

dian women were acting from a keen awareness of their status as Canadian citizens and mothers. Did Canadian women view themselves differently from American? Were civil defence measures in Canada different in any real way from those in the United States? If not, how might that change her overall approach? She does engage with this concept of a unique Canadian identity elsewhere in the book. When discussing Canadian women's reactions to the war in Vietnam she stresses that protest came from frustration that the Canadian government was acting against its international reputation as a peacekeeper. Since this internationalism is a key pillar of her argument, Brookfield needs to equally apply this attention to the word's meaning throughout her study.

In addition, since Cold War tensions and undercurrents are a key part of the setting of this story, a more thorough discussion of their effect on women in this period would be useful. When discussing women's activism, for example, during the height of civil service purges of suspected subversives, Brookfield briefly mentions that these women's status as mothers, interested only in safeguarding their children, protected them from accusations of communism. Indeed, the founders of Voice of Women deliberately stressed their roles as mothers interested only in peace, in order to be able to continue their work without suffering the same sort of censure as more radical groups. Therefore, the argument about the maternal nature of the work of these early activists needs clarification through a more thorough analysis of their self-presentation as maternal figures. What language did these women use in literature and correspondence? How did that self-conscious presentation change as second-wave feminism and women's liberation movements became prominent in the 1960s? Though the connection between motherhood and

protection from the state security apparatus is linked in Brookfield's study, a more in-depth discussion would strengthen the argument.

These minor issues aside, this is overall an impressive examination of women's activism in the Cold War years. It is thorough, well-researched, and clearly written. While individual parts of the text, such as the material on civil defence, do not break new ground, this work shines by bringing together various histories of women's activism in one work. The exploration of the real, lived experiences of children both in Canada and abroad is nicely complemented by her examination of the symbolic child. Brookfield excellently demonstrates how concern over children became another front of the Cold War. In this sense, Brookfield's is a significant contribution to the growing body of literature which is expanding our understanding of the far-reaching effects of the Cold War.

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RETHINKING PROFESSIONALISM: WOMEN AND ART IN CANADA, 1850-1970

Kristina Huneault and Janice Anderson, Eds.
Montreal: McGill-Queen's University Press, 2012

REVIEWED BY MICHELLE GEWURTZ

Rethinking Professionalism: Women and Art in Canada, 1850 – 1970 is, surprisingly, the first collection of

scholarly essays to focus on women, art, and history in Canada from multiple vantage points. Especially noteworthy is the volume's focus on historical work produced by women working in a variety of disciplines ranging from painting and photography to architecture and traditional handicrafts. As the editors Kristina Huneault and Janice Anderson note in their preface, in Canada there is a gap in scholarship when it comes to critically engaged studies of women's cultural production. This is the context for this publication, organized by the Canadian Women Artists History Initiative, a collaborative endeavour based at Concordia University involving a wide range of scholars.

This volume, which is the outcome of the Initiative's inaugural conference held in 2008, attests to the importance of a collaborative ethos that has yielded the rich variety of perspectives showcased here. The other framing device employed by both editors and authors is the issue of professionalism. While the editors acknowledge professionalism as a synthetic art historical framework, it is an atypical one used here to explore new understandings and perspectives stemming from the study of women as cultural producers. Organized into four sections that cover professionalization in the arts, careers for women, and the limits of professionalism for women, the volume opens with an introductory essay by Kristina Huneault that explores the relationship and limitations between women, art, and professionalism. She draws attention to the idea of professionalism itself and interrogates its role as a critical concept. Noting the pitfalls of privileging "professional" practice that can further marginalize women in the writing of art's histories, Huneault's study addresses the historiographical and methodological implications of professionalism as an analytic device

and also poses the question of the possibility of a distinctly feminine professionalism.

While the authors in *Rethinking Professionalism* engage with the central issue of professionalism to varying degrees, what does emerge is a collection of scholarly essays focused largely on lesser-known practitioners working primarily in the early 20th century. Canada's great "woman painter" Emily Carr does not feature as subject for discussion in any of the chapters, and when more recognized artists are discussed it is their more obscure accomplishments that are highlighted. That is the case with Anne Savage (1896-1971) who was a painter and founding member of Montréal's Beaver Hall Group—erroneously often viewed as a collective of women artists—and contemporary of the Group of Seven. Alena Buis' chapter focuses on Savage's work as a teacher and broadcaster, critically analyzing Savage's CBC programme *The Development of Art in Canada* (1939). Buis explores how Savage's lectures on art in Canada were written to address a broad public while furthering a nationalistic narrative that had previously been constructed by Canadian cultural elites. Buis does show that Savage's professional position was a subordinate one, as her broadcasts were written with help from A.Y. Jackson who had a vested interest in the shaping of Canadian art history. Yet Savage's accomplishment of making art accessible to all regardless of class or location is markedly contrary to established and elitist understandings of Canadian art and is worthy of attention.

What the framework of professionalism allows for is an exploration of women's contributions in the cultural sphere that is more far-reaching in scope. Women's roles in the formation and running of cultural institutions is considered in two essays, one by Lianne

McTavish that examines Alice Lusk Webster's efforts to professionalize the New Brunswick Museum, and Anne Whitelaw's study of women working at the Edmonton Art Gallery between 1923 and 1970. The latter chapter is included in the final section of the book that considers the limitations of professionalism. Whitelaw's consideration of Maud Bowman's (1875-1944) work as director of the Edmonton Museum of Art (as it was then known) illuminates the difficulties in studying voluntarism in museums for, in spite of her role as director, Bowman was seen as a volunteer more often than as a professional. The closing section of the volume is a particularly strong one, allowing for discussions of Aboriginal art and craft including a comprehensive account by Shelley Farrell Racette of the challenges facing scholars writing Aboriginal women into Canadian art history.

The real strength of this collection of essays is that it showcases a number of women who remain un(der)recognized in the history of Canadian culture. Jennifer Salahub looks at the photography of Hannah Maynard (1834-1918), linking her images to needlework and domestic textile production. Salahub notes that there is limited critical engagement with Maynard's photographs even though her experimental work of the late 19th century is remarkable and could conceivably be said to anticipate the avant-garde movements of Dada and Surrealism had her work been known more broadly. This point of limited critical engagement with women's work is a recurrent one and can be extended to most case studies included in *Rethinking Professionalism*. One can only hope that by shedding light on a wide range of women's accomplishments in the arts new critical explorations of the history of women and art in Canada will begin to emerge.

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FEMINIST CONSTITUTIONALISM: GLOBAL PERSPECTIVES

Beverley Baines, Daphne Barak-Erez, and Tsvi Kahana, Eds.

Cambridge: Cambridge University Press, 2012

REVIEWED BY MEGAN GAUCHER

Aiming to "rethink constitutionalism in a manner that addresses and reflects feminist thought and experience," *Feminist Constitutionalism: Global Perspectives* provides a comprehensive comparative examination of the complexity of constitutionalism as a viable option for feminist mobilization. Baines, Barak-Erez, and Kahana argue that the contributions—both actual and potential—feminism presents for traditional understandings of constitutionalism have largely been ignored; the impact feminist analysis has and continues to have on constitutional law, and vice versa, warrants attention.

Chapters by Nedelsky, Case, and Dixon and Nussbaum address potential contributions feminist constitutionalism could make to mainstream feminist debates concerning the division of household labour, the institution of marriage, and reproductive freedom respec-