from the Andy Warhol Foundation for the Visual Arts, New York (2018) and the Robert H. N. Ho Family Foundation, Hong Kong (2016). Her most recent exhibition, *In the Present Moment: Buddhism, Contemporary Art and Social Practice* (Art Gallery of Greater Victoria and Walter Phillips Gallery, Banff, 2018-2023) inverted traditional exhibition-making methods to centre the artistic process.

### Christine A. Walde

Christine Walde is an artist, poet and academic librarian whose practice combines library and archival research with interests in artists' books and multiples, experimental poetry, prose, poetry, visual poetry, performance, book arts and the visual arts. Her work has been published in print and online journals in Canada, the US, the UK, and Germany and she has exhibited both locally and internationally. Walde lives and works on the traditional territory of the Lək'əŋən Peoples in the Cascadia bioregion of the Pacific Northwest.

### Anne Dymond

Anne Dymond, Ph.D., is Associate Professor of Art History and Museum Studies at the University of Lethbridge. Her book, *Diversity Counts: Gender, Race, and Representation in Canadian Art Galleries* (MQUP, 2019), was the first large-scale quantitative assessment of gender and ethnicity in Canadian art galleries and is “a path-breaking study and an invaluable contribution to our understanding of the contemporary art scene in Canada.”



8 minutes, University of Victoria,  
Maltwood Vault, Untitled (Bottle Basket)  
Lena Jumbo (Ahousaht), 2023-01-23,  
T 1:40 -1:48,  
8" X 10", 2023  
Digital print from 4"X 5" analogue  
negative  
Collection of the artist

## Latent: Critical Conversations about Collections Roundtable, January 27, 2024

### Opening Remarks

Dr. **Erin Campbell** (Chair, UVic AHVS), Dr. **Elizabeth Croft** (UVic Provost) & Dr. **Allana Lindgren** (Dean, UVic Faculty of Fine Arts)

### Distinguished Women Scholars Lecture \*

“Getting the Keys to the Vault: How feminist, decolonizing and anti-racist work is changing collections” with Dr. **Anne Dymond** (Associate Professor of Art History, Department of Art, University of Lethbridge)

### Orion Visiting Scholar Lecture†

“Curating in Crisis: Benin Bronzes to Extreme Weather” with Dr. **Alice Ming Wai Jim** (Professor of Art History and Concordia University Chair in Critical Curatorial Studies and Decolonizing Art, Department of Art History)

### Roundtable Discussion

“Critical Conversations about Collections” with panelists **Lynda Gammon** (Associate Professor Emeritus, UVic Visual Arts), Dr. **Heather Igloliorte** (Professor and Canada Excellence Research Chair, Decolonial and Transformational Indigenous Arts Practices, UVic Visual Arts), **Ry Moran** (Associate University Librarian, Reconciliation), **Dorian J. Fraser** (PhD Candidate, Art History, Concordia University and UVic AHVS alum), Dr. **Alice Ming Wai Jim** and Dr. **Anne Dymond**.

Moderator: Dr. **Carolyn Butler Palmer** (Associate Professor and Legacy Chair in Modern and Contemporary Arts of the Pacific Northwest, UVic AHVS).

\*Financial support provided by The University of Victoria’s Provost’s Distinguished Women Scholars Lecture Series.

†Financial supported provided by The University of Victoria’s Faculty of Fine Arts Orion Lecture Series for the Department of Art History and Visual Studies.



ACKNOWLEDGMENTS

As an uninvited guest on these lands, I want to acknowledge and respect the Ləkʷəŋən (Songhees and Esquimalt) Peoples on whose territory the university stands, and the Ləkʷəŋən and W̱SÁNEĆ Peoples whose historical relationships with the land continue to this day. In addition, I want to publicly recognize that the *Latent* research project would not have been possible without the support of the late Michael Williams, the Faculty of Fine Arts Orion Funds, and The Provost’s Distinguished Women Scholars Award.

I would like to thank Haema Sivanesan, Christine A. Walde and Anne Dymond for their contributions to the catalogue.

I also want to thank all of those who carefully helped shape this exhibition and bring it into three-dimensional reality, especially those named below.

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- Sophie Cote, Executive Assistant to the Vice President

Deputy Provost

- Helga Hallgrímsdóttir, Ph.D., Deputy Provost

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- Mike Huston, Senior Scientific Assistant
- Allana Lindgren, Ph.D., Dean
- Lytton McDonnell, Research Activity Coordinator
- Sarah Murphy, Assistant to the Associate Dean
- Dani Proteau, Media Commons Technician
- John Threlfall, Communications and Special Projects
- Letay Williams, Assistant to the Dean

Art History and Visual Studies

- Erin Campbell, Ph.D., Chair and Professor
- Sandra Curran, Secretary
- Sophie Zhang, Administrative Assistant

Visual Arts

- Lynda Gammon, Professor Emeritus
- Heather Igloliorte, Canada Excellence Research Chair in Decolonial and Transformational Arts Practices

Legacy Art Galleries

- Ivy Allen, Visitor Engagement
- Charlotte Conn, Visitor Engagement
- Rebecca Duerksen, Young Canada Works Art Collections and Public Programming Intern
- Jade Guan, Collection Management System Coordinator
- Roger Huffman, Art Collection Technician
- Shannon Lake, Community Engagement Coordinator
- Chiara Pirritano, Visitor Engagement
- Anahita Ranjbar, Curator of Collections

- Caroline Riedel, Acting Director
- Teresa Sammut, Art Collections and Public Programming Assistant
- Lorilee Wastasecoot, Curator of Indigenous Art and Engagement

McPherson Library

- Molly Hanley, Assistant to the Associate University Librarian
- Ry Moran, Associate University Librarian

EXTERNAL TO THE UNIVERSITY OF VICTORIA

- Anne Dymond, Ph.D., Chair and Associate Professor of Art, University of Lethbridge
- DJ Fraser, Ph.D. candidate, Concordia University
- Lindsay Kaisla, M.A., Graphic designer
- Alice Ming Wai Jim, Ph.D., Professor and Concordia Research Chair in Critical Curatorial Studies and Decolonizing Art Institutions, Department of Art History, Concordia University
- Julie Albright, Writing Studio

With respect,  
Carolyn Butler Palmer  
Associate Professor and Legacy Chair, Art History and Visual Studies

ARTIST ACKNOWLEDGMENTS

Firstly, I would like to thank Carolyn Butler Palmer for curating *Latent*. I would also like to thank everyone at the Legacy Art Gallery for their assistance, particularly Roger Huffman (Art Collection Technician), Lorilee Wastasecoot (Curator of Indigenous Art and Engagement), and Lara Wilson (Special Collections and University Archivist), who were instrumental in finding works in the collection and making time and space for me to realize the project. In addition, I would not have been able to create the work without the special help of Mike Huston (UVic Senior Scientific Assistant). And finally, many thanks to Carolyn Butler Palmer, Christine A. Walde, Haema Sivanesan, and Anne Dymond for their insightful essays.

Lynda Gammon

## *LATENT*

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