

Mira Godard: Canada's Art Dealer

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Abstract

Mira Godard: Canada's Art Dealer

Heather Dianne Fyfe

The role of the dealer in promoting art is an essential but too often neglected area in the discourse surrounding the history of Canadian art, and this is equally true in discussions of the contemporary period. This thesis will consider the career and influence of the Canadian art dealer Mira Godard and her promotion of the work of Canadian and international artists from 1960 to 1983. During these years, Godard owned three galleries: the first was located in Montreal (1961 – 1979), the second in Toronto (1972 – present), and the third in Calgary (1979 – 1983). This thesis will argue that Godard played a significant role in bringing Canadian and international contemporary art to public attention through the numerous exhibitions held in each of her galleries.

This text is structured in three principal chapters. The first chapter is concerned with a brief overview of the history of art dealing and the contribution of selected art dealers. The focus then moves to a general discussion of the Canadian art market and is followed by a brief biography of Mira Godard and the origins of her gallery in Montreal. The second chapter is devoted to Godard's Montreal gallery and its promotion of Quebec artists as well as the production of international art exhibitions. The following chapter deals with her gallery in Toronto, the widening of her stable of artists and her relationship with the international gallery, Marlborough. Because Godard's Calgary gallery was active for a relatively short period, it will be discussed in the concluding chapter. The thesis is further supported by two appendices: a chronology of the exhibitions at her

three galleries from 1961- 1982, followed by a list of the publications published by Godard from 1961 to 1984.

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Introduction

What do Takao Tanabe, Jean-Paul Lemieux, Alex Colville, and David Milne have in common, besides being celebrated Canadian artists? Moreover, what do they share with Pablo Picasso, Barbara Hepworth, Henry Moore, and Mark Rothko? The simple answer is that their work was shown by legendary Canadian art dealer Mira Godard. Unfortunately, unlike some of the famous artists she has represented, the extended career of Mira Godard has never been fully considered. Although she has received attention in national magazines and newspapers over the years, there has not yet been an examination of her life and work.

Mira Godard was born in Bucharest, Romania in the early 1920s (her age is a closely guarded secret) and moved with her family to Zurich following the Communist invasion of the country. In 1950 they came to Montreal and she began work as an engineer, which was a rare occupation for a woman at that time. Unsatisfied with her career, Godard became interested in the world of commercial art dealing. In 1961 she purchased the Galerie Agnès Lefort, which was located at 1504 Sherbrooke St. W. and changed the name of the gallery to Galerie Godard-Lefort in 1967. Godard would eventually open two more galleries in Canada. In 1972 she entered into a fifty-fifty partnership with international art mogul Frank Lloyd, who operated Marlborough galleries in New York, and changed the name of her gallery to the Marlborough-Godard Gallery, which opened on 22 Hazelton Avenue in Toronto. In 1979, at the height of the oil boom she opened up the Mira Godard Gallery on 999 –8 St. S.W. in Calgary. While her businesses in Montreal and Calgary would eventually close in 1979 and 1983 respectively, her Toronto gallery, which was renamed the Mira Godard Gallery in 1977,

has remained successful for over thirty-five years. My thesis will provide scholarly insight into Godard's career and the role she has played in the Canadian art world from her beginnings in 1961 until the early 1980s. In the decades that followed and up to the present, the Mira Godard Gallery, with one location in Toronto, did not carry the same authority her galleries had commanded previously although it continued to be a major site for the exhibiting of contemporary Canadian art.

Although there has been extensive research into the position occupied by museums within the art community, very few publications have explored the role of the dealer. Richard Feigen's *Tales from the Art Crypt: The Painters, The Museums, The Curators, The Collectors, The Auctions, The Art* is a typical example of the types of publications that have examined how the art dealer functions in the art world. Books such as Feigen's provide a more sensational rather than critical examination of the dealer's function. However, publications like *Understanding International Art Markets and Management* edited by Iain Robertson and *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art* by Olav Velthuis provide texts that explore the work of art as a commodity and by extension provide insight on the role of the art dealer as an intermediary between the object and the collector. In my thesis I look at these theories and examine the largely neglected role of the art dealer in the Canadian artistic community as exemplified by Mira Godard and her galleries.

This text is structured in three principal chapters. In the first chapter a history of the international art market in general is given and then significant dealers in the modern history of art like Paul Durand-Ruel are briefly considered. The focus is then placed on the Canadian art market where a deeper look at the history of this market takes place.

The discussion is then directed towards Mira Godard in particular and is organized chronologically.

The second chapter concentrates on Mira Godard's work in Montreal. It begins with a description of the important galleries operating in Montreal at the time Godard buys Galerie Agnès Lefort. This chapter also includes a view of Godard's major Montreal exhibitions celebrating both contemporary Canadian and international artists. Her relationship with the arts community and her involvement with the Federal Public Works committee and Professional Art Dealers Association of Canada is also described. Finally, the decline of the Montreal gallery and the political climate in Montreal that precipitated its closing is discussed.

The third chapter centers around Mira Godard's work in Toronto. Like the chapter on Montreal, this section begins with a description of some of the important galleries operating in Toronto when Godard opens her gallery and how she was received by the art community. Although Godard began working with corporate clients in Montreal, it is not until the time period in which she starts her Toronto business that corporate collecting becomes a dominant force in the contemporary Canadian art market. Godard's relationship with such clients and the impact their collecting had on her gallery is discussed. Godard's business relationship with Frank Lloyd, who assisted Godard in her endeavours to bring international artists to Canada through his Marlborough galleries, is also examined in this chapter. This association brought both success and scandal to Godard's career, particularly in relation to the handling of the Mark Rothko estate; nevertheless, her ability to attract international artists to Canada has affected the Canadian art world. Godard's gallery in Calgary will be discussed in the concluding

chapters due to the fact that the gallery was only operational for a brief time. After the concluding chapters there will be two appendices: a chronology of Godard's exhibitions from 1961- 1982, followed by a list of publications produced by her galleries from 1961 to 1984.

My thesis that Godard had a pivotal role in shaping the Canadian art scene between 1961 and 1983 is supported with articles and press clippings found in archives and libraries. Clipping files found principally at the library of the National Gallery of Canada that span Godard's entire career were particularly helpful. Additionally, studies on art dealers and other texts, which identify Godard's activities in light of the commodification of art in the economic markets, assisted in supporting this case. Personal interviews with those associated with Godard and her galleries throughout the years were also invaluable. Specifically, I spoke to John Fox, who showed at the gallery from 1962 to 1993, Indra McEwen, who worked for the gallery from 1969 to 1976 and who is also the widow of the painter Jean McEwen, who showed with Godard, and Peter Krausz, who worked for the gallery from 1972 to 1978, and is an artist who continues to exhibit with the Mira Godard gallery in Toronto (Fig. 1). Unfortunately Mira Godard herself declined when asked for an interview for this study. Lastly, a thorough examination of the exhibition histories of her galleries provided a key index to her promotion of both international and Canadian artists. The exhibition history was constructed by examining issues of *artscanada* magazine (now *Canadian Art*) from 1961 to 1983. Information that could not be found in the magazine's gallery advertisements and exhibition listings were found in files at the National Gallery.

The role of the dealer in promoting contemporary art is an essential but too often neglected area in determining the history of Canadian art. In Canada, where art is considered an expensive luxury, the work of an art dealer can be difficult and frustrating. In *An Essay on Private and Public Art Collecting in Canada: The Tip of the Canadian Ice Jam*, Georges Loranger explains “Private dealing in Canada is somewhat akin to selling vacuum cleaners door to door with the exception that a vacuum cleaner salesman is more appreciated because his product has a more practical function.”¹ Mira Godard has worked hard to overcome the obstacles presented by the difficult Canadian art market and a society that has not readily accepted the concept of private collecting. The question of her work as an independent, professional woman also undoubtedly was held against her in the male-dominated milieu of art dealers. Nevertheless, the Mira Godard Gallery is one of the most successful and prestigious galleries still operating today, as well as being one of the most long-lasting. When a reporter asked Godard what it took to be an art dealer she replied, “A good business sense; a trained pair of eyes, and I guess the most important of all, you must love it. You know, love it to the point of spending your evenings deciding what to do with the days.”² Godard’s “love” for art has made her a legend and her position as a dealer has helped her shape the contemporary Canadian art community.

¹ Georges Loranger, *An Essay on Private and Public Art Collecting in Canada: The Tip of the Canadian Icejam* (Toronto: Canadian Print and Portfolio, 1985), 33.

² “Art humanizes the office,” *En Ville* 11 November 1968.

Chapter One - The Art Market

According to Ian Robertson in the introduction to his book *Understanding International Art Markets and Managements*, “the study of art markets is the study of the formation of taste informed by greed and made possible by opportunity. Those with sufficient means at the right time, persuasive powers and the least scruples build up the greatest collections.”¹ The international art market has long been shrouded in mystery. While the study of artists and the objects they create is encouraged, it is often considered vulgar to discuss the monetary value of their work, except in terms of auction houses’ sales. It is important therefore to provide a glimpse at how the market works and the major players involved in the game.

According to Iain Robertson, “The international art market is the sole mechanism for conferring value onto art and antiques” and that: “The system in this instance is replete with whispered half-truths and double talk, misinformed and misunderstood sound bites uttered by ‘players’ with strong vested interests, an extension of our imperfect selves, but it’s all that we have and it’s the best that we have.”² The “imperfect” international art market consists of primary, secondary, and tertiary levels.³ The primary tier consists of first-time sales of original works of art by new artists and those of more established painters.⁴ This category includes such sales venues as artists’ studios, art fairs, galleries, and similar outlets. It is important to note that purchasing new works of art especially, can involve a significant risk for the buyers because of the

¹ Iain Robertson, “Introduction: The Economics of Taste,” *Understanding International Art Markets and Management*, Iain Robertson, ed. (London and New York: Routledge, 2005), 8-9.

² Robertson “The International Art Market,” *Ibid*, 13.

³ Renée Pfister, “Tax matters,” *Ibid*, 107.

⁴ *Ibid*; James Heilbrun and Charles M. Gray, *The Economics of Art and Culture*, (Cambridge: Cambridge University Press, 2001), 169.

uncertain intellectual and monetary value of the pieces acquired. Ownership may be short-lived and the same work may soon re-appear with a different dealer on the secondary market. The exchange of existing sold works of art constitutes the secondary level, and in contrast to the primary market, participants are likely to be better informed about the artists and the works being traded.⁵ According to Robertson, the works marketed at this level are usually by established living contemporary artists, deceased modern artists or Old Masters, and the price of their works inevitably rises as they become better recognized. The buyers are, for the most part, established “quasi-institutional galleries” with significant cash and stock.⁶ Robertson argues that the tertiary level of the market, or the auction market, is virtually indistinguishable from the secondary market. It is significant to note that the prices paid on works sold through auction houses are easily available through their own publications or more recently, on numerous Internet sites. While the names of the buyers are rarely mentioned (except sometimes in the case of public museums), it is only when a work is traded in the tertiary market, that their selling price is publicly revealed.

In Robertson’s essay he discusses the many different institutional and commercial figures that have significant roles to play in the international art market. Institutional players are supranational bodies such as UNESCO and Interpol and national organizations such as ministries of culture, agencies for the promotion of culture overseas, to public museums and galleries and art schools. He maintains that institutional power is “most strongly felt in the antiques, antiquities and art of the past markets,

⁵ Heilbrun and Gray, 171.

⁶ Robertson, “The International Art Market,” 18.

through legal controls, import and export restrictions and authentication services.”⁷ On the other hand he argues that, “the contemporary art market is actually controlled discreetly at commercial player level,” including private and foundation collectors, galleries and auction houses, specialist art magazines and dealers’ societies.⁸ Dealers select art, then restrict supply onto the market and inform the public sector and critical worlds. The public sector museums and galleries and critics “validate the commercial sector’s decisions and convert, over time, cutting-edge contemporary art into the modern and Old Master work of the future.”⁹ It is at this point that attribution, scholarship, and legal constraints begin to influence the market. Therefore, “we are left to conclude that the impetus and origin of much of our culture is commercially inspired and that commercial organizations feed the public institutions with the requisite information, expecting validation in return. This is the nature of the cultural contract.”¹⁰

A shift away from traditional forms of patronage from the church, royalty, and aristocrats to the public sale of works by artists to members of the affluent middle classes helps to account for the rise of commercial art dealers.¹¹ Although art has been produced for a dealer-mediated market from at least the sixteenth-century onwards, the history of art galleries as we find them in the Western world today dates back to nineteenth-century Paris.¹² Art galleries developed from shops for artist’s supplies and for prints as well as book dealers, and early dealerships that were often affiliated with the French salons.¹³

⁷ Ibid, 22.

⁸ Ibid, 19.

⁹ Ibid, 22.

¹⁰ Ibid.

¹¹ Derrick Chong, “Stakeholder Relationships in the Market for Contemporary Art,” Understanding International Art Markets and Management, 94.

¹² Olav Velthuis, Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art, (New Jersey: Princeton University Press, 2005), 11.

¹³ Ibid.

According to Olav Vethuis in his book *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art*, “The defining characteristic of the modern art dealer as he arose in the nineteenth-century is that he shifted the attention from selling individual canvases to selecting a limited number of artists and actively promoting their careers.”¹⁴

Perhaps one of the most farsighted art dealers of the late nineteenth-century was the Parisian, Paul Durand-Ruel (1828-1922). In 1865, Durand-Ruel took over the family art business and became a successful dealer of the Barbizon school. More importantly he became the patron of the artists who, following the rebellious Salon des Refusés in 1863, came to be known as the Impressionists. At the time, art dealers like Durand-Ruel were unique because they would attempt to negotiate exclusive contracts with artists, which gave them the right to buy their entire output in a certain time period. These contracts effectively turned dealers into monopolists of an artist’s oeuvre, keeping the works in inventory until they managed to find a buyer, which in some cases lasted several decades.¹⁵ For example, Durand-Ruel’s stable came to include Manet, Degas, Pissarro, Monet, Renoir, Sisley, and Cézanne. Like another French dealer, Goupil, Durand-Ruel opened offices in other European cities. In the mid-nineteenth-century, dealers were also part of a new breed that dealt single-handedly with an array of functions that had formerly been taken care of by several different people. They combined “the roles of sponsor, organizer, and exclusive intercessor between an artist and his collectors,”¹⁶ and paved the way for the many dealers who followed in their footsteps.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ Pierre Assouline, *Discovering Impressionism: The Life of Paul Durand-Ruel*, Trans. Willard Wood, and Anthony Roberts, (New York: The Vendome Press, 2002), 86.

According to Olav Velthuis when contemporary art galleries emerged in New York during the 1940s and 1950s, some dealers tried to imitate the system of direct acquisitions pioneered in France.¹⁷ He contends that the “French system,” as it is referred to, was quickly abandoned due to the limited financial resources of most postwar art dealers. In its place, the most common economic arrangement between artists and dealers was consignments. In this relationship, the artist provides his works to a dealer, who then proceeds to exhibit the pieces, either in a solo or a group show. If a work is sold then the proceeds are divided according to a predetermined ratio and if a work is not sold, the dealer either keeps the piece in their inventory without transfer of property right, or the artist takes the work back. There are both positive and negative aspects about the consignment relationship for dealer and artist: consignments are in the interest of dealers because the risks are shared with the artist, which, given the uncertain value of contemporary art, is crucial. Consignments also ensure that the dealer’s capital is not tied up in their inventory. There are disadvantages to the consignment relationship however and they included the fact that the dealer is supposed to make investments that are specific to the artist such as marketing, publishing catalogues, and organizing exhibitions. Conversely, an artist faces similar uncertainties and information problems with respect to his dealer, as the dealer may not follow through on such “investments” that would make the artists better known in the art world. Artists also work in an honour system, agreeing not to sell independently from the dealer or if they do so under special circumstances, the dealer will still receive a percentage. Contemporary legal cases between artists and dealers have been called Dickensian as often no written contract exists. S/he does not know if the dealer is selling his work for the price they agreed upon, and if s/he informs

¹⁷ Velthuis, 61.

the artist of the full disclosure of all sales, including the name of the buyer. Furthermore, dealers will sometimes offer discounts to “special “ clients. The artists may or may not have given their permission and usually such price reduction means that the artist receives less payment. While this is of benefit to the dealer as it may ensure “repeat” customers, the artist has no guarantee that the client will purchase more of their works. Also there is no way to ensure that the dealer will specifically promote an artist’s work. The dealer usually has several artists in their stable and there is no guarantee s/he will support each of them equally. Unfortunately, there is little published on the views of the artist regarding art dealers and the art market so only a few of the disadvantages of the dealer relationship from the point of view of the artist are usually discussed in print.

The Canadian art market in particular requires some explanation. One of the few definitive studies on the art market in Canada was conducted in 1998. As part of its mandate “to develop strategies and policies to facilitate the growth and development of the arts sector in Canada,” the Department of Canadian Heritage published a report entitled “Study of the Market for Canadian Visual Art.” The primary objective of the study was to “focus on the size and structure of the visual arts market in Canada, and in particular upon the role of commercial art galleries and auction houses in this market and the amount of visual art sold through these channels.”¹⁸ In the report, the term “Canadian artists” referred to people who were citizens and, for the purposes of the study, the department determined that the Canadian art market consisted of original works of visual art that included paintings, sculpture, limited edition prints and drawings, and excluded antiques, crafts, ceramic art, maps, and photographic arts. The study concluded that the

¹⁸ “Study of the Market for Canadian Visual Art,” The Department of Canadian Heritage, 8 Feb.2007, <http://www.pch.gc.ca/progs/arts/pubs/study/1_e.cfm>.

structure of the market for Canadian-produced visual arts was complex, with Canadian artists producing works of art that met the demand of a number of sources, which included individual collectors, corporations, public art galleries, museums, and governments. In addition, a significant amount of visual art was exported to foreign buyers. Overall, the demand for art came from a number of distribution channels, which could include commercial art galleries, auction houses, government-sponsored art programs, imports to Canadian buyers, and other domestic channels (e.g., direct from artists, other retail outlets, etc.). While considerably smaller than its international counterparts, the Canadian art market is no less significant and deserves more scholarly investigation.

Art dealers, being one of the major agents in the Canadian art market, have a considerable role to play. Unfortunately, there are few studies of the art dealer in Canada and one of them is an article, entitled “Art dealers,” written by Joan Murray for the *Canadian Encyclopaedia*. According to Murray, “Art dealers in Canada have served as art dealers everywhere, not only as sellers of art but as tastemakers.”¹⁹ Until the mid-nineteenth-century dealers in Canada, like many others around the world, had to vary their stock so that they carried art along with other saleable items. She points to such examples as James Spooner in Toronto, who ran a small picture gallery with works by Daniel Fowler, John Fraser, Paul Peel and Homer Watson in the rear of his tobacco shop on King St. East. Another example is William R. Watson, who in 1897 inherited John Ogilvy's in Montreal, an art business begun as a hobby.²⁰ By the 1930s several important

¹⁹ Joan Murray, “Art Dealers,” *The Canadian Encyclopedia*, 30 June 2007, <<http://www.thecanadianencyclopedia.com/PrinterFriendly.cfm?Params=A1ARTA0000327>>.

²⁰ For more information on nineteenth-century dealers from Montreal see H el ene Sicotte's 2003 PhD dissertation for Universit e du Qu ebec  a Montr eal, entitled *L'implantation de la galerie d'art  a Montr eal: le*

galleries in Canada had been established such as Zwickers in Halifax, Robertson and Wells in Ottawa, and Laing and Roberts in Toronto. At first, many Canadian galleries sold mostly nineteenth-century English and European paintings and only ventured into Canadian art after it received support from public museums and artists' groups. Murray argues that the taste of the public and then the Depression made sales of Canadian paintings difficult but some art dealers played a significant role as pioneers in supporting young Canadian artists. William R. Watson for instance, sold the paintings of Maurice Cullen from 1908 until the artist's death in 1934 and in the 1950s, Galerie Agnès Lefort in Montreal was a great supporter of new and exciting Canadian talent. Unfortunately, Murray's article only mentions a slight few of the significant dealers that have operated in Canada over the years and the severe lack of substantial information highlights the need for more research in this area. In more contemporary times, the number of commercial art galleries has greatly increased and greater emphasis has been placed on the selling of recent Canadian art.

Chapter Two - Mira Godard in Montreal

When Mira Godard purchased the Galerie Agnès Lefort in the summer of 1961, she acquired an established business that already had an impressive stable of artists and was well connected to the Montreal art-buying community. Agnès Lefort, an artist herself, had opened the gallery at 1504 Sherbrooke St. W in October 1950, and it was part of the area known as the Golden Square Mile because of the wealthy nineteenth-century merchants who had resided in the area. In the early decades of the twentieth-century, this part of Sherbrooke Street was becoming increasingly popular for commercial art galleries because of its proximity to Montreal Museum of Fine Arts. Art dealer William R. Watson wrote of his 1932 move to Sherbrooke St. W. in his *Retrospective: Recollections of a Montreal Art Dealer*: “I felt assured there was no mistake in this pioneering move uptown. In those days Sherbrooke Street was essentially residential and comparatively quiet; cars could park an unlimited time outside the gallery, a very important consideration of which our customers took full advantage.”¹ Agnès Lefort had selected an ideal location for her new gallery.

Montreal gallery owners like Agnès Lefort and Dr. Max Stern, of the Dominion Gallery, helped open new markets in Canada and develop collectors to collect Canadian artists as well as European.² As a result there were quite a few collectors of contemporary Canadian art in Montreal in the late 1950's and 1960's and galleries catering to this clientele began to multiply. For example the Dominion Gallery, which moved to 1438 Sherbrooke St. W. from St. Catherine Street in 1950 and was owned and operated by Dr.

¹ William R. Watson, *Retrospective: Recollections of a Montreal Art Dealer*, (Toronto; Buffalo: University of Toronto Press, 1974), 56-57.

² Georges Loranger, *An Essay on Private and Public Art Collecting in Canada: The Tip of the Canadian Icejam* (Toronto: Canadian Print and Portfolio, 1985), 33.

Max Stern after it was purchased from Rose Millman in 1947, promoted both modern Canadian and European art. Artists represented by the gallery included Paul-Émile Borduas (1905 – 1960), Emily Carr (1871 - 1945), Stanley Cosgrove (1911 – 2002), and Jacques de Tonnancour (1917 – 2005). Stern also showed important work by Kandinsky, Moore, and Rodin.³ Hélène Sicotte describes other galleries operating at the time in her article entitled “Un État de la diffusion des arts visuels à Montréal.”⁴ Galleries like Galerie L’Actuelle, which was located further to the east on 278 Sherbrooke St. W., was founded in 1955 by Guido Molinari (1933 – 2004) and Fernande Saint Martin (b.1927) and was the first space dedicated exclusively to non-figurative art. The Waldorf Gallery, which opened on 1479 Sherbrooke St. W. in 1953, promoted painters from the School of Paris⁵ as well as Canadian artists such as Paul-Vanier Beaulieu (1910 – 1996), and Roloff Beny (1924 – 1984). The Watson Gallery, which had moved to 1434 Sherbrooke St. W. in 1932, represented artists like Bertram Charles Binning (1909 – 1976), Alex Colville (b.1920), Stanley Cosgrove, John Fox (b.1927), Philip Surrey (1910 – 1990), and York Wilson (1907 – 1984). Sicotte also discusses Rose Millman, who opened the West End Gallery in 1949, two years after she sold the Dominion Gallery to Dr. Max Stern. Her gallery, located on 1015 Sherbrooke St. W. specialized in modern Canadian painting and occasionally showed work by European and American painters. Millman also paid particular attention to Canadian women painters and promoted the work of Ghitta Caiserman (1923 – 2005), Emily Carr, Mary Filer (b.1920), Louise Gadbois (1896 –

³ Michel Moreault, Max Stern, Montreal Dealer and Patron, (Montréal: Montréal Museum of Fine Arts, 2004), 84.

⁴ Hélène Sicotte, “Un État de la diffusion des arts visuels à Montréal,” The Journal of Canadian Art History, V XVI/I 1995: 73.

⁵ *School of Paris* refers to a group of non-French artists working in Paris before WWI that included artists like Pablo Picasso, Marc Chagall, and Piet Mondrian. The term also refers to a similar group of artists living in Paris between WWI and WWII that included artists like Arp, Miró, and Brancusi.

1985), Prudence Heward (1896 – 1947), and Anne Savage (1896 – 1971). Another gallery worth mentioning is Galerie 1640, located on 1640 Sherbrooke St. W., founded in 1961 by Estelle Hecht, which was dedicated to the diffusion of contemporary Canadian and international printmaking. It is interesting to note that female art dealers were common in Montreal, unlike Toronto or elsewhere in Canada.

On nearby Crescent Street other galleries opened to the advantage of the activity on Sherbrooke Street. Hélène Sicotte describes many of these galleries in the second part of her article dealing with the period from 1955 to 1961.⁶ For example, George Delrue, a well-known jeweller, and his wife Denyse Delrue opened Galerie Denyse Delrue in September 1957 at 1520 Crescent, and in 1959, moved to 2080 Crescent only to close four years afterwards. Denyse Delrue then opened the Gallery of the Century, which was managed collectively between 1963 and 1967. George Delrue also made a foray into the gallery world and opened Galerie Libre in October 1959 on 2100 Crescent. The gallery closed in 1982. In 1959, shortly after the closing of the Gallery Monique de Groot, its director Simon Dresdnère, opened his own gallery on 2170 Crescent. Galerie Simon Dresdnère focused on the School of Paris and young Canadian painters and like Godard, would move to Toronto.

It is impossible to enter into a discussion about the career and influence of Mira Godard without first examining the legacy she inherited when she purchased her gallery from the legendary Agnès Lefort (1891-1973). As a young girl, Lefort was educated in the Ursuline convent in Trois Rivières before coming to Montreal, where she studied

⁶ Sicotte, “Un État de la Diffusion des Arts Visuels à Montréal...,” 49-50.

painting at the École de Beaux-Arts⁷ and drawing at the Monument National.⁸ After spending time in Europe and working with the post-Cubist André Lhote (1885 – 1962), the internationally famous artist and writer, Lefort would eventually move away from more conventional styles of painting.⁹ According to Colin Haworth in a May/June 1964 article for *Canadian Art* magazine, “she had moved forward to a post-cubist style, but no farther. She could no more turn out work like Montreal’s *Automatistes* than she could fly.”¹⁰ Nevertheless, since 1923 she had been a regular contributor to the Spring shows at the Montreal Museum of Fine Arts and to the exhibitions of the Royal Canadian Academy¹¹ and she would continue to exhibit her work, particularly at the Galerie L’Art Français, until 1949.¹²

In *La Galerie Agnès Lefort: Montréal 1950-1961*, a publication that accompanied the 1996 exhibition of the same name, Hélène Sicotte explains that the Quebec public’s resistance to modern art was due to its lack of education and that Lefort felt that the city’s art galleries should play a larger role in fostering a better understanding of “contemporary aesthetics.”¹³ Sicotte contends that Lefort took it upon herself to become an advocate of avant-garde artists and decided to open a gallery dedicated primarily to promoting “the moderns,” which she defined as artists “who devoted themselves first and foremost to

⁷ “L’École des Beaux-Arts, located on Saint Urbain Street, was founded in 1923 as part of a social project for the expansion of intellectual and creative life in francophone Quebec. The school was modelled on L’École des Beaux-Arts de Nantes, and Paris inspired both schools. The Montréal school featured two academic disciplines of the “pure” arts: architecture and fine arts. Industrialization was the focus for the first two decades. World War II introduced progressive avant-garde experimentation to the school.” “L’École des Beaux-Arts,” *L’École des Beaux-Arts*, 24 Mar. 2006 <<http://collections.ic.gc.ca/milne/beauxarts.html>>.

⁸ Robert Ayre, “Assured Place in Quebec Art for Agnès Lefort,” *Montreal Star*, 12 Feb. 1973.

⁹ Marjorie Merrow, “Distaff Artist Opens New Gallery,” *The Herald*, 30 June 1953.

¹⁰ Colin Haworth, “La Poule Blanche: Agnès Lefort Opened the Door to Let in Movement,” *Canadian Art*, V 91 May/ June 1964: 124.

¹¹ Ayre.

¹² Michael White, “Gallery Pioneer Dies,” *The Gazette*, 12 Feb. 1973.

¹³ Hélène Sicotte, *La Galerie Agnès Lefort: Montréal 1950-1961*, (Montreal: Leonard & Bina Ellen Art Gallery, Concordia University, 1996), 9.

their personal vision, whose artistic development came from within, and who sought no external approval.”¹⁴ In Lefort’s gallery window, a sign said “La Galerie Agnès Lefort Gallery, bilingual, bicultural,” to provide a space that celebrated the work of “avant-garde artists regardless of their linguistic origins or affiliation with any particular school or trend.”¹⁵

In a 12 February 1973 article by Robert Ayre for the *Montreal Star* Lefort declared that the gallery was a natural extension of her desire for communication. She went on to say that through talking, teaching and writing, she was able to share her enthusiasm for modern art. In a 30 June 1953 article for *The Herald* by Marjorie Merrow, Lefort had claimed, “Most people, when they see a modern painting, just shrug their shoulders and say ‘I don’t understand it.’ And that is because they always come with a preconceived idea of what they will see.” In the same article she gave advice to those who visited her gallery and wanted to learn more about modern art: “If you came here in the same state of mind as you bring to music, not expecting something you recognize but something which will charm you, you would enjoy it. After all, every famous painting is built on form and colour in space – and it is the harmony created by the combination which is important, not how accurately the painting represents some object or scene.”¹⁶ Unfortunately, few collectors in Montreal shared Lefort’s perspective. A well-known example of the confusion about contemporary art during this period is the upset caused when Lefort exhibited a sculpture by Robert Roussil (b.1925) outside her gallery in February 1951.¹⁷ Entitled *Peace*, the wooden sculpture of a family and embryo group depicted the nude

¹⁴ Ibid, 10.

¹⁵ Ibid, 9; Haworth, 124.

¹⁶ Merrow.

¹⁷ Ibid.

figure of Adam (Fig. 2).¹⁸ Because the work was shown outside the gallery space and on the city of Montreal's property, Lefort faced charges of public indecency, to which she eventually pleaded guilty. The criminal charge was eventually withdrawn and Lefort was found guilty of breaking a minor city-permit ordinance covering statues of "nudes or semi-nudes" and paid a fine of \$70.¹⁹ In an interesting quirk of fate, the same sculpture was exhibited later at the Spring Show of the Montreal Museum of Fine Arts without any problem.²⁰ The incident became well known and provided great publicity for the gallery.

Galerie Agnès Lefort soon became the preferred venue for young francophone artists.²¹ Perhaps the greatest example of her eye for talent was her early interest in the work of a young Paul-Émile Borduas. In 1942, Lefort purchased her first Borduas for \$35 and only twelve years later it had appreciated to almost \$1,000.²² By 1954, her small showrooms were packed with guests invited to the vernissage of Borduas' solo exhibition.²³ Lefort's pioneering spirit would make her gallery the first in Montreal to give solo exhibitions to Edmund Alley (1931 - 2004), Léon Bellefleur (b.1910), Suzanne Bergeron (b. 1930), Monique Charbonneau (b.1928), René Derouin (b.1936), Marcelle Ferron (1924-2001), Pierre Gendron (b.1934), André Jasmin (b.1922), Denys Matte (b.1930), Jean McEwen (1923-1999), and many others. Hélène Sicotte contends, "Once established, the chronology of the exhibitions held by Lefort confirms that the promotion of contemporary Canadian art was one of the gallery's major accomplishments."²⁴

¹⁸ Haworth, 126.

¹⁹ Merrow.

²⁰ Ibid.

²¹ Sicotte, *La Galerie Agnès Lefort: Montreal 1950-1961*, 10.

²² David Macfarlane, "The Art of Mira Godard," *Saturday Night*, July 1981: 24.

²³ Ibid.

²⁴ Ibid.

Lefort supported contemporary Canadian artists first and foremost, but she also showed an interest in the international art world. Her experience as an artist no doubt led to her keen awareness of developments in contemporary art, and therefore, it is not surprising that she organized two large group shows of works by contemporary French artists.²⁵ The first exhibition in 1951 entitled *Peintres Français Contemporains*, focused on various currents of new figurative work from the postwar period and included work by over twenty-four artists, including the well-known Pierre Tal-Coat (1905 – 1985).²⁶ The second show of the same name was held three years later and included work by twelve different artists. Lefort also had solo shows that celebrated French artists Robert Helman (1910 – 1990), Jean Lurçat (1892 – 1966), Jean-Gabriel Domergue (1889 – 1962), Georges Spiro (1909 – 1994) and Jean-Paul Brusset (b.1914). Her forays into the world of contemporary American art included exhibitions of work by Rowell Bowles (b.1916) in 1955 and 1956 and Yvonne Thomas (b.1913) in 1961 and also a show dedicated to Patrick Morgan (b.1904) and his wife, Maud Cabot-Morgan (1903-1999) in 1960.²⁷ Lefort's only exhibition of a Mexican artist was held in 1959 and celebrated the work of Luis Filcer (b.1927).

In 1956, Lefort began to present major exhibitions of prints and drawings, essentially resurrecting these media in Montreal.²⁸ Her first show, titled *Gravures et lithographies européennes modernes*, included work by Braque, Chagall, Daumier, Degas, Léger, Matisse, Picasso, Renoir, and Toulouse-Lautrec. At first, the artists she presented were exclusively European, but after 1959 she also exhibited new talent from

²⁵ Ibid.

²⁶ Hélène Sicotte, *La Galerie Agnès Lefort, Les Années Fondatrices: 1950-1961*, (Montreal: H. Sicotte, 1996), 24.

²⁷ Sicotte, *La Galerie Agnès Lefort: Montreal 1950-1961*, 10.

²⁸ Ibid.

Montreal. Titled *Gravures et lithos de maîtres français et canadiens*, exhibitions in 1959 and 1961 included work by Montreal artists Edmund Alleyn, Leon Bellefleur, Albert Dumouchel (1917-1971), Marcelle Ferron (1924 – 2001), Yves Gaucher (1934 – 2000), Pierre Gendron, Jacques Hurtubise (b.1939), Jean Paul Riopelle (1923 – 2002), along with Buffet, Dufy, Kandinsky, Miró, Picasso, and Stanley Hayter. Hélène Sicotte argues that Lefort’s exhibitions of Canadian and European masters were among the gallery’s greatest successes and were particularly noteworthy as they positioned successful European artists like Hayter with Canadians like Gaucher.²⁹ Sicotte believed that “these shows demonstrated, among other things, the degree to which Lefort was receptive to what was happening on the local and international scenes, and how little she cared for preconceived ideas.”³⁰

In an article for *Saturday Night* magazine, Agnès Lefort is described as a “slight figure” whose dedication to her work earned her the nickname “La Poule Blanche” after the chicken in the old French fable who scratches after the best grain in the field.³¹ From 1950 to 1961, Lefort’s talent for discovering new and upcoming contemporary Canadian artists was unrivalled in Quebec (Fig. 3). Sicotte maintains “In the chilly conservatism of 1950’s Quebec, Lefort, with her open mind and dedication to her work, made her small gallery into one of the most influential venues for ‘living art’ in Montreal.”³² Art dealer William R. Watson had praised Agnès Lefort in his *Retrospective: Recollections of a Montreal Art Dealer*,

²⁹ Ibid.

³⁰ Ibid.

³¹ Sandra Gwyn, “She Thinks Like a Man: Scaling the last Bastion, Women Move Into Business,” *Saturday Night*, July/Aug. 1977: 25.

³² Sicotte, *La Galerie Agnès Lefort: Montreal 1950-1961*, 9.

I had always felt that other art dealers would support artists of their day with the same conviction I had had in the twenties. One such person was the courageous Agnès Lefort, who opened her own little gallery on Sherbrooke Street and Peel in November 1950, and moved in 1952 to Sherbrooke Street West near Guy Street. With great integrity and dedication she supported with fair success the avant-garde artists of the time such as Paul-Emile Borduas and his followers. Montreal owes much to her perception and spirit.³³

In September 1961, Agnès Lefort, who was past seventy when she decided to retire, sold her gallery to a young woman named Mira Godard. Lefort stayed on for several months to advise Godard, then retired to her small house in Saint-Eustache. After a fall in 1971, she entered a private hospital for the elderly where she died February 1973, at the age of eighty-two.

Mira Godard was born in Bucharest, Romania in the early 1920s,³⁴ into a wealthy family. She has described her upbringing as a “world of governesses and servants, where you were spanked in German, read to in French, and walked around in English.”³⁵ Her father, an engineer, ran a large, Swiss-owned, hydro-electric firm and her mother, a homemaker, was particularly influential and encouraged her daughters to concentrate on their education.³⁶ According to Godard, she left Bucharest with “a solid educational background,” and there was never any question for her about whether or not she would succeed in the working world.³⁷

At the outset of the WWII, Romania declared neutrality but eventually made an alliance with Germany and was involved in an invasion of Russia. In 1944, a coup d'état in Bucharest expelled the pro-German government and now Russia became an ally.

³³ Watson, 56-57.

³⁴ Mira Godard has always been unclear about the exact date of her birth. Gwyn, 25.

³⁵ Ibid.

³⁶ Marilyn Froggatt and Lorraine Hunter, Pricetag: Canadian Women and the Stress of Success, (Don Mills, Ont.: Nelson Canada, 1980), 69.

³⁷ Ibid.

Soviet influence steadily increased after the war and, in 1947, King Michael was forced to abdicate. By 1948, a treaty of friendship and mutual assistance was signed between Romania and the U.S.S.R. and Godard's family fled to Zürich. According to Godard, "It was very traumatic. I was ten percent grateful and ninety percent devastated. Leaving Romania wasn't a decision my father made; it was just something we had to do. The Russians were expropriating businesses. There was no choice."³⁸ As part of what was becoming a wave of eastern European émigrés, Godard and her family continued on from Zürich to Paris. Paris was torn between Gaullists and Communists in the aftermath of the war, yet it was still an improvement from the line-ups and shortages of Bucharest. Between 1948 and 1950, she studied mathematics at the Sorbonne, eventually obtaining her "certificat de mathématiques supérieures." While in Paris, she also studied Medieval art at the Ecole de Louvre. In 1950, the family moved again, this time to Montreal, where she received a Bachelor of Science degree from Sir George Williams (now Concordia) and a graduate degree in business administration from McGill University. Becoming a metrology engineer, by 1959 she was supervisor of the precision measurement labs at Aviation Electric in Montreal.

Mira Godard expressed a keen interest in art from an early age: "My parents' home was full of great works of art, and so I grew up being familiar with and appreciating beautiful artifacts. I started buying art when I was a student."³⁹ Godard began building her own collection of Canadian art when she moved to Montreal and became familiar with the Galerie Agnès Lefort.⁴⁰ Dissatisfied with the restrictive nature of her job at

³⁸ Macfarlane, 23.

³⁹ Barbara Kingstone, "City Art (Adolescence's End): Mira Godard," City Woman, Nov./Dec. 1978: 55.

⁴⁰ Kay Kritzwiser, "New Gallery with International Aspirations," Globe & Mail, 25 Jan. 1972.

Aviation Electric, she learned of the possibility of purchasing the Gallery and quickly seized the opportunity.⁴¹ As Godard tells it, “It was an excruciatingly hot day. I’d reached a moment of impasse in my personal life. The man I was working for wanted to marry me. I didn’t want to get married, hadn’t ever conceived of myself getting married. Just to take my mind off it, just for a diversion, I went in to buy a print. I came out owning the gallery.”⁴² In future interviews,⁴³ Godard stressed that it was the business aspects of running a gallery that had prompted her to put in an offer to buy Galerie Agnès Lefort in 1961. She claims, “I went into engineering because I was good in math. Father was an engineer and I married an engineer. But I always wanted to run my own show. Somewhere in the back of my mind there was a deep fascination with the workings of business.”⁴⁴ According to Godard, her father had once been an avid art collector and left a houseful of paintings behind in Bucharest, but that he never took her new endeavour very seriously, and argued with her “when this art thing is finished you can always go back to engineering.”⁴⁵ He was not the only one that questioned Godard’s new undertaking. When she quit her job in the aviation firm, the president assured her that she could return at any time.⁴⁶

When Mira Godard purchased the Galerie Agnès Lefort during the month of September 1961, it had “the right connections, it had the right artists, and Montreal was beginning to look like the right place for a commercial gallery.”⁴⁷ In a 1981 article, David Macfarlane explains that Lefort “was on the ground floor of a movement which,

⁴¹ Froggatt, 70.

⁴² Gwyn, 25.

⁴³ It should be noted that as to be expected of a businessperson, Mira Godard’s comments in interviews are intended to produce the best possible image for herself and her gallery.

⁴⁴ Froggatt, 70.

⁴⁵ Ibid.

⁴⁶ Ibid.

⁴⁷ Macfarlane, 24.

reinforced by the eventual sanctification of its American parallel, would become solid blue-chip,” and that: “If Agnès Lefort had never made money it was because the race had just begun, not because she bet the wrong horses.”⁴⁸ Major developments would soon take place in Montreal’s artistic community and Godard would pay attention to the new abstractionists. She kept the gallery’s original name until 1967, when it was changed to the Galerie Godard-Lefort. The name was retained until then “not out of financial obligation but partly for continuity and partly in homage.”⁴⁹

Paul-Émile Borduas, in a letter to Claude Gavreau (1925-1971) written two years before he died in 1960, remarked that he had been born too soon, in a country too young.⁵⁰ Borduas was a member of the radical group of several Montreal abstract painters active between 1946 and 1951 known as the *Automatistes*. Members of this group were influenced by the Surrealists, from whom they took over their techniques of automatism, whereby the artist suppresses conscious control over the movement of the hand, allowing the subconscious mind to take over. In the early 1950’s, following the excitement caused by the *Automatistes*, many Quebec artists felt a need to return to a more controlled style of painting and the *Plasticiens* launched a new pictorial movement that promoted the strict use of two-dimensional space in painting. It could be argued that these two separate movements were the main forces behind Montreal art of ‘60s and early ‘70s. The *Automatistes* stirred a new generation of artists to create emotional, expressionist paintings that utilized fluid gestures while the *Plasticiens* moved others to create paintings with crisp geometry and brilliant colour contrasts. Many Montreal artists

⁴⁸ Ibid.

⁴⁹ Dusty Vineberg, “A Marriage of Necessity,” Montreal Star, 11 Dec.1971.

⁵⁰ Marcel Fournier, “A Society in Motion: The Quiet Revolution and the Rise of the Middle Class,” The 60s: Montreal Thinks Big, André Lortie, ed. (Montreal: Canadian Centre for Architecture; Vancouver: Douglas & McIntyre, 2004), 45.

would be concerned with work that merged the two tendencies. A number of artists who subscribed to these different approaches exhibited with Godard's gallery like Charles Gagnon (1934-2003) and Jean McEwen, whose paintings were typical of the gestural approach, and artists like Yves Gaucher (1934 – 2000), and Ulysse Comtois (1931-1999), whose work exemplified the geometric mode.⁵¹

When Mira Godard took over the gallery, she wisely continued Agnès Lefort's tradition of seeking out and promoting young Canadian talent (Fig. 4). In 1962 she held shows that featured Suzanne Meloche (b.1926), Yves Trudeau (b.1930), Takao Tanabe (b.1926), Stanley Lewis (1930 – 2006), Marcelle Maltais (b.1933), and Fernand Toupin (b.1930). According to David Macfarlane in a 1981 article for *Saturday Night* magazine, entitled "The Art of Mira Godard," he notes that: "By 1963 Monique Charbonneau and Jean McEwen had sell-out shows, and of the 118 paintings chosen for the Musée des Beaux-arts annual spring exhibition, thirty were from the Godard-Lefort stable."⁵² Godard gave Arthur Lismer (1885-1969) the first solo show of his career from 16 September to 1 October 1963. According to a review by Robert Ayre in the Jan./Feb. 1964 issue of *Canadian Art*, "The showing of drawing at Galerie Agnès Lefort in September was not only his first one-man exhibition since the retrospective but it made history as the first time he had ever been presented by a dealer."⁵³ Interestingly, when Godard asked Lismer, then seventy-eight, why he'd never had his own exhibition, his

⁵¹ Ibid.

⁵² Macfarlane, 25.

⁵³ The "retrospective" that Ayre refers to took place at the Art Gallery of Toronto (which was renamed the Art Gallery of Ontario in 1966) in 1950. Robert Ayre, "Arthur Lismer at the Galerie Agnes Lefort, Montreal," *Canadian Art*, V89 Jan./Feb. 1964: 6.

reply was “Because no one ever asked me.”⁵⁴ David Macfarlane believed that this statement, “all but summed up the gallery scene in Canada.”⁵⁵

Under Mira Godard’s direction the gallery continued to flourish (Fig. 5). In 1968 the Galerie Godard-Lefort moved two doors east to 1490 Sherbrooke St. W, where the restaurant *Bice* is currently located (Fig. 6). In a 14 September 1968 *Montreal Star* article by Sheila Arnopoulos, Godard stated that her current gallery was “just too small now” and she pointed towards “a desk covered with papers in a cramped cupboard-like corner.” The new 1,500 square foot gallery, which was designed by Joseph Baker, professor at the McGill School of Architecture, was also described in a 11 December 1971 article by Dusty Vineberg for the *Montreal Star* as “one of the most modern and spacious in Montreal.” The air-conditioned gallery had a special ceiling of transversal slats that could accommodate hanging partitions, which were rearranged for each exhibition in order to create different spaces.⁵⁶ Jack Bush (1909 – 1977), in a 1969 interview with Dennis Reid for *artscanada*, was enthusiastic about having his first one-man show in Montreal at Godard’s newly renovated gallery: “I was determined that my first show in Montreal, really my ex-hometown, would be major; the best work I could turn out and shown at its best. That’s why I held out for a show in Mira’s *new* gallery. I wanted to go back ‘home’ as strong as I could go.”⁵⁷ Bush was pleased with the new gallery space and observed, “people, artists remarked that they had never seen Mira’s gallery look so open and big in feeling.”⁵⁸ Jack Bush was among many new Canadian additions to the stable

⁵⁴ Macfarlane, 25.

⁵⁵ Ibid.

⁵⁶ Joan Capreol, “Art gallery Owner Takes Another Successful Step,” *Globe & Mail*, 6 Mar. 1969.

⁵⁷ Dennis Reid, “Jack Bush: Galerie Godard Lefort, Montreal February-March, 1969,”

artscanada No 130/131 Apr. 1969: 44-43.

⁵⁸ Ibid.

who exhibited in the new space (Fig. 7). Serge Tousignant (b. 1941), Hugh Leroy (b. 1939), Walter Schlupe (b. 1931), Mariette Rousseau Vermette (1926 – 2006), Robert Slatkoff (b. 1938), John Ivor Smith (1927 – 2005), Christopher Pratt (b. 1935), Alexandra Haesker (b. 1945), Ann Kipling (b. 1934), Ron Moppett (b. 1945), and Catherine Hoskinson (b. 1949) were just a few of the new artists who had exhibitions at 1490 Sherbrooke St. W. Most of the galleries artists were from Montreal but it is interesting to note that while Godard introduced artists from the west coast, Pratt was the only addition from Atlantic Canada at this time (Fig. 8). The old gallery at 1504 Sherbrooke St. W. was still kept as a place to store paintings and in 1970 it was turned into the Multiples Gallery where Godard held shows that were devoted to graphics and small sculptures.⁵⁹

In addition to her showings of Canadian artists, Mira Godard paid attention to what was going on in the international art world and she brought significant talent from Europe and America to her gallery. According to Dusty Vineberg in an article for the *Montreal Star*, “since she took over from Agnès Lefort 10 years ago, Mira Godard has staged a confrontation salutary for everyone by introducing what was seminal from abroad – from Appel and Albers to Soto and Vasarely.”⁶⁰ Godard was in New York almost once a month and travelled to Europe on buying trips at least once a year.⁶¹ She visited the studios of important artists like Hepworth, Moore, Giacometti, and Brancusi⁶² and between 1962 and 1971 held exhibitions of international artists like Appel, Tapiés, Picasso, Bill, Hepworth, Moore, Albers, Hoffman, Arp, Frankenthaler, and Gottlieb.

⁵⁹ Capreol.

⁶⁰ Vineberg.

⁶¹ Macfarlane, 25.

⁶² Ibid.

A few examples in particular highlight Godard's efforts to bring contemporary international artists to Montreal and generally these exhibitions were unique in Montreal. In 1966, from the 8 January until the 28th of the same month, her exhibition *The New York Scene* featured work by: Josef Albers, Anthony Caro, Helen Frankenthaler, Paul Jenkins, Morris Louis, Louise Nevelson, Kenneth Noland, Jules Olitski. According to Robert Ayre in a review in the April 1966 issue of *Canadian Art*, the show, "helped take the edge off dreary winter."⁶³ Although Ayre believed the selection of art was too small to be considered a survey of painting and sculpture in Manhattan, he wrote that, "it was distinguished and it did give Montrealers who don't know them some idea of what Albers, Olitski, Noland, Louis, Frankenthaler, Jenkins, Caro and Nevelson look like."⁶⁴ *From Delacroix to Picasso* took place from 17 October to 15 November 1968 and also featured international art. According to Lisa Balfour, in a 1 November 1968 article for *Vancouver Province*, the exhibition "equals some of the better mixed shows which are often seen in Paris, London or New York." She also mentioned that Godard's gallery tends "to steal a march on the city's two museums when it comes to avant garde or vintage exhibitions." From 10 November 1970 until the 28th Godard showed *20/XX, 20 Major Works From the 20th Century* with works by Leger, Picasso, Braque, Dubuffet, Klee, Miro, Kandinsky, Dali, Chagall, Rothko, Soutine, and Rouault (Fig. 9). According to Terry Kirkman and Judy Heviz in their 17 November 1970 review for the *Montreal Star*, "The works in this show, and the fact that they are so representative of their creators' oeuvre, makes this a must. Almost undoubtedly it will be one of the highlights of this season's exhibitions." From 13 February until 4 March 1971, Godard showed

⁶³ Robert Ayre, "Art Scene in Canada: Montreal," *Canadian Art*, No 101 Apr.1966: 47.

⁶⁴ Ibid.

American artist Helen Frankenthaler, which was similarly received. In Montreal there were few places where the public could go and see great contemporary works created by famous international artists. According to artist John Fox, Galerie Godard-Lefort was the “only place in Montreal you could see work like that and it was astonishing to see these artists in a Montreal private gallery.”⁶⁵ Institutions like the Montreal Museum of Fine Arts and the Musée d’art contemporain à Montréal never exhibited international art as consistently as it was shown at Galerie Godard-Lefort.

David Macfarlane commended Godard’s decision to bring artists from New York and Europe to Montreal in his *Saturday Night* article and believed these decisions demonstrated “showmanship, educational endeavour, and sound business sense.”⁶⁶ While it can be surmised from favourable press reviews that Godard’s shows celebrating the work of international artists bolstered the reputation of the gallery, there is no way of knowing whether or not these exhibitions increased her sales. Without access to the financial statements of the gallery there is no way of determining what work was actually sold. As Eric Hodgins and Parker Lesley explain in their article on the international art market for *Forbes* magazine, “All dealers try to keep their account books tightly shut; only an occasional ray can penetrate the darkness.”⁶⁷ As a private citizen operating a private business, Mira Godard is in no way obliged to put such information on public record.

Godard was also actively involved in other segments of the art community, as exemplified by her involvement in a government initiative to promote the visual arts in Canada. In 1965, the federal government inaugurated a policy that authorized the

⁶⁵ John Fox, Personal Interview, 2 Feb.2007.

⁶⁶ Macfarlane, 25.

⁶⁷ Eric Hodgins and Parker Lesley, “The Great International Art Market II,” *Fortune*, Jan.1956: 132.

Minister of Public Works “to allocate up to one percent of the value of federal contracts for art in all its buildings serving the public directly.”⁶⁸ Three years later, the federal Department of Public Works appointed an advisory committee of six experts in the visual arts to implement this policy. Mira Godard was chosen to be a member along with Canadian museum administrators like Nancy Robertson, director of Regina’s Norman Mackenzie Art Gallery, Guy Viau, deputy director of the National Gallery of Canada, and Stuart Smith, director of Fredericton’s Beaverbrook Art Gallery. Other members were art consultants and included Richard Simmins from Vancouver and Dorothy Cameron from Toronto.”⁶⁹ According to documents generated by the Advisory Committee, the purpose for the group was, “As per the Record of Cabinet Decision of September 24, 1964, to study and make recommendations to Cabinet on the question of the amount which the Government should, as a matter of policy, allow for the artistic decoration and for the beautification of buildings constructed by it.”⁷⁰

While today it may seem like a conflict of interest to have an art dealer or art advisors on the committee, at the time there were many reasons why Godard was selected. Originally, the Department was supposed to select members for the committee who could “give as broad and expert opinion as possible within the Visual Art Community of Canada.”⁷¹ According to the guidelines, this included “such persons as the directors of the public galleries, recognized art critics, directors or professors of

⁶⁸ Design Branch Department of Public Works, Advisory Committee on Fine Arts, Unpublished Minutes of Meetings 1968 - 1972. RG 11 4428 National Archives of Canada, Ottawa, Ontario.

⁶⁹ Sheila Arnopoulos, “Art Comes Alive: Gallery Owner Lauds Government,” Montreal Star, 14 Sept. 1968.

⁷⁰ Design Branch Department of Public Works, *Ibid.*

⁷¹ Terms of Reference for an Advisory Committee on Fine Art Works for New Building Projects by the Department of Public Works, Unpublished Guideline, 7410-2, 746-16, (The National Gallery of Canada Library).

recognized schools of art, or editors of Canadian art or architectural magazines.”⁷² It is significant to note that the original guidelines specified “public galleries” as opposed to private galleries. However, according to the Minutes of the Committee’s meetings,

the change in the National Gallery organization and the decentralization of the Department of Public Works, has all predicated a change in the makeup of the Committee. Basically, now there is to be one member selected from each of the six regions. With the agreement of the Deputy Minister, those presently serving on the Committee were selected by the Department of Public Works with the assistance of the National Gallery and the Canada Council.⁷³

The six regions included the Pacific, Western, Ontario, Capital Region, Quebec and the Maritimes. Reading the documentation on the program and its committee, it becomes painfully obvious that there was a shortage of suitable candidates willing to do the job. The mandate for the committee may have been changed to ensure regional representation from across Canada, a major concern of other federal cultural committees. With it came, so it seems, a more liberal policy towards committee members. In order to ensure that one person did not exude too much influence on the committee a policy of limited terms was introduced. According to the Minutes of the Meetings, “Subject to any revisions that may be recommended and adopted by the Department, it is intended to have two members set for one year, two for two years and two for three years. This would allow for continuity and yet possible rotation and change of membership.”⁷⁴ Also, to ensure impartiality, the original committee members were requested to draw for their individual terms of office, “As a result, Miss Cameron and Mr. Simmins will sit for one year, Miss Godard and Mr. Smith for two years and Miss Robertson and Mr. Viau for three. The time of the terms shall begin as of October 2, 1968. It should be noted that under the

⁷² Ibid.

⁷³ Ibid.

⁷⁴ Ibid.

present terms of reference, any Committee member may be re-elected for additional terms.”⁷⁵ Mira Godard was knowledgeable about the Montreal artistic community and because of her expertise she was an ideal candidate. Her term on the committee began in October 1968 and ended with her resignation in May 1971.

In 1967 Mira Godard was also elected president of the newly formed Professional Art Dealers’ Association of Canada and she held the position for three years. PADAC, as it is usually called, is a non-profit organization that “seeks to guarantee professional standards and to expose fraudulent practices in the field of art.”⁷⁶ In the beginning it was composed of twenty-one leading art gallery owners from Toronto, Montreal, Ottawa, Edmonton and Halifax. Mira Godard’s involvement in this agency would offer her interesting business opportunities and the chance to network with other Canadian art dealers.

One of the biggest triumphs of Godard’s career occurred at this time, when in 1971, she acquired the estate of David Milne, who had been given little attention at the time. This fact was mentioned quite often in articles about the Godard Gallery’s Milne exhibitions. For example a November 1972 article in *Toronto Calendar Magazine* notes, “Since his death in 1953, there’s been only one large exhibition and two smaller ones of his work. A generation and a half of art lovers have grown up almost ignorant of his work, except by reputation... This exhibition of his New York period (1912 to 1922) sets about remedying the situation.”⁷⁷ Also, an 18 November 1972 article by Kay Kritwiser in the *Globe & Mail* stated,

⁷⁵ Ibid.

⁷⁶ Joan Capreol, “Produces a Heady Feeling: Gallery Owner Publishes Portfolios of Canadian prints,” *Globe & Mail*, 16 Mar. 1968.

⁷⁷ “Galleries and Museums: At Last. An Important David Milne Retrospective,” Toronto

Increasingly, as the Milnes appear in collections like the National Gallery of Canada and the Art Gallery of Ontario, we've been made aware of the importance of this painter. And we're beginning to see, through collections like this, the 40 works at Marlborough Godard, how solid was his entrenchment nearly 60 years ago, and how he may have been obscured by the sound and fury brewing around the painters who were to become the Group of Seven.

In my interview with Indra McEwen on 27 February 2007, she spoke of the importance of the David Milne estate for Godard's business. According to McEwen,

Now there's a case, where the dealer really did play a role because David Milne, I don't think, had ever been appreciated to his just degree. My impression is that until she acquired the estate and began really pushing Milne, which was good business, he was never up there with the Group of Seven. I don't think people realized how wonderful a painter he was until Mira started showing him.⁷⁸

Representing the Milne Estate gave Mira Godard authority in the Canadian artistic community and it proved to be a very wise business decision. Important cultural institutions like the National Gallery of Canada, the Art Gallery of Ontario, the McMichael Canadian Art Collection and the Winnipeg Art Gallery were interested in acquiring Milne's work and Godard was more than happy to oblige.⁷⁹

According to an article in *artscanada* by Joe Bodolai,

A curious state of affairs exists: although there has been remarkable political and cultural turmoil in Quebec in recent years, there is little trace of it in the galleries. The art in most galleries reflects a world where all is calm and peaceful and beautiful, and artists enjoy the luxury of exploring the aesthetics of pure color or form. For whatever reasons, the galleries simply do not provide an outlet for any of the radical new cultural energy which political and social events have generated. It is alive and evident on the streets, everywhere in the real life of the city, but not in the galleries.⁸⁰

Calendar Magazine, Nov.1972: 29.

⁷⁸ Indra McEwen, Personal Interview, 27 Feb. 2007.

⁷⁹ David Silcox, "David Brown Milne," The Canadian Encyclopedia, 7 Aug. 2006, <<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0005307>>.

⁸⁰ Joe Bodolai, "Montreal," artscanada No 184/185/186/187 Dec./ Jan.1974: 198 – 202.

The “political and cultural turmoil in Quebec” was tied to the death of Quebec premier Maurice Duplessis in 1959, and was the signal for the start of a new era, known as the Quiet Revolution, which lasted roughly from 1960 to 1966. The provincial Liberal Party, led by Jean Lesage for those six years, modernized government institutions, the school system and social services.⁸¹ These changes fostered a new awareness of ethnic discrimination directed against the Francophone community and a new form of nationalism emerged. The most important factor, of course, would be the election of the Parti Québécois under René Lévesque in 1976. Major struggles for power took place in Quebec in the 1960s and 1970s between old and new elites and between Francophones and Anglophones. According to Linteau, the battles focused on language, politics, and the economy. Government objectives included introducing changes into the workplace so that French Canadians would have better jobs and career opportunities in the private sector, assisting French Canadian businessmen so their companies so could grow and gain a larger share of the market, and have large Canadian and international corporations, which operated in the province, take Quebec’s specific needs increasingly into account. A final objective was to make the Quebec government a major partner with private enterprise in Quebec’s economic development. The growth of the new French Canadian financial groups was significant, as was the increasing intervention of the Quebec government in the economy, through such publicly owned corporations as Hydro-Quebec and the Caisse de Dépôt et Placement. The weakening of Quebec’s position as the country’s economic centre of gravity moved westward, however, undermined these

⁸¹ For discussion of the period see Paul-André Linteau [et al.], *Quebec Since 1930*, (Toronto: Lorimer, 1991).

successes. Toronto firmly replaced Montreal as Canada's metropolis and many companies moved their head offices or manufacturing operations to Ontario.

While Joe Bodolai may have argued that the political and cultural upheaval in Quebec could not be seen in the art at the Montreal galleries, there was no doubt that it affected gallery business. When large corporations began moving their headquarters to Toronto, they took along with them a large portion of the art-buying clientele as important corporate collections were being formed in Montreal. Although as late as 1972, Mira Godard could say that in Montreal "collectors are still buying steadily," the business depended on the constant infusion of new money,⁸² which was not forthcoming. In an 11 December 1971 article by Dusty Vineberg in the *Montreal Star*, Godard believed that the inescapable fact was that she did not "see a future, really, in Montreal, because to reverse momentum takes a long time." In the spring of 1972, Mira Godard decided to enter into a fifty-fifty partnership with the international art mogul Frank Lloyd and open the Marlborough-Godard Gallery in Toronto. She also gave the same name to her long-established business in Montreal. Godard committed herself to living in two cities at once and moved into the difficult and nervous world of high-priced International art.⁸³

Many were excited about Godard's affiliation with Marlborough because as Michael White argued in his 9 February 1972 article for *The Gazette*, "For the Montreal art scene, the Marlborough-Godard partnership established direct access to the Marlborough collection, called the most comprehensive contemporary art collection in the world." Others felt differently: Virginia Nixon in an 5 October 1974 article for the

⁸² Macfarlane, 26; Robert Fulford, "Canada's Art Dealer Extraordinaire," *Toronto Star*, 11 Aug. 1973.

⁸³ *Ibid.*

same newspaper observed that many in Montreal felt that Godard's partnership with Marlborough was "selling out Canadian art" and opening the Toronto gallery "was seen as a kind of rats-leaving-the-ship move." Unfortunately, business was only getting worse in Montreal. Robert Fulford described the situation in an 11 August 1973 article for the *Toronto Star*, "On the first Wednesday in August, about 100 people walked through the Gallery Marlborough-Godard in Toronto. On the same day, about a dozen walked through the Galerie Marlborough-Godard in Montreal. And the Montreal gallery has the better location." Her decision to close the Montreal gallery in 1979 was a necessary one but at the same time it was extremely stressful for her "because it was like getting rid of an old friend."⁸⁴ As galleries were shutting down in Montreal, new ones were opening in Toronto.

⁸⁴ Froggatt and Hunter, 71.

Chapter Three - The Toronto Gallery

By the mid twentieth-century Toronto had evolved into a major centre of commerce and finance and with the political changes in Quebec, the momentum only increased. As Marianne Stern explained, in a 1972 article for *Toronto Life*, “It has long been axiomatic that wherever commerce thrives an interest in art will follow.”¹ A local dealer made the observation in Stern’s article that, “People on the outside think it’s intellectuals and decorators who buy all the pictures – but it’s the tough hard-headed businessmen that are really the big buyers, once you get these men interested, there’s no limit to their involvement or spending.”² The increase of commercial galleries directed by well-informed dealers had transformed the Toronto art arena into a market that was becoming increasingly important internationally. During the late 1950s and 1960s Av Isaacs and David Mirvish, for example, had fostered the city’s emerging interest in collecting both Canadian and international works of art, respectively. Consequently, Toronto dealers were able to turn over several million dollars in stock annually in the early seventies, and the volume kept growing.

The majority of commercial galleries were located in the Bloor-Yorkville section of downtown Toronto. The Isaacs Gallery, which opened in 1956 at 832 Yonge St., was operated by the legendary Av Isaacs who championed the work of young Canadian artists, especially Painters Eleven, and was responsible for mounting regular exhibitions that contributed to their success.³ Michael Snow (b.1929), Graham Coughtry (1931-

¹ Marianne Stern, “Business: The Multi-National Corporation (Sort Of) as Art Dealer,” *Toronto Life*, Apr.1972: 12.

² Ibid.

³ Georges Loranger, An Essay on Private and Public Art Collecting in Canada (The Tip of the Canadian Icejam), (Toronto: 1985), 34.

1999), Joyce Wieland (1931-1998), William Kurelek (1927-1977), Greg Curnoe (1936-1992) and many other well-known Ontario artists were first shown by Av Isaacs.⁴ Gallery Moos Ltd., which opened in 1959 and was located on 136 Yorkville Ave., was one of the first galleries in Yorkville, showing twentieth-century paintings, sculpture, drawings and graphics from European and North American artists such as Appel, Bachinski, Chagall, Delvaux, Rita Letendre (b.1928), Jean-Paul Riopelle (1923 - 2002), Vasarely, and Zadkine. Jack Pollock, a dealer and accomplished artist ran The Pollock Gallery, which opened in 1960 and moved to nearby 122 Scollard St. in 1975 and represented contemporary Canadian artists like Andrea Bolley (b.1949), Tony Calzetta (b.1945), Norval Morrisseau (b.1931), Daphne Odjig (b.1928), and Abraham Anghik (1951). Another reputed Toronto art gallery was the David Mirvish Gallery that opened in 1963 and was located on 596 Markham St., near Mirvish's popular discount store Honest Ed's. The gallery introduced young Canadian post-painterly abstractionists artists like David Bolduc (b.1945), Paul Fournier (b.1939), Erik Gamble (b.1950), K.M. Graham (b.1913), and Robert Murray (b.1936). Mirvish's strong New York connections also allowed him to mount significant American shows that included Milton Avery, Stuart Davis, Frankenthaler, Morris Louis, and Frank Stella.

Located at 22 Hazelton Avenue in Yorkville, the Marlborough-Godard Gallery was therefore a prestigious addition to the thriving gallery community (Fig. 10). A remodelled townhouse located in the heart of Toronto's gallery district was chosen as the site for the new gallery due to Godard's belief that "for contemporary art to feel at home it should be in a place which has been lived in."⁵ It would also give potential clients an

⁴ Sol Littman, "Terrified by Gallery-It Is?," Toronto Star, 2 Jan.1980.

⁵ Kay, Kritzwiser, "New Gallery with International Aspirations," Globe & Mail, 25 Jan.1972.

idea what a work of art would feel like in their own homes (Fig. 11). Godard again chose the Montreal architect Joseph Baker, to renovate the townhouse and create “a dialogue between the old and the new.”⁶ Her association with Frank Lloyd of Marlborough Galleries was arguably one of the most important business relationships in her career (Fig. 12). In 1946, Frank Lloyd and Harry Fischer, both Viennese, began their partnership as booksellers and art dealers in London, specializing in Old Master paintings. Early in 1960, Lloyd decided to move into the work of contemporaries and by 1973, Marlborough represented sixty-six living artists, including Bacon, Moore, and Still, as well as managing the estates of Smith, Pollock, Kline and Reinhardt.⁷ According to an 11 December 1971 article in *The Montreal Star* by Dusty Vineberg, “The Marlborough, with its branches in New York, Rome and Zurich, has almost scarily monopolistic connections with the top contemporary artists of international calibre – and it has long been searching for the right Canadian representative.” Mira Godard was considered the right person and in 1972 she entered into a fifty-fifty partnership with the international art mogul. The relationship with Marlborough would allow Godard direct access to the international art market, one of “the most secretive and touchy businesses in the world.”⁸

Marlborough was described in a 1973 article for *Time* magazine entitled “Artfinger: Turning Pictures into Gold” as “Less a gallery than a multinational corporation” and Frank Lloyd was famous for stating, “I only collect money, I don’t collect pictures!”⁹

⁶ Ibid.

⁷ “Artfinger: Turning Pictures into Gold,” *Time* 25 June 1973, <<http://www.time.com/time/printout/0,8816,907464,00.html>>.

⁸ Richard Simmins, “Canada Plugged into Major Art Markets,” *Vancouver Province*, 12 Feb 1972.

⁹ “Artfinger: Turning Pictures into Gold,” <<http://www.time.com/time/printout/0,8816,907464,00.html>>.

The piece described the organization of Lloyd's galleries as "a tax-resistant labyrinth of branches, service contracts, numbered accounts, paper and holding companies,"¹⁰ linked to Marlborough AG, the parent corporation owned by Lloyd's family-controlled trust. Furthermore the article contended that Marlborough, in its various national forms, was merely a corporate shell holding the land and furnishings of the galleries. Ownership of the paintings and bank accounts was distributed among Liechtenstein, Nassau and Switzerland, and Marlborough Galleries had branches in London, New York, Rome, Zurich, and now Montreal and Toronto. The piece stated that Marlborough's corporate style could be seen in the "muted and elegant gallery spaces, white walls, slate floors, discreetly hushed viewing areas" and the fact that the branches of the Marlborough group were "linked by telex machines, clacking out their information and requests."¹¹ The galleries set a tone that both bankers and brokers could instantly relate to, far removed from "the puzzling messiness of the creative life."¹²

Frank Lloyd's business-like style extended to his dealings with artists. According to the *Time* article, up until 1960 the relationship between artist and dealer in London had tended to "be a gentlemanly business based on unwritten promises with the word promotion never being heard."¹³ Lloyd offered his artists an effective sales system along with contracts and guaranteed minimums. In the article, the British artist Victor Pasmore, who joined Marlborough in 1960, explains, "They were the first in London to put the whole contract with artists on a professional basis." Marlborough usually took a 50% cut on sales, compared with the 33 1/3% to 40% charged by most galleries. Lloyd often

¹⁰ Ibid.

¹¹ Ibid.

¹² Ibid.

¹³ Ibid.

justified this rate to his painters by saying that they had a choice, “You can ride in a Rolls-Royce or a Volkswagen. If you want to ride in the Rolls, it is going to cost you more money. But it pays in the long run.”¹⁴

When Mira Godard partnered with Marlborough galleries, she gained access to their international artists as well as information and files on the many works stored by Marlborough in Europe and the United States.¹⁵ She was also given details on international contracts, wholesale purchase prices, market trends, probable appreciations as well as the name of every Canadian who had ever bought a work from Marlborough’s group.¹⁶ Furthermore, as one of the world’s largest publishers of fine art graphics, Marlborough gave Godard the right to use to their lithographic workshops, teams of writers and photographers, and cataloguing facilities.¹⁷ The 1973 publication *Art in the Corporate Environment: An Exhibition of Contemporary Canadian Paintings Selected for the Corporate Environment* and *David Milne: The Toronto Year, 1939-1940*, published in 1976, are two important examples of the quality publications that were produced by Marlborough Godard Ltd. (For a full listing of Marlborough-Godard publications see Appendix B).

¹⁴ Ibid.

¹⁵ By 1974 Marlborough artists included, from America, Allan D’Arcangelo, Moredecai Ardon, Herbert Bayer, Fernando Botero, Richard Diebenkorn, Juan Genovés, Adolph Gottlieb, Alex Katz, R.B. Kitaj, Lee Krasner, Jacques Lipchitz, Seymour Lipton, Conrad Marca-Relli, Beverly Pepper, Larry Rivers, James Rosati, Jesus Raphael Soto, Theodoros Stamos, Michael Steiner, Clyfford Still, Fritz Wotruba and the Estates of William Baziotos, Lyonel Feininger, John Marin, Jackson Pollock, Ad Reinhardt, and Mark Rothko. From Britain, Kenneth Armitage, Frank Auerbach, Francis Bacon, Lynn Chadwick, Piero Dorazio, Antonio Lopez Garcia, Barbara Hepworth, Allen Jones, Oskar Kokoschka, Richard Lin, Lucebert, Henry Moore, Ennio Morlotti, Ben Nicholson, Sidney Nolan, Victor Pasmore, Tom Philips, Roland Piché, John Piper, Paul Rebeyrolle, Edward Seago, Graham Sutherland, Joe Tilson, and the Estates of David Bomberg and Kurt Schwitters. From Europe, Fausto Melotti, Achille Perilli, Arnaldo Pomodoro, Mario Radice, Toti Scialoja and the Estates of Gastone Novelli and Luigi Spazzapan

¹⁶ Simmins.

¹⁷ Stern, 14.

In an 11 December 1971 article for the *Montreal Star* by Dusty Vineberg, Godard stated that she hoped her new affiliation with Marlborough would generate a demand by “sophisticated Canadian collectors for internationals.” In the same article, she expressed a desire that the new gallery name would attract the attention of international collectors thus also creating an interest in the Canadian artists she had represented for years. Godard was enthusiastic about her future as “the only Canadian dealer with sufficient contacts to push Canadian art abroad.” In an interview she stated, “I don’t know whether Toronto is an international art centre now, but if it isn’t I’m going to help make it one.”¹⁸ In a 12 February 1972 article by Richard Simmins for the *Vancouver Province*, Godard contended that with Marlborough’s resources she felt she could do a better job of establishing reputations and sales than “the existing agencies such as the National Gallery of Canada.”

The reaction of the press was largely positive. Marianne Stern noted in her April 1972 article for *Toronto Life* that: “Last month Marlborough entered Toronto. The move is a sure sign that art is becoming big business here. It means that Toronto is joining New York, London, Paris and Zurich as a big-league international art centre.”¹⁹ In a 7 March 1972 article for the *Globe & Mail*, Kay Kritzwiser had referred to the new gallery as a “a place of heartening liaison between Montreal and Toronto artists.” Although many sang the praises of Mira Godard and her new partner, not everyone shared Godard’s enthusiasm. In an 11 August 1973 article for the *Toronto Star*, Robert Fulford described a partnership with Marlborough as both an “impressive and a dangerous business” and believed that “there was a danger of her gallery being overwhelmed,

¹⁸ Stern, 14.

¹⁹ Ibid.

becoming part of a franchise operation.” In interviews Godard stated, “Mine will be a Canadian gallery, controlled and managed by me. No one’s going to make an American gallery out of this one,”²⁰ and that the Canadian artists she represented “would not be pushed into the background.”²¹ Richard Simmins, in the previously cited article in the *Vancouver Province*, suggested that a realignment of “artists and dealers from coast to coast” should be expected in the ensuing year following Godard’s arrival in Toronto. He argued that “apart from Quebec artists Mira Godard has exclusive rights to the work of only four artists of national stature” and that the Marlborough contacts would be “a great inducement” and “provide an opportunity for a select group.” Of the art community’s various reactions, it was undeniable that this relationship made her galleries unique in Canada and the types of exhibitions that this affiliation allowed her to construct were unmatched by her contemporaries.

The Marlborough-Godard Gallery in Toronto opened 4 March 1972 with a gala supper and a star-studded exhibition.²² According to Lisa Balfour Bowen in a 14 March 1992 article for the *The Financial Post*, “In that heady period, Marlborough-Godard attracted up to 500 people a day by showing artists such as Picasso, Bacon, and Hepworth.” Of the 37 artists whose work filled the galleries for the inaugural exhibition, half were Canadians. All of them had shown work in Godard’s Montreal gallery and included: Borduas, Comtois, De Tonnancour, Fox, Gagnon, Gaucher, Hurtubise, J Lemieux, Lochhead, Lorcini, McEwen, Pratt, Downing, Tanabe, and Warkov. Godard also made sure there was work by renowned international artists included in the show, the

²⁰ Kritzwiser.

²¹ Robert Fulford, “Canada’s Art Dealer Extraordinaire,” *Toronto Star*, 11 Aug. 1973.

²² Merike Weiler, “A Dream Comes True as New Art Gallery Opens,” *Toronto Daily Star*, 4 Mar. 1972.

majority of them coming from Marlborough. Pieces by Albers, Bacon, Bayer, Bill, Diebenkorn, Genoves, Gottlieb, Lipchitz, Lipton, Pasmore, Picasso, Pomodoro, Rothko, Reinhardt, Rivers, Soto, Smith, Still, Hepworth, Moore, Pollock, and Nicholson were proudly featured.²³

Although Mira Godard was exhibiting high profile international artists, she still maintained a steady commitment to showing Canadian artists. Between 1972 and 1977 she had shows by Comtois, Fox, Gagnon, Gaucher, Alexandra Haeseker, William Kurelek, Lochhead, Lorcini, McEwen, Milne, Toni Onley (1928 –2004), Pratt, Gordon Smith (b. 1919), Tanabe, De Tonnancour, Warkov, and Mariette Rousseau Vermette (1926 –2006). She also made new additions to her stable that included artists Pierre Ayot (1943 – 1995), Ed Bartram, Douglas Bentham (b. 1947), David Bolduc, Claude Breeze (b.1938), Sorel Etrog (b.1933), Tom Forrestall (b. 1936), Eloul Kosso (1920 –1995), Peter Krausz (b. 1946), Jan Menses (b. 1933), Bruce O’Neil (b. 1942), Jeremy Smith (b. 1946), Miyuki Tanobe (b.1937), Otto Rogers (b.1935), and Robert Young (b.1938). Her pioneering David Milne exhibitions were particularly well received. According to a review by Joyce Zemans in the Feb./Mar. 1973 issue of *artscanada* magazine, “The early paintings by David Milne recently exhibited for the first time at the Marlborough-Godard Gallery in Toronto are breathtaking.”²⁴ Her association with Marlborough also gave her access to “heavy-hitting” international artists and this is reflected in her exhibitions held between 1972 and 1977. During these years she showed such European artists as Bayer, Chadwick, Hepworth, Moore, Piper, Lipchitz, Genoves, and South American artists Botero and Soto as well as Americans Gottlieb, Marca-Relli, and Stamos.

²³ Kritzwiser.

²⁴ Joyce Zemans, “David Milne, 1911-1915 Marlborough Godard November 16 – December 9, 1972,” *artscanada*, No 176/177 Feb./Mar.1973: 72 – 73.

While Godard was successful at bringing international artists to Canada, she was less than successful bringing Canadian artists to international audiences. Unfortunately, there is no available documentation that would divulge whether Godard intended to seriously disseminate Canadian art in the United States. Her partnership with Marlborough only produced one showing of Canadian artists in New York, *Thirteen artists from Marlborough-Godard*, held at Marlborough Gallery, 40 West 57th Street between 14 September – 5 October 1974 and the exhibition was not necessarily well received by the *New York Times*. John Russell wrote in the *New York Times* on 21 September 1974 that, “this is commodity art, and an hour in the gallery has the effect of a long weekend in a second-hand tailor’s shop; everything smells of somebody else and nothing quite fits.” She also showed Sorel Etrog at the Marlborough Gallery in January 1977, and Christopher Pratt in 1976. Whatever her successes or failures in the United States, her international exhibitions in Toronto were tremendously important.

In his introduction for the exhibition catalogue, *Hidden Values: Contemporary Canadian Art in Corporate Collections*, Robert Fulford declared that the corporate collection as it developed across Canada in the 1970s and 1980s was a distinct phenomenon, and Toronto in particular experienced considerable growth in the practice of corporate collecting. Julie B. Korman in her 1985 M.A. thesis *Corporate Art Collecting in Canada*, attributed the growth of corporate art collections during the 1970’s to two major factors: new corporate buildings in Toronto required art for decorative purposes when many head offices moved from Montreal to Toronto; and the increased economic development in western Canada in the late 1970’s and early 1980’s, which was responsible for the sudden increase of collections like those of Shell Canada Resources,

Petro-Canada, and Gulf, etc.²⁵ Korman also maintains that the initiatives for corporate collecting in Canada are related to other factors: “social responsibility and public relations, prestige, or a strong personal commitment on the part of a top level executive,” and “financial benefits relating to tax laws and investment or the building of new corporate offices where art serves a specific decorative function.” In his 1981 *Saturday Night* article, David MacFarlane also emphasized that corporate collectors would eventually become “the most dominant force at work in the Canadian contemporary art market,”²⁶ and this remained largely true until the early 1990s.

The increase in corporate art collecting had direct benefits for Canadian commercial galleries. While some companies depended on advisors or employee-based art committees to guide their art purchases, many companies and consultants relied heavily on the advice of art dealers. Early on in Mira Godard’s career she made sure that the men who were building large corporate centres in the 1960s and early 1970s were aware of her presence, and she was able to persuade many of them that “for the price of a brushed gold doorknob, they could have a small and much more image-enhancing collection of graphics.”²⁷ She argued that art was not only “an excellent investment” but that it also made “an environment human by personalizing it,”²⁸ later boasting that she had “set up collections for all the banks of Canada.”²⁹ Although her client lists are obviously not accessible, there is little doubt that corporate collectors were her major clients. This can be determined by examining the lists of corporate collections in biographical data on

²⁵ Julie Beth Korman, *Corporate Art Collecting in Canada* (Thesis (M.A.) Concordia University, 1985), 36.

²⁶ David Macfarlane, “The Art of Mira Godard,” *Saturday Night*, July 1981: 25.

²⁷ Sandra Gwyn, “She Thinks Like a Man: Scaling the last Bastion, Women Move Into Business,” *Saturday Night*, July/Aug. 1977: 25.

²⁸ “Art humanizes the office,” *En Ville*, 11 Nov. 1968.

²⁹ Barbara, Kingstone, “City Art (Adolescence’s End): Mira Godard,” *City Woman*, Nov./Dec. 1978:56.

many of Godard's Canadian artists. Her work with various art advisors over the years was of great benefit to her gallery as her clientele also included a number of small corporations including lawyers' offices, real estate companies, and similar businesses where works were used to decorate individual offices. The Canadian art collections of CIL and Westburne Industries in particular are good examples of important corporate collections to which Godard sold art work.

According to Winston Smilie in the exhibition catalogue *Paintings from the C-I-L Art Collection*, one of the first corporate collections in Canada was founded in 1962 to mark the 100th year in business of Canadian Industries Limited.³⁰ Dr. Evan Turner, then Director of the Montreal Museum of Fine Arts, assembled, at the company's request, a group of contemporary Canadian paintings, which were first exhibited at the MMFA in March 1962. Smilie mentions that at that time, the company stated that the collection would be varied and expanded in order to reflect new trends and styles in the art of painting in Canada. He goes on to say that eventually J. Russell Harper, a leading historian of Canadian art, would serve as professional advisor to the collection, replacing Dr. Turner who had then become the director of the Philadelphia Museum of Art. CIL's initial grouping of forty paintings grew slowly and the collection was annually replenished by new works. As the collection increased, "older" works were retired and donated to charities.³¹ The artists represented in the collection were Canadians, largely from Montreal and Toronto with a few from the west coast and this is typical of the fact that most corporate collections were not necessarily representative of contemporary art

³⁰ Winston Smilie, *Paintings from the C-I-L Art Collection*, (Montreal, Quebec: Canadian Industries Limited, 1977).

³¹ Robert Swain, "Toward a History of Canadian Corporate Art Collecting," *Hidden Values: Contemporary Canadian Art in Corporate Collections* (Vancouver/Toronto: Douglas & McIntyre, 1994), 25.

across Canada. Artists outside of Quebec and Ontario represented in the C-I-L collection included artists from eastern Canada such as Jack Humphrey (1901-1967) from New Brunswick along with Ronald Bloore (b.1925), Kazuo Nakamura (1926-2002), Toni Onley, and Jack Shadbolt (1909-1998) from western Canada.³²

Management at CIL soon decided to put the collection on tour in the hope that this would foster an appreciation of the achievements of contemporary Canadian artists and the company's support of national art.³³ Over 200 exhibitions were held in more than one hundred different cities and towns throughout Canada, including the smallest rural communities in mining and pulp and paper towns by 1983.³⁴ Mira Godard's influence can be seen quite clearly in the CIL collection due to the fact that of the close to one hundred artists represented in collection, almost a third of them belonged to the Godard stable of artists at one time or another.

United Westburne, a Montreal based company, began its own collection of contemporary Canadian paintings and sculptures in 1974. It was the special project of John A. Scrymgeour, Chairman of the Board, and Sam Abramovitch, the Executive Vice-President. Two years later they decided to make a more formal commitment to collecting, and engaged Karen Wilkin, a leading Toronto art consultant. Wilkin's previous experience as a curator at the Edmonton Art Gallery allowed her to give new prominence in the Westburne Collection to artists from western Canada whose work was also becoming more familiar in Toronto and Montreal. Westburne's strategy was to collect high quality contemporary art by both upcoming and established living Canadian

³² Heather McArthur, An Introduction to the C-I-L Collection of Canadian Painting, (North York: Ontario, 1982), 50.

³³ Smilie.

³⁴ Korman, 63; McArthur, 4.

artists,³⁵ “to acquire a wide range of painting and sculpture in varying styles and attitudes,” through a purchase fund that was appropriated at the beginning of each year and a committee made selections.³⁶ The majority of the works within the Westburne collection were abstract paintings by artists who had achieved a certain degree of recognition.

According to Karen Wilkin in her 1982 *Selections From The Westburne Collection*, these included Douglas Bentham, David Bolduc, Robert Christie (b. 1946), Joseph Drapell (b. 1940), André Fauteux (b. 1946), Harold Feist (b. 1945), Paul Fournier (b. 1939), Douglas Haynes (b. 1936), Alan Reynolds (b. 1947), Robert Scott (b. 1941), and Carol Sutton (b. 1945), many of whom were from western Canada, as well as Toronto.³⁷ She goes on to say that the work of these newer artists was set in context with works by more established figures, who had set standards or influenced the younger generation, such as Bush, Gagnon, Gaucher, Gershon Iskowitz (1921 –1988), Dorothy Knowles (b.1927), McEwen, William Perehudoff (b.1919), and Smith. Mira Godard’s impact is visible in the Westburne collection because she represented the majority of the more established artists that Westburne was collecting. For example, in Montreal in 1976 she had exhibitions of both Jean McEwen and David Bolduc and the next year showed Gordon Smith’s work. In Toronto in 1977 she had shows by Yves Gaucher, Jean McEwen, and Douglas Bentham, all of whom were represented in the Westburne Collection.

³⁵ Karen Wilkin, *Selections From The Westburne Collection*, (Edmonton: The Edmonton Art Gallery, 1982), 18.

³⁶ Sam Abramovitch, “Introduction,” *Selections From The Westburne Collection*, By Karen Wilkin, (Edmonton: The Edmonton Art Gallery, 1982), 7.

³⁷ Wilkin.

In a 7 March 1992 article for the *Globe & Mail*, Kate Taylor discussed Godard's ability to relate well to her corporate clients and that this gift was the envy of many of her contemporaries in the Canadian art world. According to long-time dealer Avrom Isaacs: "She talks the language of the presidents and vice-presidents." Jane Nokes, corporate archivist at the Bank of Nova Scotia and the force behind that bank's art collection argued in the same article that Godard "brings a degree in engineering and all her business background to what otherwise might be considered a flaky business." She added, "Mira brings a charming personal interest to her clients as well as a hard-nosed business interest." Not everyone felt that Godard's knack at attracting corporate clients was necessarily a good thing. Toronto art dealer Jack Pollock complained in the Taylor article that, "She's a corporate person. I don't think she loves art at all. She loves having power.... She has been able to woo corporate people."

Mira Godard was certainly an astute businesswoman and recognized the importance of catering to corporate clients and dedicated an exhibition to the phenomena of corporate collecting, the *Art in the Corporate Environment* which took place 12 September – 5 October 1973, in her Toronto gallery. According to the accompanying catalogue "Canadian corporations, increasingly aware of the importance of the arts to this city, are transforming the interiors of many of their buildings into dynamic and human spaces. This show is about those spaces."³⁸ Additionally, the exhibition was "an attempt to demonstrate one avenue for corporate involvement in the arts while at the same time recognizing that the corporate investment in Toronto must go beyond mere bricks and

³⁸ Nina Kaiden Wright, "Introduction," Art in the Corporate Environment: An Exhibition of Contemporary Canadian Paintings Selected for the Corporate Environment, (Toronto: Marlborough Godard Ltd., 1973), 1.

mortar.”³⁹ The catalogue reproduced paintings that were “large enough in size to be appropriate for major office areas, but reasonable enough in price to make their acquisition feasible.”⁴⁰ Works by artists like Tanabe, Hurtubise, Letendre, Brian Fisher (b. 1939), McEwen, Lochhead, and Smith were illustrated in a variety of corporate buildings that belonged to businesses like Formosa Spring Brewery, Fairview Corporation Limited, Benson & Hedges (Canada) Limited, Coopers and Lybrand, Greenshields Incorporated, and Stikeman, Elliot, Roberts & Bowman. According to the text, “The offices shown in this catalogue were selected to give the viewer some feelings for the kinds of total environments which are possible.”⁴¹ While not every corporate collection in Canada has chosen to subscribe to the services of Mira Godard, enough of them have to allow her to be a major force behind such private holdings.

Although the Marlborough years were successful for Mira Godard they were not without their difficulties. According to David Macfarlane in “The Art of Mira Godard,” Toronto had become “corporate town,” and the buying community was “enthusiastic and accessible.”⁴² Unfortunately, it was during this time that the name Marlborough became synonymous with a scandal that shook the art world. “The Matter of Rothko” unfolded during months of litigation in a Manhattan courtroom. The painter Mark Rothko had committed suicide in his Manhattan studio on February 1970 when his reputation was at its height, leaving behind his estranged wife Mary Alice and his two children, Kate, aged 19, and Christopher aged 6. Rothko’s estate was valued at close to six million, and

³⁹ Ibid.

⁴⁰ Ibid.

⁴¹ Ibid.

⁴² Macfarlane, 26.

included a townhouse in Manhattan and a studio filled with nearly eight hundred paintings. According to Edith Evans Asbury who followed the Rothko trial for *Art News*,

Rothko had drawn a will under the guidance of his friend and financial adviser, Bernard Reis. In it, he left part of his wealth, including the house, its contents and \$250,000, to his wife. Earlier he had set aside funds for his children. The bulk of his estate, mainly paintings, was left to a foundation he had established in his name to aid ‘mature, elderly painters and sculptors, composers and writers.’⁴³

In his will, Rothko named his accountant Bernard Reis, the Abstract Expressionist painter Theodoros Stamos (1922-1997), and Morton Levine, a professor of anthropology and an old family friend as the executors of his estate.

According to Malcom Goldstein who discusses the trial in his book, *Landscape with Figures: A History of Art Dealing in the United States*, the New York art dealer Daniel Saidenberg, whom Reis asked to appraise the estate for tax purposes, valued it at an “absurdly low \$2, 654,900.”⁴⁴ He recounts that Saidenberg had participated in deals with Frank Lloyd and had even spent time at Lloyd’s Caribbean vacation home, along with the Reises. Goldstein contends, “That a conflict of interest existed was obvious, but was ignored by all parties.”⁴⁵ The executors also ignored the fact that one half of the estate was to be shared by Rothko’s two children and they proceeded to give Frank Lloyd of the Marlborough Gallery complete control of the contents of Rothko’s studio. Goldstein goes on to say that the executors also sold a hundred of Rothko’s paintings to Lloyd outright, under terms “outrageously, but, as it turned out, not inexplicably, favourable to the gallery.”⁴⁶ Not only did Lloyd purchase the paintings for \$1.8 million, which was

⁴³ Edith Evans Asbury, “The Rothko Trial,” *Art News*, Apr. 1974: 72.

⁴⁴ Malcom Goldstein, *Landscape with Figures: A History of Art Dealing in the United States*, (New York: Oxford University Press, 2000), 274.

⁴⁵ *Ibid.*

⁴⁶ *Ibid.*

well below market value, but after an initial payment of \$200, 000, the rest of the money was to be paid over a period of twelve years without interest. Moreover, Marlborough, as sole representatives of Rothko's estate, would receive a 50% commission on every sale. According to Edith Evans Asbury, it would not be long before questions would be asked about the handling of the estate because Reis happened to be a director, as well as secretary and treasurer, of Marlborough, which left him open to charges of self-dealing.⁴⁷ Stamos, it was alleged, "was working out a contract of his own with Marlborough at the time for terms far more favourable than those he obtained for his friend Rothko."⁴⁸ Furthermore, Marlborough sold seventeen of the hundred Rothko canvases shortly thereafter for a total of \$1.3 million, compared to the \$1.8 million they had paid for the hundred paintings.

Asbury maintains that although Mary Alice Rothko, who died six months after her husband's suicide, had never questioned any of the contracts, the sculptor Herbert Ferber (1906-1991), who was named as guardian of Kate Rothko, had many misgivings about the agreements reached by the executors. In order to protect the interests of the Rothko children, Ferber decided to go to court. Eventually Kate and her aunt⁴⁹ would take over the case when she came of age. At issue were charges against the three executors of having entered into a conspiracy with Marlborough to "defraud" and "waste the assets of" the estate by "selling and consigning batches of Rothko paintings to Marlborough at prices below their value."⁵⁰ Edith Evans Asbury stated in her later article for *Art News*, that after four years of litigation that included an eight month trial and seven sets of

⁴⁷ Edith Evans Asbury, "The Rothko Trial," 72

⁴⁸ Ibid.

⁴⁹ Barbara Northrup, Mary Alice Rothko's sister, was the appointed guardian of Christopher Rothko. Ibid.

⁵⁰ Ibid.

lawyers, Manhattan Surrogate Court Judge Millard L. Midonick, “assessed damages and fines of more than \$9 million against the executors, Marlborough and Frank Lloyd, as Marlborough’s head and one of the best known and most powerful art dealers on the international art scene.”⁵¹ The judge’s decision, which was given on the 18th December 1975, also stated that the fine of \$3.3 million against Lloyd and Marlborough could be diminished through the return of the paintings sold in violation of a court order issued after the suit began. Lloyd was held in contempt of court for these sales, which he swore at the trial were made before the injunction. In the end, the decision granted most of the requests of Rothko’s two children and of New York State’s Attorney General, Louis J. Lefkowitz, who joined in their suit because “a charitable foundation was heir to half of the estate.”⁵² Judge Midonick’s decision did not signal the end of the Rothko case, as more drama was about to unfold.

According to Lee Seldes in her book *The Legacy of Mark Rothko*, Edward Ross, the chief litigator in the case, who had represented Kate Rothko from June 1973, realized the day after Judge Midonick’s decision that he had overlooked an important preventative measure.⁵³ He obtained a temporary order from the judge to restrain “any shipment or transfer of properties, except in the normal course of business, on the part of Marlborough’s worldwide subsidiaries.”⁵⁴ Seldes also states that although the restraint was signed, Frank Lloyd had already anticipated that the New York Surrogate’s Court’s might forget this precaution. She goes on to say criminal lawyer Howard Eisenberg advised Attorney General Lefkowitz that he had learned from a client in Europe that

⁵¹ Edith Evans Asbury, “The Rothko Decision,” *Art News*, Feb.1976: 42.

⁵² *Ibid.*

⁵³ Lee Seldes, *The Legacy of Mark Rothko*, (New York: Da Capo Press, 1996), 283.

⁵⁴ Asbury, 45.

Frank Lloyd was about to remove his assets from Toronto, the nearest major city close to New York that was out of the country, to avoid payment of the Rothko judgement. His tip included information on exactly how, where, when and by whom these assets, which consisted of almost two thousand works by American and European artists including twenty-two Rothko's, were going to be removed. Legal representatives then flew to Canada and obtained a temporary restraining order against Marlborough from the Supreme Court of Ontario, which also directed that a Canadian receiver, the National Trust Co., be appointed to hold Marlborough property and assets.⁵⁵ As maintained by Lee Seldes, when they arrived in Toronto, they found no trace of a Mr. Plutschow, who controlled Lloyd's Liechtenstein complex and who was to arrive in Toronto on a flight from Zurich. They also did not learn where the art was hidden. When the Canadian lawyers telephoned the Marlborough-Godard Gallery and asked which warehouse they recommended for art storage, the gallery named Deakin Fine Art, a popular facility. Chris Birt, the salesman in charge of Godard's Toronto gallery, also put in a call to her in Montreal and she expressed surprise that Plutschow was in Toronto and told the lawyers she did not know what assets Lloyd had in Canada, but that she had some art stored at Deakin's warehouse located on the other side of town near the docks of Lake Ontario.

Lee Seldes affirms that what was discovered at Deakin's warehouse were eleven Moores, twelve paintings by Still, a Kline, a Pollock, eight Gottliebs, nineteen Reinhardts, one thousand four hundred and ninety Lipchitz sculptures, five Chadwicks, seventeen Hepworths, four Smiths, five Gabos, one Gauguin sculpture, two Nicholsons, two Calder, four paintings by Tobey, two Klees, two Kandinskys, four Massons, a Rivers, three Signacs, fifteen large works by Schwitters, thirty-four Feiningers and still

⁵⁵ Ibid.

other less valuable works. In addition there were twenty-two Rothko's, twelve were among the twenty-nine left unsold from the hundred paintings Lloyd had bought from the executors and that five days earlier the judge had ordered Lloyd to return to the estate. The other twelve were part of a 1969 purchase.

According to Seldes, "Lloyd had been cagey about this new Canadian hideaway" and made sure that if he lost the decision, "the assets could be removed surreptitiously to Switzerland."⁵⁶ By checking customs and shipping records Assistant Attorney General Gustave Harrow was able to determine that Marlborough had been shipping truckloads of art out of the United States "just before the trial, after the trial, and again at the time of the judge's decision."⁵⁷ Seldes goes on to say that apparently hundreds of works of art had been shipped to Tippit-Richardson, Ltd., which was the usual Canadian warehouse used by Marlborough. After the trial, two vanloads "containing cargoes valued at \$8,200,000" were sent to Borisko Bros., Ltd., another Toronto warehouse, in May and July 1975.⁵⁸ This took place while the Rothkos and the rest of Marlborough's stock was supposedly being "consolidated" in the new warehouse in Queens in New York. In the meantime, the contents of the Tippit warehouse were moved to Deakin's and were joined later by the contents of the Borisko warehouse. Two more vanloads from New York arrived at Deakin's warehouse in December 1975. Seldes maintains that Len Deakin had said he had "no idea why his warehouse had been set up to store Lloyd's treasure."⁵⁹ In total there were one thousand seven hundred and fifty works counted at Deakin's, which had come from New York in seven vanloads. Although estimates of

⁵⁶ Ibid, 288.

⁵⁷ Ibid.

⁵⁸ Ibid.

⁵⁹ Ibid.

their actual retail value range from \$25 million to \$30 million, their declared value for customs was \$12,469, 464.

Mira Godard was never officially implicated in the scandal and consistently denies having any knowledge about the Rothkos.⁶⁰ In a 24 December 1975 article for the *New York Times* by Grace Glueck, Godard stated, “what I know about the case, I’ve read in the New York papers,” and in Kate Taylor’s 7 March 1992 article for the *Globe & Mail*, Godard stressed that she did not know about Lloyd’s business or “where his New York gallery chose to store art.” In 1977, Godard removed the tarnished Marlborough name and changed the name of her business to the Mira Godard Gallery, but denied that it had anything to do with the Rothko scandal. Instead, she said in Taylor’s article that it was as a result of the expiration of her five-year contract with Lloyd: “I wasn’t that unhappy with my Marlborough connection, there were more positive aspects than negative aspects to it.... I needed them to begin with, I needed them to open my gallery here. I had Rothkos on the wall. I had Picassos. The whole gallery was incredible. It was such a new thing for Toronto that the traffic pattern I knew I wanted to establish never abated after that.” As former art dealer Jack Pollock mentioned in his 1989 biography, *Dear M: Letters from a Gentleman of Excess*, “much of the international art she subsequently exhibited – and still exhibits – was by artists connected with the Marlborough empire.”⁶¹ The Marlborough-Godard partnership allowed Godard to have direct access to the Marlborough collection, which was “the most comprehensive contemporary art collection in the world.”⁶² While this association allowed Godard to bring international names to

⁶⁰ Macfarlane, 26.

⁶¹ Jack Pollock, *Dear M: Letters from a Gentleman of Excess*, (Toronto: McClelland and Stewart, 1989).

⁶² Michael White, “Godard-Lefort Opens in Toronto,” *The Gazette*, 9 Feb. 1972: 44.

Toronto, she conceded that she had “been less successful getting international exposure for the Canadian artists... .”⁶³ The international market was huge and “she could not force Canadian art on dealer’s who were not interested.”⁶⁴ Ultimately, the dealers who thought Godard would be taken over by Marlborough were proven wrong, although she did not escape unscathed by the Marlborough association, neither was she destroyed by it.

After she had terminated her ties with Marlborough, Godard still showed prestigious international art and it is these exhibitions that garnered some of the galleries best critical reviews. In 1978 for example, she showed *Pace Editions* that included limited and signed editions by well-known international artists like Dine, Nevelson, and Dubuffet. In the same year she exhibited the work of Robert Motherwell (1915-1991). A particularly successful show for Godard took place the following year and was a show of twenty-six Picasso works from 1902 to 1993. She had assembled the exhibition for a Canadian tour and it had travelled to public galleries in Edmonton, Calgary, and Winnipeg before its last stop at the Godard gallery in Toronto. According to James Purdie in a 27 January 1979 article for the *Globe & Mail*, the “compellingly beautiful show” had “been seen by 30,000 viewers since it began travelling in Canada last October.” He also stated “More than 11,000 of these were encouraged by what they saw to take paid memberships in public galleries in Edmonton, Calgary and Winnipeg.” Later that year Godard held an exhibition of early twentieth-century European paintings that included the work of Degas, Delacroix, Rouault, and Vlaminck.

⁶³ Taylor.

⁶⁴ Ibid.

At this time, Godard also made the wise decision to hold exhibitions of popular Canadian artists, who had always brought success to her in the past. In 1977, she had shows that featured the work of artists she had represented for years like Comtois, Gaucher, Fox, McEwen, and Onley. She also made new additions to her stable in 1977 that included artists Ed Bartram, Douglas Bentham, Jan Menses, Bruce O'Neil, Jeremy Smith, and Otto Rogers. Godard had been looking increasingly to western Canada for new and exciting artists like Bentham, O'Neil, and Rogers and began talking about enlarging her business.⁶⁵ With Godard's track record, expanding into the west seemed like a guaranteed success.

⁶⁵ Gwyn, 26.

Chapter Four - Calgary and Beyond

Oil exploration in western Canada was driven by the energy crises of the 1970s.¹ The “oilpatch” headquartered in Calgary grew rapidly and the city’s population grew from 325,000 in 1974 to 650,000 by the early 1980s.² There was so much downtown construction that locals declared the “national bird of Calgary” to be the construction crane. In 1982, at the height of the “oil boom,” Mira Godard’s nose for good business opportunities led her to Calgary. The city was in the process of becoming the financial capital of Canada and “right behind that new connotation was the image of the art-collecting centre of the country.”³ Financial growth had outstripped artistic growth and created a “collecting vacuum” where there were more empty walls in new headquarter buildings than art consultants could fill. Mira Godard opened her gallery along Calgary’s 17th Ave. S.W., between 7th and 8th Streets, which was a locale pioneered by Canadian Art Galleries which opened in 1945. The district was becoming popular for galleries and Marci Lipman Graphics and Gallery Moos, which also had Toronto locations, opened businesses in the area in 1978 and 1979, respectively. According to an 11 October 1979 article by Nancy Tousley for the *Calgary Herald*, “One Toronto art critic has dubbed Calgary’s eastern newcomers ‘petro-galleries’ in a cynical reference to the lure of the petro-dollars that have created a boom economy.” Established Calgary businesses like the Masters Gallery and Sundance Galleries also moved to the area from previous locations in 1979. Masters Gallery owner Peter Ohler spoke about the Calgary art boom

¹ François Bregha, “National Energy Program,” *The Canadian Encyclopedia*, 7 Aug. 2006, <<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0005618>>.

² “Calgary History: Oil Boom,” *Calgary Found Locally*, 24 Mar. 2006, <<http://calgary.foundlocally.com/Local/Info-CityHistoryOilBoom.html>>.

³ Brooks Joyner, “Godard opens Calgary Gallery,” *Calgary Albertan*, 27 Sept. 1979; Kate Taylor, “Dealing With Mira,” *Globe & Mail*, 7 Mar. 1992.

in a 7 June 1979 article by Nancy Tousley for the *Calgary Herald*: “When I came here three years ago, there wasn’t much going on. Lately – wham! – everything’s happening. Some people worry about competition but in this business the more the merrier. A gallery district creates a nice atmosphere for everybody, especially for out-of-towners who can come to one part of town and see five or six points of view.”

On 27 September 1979, Mira Godard opened her new business at 999-8 St. S.W. and Peter Coleman, who had worked with Godard in Montreal and Toronto, was its manager.⁴ The inaugural exhibition at the Mira Godard gallery included paintings by David Denyse, Sorel Etrog, Ed Bartram (b.1938), Bolduc, Judy Gouin (b.1947), Carl Heywood (b.1941), Pratt, Smith, and western artists Tanabe, Ivan Eyre (b.1935), Robert Young, Bruce O’Neil, Derek Besant (b.1950), Haeseker, and Eugene Ouchi (b.1943), among others.⁵ The opening of the gallery was such a tremendous success that people had to be turned away at the door. Godard exhibited many of her prominent western artists, many of whom she had represented since the mid 1960’s like Smith, Onley, Tanabe, and Breeze.⁶

Although the outlook for business was promising, the Calgary art scene was destined to fail. The oil boom ended in 1981 shortly after the implementation of the National Energy Program; Canada fell into a recession that would turn out to be the worst economic downturn since the Great Depression and hit Alberta especially hard.⁷ The

⁴ The gallery would later move into a larger space located at 854 16th Ave. S.W. on 21 March 1981. Nancy Tousley, “In and Out of the Local Galleries,” *Calgary Herald* 5 March 1981.

⁵ Joyner.

⁶ Sandra Gwyn, “She Thinks Like a Man: Scaling the last Bastion, Women Move Into Business,” *Saturday Night*, July/Aug. 1977: 26.

⁷ The National Energy Program (NEP) was an energy policy of the Government of Canada. The program was enacted by the government of Prime Minister Pierre Trudeau in 1980, and administered by the Department of Energy, Mines and Resources. The NEP was designed to promote Canadian oil self-sufficiency. It was hoped that the program would maintain the oil supply, promote Canadian ownership of

abrupt decline in the Canadian market during the 1982 recession necessitated the closing of some of the Calgary galleries as the market, which was largely corporate, dried up.⁸ The Glenmore Gallery closed a year after it opened and others, like Gallery Moos, began following suit. After the prestigious Mira Godard Gallery closed on 1 July 1983, a 1 October 1983 article for the *Edmonton Journal* claimed, “a chilling note sounded.” Mira Godard recalled, “When things stopped, they stopped so abruptly you couldn’t even find enough trucks to truck all those [new] offices back to Toronto and Montreal, it was over because literally everybody moved out.”⁹ In a 25 June 1983 article for the *Globe & Mail*, Godard argued, “It makes more sense now to handle the clients and artists we do have from Toronto.” Although Godard’s foray into Calgary would be brief, her connection with many western artists like Takao Tanabe, Douglas Bentham and Derek Besant would continue to be fruitful and she continued to show them at her Toronto gallery (Fig. 14). The gallery remained particularly successful although the approach of the Godard stable changed considerably over time. Although she inherited from Agnès Lefort some of Quebec’s major abstractionists, the work shown in the Toronto gallery increasingly moved towards the figurative, again following national trends in art.

It is impossible to spend a lifetime dealing art and not make a few enemies, and Godard is no exception. According to Kate Taylor, in a 7 March 1992 article in the *Globe & Mail*, Godard, nicknamed “Barracuda,” is “one of the most unpopular people in the Toronto art world,” and that: “There are complaints of Godard luring artists away from

the energy industry, lower prices, and increase government revenues from oil sales through a variety of taxes and agreements. The justification for the program died when oil prices fell in the early 1980s, leading to its abandonment by Brian Mulroney’s Progressive Conservative government in 1984. The actual success of the program is still debated. Bregha, <<http://www.thecanadianencyclopedia.com/index.cfm?PgNm=TCE&Params=A1ARTA0005618>>.

⁸ Georges Loranger, *An Essay on Private and Public Art Collecting in Canada: The Tip of the Canadian Icejam* (Toronto: Canadian Print and Portfolio, 1985), 33.

⁹ Kate Taylor, “Dealing With Mira,” *Globe & Mail*, 7 March 1992.

their dealers, and while some competitors say they find the patrician 60-year-old charming, others call her hard and unfriendly.” It is possible that Godard was so strongly criticized in the press because she was a woman and male dealers were usually not described in such negative terms. Whatever advances had been made in Montreal through the presence of female art dealers, this was not the same case in Toronto, which continued, with little exception, to be dominated by male art dealers. One of the few people willing to go on record with his complaints about Godard in the Taylor article was the late art dealer Jack Pollock, who had troubles with Godard since her first years in Toronto in the early seventies. In his 1989 autobiography, *Dear M: Letters from a Gentleman of Excess*, he also recounted how Godard showed etchings from her Montreal gallery by the U.S. artist Jim Dine in her newly opened Toronto branch. At the time, Pollock writes, he had an exclusive contract with the publisher of the prints, Petersburg Press, to represent the work in Ontario. He took his complaint to the Professional Art Dealers Association (PADAC), but a motion to censure Godard failed. According to Pollock, and using language that betrays the male dominated community of dealers:

Soon after its formation, Mira Godard arrived in Toronto from Montreal and the “gentleman’s agreement” that existed between dealers to leave each other’s artists alone became threatened. Tough, aggressive, and with an apparent lack of sensitivity, Mira began wooing and winning artists, well established by other dealers, to her stable. Ed Bartram was (and still is) a fine Canadian printmaker; Doris Pascal had championed him, but Mira got him. The ethics committee of the association said, and quite rightly, that it takes two to tango, so Mira was free to approach artists from other galleries.¹⁰

In Taylor’s article Pollock claims that he was “was terribly hurt” by PADAC’s failure to take his side. He goes on to say that, “I think she was the beginning of the lack of

¹⁰ Jack Pollock, *Dear M: Letters from a Gentleman of Excess*, (Toronto: McClelland and Stewart, 1989), 52 – 53.

brotherhood in the art dealers association and among the dealers themselves, [leading to] artist/dealer terrors ever since.”

Godard also faced a lawsuit from her neighbour on Hazelton Avenue, Simon Dresdnere, who claimed that she lured an artist away in 1990. According to Dresdnere, he already had a verbal contract to represent John Hartman when the painter moved to Godard’s stable; but in 1992, Dresdnere’s suit was dismissed and he was ordered to pay Godard’s legal costs.¹¹ The judge found that while Dresdnere may have believed he had a deal, Hartman had not committed himself and was free to go where he pleased.¹² Although Dresdnere did not believe that he would win his case, he continued in the hopes that his actions would shed light on the inner workings of the art world, stating that: “I sued her, it wasn’t for the money. I wanted to prevent other dealers from doing the same thing.”¹³ Godard dismissed the dispute as a personal vendetta and claimed that, “It was a very personal grudge that came out in court. I don’t think it had anything to do with the art business.”¹⁴ In an interview with Kate Taylor for the 7 March 1992 issue of the *Globe & Mail* Godard would not discuss her competitors on the record because, “I don’t believe personally in doing harm or doing the wrong thing, because I believe there’s a retribution somewhere.” She went on to say that, “Competition is a fact of life, but I don’t take sales away or take artists away.”

Regardless of whether or not Godard is admired by the Canadian art community, it is undisputable that she was an influential dealer. One of the greatest testaments to her success was the fact that on 11 July 1988, Mira Godard was recognized for her

¹¹ “Art Dealer’s Lawsuit Dismissed,” *Globe & Mail*, 31 Jan.1992.

¹² Taylor.

¹³ Ibid.

¹⁴ Ibid.

achievements with the Order of Canada. She was the first Canadian art dealer to be made a member and was described as, “A tireless advocate of contemporary Canadian artists, she has worked diligently, both through her business and through a variety of professional organizations and foundations, to promote them on the national and international scenes. She has been a major formative influence on the visual arts in Canada.”¹⁵ In addition to the Order of Canada, Godard received an honorary Doctorate of Law from Ryerson University in 2002. In recent years, she has also made significant philanthropic donations, including a major donation of significant prints to the Film and Photography Resource Centre at Ryerson University in 1995, which was renamed the Mira Godard Study Centre. A 9 September 2003 press release from the Hospital for Sick Children in Toronto indicated that they had received a gift of two million dollars from Godard for a vision research chair to be named after her and it was the first of its type in Canada. In the press release, Godard contended that, “Seeing is my business, because art is all about seeing,” and that “Scientific research is also about seeing, about making connections and revealing what is hidden.”

In an article written for *Fortune* magazine in 1955 entitled “The Great International Art Market,” Eric Hodgins and Leslie Parker had argued that “The tangibility of the demand for art – Great Art, that is – goes oddly with the intangibility of what art is.”¹⁶ The reasons why a collector chooses to collect art are enormously varied. Economists believe that collectors are motivated by either the aesthetic qualities of a work, the social cache that comes with ownership, or the fact that many works are sound economic

¹⁵ “Order of Canada: Mira Godard,” Governor General of Canada, 24 Mar. 2006, <<http://www.gg.ca/honours/search-recherche/honoursdesc.asp?lang=e& Type ID =orc&id=2474>>.

¹⁶ Eric Hodgins and Lesley Parker, “The Great International Art Market,” Fortune, Dec.1955: 120.

investments.¹⁷ While we may never truly know what drives any of the world's great collectors, we cannot deny that their need to possess has benefited many art dealers over the years. The art dealer is the gatekeeper, the tastemaker; the ultimate middleman who decides who the next great artist will be and then promotes her/him accordingly.¹⁸ As Olav Velthuis argues in *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art*, "With their manifold relations to the cultural field, required for the promotion of the artists they represent, they are the central nodes." It is a volatile position to be in and the dealers that are successful are few and far between. Mira Godard is one of the few. She has spent a lifetime in the business and, although she has made a few enemies along the way, has had an undeniable and lasting effect on the Canadian art world.

¹⁷ There are many other studies on the theory and philosophy of art collecting that expand on such essential questions. Olav Velthuis, *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art*, (New Jersey: Princeton University Press, 2005), 43.

¹⁸ Ibid 23-4.

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- 14 Exterior of the Mira Godard Gallery at 22 Hazelton Ave. in Toronto.
Source: <<http://www.godardgallery.com/about.html>>.
Photo: Unknown.

Figures

Figure 1



Figure 2



Figure 3



Figure 4



Figure 5

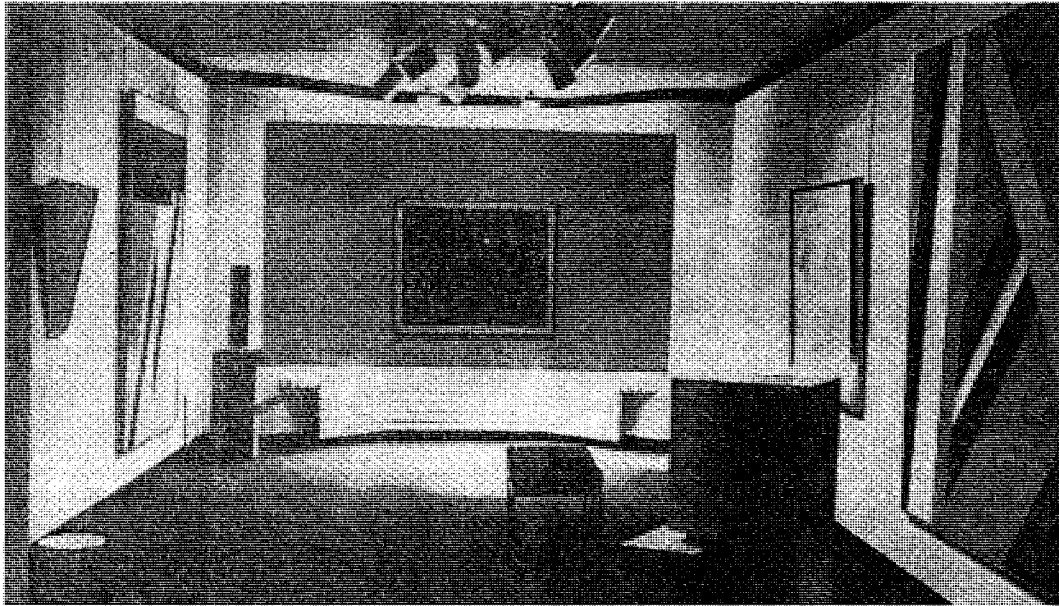


Figure 6

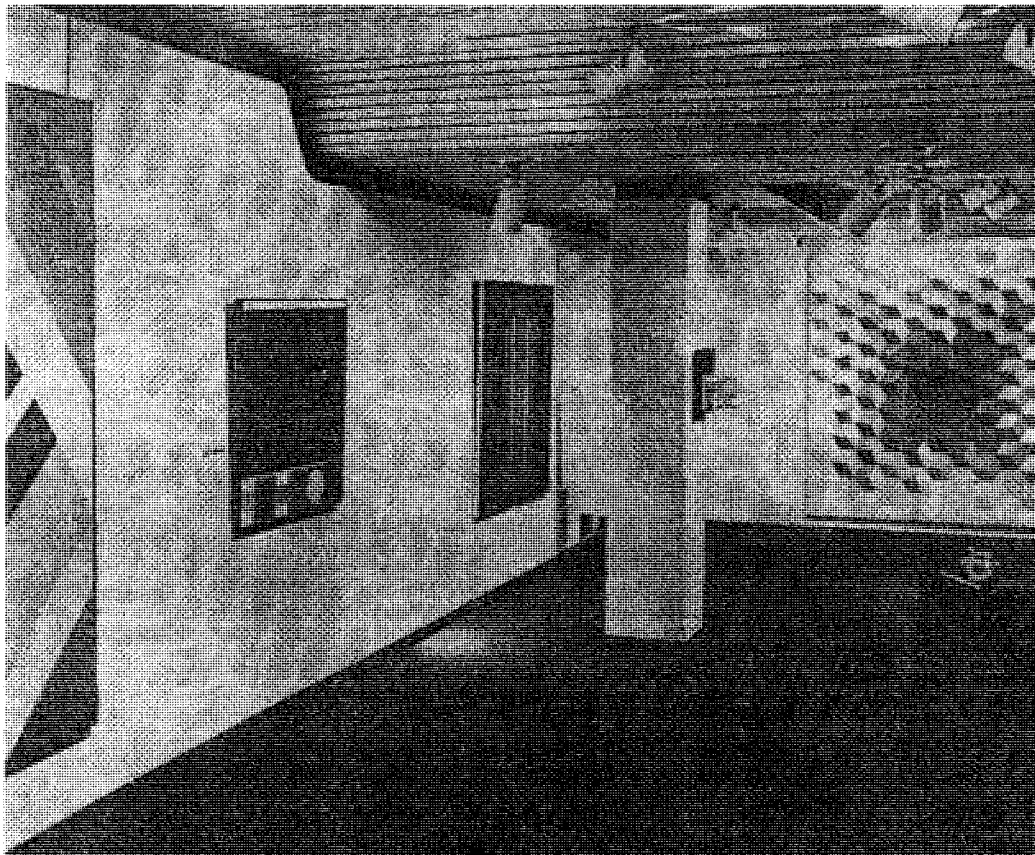


Figure 7

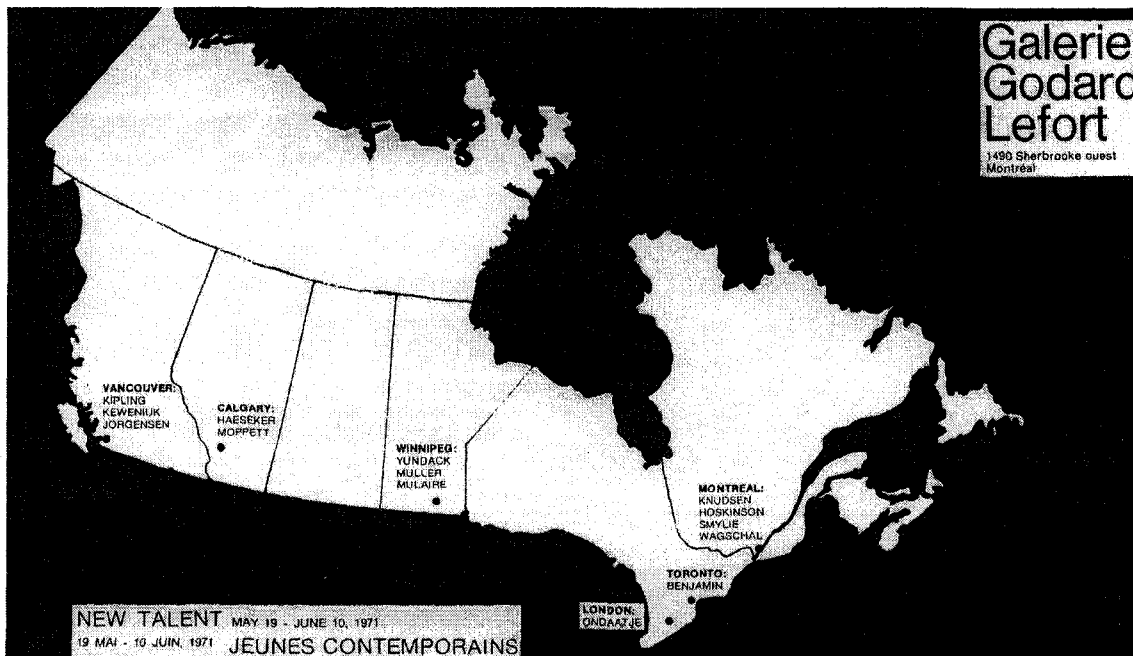


Figure 8



Figure 9



Figure 10



Figure 11



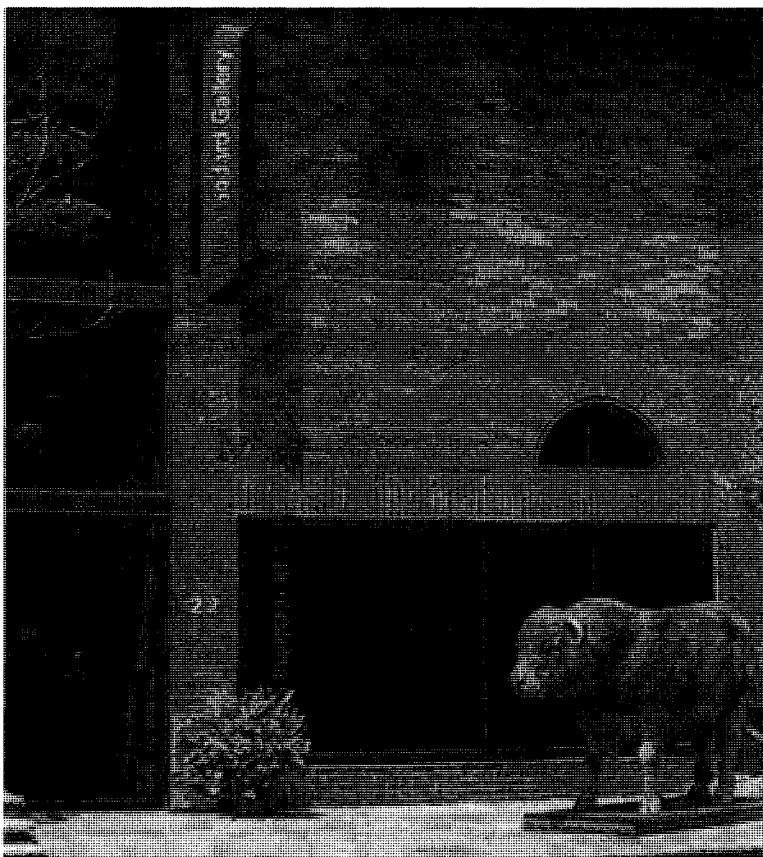
Figure 12



Figure 13



Figure 14



Appendix A: Listing of Exhibitions Held at the Godard Galleries.

This exhibition history was constructed by examining issues of *Canadian Art* magazine (formerly *artscanada*) from 1961 to 1983. Information that could not be found in gallery advertisements and exhibition listings were found in gallery invitations and calendars kept in clipping files at the National Gallery. Unfortunately, these sources were not always complete and/or accurate and as a result there are occasionally gaps and missing dates in this exhibition history. Additionally, shows held at the Godard Multiples galleries are not listed due to the fact that they were only mentioned sporadically in the art magazines, gallery invitations, and calendars.

1962

Galerie Agnès Lefort, 1504 Sherbrooke St. W., Montreal.

Stanley Lewis; Kiyoshi Saito: Jan. 14 - 24
 Claus Spieker: Jan. 29 - Feb. 10
 Suzanne Meloche, Yves Trudeau: Feb. 12 - 24
 Drawings by Canadian Contemporaries: Feb. 26 - Mar. 17
 Yves Trudeau, Suzanne Meloche: Mar. 19 - 31
 C? Louvin: Apr. 2 - 14
 Marcelle Maltais: May 14 - 26
 Graphics from France and Canada: June
 Paintings, Sculpture and Graphics by Canadian Contemporaries: Jul. - Aug.
 Master Lithographs and Original Etchings: Sept.
 Eva Landori, Fernand Toupin: Sept.
 Karel Appel: Oct.
 Takao Tanabe: Nov. 12 - 24
 Jean McEwen: Nov. 26 - Dec. 15
 Christmas Exhibition: Dec. 15 - Jan. 1

1963

Group Exhibition: Jan. 14 - 26
 Marcel Braitstein, Sculpture; John Gould, Drawings: Jan. 21 - Feb. 9
 Monique Voyer, Recent Paintings: Feb. 11 - 23
 Jack Reppen, Recent Paintings: Feb. 20 - Mar. 12
 Monique Charbonneau, Oils and Gouaches: Mar. 13 - 30
 Jean-Paul Lemieux, Retrospective Exhibition: Apr. 1 - 20
 Norval Morrisseau, Paintings of Indian Folklore: Apr. 22 - May 4
 Jean-Paul Mousseau, Pastels: May 6 - 18
 Yves Gaucher, Textured Relief Prints: June 5 - 22
 Contemporary Canadians (School of Montreal & artists from the West): Jul. - Aug.
 Arthur Lismer, Drawings: Sept. 16 - Oct. 1
 Marcelle Ferron, Petits Formats: Oct. 2 - 15
 Suzanne Bergeron, Recent Works: Oct. 16 - Nov. 2
 Gordon Smith, Oils, Drawings, Prints: Nov. 4 - 19
 Nancy Petry-Wargin, Recent Works: Nov. 20 - Dec. 7
 Richard Lacroix, Graphics: Dec. 9 - 24

1964

Grant Whatmough, Carvings; Shirley Wales, Graphics: Jan. 29 - Feb. 11
 John Korner, Paintings and Drawings: Feb. 12 - 29
 John Korner, Paintings: Mar. 18 - 31
 Pierre Gendron, Paintings: Mar. 18 - 31
 York Wilson, Paintings: Apr. 1 - 18
 John Nesbitt, Sculpture: Apr. 20 - May 5
 Gerald Luther Clarkes, Recent Paintings: May
 Ulysse Comtois, Sculpture and Paintings: June
 Paintings, Sculpture, and Graphics by Contemporary Canadians: Jul. - Sept.
 Pre-Columbian Sculpture: Aug. 7 - Dec. 31
 Paul-Émile Borduas: Sept. 14 - 30
 Jean McEwen: Oct. 1 - 17
 Jack Shadbolt: Oct. 19 - Nov. 2
 Jack Shadbolt, Paintings 1960-1964: Nov. 2 - 14
 Antoni Tapiés: Nov. 18 - Dec. 1

1965

Jean-Paul Lemieux: Jan. 15 - 30
 Kenneth Lochhead: Feb. 1 - 13
 Monique Charbonneau: Feb. 15 - Mar. 2
 Ulysse Comtois: Mar. 1 - 13
 William Kurelek: Mar. 15 - 30.
 Monique Charbonneau: Mar. 15 - 30
 Yves Gaucher: Apr. 19 - May 1

David Partridge: May 3 - 15
 John Nesbitt: May 17 - 29
 Toni Onley; Paul-Émile Borduas: May 31 - June 12
 Western Graphics: June 14 - Jul. 3
 Paul-Émile Borduas; Jean-Paul Riopelle, Coloured Inks & Watercolours: Sept. 18 - Oct. 1
 Toni Onley: Sept. 20 - Oct. 2
 Gordon Smith: Oct. 15 - Nov. 5
 John Fox: Nov. 6 - 26

1966

New York Scene: Josef Albers, Anthony Caro, Helen Frankenthaler, Paul Jenkins, Morris Louis Bernstein, Louise Nevelson, Kenneth Noland, Jules Olitsky: Jan. 8 - 28
 Gerald Luther Clarkes: Jan. 29 - Feb. 18
 Paul Jenkins: Feb. 19 - Mar. 11
 Takao Tanabe: Mar. 5 - 18
 Gino Lorcini: Mar. 26 - Apr. 15
 Anne Kahane: Apr. 9 - 29
 Suzanne Bergeron: Apr. 30 - May 14
 Tobie Steinhouse: May 16 - June 3
 Group Show: July
 Rita Letendre: Oct. 6 - 21.
 Charles Gagnon: Oct. 22 - Nov. 4
 Rita Letendre; Charles Gagnon; Jacques de Tonnancour; Jack Chambers;
 Petit Formats Xmas Exhibition: Dec. - Jan.
 Masters of the 20th Century: Nov. 21 - Dec. 3

1967

Galerie Godard-Lefort, 1490 Sherbrooke St. W., Montreal.

Josef Albers: Jan. 7 - 27
 Jean McEwen: Feb. 13 - Mar. 3
 York Wilson: Mar. 4 - 17
 Jack Chambers: Mar. 18 - 31
 Yves Gaucher: May 6 - 19
 60 Master Drawings: June 13 - 30
 Contemporary Painters and Sculptors: June - Jul.
 Jean-Paul Riopelle, Oils, Gouaches, Graphics: Aug. 14 - Sept. 9
 Karel Appel, Oils, Gouaches: Sept. 12 - 29
 John Fox: Nov. 6 - 24
 Modern Sculpture: Oct. 16 - Nov. 3
 Toni Onley: Nov. 13 - Dec. 3
 Walter Schlupep, Sculptured Jewelry: Dec. 11 - 23
 Victor Wasarely, Jesus Raphael Soto, Julio Le Parc: Dec. 28

1968

Jack Wise: Jan. 27 - Feb. 9
 Gino Lorcini: Feb. 10 - 29
 Gordon Smith: Mar. 2 - 22
 Augustin Filipovic (Bronze Sculpture): Mar. 23 - Apr. 5
 Takao Tanabe: Apr. 6 - 26
 Robert Downing: Apr. 27 - May 16
 Brian Fisher: May 11 - 31
 Esther Warkov: June 1 - 15
 Recent Acquisitions: July
 From Eugène Delacroix to Pablo Picasso: Oct. 17 - Nov. 15
 Serge Tournant, Sculptures & Paper Pliés: Nov. 19 - Dec. 6
 Picasso for Xmas; Signed Lithographs by Gallery Artists: Dec. 7 - Jan. 4

1969

Yves Gaucher: Jan.
 Jean McEwen: Jan. 28 - Feb. 15
 Jack Bush: Feb. 18 - Mar. 8
 Charles Gagnon: Mar. 10 - 22
 Jacques de Tonnancour: Mar. 25 - Apr. 12
 Ulysse Comtois: Apr. 14 - 26
 Max Bill: Apr. 29 - May 17
 Hugh Leroy: May 1 - June 4
 Michael Morris (Letter Series): June 10 - 28
 William Kurelek: Aug. 21 - Sept. 13
 Josef Albers/ Jean Arp: Sept. 16 - Oct. 16
 Jacques Hurtubise: Oct. 18 - Nov. 1
 Pablo Picasso: Nov.
 Walter Schlupe: Dec. 2 - 23
 Mariette Rousseau Vermette: Dec. 2 - 23

1970

Light and Movement by Contemporary Young European Artists: Jan.
 Christopher Pratt: Feb.
 John Ivor Smith: Feb. 4 - 20
 Brian Fisher: Feb. 21 - Mar. 12
 Robert Slatkoff: Feb. 28 - Mar. 20
 Jesus Raphael Soto, 1st Exhibition in Canada: Mar. 16 - Apr. 11
 Christopher Pratt Retrospective: Apr. 15 - May 1
 John Fox: May 2 - May 22
 Gino Lorcini: May 25 - June 12

Esther Warkov: June 13 - Jul. 3
 Barbara Hepworth/ Henry Moore: Sept. 10 - 30
 Jakob Bill, 1st Exhibition in America: Oct. 15 - 24
 Jacques de Tonnancour, Recent Works: Oct. 26 - Nov. 7
 20/XX, 20 Major Works From the 20th Century: Nov. 10 - 28
 Pre-Columbian Art, Archaic to 16th Century & Indian Miniatures: Dec. 3 - 31

1971

Takao Tanabe, New Paintings: Jan. 16 - Feb. 6
 Helen Frankenthaler: Feb. 13 - Mar. 4
 Ronald Bloore, Paintings: Mar. 8 - 10
 David Milne, Thirty Watercolours and Oils: Apr. 20 - May 15
 New Talent: Vancouver: (Ann Kipling/ Flemming Jorgensen), Calgary: (Alexandra Haeseker / Ron Moppett), Winnipeg (Bernard Mulaire), London: (Kim Ondaatje), Montréal: (Chris Knudsen/ Catherine Hoskinson/ Marion Wagschal): May 19 - June 10
 William Kurelek: June 12 - Jul. 3
 Celebration Month: Sept.
 Adolph Gottlieb, Oils & Acrylics: Oct. 2 - 20
 Kenneth Lochhead, New Works: Oct 23 - Nov. 16
 Hans Hoffman, Landscapes: Nov. 18 - Dec. 4
 Jean-Paul Lemieux, Paintings; Pre-Columbian Sculpture: Dec. 7 - 31

1972

Galerie Marlborough-Godard, Montreal.

Yves Gaucher: Jan. 15 - Feb. 5
 Alexandra Haeseker: Feb. 10 - 26
 Herbert Bayer: Feb. 29 - Mar. 16
 Ulysse Comtois: Mar. 18 - Apr. 6
 John Fox: Apr. 8 - 29
 Richard Diebenkorn, Fernando Botero, Juan Genoves, Hans Hofmann, Ben Nicholson, Allan D'Arcangelo, Adolph Gottlieb, Jacques Lipchitz, Pablo Picasso, Arnaldo Pomodoro, Mark Rothko: May 2 - 25
 Max Bill: May 2 - 25
 Jesus Raphael Soto: May 30 - June 30
 Recent Work by Contemporary Canadians: Jul. - Aug.
 Important Works on Paper, Drawings & Watercolours: Sept. 6 - 30
 Oeuvres sur Papier: Sept. 13 - 30
 Flemming Jorgensen: Oct. 3 - 18
 20c Master Sculpture: Oct. 5 - Nov. 4
 Chefs D'Oeuvre De La Sculpture (Kenneth Armitage, Jean Arp, Herbert Bayer, Benjamin, Douglas Bentham, Max Bill, Alexander Calder, Lynn Chadwick, Ulysee Comtois, Charles Daudelin, Robert Downing, Lucio Fontana, Naum Gabo, Adolph Gottlieb, Barbara Hepworth, Henri Laurens, Jacques Lipchitz, Seymour Lipton, Henry

Moore, Fausto Melotti, David Partridge, Victor Pasmore, Pablo Picasso, Arnaldo Pomodoro, Pre-Columbian, Gordon Smith, John Ivor Smith, Jesus Raphael Soto): Oct. 21 - Nov. 15

Max Bill: Oct. 19 - Nov. 11

Noël 1972: Dec. 9 - 31

Precolumbian Sculpture: Dec. 12 - Jan. 1

Marlborough-Godard Gallery, Toronto.

Inaugural Exhibition (Paul-Émile Borduas, Ulysse Comtois, Jacques de Tonnancour, John Fox, Charles Gagnon, Yves Gaucher, Jacques Hurtubise, Jean-Paul Lemieux, Kenneth Lochhead, Gino Lorcini, Jean McEwen, Christopher Pratt, Takao Tanabe, Esther Warkov, Josef Albers, Francis Bacon, Herbert Bayer, Max Bill, Richard Diebenkorn, Robert Downing, Juan Genoves, Adolph Gottlieb, Barbara Hepworth, Jacques Lipchitz, Seymour Lipton, Henry Moore, Ben Nicholson, Victor Pasmore, Pablo Picasso, Jackson Pollock, Arnaldo Pomodoro, Ad Reinhardt, Larry Rivers, Mark Rothko, David Smith, Jesus Raphael Soto, Clyfford Still): Mar. 4 - Apr. 1

Alex Katz, Recent works: Apr. 10 - May 10

Yves Gaucher: Apr.

Ulysse Comtois: May 20 - June 30

Jesus Raphael Soto: May 20 - June 30

Yves Gaucher: Apr. 5 - 22

Max Bill: June 6 - 30

Jacques Lipchitz: Sept. 8 - Oct. 14

Max Bill: Oct. 18 - Nov. 11

David Milne, The New York Period: Nov. 15 - Dec. 9

Takao Tanabe, Recent Paintings: Dec. 12 - 31

Franz Kline: Dec. 14 - 31

1973

Montreal:

Pre-Columbian Sculpture: Jan. 27 - Feb. 21

Josef Albers: Son Oeuvre Graphique: Feb. 24 - Mar. 15

David Bolduc; Pierre Ayot: Mar. 17 - Apr. 12

Claude Breeze: Apr. 21 - May 7

Yves Gaucher: May 19 - June 7

Morton Rosengarten: June 7 - 30

New Work: Jul. 1 - 15

Barbara Hepworth: Aug. 28 - Sept. 27

William Kurelek: Sept. 28 - Oct. 12

Jean McEwen: Oct. 13 - Nov. 7

Takao Tanabe: Nov. 10 - Dec. 6

Noel 73: Dec. 8 - Dec. 22

Toronto:

Jean McEwen: Jan. 13 - Feb. 7
 Gino Lorcini: Feb. 10 - 28
 Contemporary British Painters & Sculptors: Mar. 3 - 29
 Esther Warkov, Painting: Mar. 31 - Apr. 25
 Barbara Hepworth, Recent Sculptures: Apr. 28 - May 17
 Christopher Pratt: May 26 - June 13
 Group Show: June 15
 Juan Genoves: June 16 - Jul. 7
 Art in the Corporate Environment: Sept. 12 - Oct. 5
 Adolph Gottlieb: Oct. 17 - Nov. 10
 Gordon Smith: Nov. 17 - Dec. 8
 New Works By Contemporary Painters and Sculptors: Dec. 15 - Jan. 12

1974Montreal:

Juan Genoves: Jan. 12 - Feb. 5
 Gino Lorcini: Feb. 16 - Mar. 7
 Alex Katz: Mar. 13 - 30
 John Piper: Apr. 4 - 24
 Marian Wagschal: Apr. 27 - May 18
 Charles Gagnon: May 22 - June 12
 Chefs-d'Oeuvre de la Gravure (Jim Dine, Sam Francis, Helen Frankenthaler, Jasper Johns, Wassily Kandinsky, Roy Lichtenstein, David Milne, Joan Miro, Henry Moore, Robert Motherwell, Pablo Picasso, Robert Rauschenberg, Larry Rivers, Georges Rouault): Aug. 24 - Sept. 19
 New Talent (David Bierk, Mimi Matte, Jan Serr, Miyuki Tanobe): Sept. 21 - Oct. 17
 Jacques Hurtubise: Oct. 19 - Nov. 6
 Gordon Smith: Nov. 9 - 30
 Henry Moore: Dec. 4 - 31

Toronto:

Christopher Pratt: Jan. 16 - Feb. 6
 Alex Katz: Feb. 9 - Mar. 2
 John Fox: Mar. 9 - 27
 Claude Breeze: Mar. 30 - Apr. 18
 Charles Gagnon: Apr. 20 - May 8
 Eloul Kosso: May 16 - June 8
 Paul Klee: May 25 - June 13
 Mariette Rousseau Vermette: June 15 - Jul. 6
 Kenneth Lochhead: June 15 - Jul. 15
 Group Show, Reality: Aug. 27 - Sept. 25

Contemporary Realism: Sept. - Oct. 12
 Herbert Bayer: Sept. 28 - Oct. 19
 Henry Moore: Oct. 22 - Nov. 20
 Masters Exhibition: Nov. - Dec.

1975

Montreal:

John Fox: Jan. 11 - Feb. 11
 David Bolduc: Feb. 15 - Mar. 8
 Takao Tanabe: Mar. 15 - Apr. 5
 Alexandra Haeseker: Apr. 12 - May 3
 Esther Warkov: May 10 - 31
 John Stewart, Charcoal Prints: June 7 - June 27
 Marion Wagschal, Drawings: Sept. 27 - Oct. 17
 Lyonel Feininger: Oct. 15 - Nov. 4
 Jacques de Tonnancour: Oct. 22 - Nov. 11
 Mariette Rousseau Vermette; Jacques Hurtubise: Dec. 5 - Jan. 1
 William Kurelek: Dec. 3 - Jan. 1
 Lynn Chadwick: Dec. 6 - Jan. 1

Toronto:

Conrad Marca-Relli: Mar. 8 - 29
 Tom Forrestall; Arnaldo Pomodoro: Apr. 5 - 26
 Jean McEwen; Lyonel Feininger: May 3 - 24
 Richard Pelham: June 5 - 20
 Theodoros Stamos, Graphics & Works on Paper: Oct. 18 - Nov. 7
 Lynn Chadwick: Sept. 6 - 24
 Mimi Matte: Oct. 18 - Nov 5
 Gordon Smith: Nov. 8 - 29
 Fernando Botero: Nov. 5 - 29

1976

Montreal:

Fernando Botero: Jan. 10 - 31
 Jean McEwen: Feb. 28 - Mar. 18
 Claude Breeze: Mar. 20 - Apr. 10
 Judy Guin: Apr. 17 - May 7
 Ulysse Comtois, Paintings: Apr. 14 - May 6
 Alex Katz: May 8 - 30
 Jacques Liptchitz; Richard Pelham: June 5 - 30
 Peter Thomas Krausz: Jul. 17 - 31

Christopher Pratt: Sept. 7 - 25
 Miyuki Tanobe: Sept. 29 - Oct. 16
 David Bolduc: Oct. 20 - Nov. 6
 David Milne: Nov. 10 - 27
 Sorel Etrog: Dec. 2 - 31

Toronto:

David Milne: Jan. 6 - 31
 Takao Tanabe: Feb. 7 - 26
 Sharon McCann: Mar. 3 - 18
 Judy Gouin: Mar. 13 - Apr. 2
 Gino Lorcini: Mar. 24 - Apr. 15
 Flemming Jorgensen; American Abstract Expressionist: May 8 - 26
 Christopher Pratt: June 1 - 30
 Art of the Americas: Aug. 21 - Sept. 18
 Preview of Autumn Season: Aug.
 Mark Rothko, Adolph Gottlieb, Ad Rheinhardt, Jackson Pollock, William Baziotos: Aug.
 21 - Sept. 21
 Claude Breeze: Sept. 25 - Oct. 9
 Sorel Etrog: Nov. 4 - Nov. 27
 Christopher Pratt: Oct. 13 - Nov. 2
 Photography: Richard Avedon, Herbert Bayer, Bill Brandt, Robert Frank, and William
 Garnett with selected works by Berenice Abbott & Eugène Atget: Oct. 16 - Nov. 5
 Robert Young, New Paintings: Dec. 3 - 31
 Miyuki Tanobe: Dec. 4 - 24

1977

Galerie Mira Godard, Montreal.

Gordon Smith: Jan.
 Robert Young: Feb. 19 - Mar. 19
 Sorel Etrog: Mar. 12 - Apr. 2
 Tom Forrestall: Apr. 30 - May 15
 Chris Knudsen: Sept. 8 - Oct. 5
 Charlotte Rosshandler Photographie (La Chine des Chinois): Sept. 10 - 29
 Claude Breeze : Nov. 5 - 30

Mira Godard Gallery, Toronto.

Yves Gaucher: Jan. 15 - Feb. 3
 Jan Menses: Jan. 15 - 31

John Fox: Jan. 29 - Feb. 19
 Otto Rogers: Feb. 26 - Mar. 18
 Jean McEwen: Mar. 5 - 25
 Ulysse Comtois; Jan Menses: Mar. 26 - Apr. 15
 Jacques de Tonnancour: Apr. 16 - May 5
 Jan Serr: Apr. 23 - May 14
 Ed Bartram: May 7 - 27
 Otto Rogers: May 7 - 28
 Jeremy Smith: New Works on Paper & Board: June 4 - 25
 Douglas Bentham: Oct. 15 - Nov. 5
 Toni Onley: Nov. 19 - Dec. 7
 Art of the Middle East & Classical Antiquities: Dec. 3 - 24
 Bruce O'Neil: Dec. 10 - Jan 7.

1978

Montreal:

Esther Warkov: Feb. 4 - Mar. 1
 Taïra: Mar. 1 - 13
 Jean McEwen: Mar. 4 - 29
 From the Source, Aspects of Magic: Apr. 1 - 26
 Christopher Pratt: June 3 - 30
 Gravures de Maître (Pablo Picasso, Fernand Léger, Georges Braque, Henry Moore, Jean Dubuffet, Jim Dine, Robert Rauschenberg, Alex Katz): Jul. 8 - 29
 Aspects du Paysage Canadien (David Milne, Gordon Smith, Takao Tanabe): Aug. 5 - Sept. 2
 Alex Katz: Sept. 9 - 30
 Takao Tanabe; Robert Slatkoff: Oct. 7 - 28
 Jacques de Tonnancour; Richard Ste-Marie: Nov. 4 - 28
 Nouveaux Artistes (Richard Banks, Rosalind Goss, Medrie MacPhee, Leslie Reid): Dec. 2 - 23

Toronto:

Bridget Riley, Ernest Trova, Gene Davies, & others: Feb. 11 - Mar. 7
 Gordon Smith: Feb. 11 - Mar. 15
 Kenneth Lochhead Retrospective: June 3 - 28
 Ancient Art of the Americas: Aug. 5 - 31
 New Artists (Richard Banks, Rosalind Goss, Medrie MacPhee); Robert Motherwell Graphics: Jul. 8 - 29
 Ancient Art of the Americas: Aug. 5 - 31
 Alex Colville: Sept. 9 - 30
 Ivan Eyre: Oct. 7 - 28
 David Milne; Carl Heywood: Nov. 4 - 28
 Chris Knudson: Nov. 18 - Dec. 9

Leslie Reid; Derek Besant: Dec. 4 - 23

1979

Montreal:

David Bolduc: Jan. 13 - Feb. 7

Gordon Smith: Feb. 10 - Mar. 7

Stephen Schofield: Feb. 3 - 29

Toronto:

Ban Chiang Bronzes: Dec. 13 - Jan. 17

Jean-Paul Lemieux: Jan. 13 - Feb. 3

Pablo Picasso: Jan. 20 - Feb. 24

Picasso: A Selection of Paintings, Watercolours and Drawings (1902-1972): Mar. 1 - 28

Jean McEwen: Mar. 3 - 28

Henry Moore: Mar. 31 - Apr. 21

Otis Tamasauskas: Apr. 21 - May 11

Jeremy Smith and D.P. Brown: Apr. 28 - May 19

Aspects of Canadian Printmaking: May 19 - June 9

New York School Graphics: May 19 - June 9

Kenneth Lochhead: May 26 - June 16

New Talent from Québec: June 23 - Jul. 14

Takao Tanabe: Jul. - Aug.

Barbara Hepworth: Aug. - Sept.

Ancient Art of the Americas: Aug. 25 - Sept. 15

Otto Rogers: Sept. 22 - Oct. 13

European Early 20th Century Paintings (Pierre Bonnard, Edgar Degas, Eugène Delacroix, Andre Derain, Andre Dunoyer de Segonzac, Raoul Dufy, Jules Pascin, Georges Rouault, Paul Trouillebert, Maurice Utrillo, Suzanne Valadon, Louis Valtat, Maurice de Vlaminck): Oct. 17 - Nov. 10

Judy Gouin: Oct.

David Milne: Oct. 17 - Nov. 10

Gordon Smith: Oct. 29 - Nov. 10

Folk Artists: Nov. 17 - Dec. 22

Mira Godard Gallery, 999-8 St. S.W., Calgary.

Due to the lack of published information, this section cannot be more specific.

Inaugural Exhibition (David Denyse, Sorel Etrog, Ed Bartram, David Bolduc, Judy Gouin, Carl Heywood Christopher Pratt, Gordon Smith, Takao Tanabe, Ivan Eyre, Robert Young, Bruce O'Neil, Derek Besant, Alexandra Haeseker, and Eugene Ouchi): Sept. 27 - Oct. 17

1980Toronto:

Douglas Bentham: "I" Series: Apr.
 Jacques de Tonnancour: May 17 – June 6
 Medrie MacPhee: June 21 – Jul. 9
 Rosalind Goss (Recent Paintings): June 21 - Jul. 9
 Art of the Americas: Aug.
 Robert Young: Sept.
 Derek Besant: Sept.
 Gordon Smith: Oct.
 Christopher Pratt: Nov.
 Canadian Folk Art: Dec.

Calgary:

Sculpture and Mixed Media Works by Kenneth Armitage, Barbara Hepworth, Henry Moore, Ben Nicholson and Victor Pasmore: Feb. 16 - Mar. 8
 Jean McEwen: June 7 - June 27
 Alex Colville: Sept.
 Jean Paul Riopelle: Sept.
 Otto Rogers: Oct.
 Gordon Smith: Nov.
 David Denyse: Nov.
 Derek Besant: Dec.
 Jean-Paul Lemieux : Dec.

1981Calgary:

Postscript: Paintings and Prints by Gallery Artists: Feb. 20 - Mar. 12
 Alex Katz: May 10 - May 30

1982Toronto:

Phil Richards: Jan. - Feb.
 Jean-Paul Riopelle: Feb.
 Jean-Paul Lemieux: Feb.
 David Milne (1882-1951): Mar.

Calgary:

Otto Rogers: June 19 - Jul. 3

Appendix B: Gallery Publications from 1961 – 1984

Although I have done my best to track down all of the publications published or related to exhibitions by the Godard galleries during this time period, it is possible that there may be additional catalogues that do not appear here.

Galerie Agnès Lefort. Masters of the 20th Century. Montreal: Galerie Agnès Lefort, 1966.

---. 60 Master Drawings. Montreal: Galerie Agnès Lefort, 1967.

---. Modern Sculpture. Montreal: Galerie Agnès Lefort, 1967.

Marlborough Godard, Ltd. Max Bill: Surfaces. Translated from the German by David Britt. Toronto: Marlborough Godard; Montreal: Marlborough Godard, 1972.

---. Barbara Hepworth: Carvings and Bronzes. Toronto: Marlborough Godard, 1973.

---. Art in the Corporate Environment: An Exhibition of Contemporary Canadian Paintings Selected for the Corporate Environment. Toronto: Marlborough Godard, 1973.

---. Christopher Pratt. Toronto: Marlborough Godard, 1974.

Marlborough Gallery Inc. Thirteen Artists from Marlborough Godard. New York: Marlborough Gallery Inc.; Toronto: Marlborough Godard; Montreal: Marlborough Godard, 1974.

Trisolini Gallery, Athens Ohio University. Selected Master Drawings of Jacques Lipchitz, 1910-1958. Athens, Ohio: Trisolini Gallery, Athens Ohio University; Columbus, Ohio: Columbus Gallery of Fine Arts; New York: Marlborough Gallery; Toronto: Marlborough Godard, 1974.

Marlborough Godard, Ltd. Esther Warkov. Montreal: Marlborough Godard; Toronto: Marlborough Godard, 1975.

---. Kosso Eloul. Toronto: Marlborough Godard; Montreal: Marlborough Godard, 1975.

---. Greenwood, Michael. Christopher Pratt. Montreal: Marlborough Godard; Toronto: Marlborough Godard; New York: Marlborough Gallery, Inc., 1976.

- . David Milne: The Toronto Year, 1939-1940. Toronto: Marlborough Godard, 1976.
- . Sorel Etrog: Recent Works. Toronto: Marlborough Godard; Montreal: Marlborough Godard; New York: Marlborough Gallery, Inc., 1976.
- London, Ontario Art Gallery. Gino Lorcini. London: London Art Gallery; Toronto: Marlborough Godard, 1976.
- Gallery Pascal. Toni Onley: A Survey. Toronto: Gallery Pascal, Mira Godard Gallery, 1977.
- Mira Godard Gallery. Yves Gaucher & Christopher Pratt: A Touring Exhibition of Prints Organized in Collaboration with The Mira Godard Gallery. Vancouver: Vancouver Art Gallery; Toronto: Mira Godard Gallery; Montreal: Mira Godard Gallery, 1977.
- . Otto Rogers. Toronto: Mira Godard Gallery, 1977.
- . Jeremy Smith: New Works on Paper and Board. Toronto: Mira Godard Gallery, 1977.
- . Christopher Pratt: March Crossing and Proofs: An Exhibition of Recent Screenprints, Related Collages and Stencil Proofs. Toronto: Mira Godard Gallery; Montreal: Mira Godard Gallery, 1978.
- . Ivan Eyre: New Paintings & Drawings. Toronto: Mira Godard Gallery, 1978.
- . David Milne: A Survey Exhibition (Nov. 4-28, 1978). Toronto: Mira Godard Gallery, 1978.
- . Leslie Reid: New Paintings & Lithographs. Toronto: Mira Godard Gallery, 1978.
- . Picasso: A Selection of Paintings, Watercolours and Drawings (1902-1972). Winnipeg: The Winnipeg Art Gallery; Calgary: Glenbow-Alberta Institute; Vancouver: Vancouver Art Gallery Edmonton: The Edmonton Art Gallery Toronto: Mira Godard Gallery, 1978.
- . Aspects of Canadian Printmaking. Toronto: Mira Godard Gallery, 1978.
- Spalding, Jeffrey. Guide to the Exhibition Picasso: A Selection of Paintings, Watercolours and Drawings. Calgary: Glenbow-Alberta Institute, 1978.
- Fischer Fine Art Ltd. Jeremy Smith. London: Fischer Fine Arts; Toronto: Mira Godard Gallery, 1979.

- . D. P. Brown. London: Fischer Fine Art Ltd.; Toronto: Mira Godard Gallery, 1979.
Mira Godard Gallery. Douglas Bentham: "I" Series. Toronto: Mira Godard Gallery, 1980.
- . David Milne: City Streets and Northern Scenes. Calgary: Mira Godard Gallery, 1981.
- . Clark McDougall, Barns 1952-1978. Toronto: Mira Godard Gallery, 1984(?).
- . Clark McDougall, 1921-1980. Toronto: Mira Godard Gallery, n.d.
- . David Milne: New York City Paintings, 1910-1916. Toronto: Mira Godard Gallery, 1984.

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- Design Branch Department of Public Works. Advisory Committee on Fine Arts. Minutes of Meetings 1968 - 1972. RG 11 4428 National Archives of Canada, Ottawa, Ontario.
- . Advisory Committee on Fine Arts. Minutes of Meetings 1972 - 1974. RG 11 4429 National Archives of Canada, Ottawa, Ontario.
- . Fine Art Reference File. Reference File 1973-1974. National Archives of Canada.
- . Advisory Committee on Fine Arts. Minutes of Meetings 1974. RG 11 4430 National Archives of Canada.
- Galerie Agnès Lefort. Clipping File. The National Gallery of Canada Library, Ottawa, Ontario.
- Galerie Godard-Lefort. Clipping File. The National Gallery of Canada Library.
- Mira Godard Gallery. Clipping File. The National Gallery of Canada Library.
- Marlborough-Godard Gallery. Clipping File. The National Gallery of Canada Library.
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