



THE SCULPTURE FUND

HONOURING THE WISHES OF FRANCES LORING AND FLORENCE WYLE



*Wyle by Loring and Loring by Wyle (1914) in the
Loring-Wyle Parkette, Toronto*

THE SCULPTURE FUND AT THE AGO

The Sculpture Fund will be an acquisitions fund used to acquire sculptural works by Indigenous and Canadian women artists for the AGO's Collection.

FAST FACTS

- The percentage of sculpture in Canadian major museums and public gallery collections is 4%
- The percentage of women represented in these collections is 18%
- There is no public funding for major museums and public gallery art acquisitions in Canada outside of what our National Gallery receives in parliamentary appropriations

OUR 2022 GOAL

We are raising \$580,000 as a starting point to ensure gender equity and sculpture in the AGO Collection for years to come.

- \$400,000 for immediate acquisitions
- \$100,000 to start The Sculpture Fund endowment in the AGO Foundation
- \$80,000 for the Sculpture Fellowship

SUMMARY

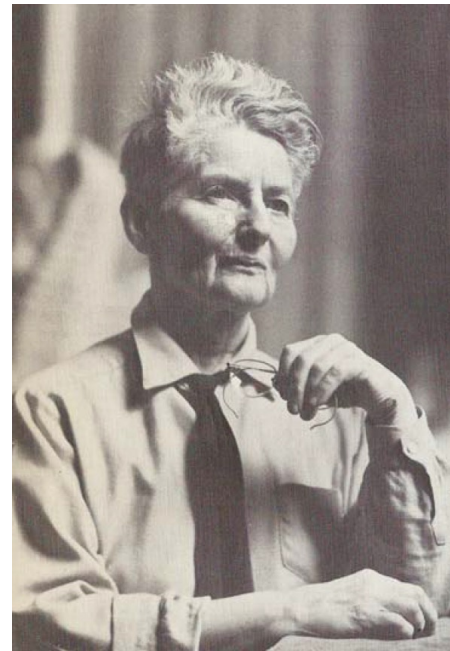
Canadian modern artists Frances Loring (1887-1968) and Florence Wyle (1881-1968) had a vision of supporting sculpture and sculptors through purchases by major museums. The Sculpture Fund was the intended strategy and the main clause in their mirror last wills & testaments written in 1963. They understood better than most the enduring impact museum acquisitions make to artists' careers in their lifetime and beyond.

Loring and Wyle died three weeks apart in 1968. Despite a few real attempts, the Fund remains unfulfilled and the contributions of these artists unfairly eluded in our national art history. Today, the AGO is committed to fulfill their vision.

We are bringing together a community of philanthropists to honour Loring and Wyle's legacy and build support for women sculptors in Canada. The Fund will be directly aligned with the wishes of Loring and Wyle. In our contemporary context, it will be a vital acquisition source at a time when funds are very limited, and an act of restitution—not only for Loring and Wyle, but for the countless women artists whose lives and legacies have met an unjust fate.

For the AGO, this project signals our ambition to build equity through art and to bring people together with art to see, experience and understand the world in new ways.

Cover image: Florence Wyle and Frances Loring, 1919 by Robert Flaherty



Loring and Wyle late 1950's. Images courtesy of the E.P. Taylor Research Library Archives, Frances Loring and Florence Wyle Fonds, AGO

THE ARTISTS

Partners in life and art, Loring & Wyle galvanized the nascent Canadian arts community of the 20th century to **promote modern sculpture** in all aspects of civic and private life, as well as to recognize women artists as professionals.

Frances Loring (1887-1968) and Florence Wyle (1881-1968) met in 1907 at the Chicago Art Institute and spent the next 60 years living and working together as sculptors. By 1913 they had established themselves at the centre of the Toronto art scene, and their home, nicknamed “The Church,” became **a gathering place** for many prominent Canadian artists of the time, including Elizabeth Wyn Wood, Emanuel Hahn and A.Y. Jackson. Together, Loring and Wyle defined much of our early art history, creating modern works and monuments over careers that spanned nearly a century.

During their careers, Loring represented Canada in the Venice Biennale and Wyle was the first woman sculptor to become a member of the Royal Canadian Academy. They produced **major public and private commissions** and were involved in establishing the Canada Council for the Arts, the Federation of Canadian Artists and the Women’s Art Association of Canada. Loring and Wyle were tireless, persistent and convincing advocates for policy, tax benefits and living wages for artists.

The Art Gallery of Ontario is a major repository of the Estate of Florence Wyle and Frances Loring and is **a study centre for these artists**. There are approximately 150 sculptures by Wyle in the collection and nearly 50 by Loring, in a variety of media, along with a major portion of the Frances Loring and Florence Wyle archives, which contains photographs, correspondence, poems, diaries and biographical documentation.



Frances Loring, *Peacock Clock* c.1915, Bronze, Foundry Mark: "Griffoul/Newark N.J."
Art Gallery of Ontario, Toronto, Gift of the Estate's of Frances Loring and Florence Wyle.

Exhibited at 221A's Pollyanna 圖書館 Library in Vancouver BC as part of The Sculpture Fund
Fellowship July 2018 - January 2019

THE PARTNERSHIP

Amy Nugent has been researching the lives and work of Frances Loring and Florence Wyle since 2012 when she proposed an exhibition on the artists at The ArQuives, Canada's LGBTQ2+ archives. Since that time, Amy has presented her research on estate planning for artists, inequity within Canadian public art collections, and the limited acquisition funding to support them at institutions across North America. From March 2018 to August 2019, Amy worked as a 221A Fellow devoted to developing The Sculpture Fund. Her extensive inquiry into Loring and Wyle's estate was partly done through the Art Gallery of Ontario's E.P. Taylor Library and Archives and Indigenous and Canadian Art Department. Amy's deep research into the artists' lives and work, and dedication to fulfilling their last wishes, has resulted in a unique and timely partnership with the Art Gallery of Ontario. In 2017, Amy published a limited edition artists' book which pairs Loring & Wyle's wills, which were drafted by the artists together in 1963.

The AGO is committed to making a demonstrable impact in promoting, supporting and advancing the contributions made by women artists to our lives and culture. 53 years after the deaths of Loring & Wyle, The Sculpture Fund at AGO will be an acquisitions fund for sculptural works by Indigenous and Canadian women artists and in this contemporary context will also be an act of restitution—not only for Loring and Wyle, but also for the countless women artists whose lives and legacies have met an unjust fate.

There are nearly 200 Loring and Wyle works in AGO storage, some still in boxes directly from The Church, not necessarily fit for the collection. Further to the Fund, the AGO has committed to investing time and resources into assessing and managing the Loring and Wyle Collection in order to make it more usable, profile it as the Canadian Historical Collection that it is and to create space in the AGO vaults. It has **created a one-year fellowship**, the first of its kind at the AGO and in Canada, under the direction of the Fredrik S. Eaton Curator, Canadian Art, to focus on modernist sculpture.



J.S. McLean Centre for Indigenous + Canadian Art featuring Esmaa Mohamoud's sculptural work: *A Seat Above The Table (Warren Moon)*, 2018, found rattan peacock chair, rattan, paint, tape, plastic, adhesive, nails, 289.6 × 66 × 66 cm. Art Gallery of Ontario, Toronto. Purchase, with funds from Michael & Diane Hasley and Liza Mauer & Andrew Sheiner, 2019

CASE FOR SUPPORT

By supporting The Sculpture Fund at the AGO, you will help:

BUILD GENDER EQUITY IN THE MUSEUM COLLECTION

Despite significant and sustained efforts over many decades, the role of women in the arts continues to be undervalued and underrepresented in public and private collections, exhibitions, and publications. On average, artwork by women makes up only 18% of the total works in Canadian public collections. The Sculpture Fund is an important act of restitution—not only for Loring and Wyle, but also for the countless women artists whose lives and legacies have met an unjust fate.

SUPPORT LIVING ARTISTS

Loring & Wyle understood better than most the enduring impact museum acquisitions make to artists' careers in their lifetime and beyond. Work purchased and exhibited by the AGO will directly support artists ability to create new work in this ongoing and particularly difficult time socially and financially. Only 7% of the value of public gallery collections have been purchased. The majority of works in collections are donated by artists, their estates and collectors.

SUSTAIN THE COLLECTION FOR FUTURE GENERATIONS

The creation of The Sculpture Fund in its contemporary context will provide vital acquisition funding at a time when there is very little support for the purchase of artwork in Canada. There is no longer acquisition-specific public funding available for galleries and museums in Canada. This Fund will help grow and sustain a relevant and diverse Indigenous and Canadian Art collection for generations to come.



Frances Loring, *Grief*, c 1917, bronze,
Art Gallery of Ontario, Toronto.
Anonymous Gift, 1976



Florence Wyle, *Fountain*, c 1942, painted plaster,
Art Gallery of Ontario, Toronto. Gift of the Estates
of Frances Loring and Florence Wyle, 1983

FURTHERING THE LEGACY: AGO SCULPTURE FELLOWSHIP

The AGO is investing in the study and research of its Canadian modern sculpture collection. It has **created a one-year fellowship**, the first of its kind at the AGO and in Canada, to focus on modernist sculpture. An important part of this fellowship will be to **research, assess and advance scholarship on the Loring & Wyle collection at the AGO.**

Among research activities will be:

- Comprehensive collection review of AGO Canadian modern sculpture holdings, assessing its history, the strengths, weaknesses and omissions
- Study key works of Canadian modernist sculpture in the AGO Collection and their connection to the development of modern art in Canada, to advance knowledge and profile of Canadian modern artists
- Work closely with Collections and Conservation experts to assess our holdings
- Attendance and presentation at national and international conference(s) to expand scholarship in the field and contribute to global conversations

Ultimately, the fellowship will produce a well-defined review of the collection that will help guide and provide context for new purchases and research for the Department of Indigenous + Canadian Art.

This funding has been secured by the AGO complimentary to but outside the scope of the \$500,000 Sculpture Fund Campaign.

ONE
THOUSAND
ONE
HUNDRED
&
EIGHTY
ONE



Rebecca Belmore, *1181*, 2014, wood,
nails, 91.4 x 30.5 cm, installed at the
AGO part of *Rebecca Belmore: Facing
the Monumental* exhibition, 2018
Private Collection

REQUEST FOR SUPPORT

We invite you to consider a gift towards this distinctive project that will have lasting effect on the AGO Collection and Canadian artists.

We've raised \$278,000 of our \$580,000 goal to build The Sculpture Fund. Some donors are making a one-time donation while others have made a 4-year commitment.

All donations will receive a charitable tax receipt for the maximum allowable amount and depending on the amount we would be pleased to recognize your support on various platforms including in the Gallery, online, our Annual Donor Wall and within the annual Fund report. Gifts of \$25,000 and more will receive:

- A Curators' Circle membership at the Benefactors' level which includes an invitation to an annual two-day art trip led by an AGO curator
- A copy of Loring and Wyle's reprinted *Last Wills and Testaments*, as well as an edition of AGO's new publication *Moving The Museum: Indigenous + Canadian Art At The AGO*

The Sculpture Fund will further be recognized in the credit line of any works purchased using the Fund.

As this initiative develops, we are committed to working together to share learnings and expertise. We imagine bringing supporters together annually to hear from Georgiana Uhlyarik, Fredrik S. Eaton Curator, Contemporary Art and the Art Fellow about their research, as well as providing an annual report on The Sculpture Fund's impact at the AGO.

ABOUT THE TEAM



Georgiana Uhlyarik is Fredrik S. Eaton Curator, Canadian Art, and co-lead of the Indigenous + Canadian Art Department, AGO. Her area of specialty is the work of 20th-century women artists, collaborating on many exhibitions and publications including *Georgia O’Keeffe, Florine Stettheimer: Painting Poetry*; *Introducing Suzy Lake* and *The Passion of Kathleen Munn*. She is currently an adjunct faculty member in Art History departments at York University and University of Toronto and has served on several arts organization boards.

Amy Nugent is the executive director of Urbanarium and serves as a board member for the Black and Indigenous Design Collective and the Environmental Youth Alliance. Prior to this she was the executive director of Inclusion BC Foundation following a decade of work in development for arts organizations in Western Canada including the Banff Centre, Western Front and the Vancouver Queer Film Festival. As the former president of Artspeak’s board, she has been recognized with a Mayor’s Arts Award for Board Member of the Year from the City of Vancouver.



ABOUT THE AGO

The AGO is located in downtown Toronto on Michi Saagig Nishawbe territory (Mississauga) and attracts about one million visitors annually. Our vision is to lead global conversations from Toronto through extraordinary collections, exhibitions and programs and by reflecting the people who live here. We frame culture from a Canadian perspective for the world.

The AGO has intentionally grown its collection to 120,000 objects. Our collecting strategy focuses on acquisitions of high quality Contemporary Art with an emphasis on Indigenous and Canadian, the African diaspora, Asian cultures and artwork by women. In the past five years the AGO has presented 50 exhibitions – half featuring artists of non-European backgrounds and half focused on women artists.

We engage with our public both in-person and on-line. In 2020-21 our education programs are among the largest in North America with over 650,000 school children attending live on-line programs. Inspired by the remarkable diversity of our city, province and country, the AGO is dedicated to being the most inclusive museum in the world. We now have among the most diverse and youngest audience of any art museum, anywhere, with 52% of our in-person visitors in their 30s or younger. With some 240,000 Members and Annual Passholders, we have a larger engaged community than any other art museum in North America.



THANK YOU

Thank you for your belief in the power of art to start a dialogue,
create community and change lives.

We appreciate your consideration of this proposal and welcome
hearing from you.

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The logo for the Art Gallery of Ontario (AGO), consisting of the letters 'AGO' in a bold, red, sans-serif font.