

Rae Hendershot
1921-1988



The Art Gallery of Hamilton

RAE HENDERSHOT 1921-1988

FOREWORD

ACKNOWLEDGEMENTS

A TRIBUTE TO RAE HENDERSHOT

Ross Fox

THE ART OF RAE HENDERSHOT

CATALOGUE OF THE EXHIBITION

PHOTO CREDITS

BIOGRAPHICAL NOTES

INTERVIEW

The exhibition and programme of the Art Gallery of Hamilton receive financial support from the Ontario Arts Council, the Ontario Ministry of Culture and Communications, the Ontario Ministry of Education and the Regional Municipality of Hamilton-Wentworth.

ART GALLERY OF HAMILTON

13 SEPTEMBER TO 2 DECEMBER 1990

CREDITS

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L8P 4S8
(416) 527-6610

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Graces 1946**

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FOREWORD

Rae Hendershot was Hamilton born and educated. She developed early a passion for art and artmaking. It was to provide the continuo for the rest of her life.

Why should the art of Rae Hendershot be collected and exhibited this way? Hendershot's art did not change the course of Canadian art history, her ambitions were modest. Need they be commemorated and documented and exhibited? These are questions the world can ask of us and we should reply.

The art of Rae Hendershot is not fundamental to our understanding of the course of ideas on a national plane. Yet it is fundamental (her's and others like hers) to an understanding of the cultivation of feeling in this particular community. Her contributions are diffuse but nevertheless palpable. She had friends who commissioned portraits from her, who bought her other work because of its style and the delight it gave. She transmitted values from her teachers, from the mutual exchange with her artist husband, down to her daughter, alive among us as a practicing artist in an artist family and, ever-widening, out, to all those who acquired her works and still love them, to the public who were charmed by her exhibitions. She was as a jewelled stone thrown into the pond and whose gentle waves still affect us as they did in the past. It is the intelligence and authority of her skill transformed into her finely felt paintings that we celebrate and commemorate with the exhibition. And it is important to do so.

In testimony to the warm feelings that have governed the initiation of this project the Art Gallery has received much support from the many lenders to the exhibition; financially from the Board of Governors; and from Janet McArthur, Grace Inglis, and Helen Hadden in their reading of the manuscript. Our thanks go as well, to the special co-operation and support we have received from Katherine MacDonald Bates, the artist's daughter. The Ontario Arts Council through its programme support has assisted us financially, which we are happy to acknowledge hereby.

I would like to second Dr. Fox's thanks below to the staff of the Art Gallery of Hamilton for their contributions and in turn to extend our gratitude to Ross Fox for organizing the exhibition and preparing the catalogue.

Robert F. Swain
Director

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It is private lenders that make an exhibition of this kind possible, for few of Rae Hendershot's artworks are in public collections, and our immense gratitude is extended to those many people who temporarily sacrificed their paintings for the success of this project. Among other critical supporters are Mrs. Janet McArthur, Mrs. Frances Waters and Mrs. Ann Cranston, who headed a committee to raise funds for the catalogue, and the many subscribers who generously contributed.

Very little has been written on Rae Hendershot, consequently the chief source of information lies in her own letters and private papers, which her daughter, Katherine MacDonald Bates, made available to me; moreover, she assisted me in every phase of research and writing. But if there are any errors in interpretation, they are mine and mine alone. I also depended a great deal on the oral recollections of many persons who knew Hendershot. My greatest debt is to Elizabeth Holbrook, Mrs. Ruth McCuaig, Mrs. Kate Steiner, Charles Playfair and Kenneth Saltmarche. Barry Fair, Helen Hadden, Cathy Mastin and Maija Vilcins also supplied information.

Also to be thanked are Jane Bradley, Assistant Registrar, who coordinated loans; Agnes Richard, Registrar, who helped with various details; and Helen Rozman, who helped check sources. And a very special thanks is owed to Robert Swain and Martin van Zon, who saw this catalogue through production following my departure for Amherst College.

Ross Fox
Curator

26 August 1990

A TRIBUTE TO RAE HENDERSHOT

Rae Hendershot was a most astonishing woman. I am sure that she never thought of herself as a great painter; her modesty was genuine. When she married T. R. MacDonald towards the beginning of his lengthy directorship of the Art Gallery of Hamilton (1947-1973), she had the wit to break loose from all art associations. Nevertheless, she was a gifted hostess and entertained with casual elegance all visiting artists or patrons of the fine arts. I was always relaxed on these occasions, in a house made delightful in its good taste, with the walls covered by small gems of paintings done by their good friends, something I appreciated so much, so often having been bored when artists hung only their own "great creations."

It was interesting for me, that despite the obvious harmony in the family, the paintings of husband and wife were so dissimilar. Stuart MacCuaig suggests that Hendershot's **The Three Graces** (no. 4, cover illus.) depicts the sadness of the Depression.¹ That is not so. I have a sister painting called **Waitress** (no. 12). It has followed me from house to house, and there is no depression in it – it has power and it has always bullied me. I have given away A. Y. Jacksons and Colvilles but not that Hendershot. I believe that Rae Hendershot, in her very quiet and serene way, had a strong personality. T. R. MacDonald, on the other hand, does reflect the terrors and the loneliness of the Depression in his art, but much more subtly than either the Ashcan School of the United States or the Camden Town Group of England.

Hendershot's pictures are happy – among her portraits there is an early painting of Marie Haynes (no. 10) which is in a much lighter tone than her later work, although her painting of Jean Keogh (no. 29) also catches a lightness and gaiety. Most people do not like her painting of me (no. 30); I am quiet, not talking for once. I have also been fortunate to experience another aspect of Rae: like myself an enthusiast of jazz and madly in love with Fats Waller, we were in our own heaven when together we would go to the Brant Inn in Burlington, where, overlooking Lake Ontario at night, we listened to many of the great, bygone jazz geniuses. Hence, the inspiration for the magnificent picture of the jazz singer in **Other Times** (no. 24). She had humour; while painting me, her hands full of brushes, I asked: "How do you know which one to use?" She answered: "I shall never know."

It seems a slight ending, but I was privileged to know her and her family and to love all equally.

Kate Steiner

¹ Stuart MacCuaig, **Climbing the Cold White Peaks** (Hamilton: Hamilton Artists' Inc., 1986), p. 182.

THE ART OF RAE HENDERSHOT

Hendershot was committed to a Realist art based on traditionalist artistic solutions which she adapted to contemporary life, creating a felicitous and highly personal form of visual expression. Intellectual and technical integrity had an elemental place here, while self-promotion was disdained. It is this latter circumstance which has impeded the appreciation of her as an artist. She was a person of shyness and reticence, and had a life-long need for privacy. Few people knew her really well. And in spite of her technical talents and a broad knowledge of art history, her subjects deal with the commonplace and issue from a rather circumscribed and highly personal world. But her art has been undervalued, not least of all because her generation found great difficulty in accepting any woman as a credible art professional, a bias which still lingers.

That Rae Hendershot's dedication to art began early is tellingly revealed in a letter of 4 August 1937 written on her behalf by a neighbour to the mother of artist Ray Burrige.¹ Hendershot was sixteen at the time and from the letter it is learned that she had just completed her second year at Westdale Secondary School and that she was keen to study painting and drawing. Her father wanted to know if there was a suitable art instructor in Hamilton for her to study with. The letter continues:

The parents are quite well off, financially, and are quite prepared to send her to New York or Boston and eventually abroad, if she shows talent. Naturally, they do not want her to go far from home until she is a year or two older.

Rae remained at Westdale Secondary School for another two years, where she received instruction from Ida G. Hamilton who was director of art. Afterwards she enrolled for a brief period at the Ontario College of Art in Toronto, but the experience was a disappointment and she returned home to study under Ida Hamilton once again. As a consequence, the latter exercised a profound formative influence on her.

Ida Hamilton is another woman artist whose story waits telling. We know that she was attuned to the progress of modernist ideas in the United States, and she often spent her summers taking art classes south of the border. The first of these southern excursions followed

her graduation from the Hamilton Art School, when she spent the summer of 1909 studying under Marshall J. Fry at Southampton, Long Island. Later in the 1920s she went to Gloucester, Massachusetts, where in 1922 and 1923 she studied under Hugh H. Breckenridge. During this period she was producing landscapes in a scintillating late Impressionist style. She also responded to the current American fascination for Cézannesque principles which she gave expression to in paintings such as the still life, **Green Bowl** (no. A4). But Hamilton's engagement with avant-garde ideas reached its pinnacle in 1934 when she attended the summer class offered by Hans Hofmann at the school of Ernest Thurn in Gloucester. Hamilton may have been the first of the many Canadians who studied under this pivotal figure in the development of American Abstract Expressionism.²

The latest American theories on abstraction and colour were taught by Hamilton to the young Hendershot. Years afterwards, however, the seasoned student would remark that while she valued the theoretical knowledge of her teacher, she believed that a more solid preparation in the practicalities of execution would have been more desirable in her case. Over the years, Hendershot would wrestle with what she perceived were her technical inadequacies in painting, a situation which sprang from her commitment to a more convincing and traditional form of representational art than Hamilton.

From the start Hamilton's influence is seen in Hendershot's choice of still life as a preferred subject matter for painting. In fact, in this period of Canadian art history still life was smugly regarded as a minor thematic category, and most of its practitioners were women. This situation mattered little during the war years in Hamilton, for the artistic life of the city was in a slump and women artists were in control. Their principal organization was the Hamilton Branch of the Women's Art Association, and among its leaders were the professional artists/art teachers Hortense Gordon, Juanita LeBarre Symington, Jean Wishart and, not least, Ida Hamilton.

Chief among the assets of the W.A.A. was its annual exhibition held at the Art Gallery of Hamilton, which provided local women artists with their most effective vehicle for public exposure and recognition. By 1939 Rae Hendershot became a member and regular participant in its exhibitions. A review of the 1940 W.A.A. exhibition describes four still lifes which Hendershot had entered as "remark-

¹ Unless otherwise indicated, all cited primary documents are in the possession of Katherine MacDonald Bates.

² The class notes of Ida Hamilton, dated July 1934, are in the possession of Katherine MacDonald Bates.

able for the vibrant colour they contain."³ This quality may reflect Ida Hamilton's influence on her. By July of 1942, Ida introduced Rae to landscape painting on a trip the pair made to Sand Lake, north of Huntsville. These first attempts of Rae's were quite tentative as demonstrated in **Homestead** (no. 1).

The next major advance for Hendershot occurred when she reentered the Ontario College of Art in September of 1944, and was admitted to third year in the Painting and Drawing Department. Her aspirations were crystallized by this experience, and her most meaningful discovery was the human figure, which became a prominent theme in her art. Her coursework included life drawing under Rowley Murphy, figure painting under John M. Alfsen, and portraiture under Archibald M. Barnes. Of all her instructors, it was Alfsen who left the most salient imprint on her in this regard.

During the interwar period figurative art had a relatively minor place in Ontario owing to the formidable influence of the Group of Seven and their successors, the Canadian Group of Painters, who championed the national landscape. Nevertheless, the influence of the romantic naturalist school was in a state of dissipation by the early 1940s, giving way to a languid interlude, which did not exclude some experimentalism. This transitional period preceded the development of the abstract expressionism of the Painters Eleven in the next decade. It was at this time that interest in figurative art gained strength, if only temporarily, and contributing to this situation was a consciousness of American Social Realist and Regionalist painters.⁴

Hendershot was particularly receptive to these southern artistic impulses, and had even considered studying in Philadelphia before going to Toronto. Her interest in American art was reinforced by the teaching of Alfsen, whose own art shared affinities with the same (cf. no A1). Alfsen had studied under Kenneth Hayes Miller at the Art Students League in New York for about two years until 1928. Miller was one of the great art teachers of his day and his students included George Bellows, Edward Hopper, Reginald Marsh and Isabel Bishop. Under his inspiration emerged the New York based Fourteenth Street School of "urban" Regionalist painters which is associated with the 1930s, and it was he who inculcated in Alfsen a concern for figurative themes in a modern environment. Hendershot in her turn went beyond Alfsen's interpretation of these American

sources and acquainted herself with them directly. She would always admire artists like Isabel Bishop (no. A2) and Alexander Brook (no. A3), and at times there are shared ideals in their art; and she admired still others like Walt Kuhn (no. A6) and Eugene Speicher, although their ideals are more distant from her own. Uppermost it is the figure which is the common bond of their art.

An early reference to a group genre picture by Hendershot is contained in a letter to her parents of 2 May 1945: "I'm still working on the musicians. (I'm having difficulty with the little man at the piano.)" Musicians are a favourite theme repeated by Hendershot time and again. Dating from about the same time is her [**Domestic Scene**] (no. 2), which divulges the student in the failure to coherently weave together a multi-figured composition. Otherwise, her figures are conceived with the fragility of eighteenth-century porcelain figurines, a period character that is conveyed further in the sense of rustic domesticity and the boy himself who smacks of Greuze or even Gainsborough. Yet, first and foremost the scene concerns contemporary life as Hendershot knew it. This union of historical associations with contemporary themes will recur as a more defined facet of her mature art. Another characteristic is the sense of nurturance and tranquility which become a trademark of her genre scenes. Thus, her art lacks the bite of so many of the American Social Realists, and instead is allied to that of more temperate interpreters of everyday life such as Alexander Brook.

Her thematic material is gathered from her own personal surroundings in Hamilton, Canada, and she renders it free of social and political polemic. Hers is a gentle art that portrays a peaceable and orderly, if modest, vision of Canadian life. At the opposite pole is the leftist protest imagery that had found an exponent in Hamilton during the thirties and early forties with Leonard Hutchinson (no. A5).

The jelling of Hendershot's vision of life went hand-in-hand with an increased technical adeptness as exemplified in **The Three Graces** (no. 4, cover illus.) of 1946. It is a familiar scene from the life of the artist, in this case, waitresses in a neighbourhood restaurant. They are no more and no less than ordinary women performing an ordinary task and the artist's feeling for them is highly empathetic, although in their physical traits, they would be considered a homely lot by popular standards. The sobriety of the scene is reinforced by a subdued palette in which the pervasive grey-blue of the waitresses'

³ "Erection of Art Gallery Suggested at Exhibition," **The Spectator**, 20 Apr. 1940, p. 19, col. 4.

⁴ Christine Boyanoski, **The 1940s: A Decade of Painting in Ontario** (Toronto: Art Gallery of Ontario, 1984), pp. 10, 14-15.

uniforms is relieved only by touches of yellow ochre, as in the hair, and the red of ruddy cheeks. These women present a jarring dichotomy vis-à-vis the type of American blond bombshell which, influenced by the movies, was popularized in the thirties by artists such as Reginald Marsh, and which was borrowed by the Toronto painter York Wilson in the very year that Hendershot did this painting. Hendershot's women may be plain, but theirs is a noble plainness. The composition of simple construction and solid forms bestows a monumentality of conception which dignifies her characters. And as with some other women artists, Prudence Heward for example, Hendershot's world is peopled by women and children. The few times when men are present, they are kept conspicuously at bay.



► No. 3
Self Portrait
c. 1945

Portraiture was another constituent of Hendershot's figurative work and a **Self-Portrait** (no. 3, illus.) dates close to this college period. In this piece her talent pours forth in a harmony of colour and gesture. Green is the colour of choice with the sharpest accents in the clothing, but it is also present in the muted values of shadows and background. Facial features are scrupulously rendered, while the enframing hair and scarf are cursorily stroked which, together with the synchronized sideways thrust of her face and frontal glance of her eyes, convey an impression of motion suddenly stopped. The convincing vivacity of this image must owe something to the instruction of John Alfsen.

After graduating from the Ontario College of Art in May 1946, Rae Hendershot returned to Hamilton where she established herself in a studio on King Street, which she maintained for more than two years. A rise in rent would eventually force her to abandon it for an attic in her parent's home. Obstacles notwithstanding, this was a period of intense artistic activity in which she enthusiastically pursued her vocation as a professional artist. Hendershot would also continue to hone her skills by taking evening classes in life drawing from John Sloan at the Art Gallery of Hamilton.

Done after her return is **The Orphanage** (no. 5, illus.), which elicited much favour from reviewers three years later at the Tenth Annual Western Ontario Exhibition in London, where it won the prize for best figure subject. **The Spectator** (12 May 1950, p. 7, col. 5) wrote:

The painting exhibited at London is one of her best. It shows a group of children being led from a school by a nun. There is a feeling of liveliness and movement in this picture, executed with delicacy of feeling and deftness of technique.



Tenderness prevails and while, according to the title, the children may be orphans, and some may even shudder from the winter cold, there is no sense of deprivation. From all appearances they are well cared for by the nuns who follow along in the background.

► No. 5
The Orphanage
c. 1947

In March of 1948 Hendershot was one of thirteen charter members who founded the Contemporary Artists of Hamilton, of which she was the first secretary-treasurer. This organization had no guiding manifesto but instead declared "a belief in the artist's inalienable rights to freedom of expression,"⁵ while its main purpose was to provide its membership with opportunities to exhibit. It also encouraged social fraternization among local artists. Members of national stature included Hortense Gordon, Ray Mead, Elizabeth Holbrook and Henry Smith. Hendershot's participation contributed to her growing reputation.

Representative of her work at this time is **Three Figures** (no. 7), a genre scene in which a young man and woman are being entertained by a second young man playing a guitar. These figures have been extracted from everyday Hamilton life, but their rendering as a compact half-length group is a formal device recalling the concerts of the early seventeenth-century Caravaggisti. Again Hendershot has transposed an historical artistic solution to a contemporary scene.

⁵ "Hamilton's Artists' Show Is One of High Standard," **The Spectator**, 6 Jan. 1950, p. 28, cols. 7-8



► No. 14
Still Life
with Lemons
c. 1952

Some still lifes from this period show a loosening of brushwork where calligraphic strokes are combined with pale glazes of colour (nos. 9 & 13). They are a dramatic improvement over earlier trial works with this subject matter (no. 6). Hendershot also ventures another approach to still life which harks back to the Cézannesque ideas of Ida Hamilton (no. A4), where colour and structure are all important. She will continue to produce still lifes of this type as late as 1970. In *Peaches* (no. 35) exquisitely mod-

elled reddish fruit is set against a cloth of cobalt blue, creating an enthralling visual richness. The foil of the blue cloth is repeated on other occasions, as in the *Still Life with Lemons* (no. 14, illus.) of almost twenty years earlier.

A more painterly approach is present in some figurative works around 1950. *Marie* (no. 10, illus.) is executed with a freedom of brushwork, that enables the artist to capture the energy and intelligence of the sitter. This portrait was done in the same studio with Thomas Reid MacDonald, while he painted Henry Smith, Marie's husband. Hendershot and MacDonald were married that same year.

As artists, Hendershot and MacDonald were kindred spirits. MacDonald, too, was a figurative painter who owed a great deal to American Realism, and was greatly indebted to Edward Hopper. MacDonald's artistic sympathies were given a fuller significance when, in the 1960s, as director of the Art Gallery of Hamilton, he purchased paintings of the Ashcan School, the American Scene, and Social Realists, thereby building the finest collection of early twentieth-century American art in Canada.

In spite of their artistic compatibility, marriage would have an inauspicious impact on Hendershot's art, at least for the next decade. She continued to paint, but intermittently, and especially so after the birth of her daughter, Katherine, in 1953. She withdrew from participation in such organizations as the Contemporary Artists of Hamilton and the Women's Art Association. She would continue, however, to enter occasional public exhibitions, chiefly the Annual Winter Exhibitions of the Art Gallery of Hamilton, and after the late 1960s, the annual Art for All exhibitions at the Art Gallery of Windsor.

The two paintings, *Snow on Sherman Avenue* (nos. 15, illus., & A7), reveal something of the particular approaches of each artist when treating an identical subject. In this case it is the portrait of a house, that was visible from their own second storey apartment on Sherman Ave. Forms are clearly and firmly defined in MacDonald's picture, whereas Hendershot's brushwork is looser, almost feathery, and forms are rendered in terms of softly modulated colours. This difference between the artists continues throughout the years, but with modification. They would have a counter-influence on one another, and Hendershot would gradually tighten her brushwork, whereas MacDonald would loosen his.



► No. 10
Marie
c. 1950

Another comparison exists between *Standing Figure* (no. 21, illus.) by Hendershot in 1961, and *Hugh D. Robertson* (no. A9) by MacDonald of three years before. The spartan compositions of both pictures are almost identical, Hendershot having borrowed from her husband. In both cases a single figure stands with legs astride and arms by the side, the male grasping a single brush in his left hand, the female two brushes and a cloth. In addition, a tipped-up perspective and plain background are common features. Otherwise, MacDonald's figure is constructed with a structural clarity and solidity as if carved from clay, creating an objectifying effect that is amplified by neutral tonalities, where grey has a repeated place. The result is a cool, detached, even impersonal cast that is typical of much of MacDonald's art. Hendershot, on the other hand, shows a fondness for the power of colour as a unifying agent, and subtly blends figure and background in a soft tonal harmony that emits a low warm glow. Her figure is made of flesh and is approachable. Beginning with the early 1960s, MacDonald will turn to his wife's example by gradually admitting an increased place to colour.

Hendershot would have rejected any notion that this contrast between her own art and that of her husband, of warmth and coldness, gentleness and hardness, etc., emanated from sexual differences. As she wrote on 29 March 1974 to her daughter, who was then an art student:



► No. 15
Snow on Sherman
Avenue
c. 1952

I don't believe there is any difference technically between the work of men & women painters – that is, in the handling of the various media. For instance in oil painting the paint can be applied in a highly skilled manner or in a laboured overworked way... The painting can be coarse and brutal or delicate and sensitive. I doubt the sex of the painter has any bearing on it – And here I think one should be careful and not equate refinement with femininity and strength with masculinity. These are the attributes of both sexes.

Further on Hendershot remarks that she heard “Ida [Hamilton] say one of her greatest compliments was when a teacher told her she painted like a man...” Hendershot lamented the suggestion, while acknowledging that she knew many women painters who “consciously painted in what they felt was a masculine manner in order to overcome their basic flaw of being a woman.” While Hendershot did not believe that women and men artists differed from a technical standpoint, she was less certain as to whether this applied to “attitude or point of view,” but was willing to concede that “maybe women do see some things differently than men do, not everything but some.”

[**Restaurant Scene**] (no. 19) hints at MacDonald's early influence in her work, as in the reaffirmation of compositional structure, where greater attention is given to architectural elements, but also in a new predisposition for the firmer modelling of forms. Hendershot became fussy about modelling, and would labour over some of her paintings for great lengths of time. For instance, this canvas was started in 1954 and completed in 1961. But there is also a warm human interpretation to the subject that is purely her own. Although a drab life is suggested by the sombre brownish tonalities, this trait is charged with redemptive counterpoints in the static composition, which imparts a sense of quiet dignity, and in the yellow and red clothing of the waitresses, which carries a breath of warmth and compassion. Altogether description is minimized, and the figures are more generalized types than particularized individuals. By economizing in this way, Hendershot keeps the viewer at a respectful distance from the scene. We are permitted to gaze upon these ordinary people and even to surmise a narrative element, but we are never allowed to invade the protective cocoon that encases the truth of their intimate and tranquil existence.



► No. 21
Standing
Figure
c. 1961

A similar type of modelling occurs in the [*Picnic Scene*] (no. 26, illus.), but to quite different purpose as it has been transferred to a landscape that is bursting with the evanescent permutations of a saturated atmosphere, and the picture glows with an almost luminous verdancy. From the standpoint of composition, there is a structural equilibrium that is classical, and the two youthful figures are idealized types rather than persons from common humanity. In sum, this painting exemplifies an independent development that is conscientiously pursued by Hendershot at the outset of the 1960s, although aspects of it were foreshadowed earlier. American Realist models are discarded in her genre painting in favour of the lessons of the Great Masters. According to the phraseology of Carl Schaefer, these “pictures talk of the past but also of today.”⁶ Or as she herself stated: “The painter with his sense of history, as well as being part of the moment, and often intuitively part of the future, always looks back.”⁷

In essence, Hendershot had a belief in the relevance of time-honoured solutions and a sense of herself as a faithful continuator of the great traditions in art and, in this regard, she was particularly inspired by the Renaissance. The stamp of Titian is unequivocal in a painting such as the [*Picnic Scene*]. It is a modern-day *fête champêtre*, or country picnic, in which a young couple lounges in a park with their lunch basket nearby. The erotic situations of the maiden’s body recalls such figures as the nymph in Titian’s *Shepherd and Nymph* in the Gemäldegalerie, Vienna. The *sfumato* technique of mellow transitions in which figures and landscape dissolve into each other also owes something to the late Titian. But the setting is no longer in the Veneto, but in Hamilton. In this type of pastoral scene Hendershot consistently felt an affinity for Venetian painters, for Giorgione as much as Titian. Among other favourite artists were Claude, Poussin and Elsheimer, from the seventeenth century, and Berthe Morisot from the nineteenth.

In their fully developed form Hendershot’s pastoral scenes commingle not only art history and present-day life, but a narrative ingredient based on classical mythology. She envisioned this as a formula to invest contemporary art with “a breadth, a largeness of vision, a nobility.”⁸ *Demeter and Persephone* (no. 33), painted at the turn of the 1970s, is in this category. The story of Persephone is itself an allegory of cyclical death and rebirth as present in the seasons of the year. Persephone was the wife of Pluto, ruler of the underworld, and each spring she returned to earth for four months when,

⁶ Rac Hendershot, Letter to Katherine MacDonald Bates, 11 Oct. 1974.

⁷ Rac Hendershot, Letter to Katherine MacDonald Bates, 9 Nov. 1974.

⁸ *Ibid.*



► No. 26
Picnic Scene
c. 1962-65

nature blossomed forth in abundance. That is the season illustrated in Hendershot's painting. On the right, Persephone is embraced by her mother, Demeter, goddess of agriculture. The figure of Persephone is repeated on the left, but as slightly older, and she stands holding a hand cultivator beside a small fenced garden. But the narrative has a second level which is directly tied to the modern dress of the characters. Demeter is a self-portrait of Hendershot, while her daughter Katherine is the model for both versions of Persephone. Likewise, the hilly setting echoes the Dundas section of the Niagara escarpment, which is near Hamilton. Even the dog is the MacDonald's Shetland sheepdog, Merry (cf. no. 55). Thus, in her discriminating fashion, Hendershot charges her picture with a piquant dimension that partakes of her own intimate world. At the same time, art history has a role in this picture, for the general compositional arrangement, and the brooding storm clouds in the background, are more or less influenced by Giorgione's masterpiece, *The Tempest* (Accademia, Vienna).

During her mature years Hendershot preferred to paint large pastoral scenes of this type, and these are the canvases that she herself prized most highly. Another more rarefied side of her predilection for historized genre is seen in *The Etruscans* (no. 44, illus.), which is based directly on an etching and aquatint by Edgar Degas entitled, *Mary Cassatt and her Sister Lydia in the Etruscan Gallery at the Louvre*. Hendershot replaces Cassatt with a self-portrait.

Like Degas, Hendershot was fascinated by the complex interplay of reflected light from different sources on the glass of a large display case. Because of a difference in medium and the advantage of colour, Hendershot pushes her study one step beyond Degas by contrasting the artificial light within the gallery with the natural light coming from the window. But this painting is more than just an exercise in technical virtuosity. The artist has created a visual testimony of her homage to a great artwork from antiquity, namely the *Sarcophagus from Cerveteri* (c.500 B.C.). The lid of the sarcophagus is in the shape of the figures of a husband and wife reclining side-by-side on a



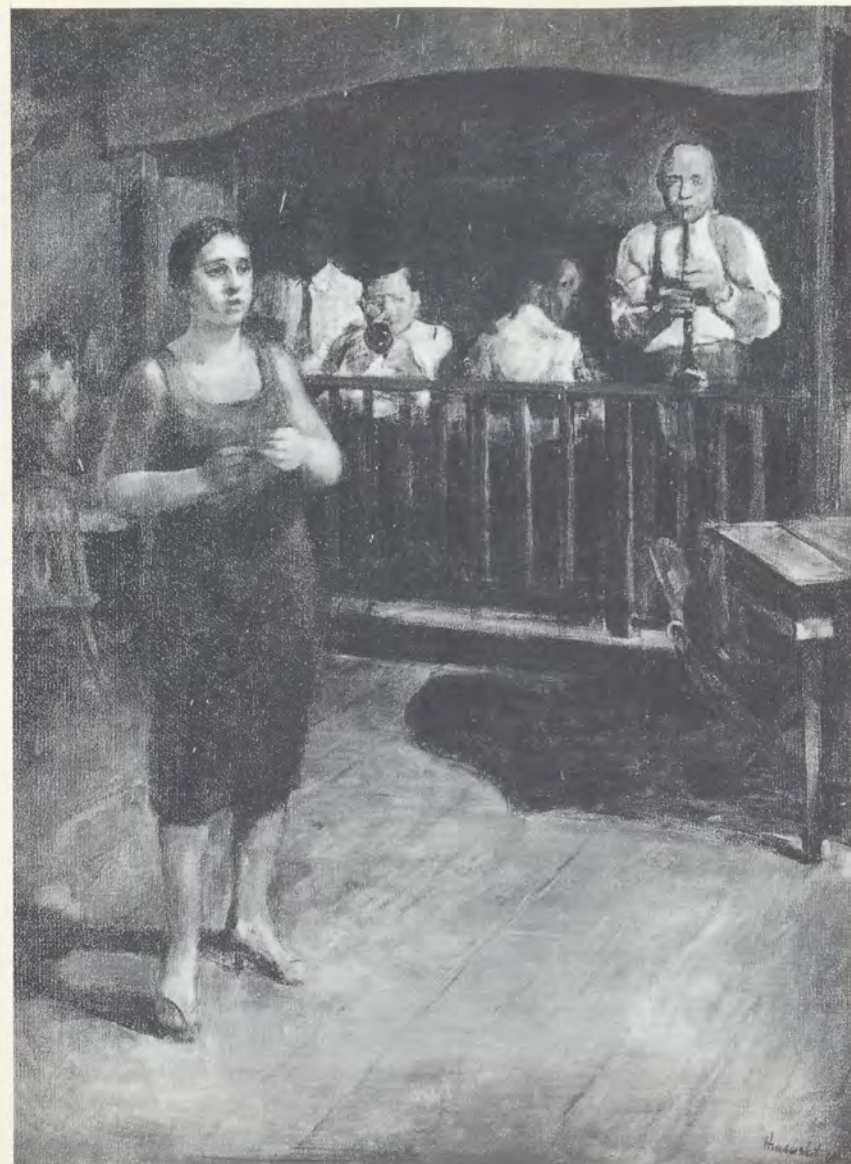
► No. 44
The Etruscans
c. 1974

banqueting couch. A profound warmth exists in this image and it stands as a peerless symbol of connubial happiness. Hendershot was greatly moved by it, no doubt because her own marriage was an especially happy one.

So great was Hendershot's satisfaction with her accomplishment in **The Etruscans**, that she did an etching/aquatint after it (no. 48). This was a new medium for her – she took a course in printmaking at the Dundas Valley School of Art in the winter of 1974. Over the next several years she produced some etchings, aquatints and monotypes. They were undertaken largely for her own pleasure, and few of these prints were sold.

Another highly successful dimension to Hendershot's later genre painting touches on the theme of jazz. She did several such pictures, the earliest of which is **Other Times** (no. 24, illus.), painted in 1964. This is an image from the personal world of Hendershot's memories, a nostalgic recapturing of bygone days when jazz had a large audience in the local area. During the 1940s and early 50s, Hendershot herself often visited the Brant Inn in nearby Burlington, which hosted many of the great jazz artists of the century, including Count Basie, Les Brown and Duke Ellington. In her pictorial treatment, she appropriately looks back to her earlier genre paintings with an American flavour. She attempts to recapture a period authenticity, but the ambience of the picture itself is an invention of her own imagination; she does not have a particular jazz club in mind. The carefully structured interior space enclosing full-length figures again reflects her husband's art.

In the mid-1960s Hendershot's painting also branches into the area of commissioned portraits. Portraiture had a place in her earlier art, but, with few exceptions, was limited to depictions of herself or her daughter. Portraits of Katherine are numerous throughout her oeuvre (cf. nos. 22, 25, 34, 39 & 58). The sudden new demand was initiated by patrons of the Art Gallery of Hamilton who saw it as a discreet means of supplementing the income of her director husband, when city politicians were reluctant to give him a raise. These commissions were given to T. R. MacDonald, as well as to Hendershot and, invariably, she painted the women and he the men. These portraits extend over several years. Hendershot was never very comfortable with this arrangement, for she liked to pick her own subjects; moreover, she liked to paint at her own pace, which was slow and



► No. 24
Other Times
c. 1964

deliberate, but now felt pressured to be quicker. Nevertheless, many of these paintings are of handsome result (cf. nos. 28-30), and the most successful is also one of the last in the series, **Dr Freda Farrell Waldon** (no. 32, illus.).

For several decades Dr Waldon ranked as one of Hamilton's most distinguished women. Her vocation was that of chief librarian, but she was a leader in an array of community activities. This portrait differs from the others in that it was destined for public display, which accounts for the more formal conception. The sitter holds a book in one hand and spectacles in the other, symbols of her profession, while she wears the scarlet gown of an Honorary Doctor of Laws, imparting an official dignity as well as a warmth to the whole.

With the beginning of the 1970s, Hendershot's portraits take on still another direction in a group where the dimensions and conception are expanded. The sitter is customarily engaged in a quiet activity, or simply seated in a reflective attitude. Neither really portraits nor genre, although incorporating elements of both, they are more properly speaking studio pictures in which stock props and poses are repeated and a small number of models reappear again and again. The props derive from the artist's own home, and the models are either relatives, neighbours or hired sitters. A quality of introspection and serenity is also pervasive in this series, where the sitter is usually distracted, with eyes averted from the viewer. An early example is **Girl Reading** (no. 38), which shows an amplified formal preoccupation with light. There is also a careful structuring of forms and a new coolness to the palette which is reminiscent of her husband. But her typically soft brushwork remains, as does an overall unity based on subtle transitions of colour. While the formula was refined early, with the decade's advance Hendershot turned more and more to a greater clarity of definition which is sometimes expressed in, among other things, the delicate decorative patterns of furniture fabrics and wallpaper. This is seen in **Katherine** of 1978 (no. 58, illus.). There are also a number of watercolours in the studio picture category, which Hendershot considered as finished works and not just studies (cf. nos. 57 & 62).

Interior of 1974 (no. 45) exhibits related concerns, but in an inverse situation where the props become the main subject, while the place of portrait and genre are greatly reduced. The setting is a corner of the living room in the artist's house, where her daughter,



► No. 32
**Dr Freda
Farrell Waldon**
c. 1968



► No. 58
Katherine
c. 1978

with back to the viewer and oblivious to any other presence, sits at an *escritoire*. The impression is of a concentrated introspection, which is never really absent from any of her figurative work, but which is nowhere so powerful as here. And in few works does Hendershot turn the properties of light and colour to such great effect. A diffuse light drenches the entire surface of the canvas, everywhere interweaving an exquisite design of delicate greens, yellows, and pink.

The evolving formal concerns of the studio pictures appear simultaneously in the still lifes. Hendershot produced a particularly large number of them in her later years as they did not involve as much time – she spent a month on the average one – and they were easier to sell. As she herself wrote: “I hope no one thinks I paint still life for any other reason than making a virtue out of necessity.”⁹ Her self-deprecation aside, her still-life output maintains a consistently high standard. **Still Life with Coffee Pot** of 1975 (no. 51, illus.), which is more elaborate than the average, demonstrates a carefully articulated formal structure, where a variety of objects pleasingly co-exist. Here she also concentrates on light, and its reflection on a variety of contrasting surfaces, for instance, glazed ceramic, metal, fruit, flowers, and a wooden table top. Of a different sort is the **Little Sewing Machine** of c.1974 (no. 43), which shows as much interest in shadow as in light. A small cast-iron sewing machine with red enamel paint, which belonged to Hendershot when she was a little girl, emerges from an emerald-coloured darkness. The result is a seductive jewel-like richness.



► No. 51
**Still Life with
Coffee Pot**
c. 1975

Hendershot also continued to do self-portraits as the years advanced, but none is so poignant as [**The Artist in her Studio**] (no. 59). It was commenced in January 1979, about three months after her husband’s death. The outer edge of the canvas is painted with a curving wood enframement, which actually belongs to a mirror, in what is in effect a self-portrait in a mirror. This accounts for the bizarre downward recession of space, which enhances the isolation of the figure. And the mirror itself is a portent, for it was a prop used in many of MacDonald’s paintings, so that she is actually looking at herself in his mirror. In this painting, she has visually recreated her sense of psychic detachment as she mourns her husband. Signs of

⁹ Rae Hendershot, Letter to Katherine MacDonald Bates, 29 Sept. 1976.

him are everywhere: in the brushes in the pots above her head, and in the canvases on the wall and on which she rests her arm. These all belonged to him.

Hendershot and MacDonald had grown so close over the years and shared such an ardent love of art, that it was inevitable that they should influence one another's art. Still, both held to independent paths. Hendershot was probably the most original of the two. Her achievement was in the creation of a very personal and individual art, of sound vision and technique, that has few parallels anywhere in the Canadian mainstream.

CATALOGUE OF THE EXHIBITION

Abbreviations:

AGH – Art Gallery of Hamilton

cat. – catalogue

no. – number

illus. – illustration or illustrated

WORKS BY RAE HENDERSHOT

- 1 **Homestead** 1942
oil on canvas
61.1 x 51.5 cm
signed lower right: **R. Hendershot**
Exhibited:
1942 22 Apr.-8 May, **Women's Art Association of Hamilton 46th Annual Exhibition**, AGH, cat. no. 65.
Private Collection
- 2 [**Domestic Scene**] 1945
oil on canvas
53.5 x 73.9 cm
signed lower right: **Rae Hendershot** 45
Private Collection
- 3 **Self-Portrait** c.1945,
oil on millboard
40.6 x 30.6 cm
signed lower right: **R Hendershot**
illus. on page 12
Mr and Mrs G. S. W. Goodwin, Toronto
- 4 **The Three Graces** 1946
oil on canvas
45.8 x 61.1 cm
signed lower left: **Hendershot**
cover illus.
Exhibited:
1949 Sept., **1st Exhibition of the Contemporary Artists of Hamilton 1949-1950**, Peterborough, Ont., Public Library, cat. no. 20 (subsequent tour included AGH, 1-15 Jan. 1950); 1950 23 Sept.-4 Oct., **Mile of Pictures**, AGH (no cat.); 1960 Jan., **Paintings Loaned by the Art Gallery of Hamilton**, Kitchener, Ont., Kitchener-Waterloo Art Gallery (no cat.); 1986 10 Jul.-10 Aug., **Climbing the Cold White Peaks**, AGH/Hamilton Artists' Inc. (no cat.).
Published:
"Hamilton Artists' Show Is One of High Standard," **The Spectator** (Hamilton), 6 Jan. 1950, p. 28, cols. 7-8; "In Mile of Pictures," **The Spectator**, 20 Sept. 1950, p. 6, cols. 3-6, illus.; J. Barber,

"The Growth of a Canadian Gallery," **Canadian Art** 13 (Winter 1956): 240, illus.; S. MacCuaig, **Climbing the Cold White Peaks** (Hamilton: Hamilton Artists' Inc, 1986), 182, illus.

According to a copyright release form in the AGH Archives that was signed by the artist in 1950, this painting was done in 1946 and took six to eight months to complete.

AGH, Gift of H. L. Rinn, 1950

- 5 **The Orphanage** 1947
oil on canvas
40.8 x 50.6 cm
signed lower left: **Hendershot**
illus. on page 13
Provenance:
Mr and Mrs G. W. Hendershot
Exhibited:
1947 24 Apr.-24 May, **Women's Art Association of Hamilton 50th Annual Exhibition**, AGH, cat. no. 41; 1950 5 May-4 Jun., **10th Annual Western Ontario Exhibition**, London, Ont., London Public Library and Art Museum, cat. no. 65 (awarded prize for best figure subject); 1986 10 Jul.-10 Aug., **Climbing the Cold White Peaks**, AGH/Hamilton Artists' Inc. (no cat.).
Published:
"Local Women's Art Association Marks Jubilee," **The Spectator**, 25 Apr. 1947, p. 8, col. 1; "Local Painters Win Cash Prizes at Exhibition," **The Spectator**, 12 May 1950, p. 7, col. 5; S. MacCuaig, **Climbing the Cold White Peaks** (Hamilton: Hamilton Artists' Inc., 1986), 183.

The architectural backdrop for this scene is based on the buildings of Loretto Academy which was located on King Street West between Ray and Pearl Streets. The Academy was in fact a private girls' school and not an orphanage. It was closed in June 1971, and then demolished.

Private Collection

- 6 **Still Life** c.1947-48
oil on canvas
46.2 x 56.4 cm
signed lower left: **Hendershot**
inscription (in artist's hand) on verso: **Hendershot / 1947-48 (?)**
Provenance:
Mr and Mrs Henry Hendershot
Exhibited:
1961 11 Nov.-2 Dec., **Paintings and Drawings by Rae Hendershot**, Hamilton, Westdale Gallery (no cat.).
Mr and Mrs Walter D. Hendershot, Milton
- 7 **Three Figures** c.1948
oil on canvas
68.7 x 89.3 cm
signed lower right: **Hendershot**
Exhibited:
1949 1-15 Mar., **17th Annual Exhibition, The Art Club of Hamilton**, AGH, cat. no. 20 (as **Two Figures** [sic]); 1949 2 Dec.-5 Jan. 1950, **2nd Annual Winter Exhibition**, AGH, cat. no. 42; 1986 10 Jul.-10 Aug., **Climbing the Cold White Peaks**, AGH/Hamilton Artists' Inc. (no cat.).
Published:
"Higher Standard Evident in Show at Art Gallery," **The Spectator**, 2 Dec. 1949, p. 8, col. 3.
Private Collection
- 8 **Night in a Strange Town**
[Page from a Sketchbook] 1949
ink on paper
30.1 x 22.5 cm
inscription upper right: **January 4/49** ;
inscription centre left: **Night in a Strange Town**
Private Collection
- 9 **Still Life** 1949
oil/turpentine on paper
47.5 x 53.5 cm
signed lower right:
Rae Hendershot / 49

Provenance:
Mr and Mrs Frederick W. Hendershot
Barbara Hendershot Pring, Hamilton

- 10 **Marie** [Marie Haynes Smith] c.1950
oil on canvas
48.2 x 38.0 cm
signed lower right: **Rae Hendershot**
illus. on page 15
Provenance:
Henry Smith
Exhibited:
1951 4 May-2 Jun., **11th Annual Western Ontario Exhibition**, London, Ont., London Public Library and Art Museum, cat. no. 55; 1951 1-31 Dec., **4th Annual Winter Exhibition**, AGH, cat. no. 27; 1986 10 Jul.-10 Aug., **Climbing the Cold White Peaks**, AGH/Hamilton Artists' Inc. (no cat.).
Marie and her husband, Henry W. Smith, a popular local watercolourist, figured as active members of the Contemporary Artists of Hamilton.
Dr and Mrs J. G. Holbrook, Dundas

- 11 [**Laurentian Scene**] 1951
ink/chalk on paper
50.9 x 40.6 cm
signed lower right:
Hendershot / Aug 30
Provenance:
Westdale Gallery, Hamilton; Ruth and Jack McCuaig
Exhibited:
1961 11 Nov.-2 Dec., **Paintings and Drawings by Rae Hendershot**, Hamilton, Westdale Gallery (no cat.); 1987 24 Jun.-19 Jul., **Works from the McCuaig Collection**, Sudbury, Ont., Laurentian University Museum and Arts Centre, cat. no. 38.

This dates from a trip which Hendershot and MacDonald made to Otter Lake in the Laurentians during the first summer of their marriage. MacDonald, a native Montrealer, was familiar with this part of rural Quebec, which attracted many well-known artists, but for Hendershot the landscape was new and not particularly

enthraling. She preferred the rolling pastoral landscape of southern Ontario.

The McCuaig Collection, Laurentian University Museum and Arts Centre

- 12 **Waitress** 1952
oil on canvas
76.6 x 61.1 cm
signed lower right: **Hendershot 52**
Provenance:
Mr and Mrs R. N. Steiner
Exhibited:
1952 29 Nov.-31 Dec., **5th Annual Winter Exhibition**, AGH, cat. no. 28;
1954 26 Feb.-28 Mar., **82nd Annual Exhibition of the Ontario Society of Artists**, Toronto, Art Gallery of Toronto, cat. no. 42; 1957 20-29 Sept., **Women's Committee Second Sale of Fine Arts**, AGH (hors cat. ?); 1967 6 Oct.-26 Nov., **Some Artists Who Have Lived and Worked in Hamilton**, AGH, cat. no. 36, illus.
Published:
"Art Exhibition Opens Tomorrow in Gallery Here," **The Spectator**, 28 Nov. 1952, p. 38, col. 8.
Mrs R. N. Steiner, Ancaster
- 13 **Flower Piece** 1952
oil on canvas
50.9 x 40.6 cm
signed lower right: **Hendershot 52**
Provenance:
Muriel Bostwick; Art Gallery of Hamilton; Ruth and Jack McCuaig
Exhibited:
1987 24 Jun.-19 Jul., **Works from the McCuaig Collection**, Sudbury, Ont., Laurentian University Museum and Arts Centre, cat. no. 37.
The McCuaig Collection, Laurentian University Museum and Arts Centre
- 14 **Still Life with Lemons** 1952
oil on canvas
32.0 x 41.0 cm
signed lower left: **Hendershot 52**
illus. on page 14

Exhibited:
1955 7 Jan.-9 Feb., **83rd Annual Exhibition of the Ontario Society of Artists**, Toronto, Art Gallery of Toronto, cat. no. 33.

Private Collection, Hamilton

- 15 **Snow on Sherman Avenue** c.1952
oil on canvas
50.8 x 61.0 cm
signed lower right: **Hendershot**
illus. on page 16
Exhibited:
1952 16 May-14 Jun., **12th Annual Western Ontario Exhibition**, London, Ont., London Public Library and Art Museum, cat. no. 36.
Provenance:
Dr Robert H. Hubbard
The house is 55 Sherman Avenue South, presently St. Paul's Lodging Home. The vantage from which it was painted is the second floor apartment of the house at 34 Sherman South, where Hendershot and T. R. MacDonald had a five-room apartment, following their marriage in October 1950, until April 1953. MacDonald painted a similar scene which also belongs to the National Capital Commission and bears the date 1952 (no. A7). For at least the past decade, Hendershot's painting has been hanging in the dining room of Rideau Hall, the official residence of the Governor-General. National Capital Commission, Ottawa

- 16 **Chrysanthemums** c. early 1950s
oil on canvas
40.7 x 51.0 cm
signed lower right: **Rae Hendershot**
Provenance:
Mr and Mrs G. W. Hendershot
Joan Hendershot, Hamilton

- 17 **Cottage** c. mid-1950s
oil on masonite
30.2 x 40.7 cm
signed lower right: **Hendershot**

The cottage of the artist's parents, it was located on Big Bay Point, Lake Simcoe.

Private Collection

- 18 **Still Life** 1950s
oil on canvas
30.6 x 40.8 cm
signed lower right: **Hendershot**
Provenance:
Dr Freda F. Waldon
For many years this painting was mistakenly titled **Still Life with Lemons**.
AGH, Bequest of
Dr Freda F. Waldon, 1974
- 19 **[Restaurant Scene]** 1954-61
oil on canvas
61.2 x 76.8 cm
signed upper right: **Hendershot**
inscription on verso:
finished Oct. 61 - started 54 ?
A sketchbook in the possession of Katherine Bates contains two small graphite drawings dated October 18th, 1952, that are early concepts for this painting. Their compositions are comparable in the number and disposition of figures, while the character of the individual figures themselves differ. The waitress on the right in each drawing is of a more robust type than her counterpart in the painting which, instead, has a kinship with the protagonist in no. 12 above. In each drawing the waitress behind the counter has her back to the viewer, whereas in the painting she is frontal. On the other hand, all three depictions contain the same man reading a newspaper. The settings are also related in their essentials, as is that of no. 12, where there is a backdrop of mirrors and a counter in the middle ground or foreground.
Mr and Mrs Victor Scheer, Burlington
- 20 **Cosmos** 1961
oil on panel
23.8 x 15.8 cm
signed lower right:
R. Hendershot./61

Provenance:
Muriel Bostwick; Art Gallery of Hamilton; Ruth and Jack McCuaig

Exhibited:
1961 22 Sept.-1 Oct., **Women's Committee Fourth Biennial Sale of Fine Arts**, AGH, cat. no. 53; 1987 24 Jun.-19 Jul., **Works from the McCuaig Collection**, Sudbury, Ont., Laurentian University Museum and Arts Centre, cat. no. 35, illus.

The McCuaig Collection, Laurentian University Museum and Arts Centre

- 21 **Standing Figure**
[Self-Portrait] 1961
oil on canvas
101.5 x 76.0 cm
signed lower left: **Hendershot 61**
illus. on page 18
Exhibited:
1961 3 Feb.-5 Mar., **12th Annual Winter Exhibition**, AGH, cat. no. 26;
1964 15 Jul.-14 Sept., **Faces of Canada**, Stratford, Ont., Stratford Shakespearean Festival (no cat. no.); 1986 10 Jul.-10 Aug., **Climbing the Cold White Peaks**, AGH/Hamilton Artists' Inc. (no cat.).
Published:
E. Kilbourn, "Art in Review," **The Spectator**, 14 Jan. 1961, p. 11, cols. 1-2.
AGH, Anonymous Gift, 1962
- 22 **Katherine** c.1962
oil on panel
23.9 x 15.8 cm
Mrs R. H. Innes, Hamilton
- 23 **Little Figure** by 1963
oil on panel
40.6 x 30.5 cm
Exhibited:
1963 2 Feb.-3 Mar., **14th Annual Winter Exhibition**, AGH, cat. no. 37.
Mr and Mrs Harvey McCulloch, Hamilton

- 24 **Other Times** 1964
oil on canvas
102.0 x 76.5 cm
signed lower right: **Hendershot 64**
illus. on page 23
Exhibited:
1966 1-27 Feb., **17th Annual Winter Exhibition**, AGH, cat. no. 22; 1974 10 Oct.-3 Nov., **Rae Hendershot**, AGH, cat. no. 3.
Related Work:
A reduced, later version of this painting (66.0 x 46.0 cm) belongs to Mr and Mrs Dermott Keogh, Ancaster.
Dr and Mrs J. R. Cranston, Ancaster
- 25 **Katherine** c.1964
oil/turpentine on paper
59.8 x 45.8 cm (sight)
Private Collection
- 26 [**Picnic Scene**] 1962-65
oil on canvas
61.0 x 76.2 cm
signed lower right: **Hendershot**
inscription on verso:
Rae Hendershot 1962 - 11/1965
illus. on page 20
Mr and Mrs Victor Scheer, Burlington
- 27 **Still Life** 1965
oil on canvas
54.0 x 66.1 cm
signed lower right: **Hendershot 65**
Exhibited:
1965 5 Feb.-7 Mar., **16th Annual Winter Exhibition**, AGH, cat. no. 24, illus.
Published:
H. Buchanan, "Get Out to See This Show," **The Spectator**, 6 Feb. 1965, p. 21, cols. 7-8.
Private Collection
- 28 **Hester Nichols** 1965
oil on canvas
66.0 x 53.5 cm
signed lower left: **Hendershot 65**
Mrs T. E. Nichols, Hamilton
- 29 **Jean Keogh** 1965
oil on canvas
66.0 x 53.0 cm
signed lower right: **Hendershot 65**
Mrs Keogh was President of the Women's Committee (since the Volunteer Committee) of the Art Gallery of Hamilton from 1956 until 1958.
Mr and Mrs Dermott Keogh, Ancaster
- 30 **Kate Steiner** 1966
oil on canvas
76.3 x 61.5 cm
signed lower left: **Hendershot 66**
Provenance:
Mrs R. N. (Kate) Steiner
The sitter was President of the Women's Committee of the Art Gallery of Hamilton from 1958 to 1960, and a prominent collector and patron of the arts.
Philip Steiner, Toronto
- 31 **Roses** 1968
oil on panel
23.7 x 15.8 cm
signed lower right: **R. Hendershot 68**
inscription on verso:
For Katherine / Sept. 1972
Private Collection
- 32 **Dr Freda Farrell Waldon** 1968
oil on canvas
91.5 x 71.0 cm
signed lower right: **Hendershot 68**
illus. on page 25
Exhibited:
1969 2-26 Oct., **20th Annual Winter Exhibition**, AGH, cat. no. 57, illus.
Freda Waldon (1898-1975) was chief librarian of the Hamilton Public Library from 1940 until 1963, and first president of the Canadian Library Association. In 1954, she received an Honorary Doctor of Laws (LL.D.) degree from McMaster University.
Hamilton Public Library
- 33 **Demeter and Persephone**
c.1969-70, 1974
oil on canvas
71.4 x 86.5 cm
signed lower right: **Hendershot**
Exhibited:
1973 21 Oct.-2 Nov., **Art for All**, Windsor, Ont., Art Gallery of Windsor, cat. no. 23; 1974 10 Oct.-3 Nov., **Rae Hendershot**, AGH, cat. no. 2; 1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (no cat.).
Published:
J. Sheppard, "Striking Figure Studies Highlight Local Show," **The Spectator**, 2 Nov. 1974, p. 23, cols. 4-7.
Numerous dated sketches indicate that Hendershot was interested in the theme of Demeter and Persephone throughout the 1960s and as early as 1961.
Private Collection
- 34 **Kathy Drawing** 1970
charcoal on paper
48.2 x 31.8 cm
signed lower right:
R Hendershot 70/RH 70
Provenance:
Ruth and Jack McCuaig
Exhibited:
1973 21 Oct.-11 Nov., **Art for All**, Windsor, Ont., Art Gallery of Windsor, cat. no. 40; 1974 10 Oct.-3 Nov., **Rae Hendershot**, AGH, cat. no. 28 (as **Girl Drawing**); 1987 24 Jun.-19 Jul., **Works from the McCuaig Collection**, Sudbury, Ont., Laurentian University Museum and Arts Centre, cat. no. 36.
The McCuaig Collection, Laurentian University Museum and Arts Centre
- 35 **Peaches** 1970
oil on panel
16.2 x 24.8 cm
signed lower left: **R. Hendershot**
inscription on verso: **Sept. 1970**
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**, AGH, cat. no. 27.
Published:
J. Sheppard, "Striking Figure Studies Highlight Local Show," **The Spectator**, 2 Nov. 1974, p. 23, cols. 4-7.
Dr and Mrs J. G. Holbrook, Dundas
- 36 **Girl with a Clarinet**
[Barbara Hendershot] 1971
oil on canvas
66.0 x 53.3 cm
signed lower right: **Hendershot 71**
Exhibited:
1971 8-31 Oct., **22nd Annual Winter Exhibition**, AGH, cat. no. 48, illus.
Mrs Hugh D. Robertson, Hamilton
- 37 **The Singer** c.1971-72
oil on canvas
71.0 x 106.3 cm
signed lower left: **Hendershot**
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**, AGH, cat. no. 1; 1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (as **Girl in Pink Blouse**) (no cat.).
The man in the foreground with his back to the viewer was posed for by T. R. MacDonald, while the man to the immediate right of the singer is based on the artist's father, Gordon Hendershot.
Private Collection
- 38 **Girl Reading**
[Barbara Hendershot] c.1972
oil on canvas
60.9 x 76.2 cm
signed upper right: **Hendershot**
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**, AGH, cat. no. 8.
Mr and Mrs John S. Marshall, Ancaster

- 39 **Girl in Blue**
(or **Girl in Striped Blouse**)
[Katherine MacDonald] 1973
oil on canvas
66.0 x 53.3 cm
signed lower left: **R. Hendershot**
Exhibited:
1973 21 Oct.-11 Nov., **Art for All**,
Windsor, Ont., Art Gallery of Windsor,
cat. no. 27; 1974 10 Oct.-3 Nov., **Rae Hendershot**, AGH, cat. no. 9.
Mr and Mrs James D. Coons, Ancaster
- 40 **Green Teapot** 1973
oil on canvas
30.3 x 35.4 cm
signed lower left: **Hendershot 73**
Exhibited:
1973 21 Oct.-11 Nov., **Art for All**,
Windsor, Ont., Art Gallery of Windsor,
cat. no. 36.
Judith McLean, Windsor
- 41 **Return of Persephone** c.1970-74
oil on canvas
71.0 x 106.3 cm
signed lower right: **Hendershot**
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**,
AGH, cat. no. 5; 1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (no cat.).
Published:
J. Sheppard, "Striking Figure Studies Highlight Local Show," **The Spectator**, 2 Nov. 1974, p. 23, cols. 4-7, illus.
Private Collection
- 42 **Still Life with Eggs** 1974
oil on canvas
30.3 x 40.5 cm
signed lower left: **Hendershot**
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**,
AGH, cat. no. 15.
Mrs Cecil W. Robinson, Hamilton
- 43 **Little Sewing Machine** 1974
oil on canvas
30.5 x 35.5 cm
signed lower left: **Hendershot**
Provenance:
Mrs Kate Steiner
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**,
AGH, cat. no. 22.
Mr and Mrs W. F. Lees, Burlington
- 44 **The Etruscans** 1974
oil on canvas
40.0 x 50.8 cm
signed upper right: **Hendershot 74**
illus. on page 21
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**,
AGH, cat. no. 13.
Related Work:
See no. 48 below.
Mr and Mrs George B. Waters,
Beaconsfield, Quebec
- 45 **Interior** 1974
oil on canvas
76.2 x 63.5 cm
signed upper left: **Hendershot 74**
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**,
AGH, cat. no. 6.
Mrs Cecil W. Robinson, Hamilton
- 46 **Still Life** 1974
oil on canvas
53.5 x 66.3 cm
signed upper right: **Hendershot 74**
Exhibited:
1974 10 Oct.-3 Nov., **Rae Hendershot**,
AGH, cat. no. 11.
Mr and Mrs G. S. W. Goodwin,
Toronto
- 47 **Katherine** 1974
charcoal on paper
32.6 x 25.3 cm
inscription upper right: **July 74**
Private Collection
- 48 **The Etruscans** c.1974
etching/aquatint on paper
24.1 x 31.7 cm
Private Collection
- 49 [**House Behind Dufferin St. in Winter**] c.1974
etching/aquatint on paper
31.7 x 24.2 cm
Related Work:
An oil painting of this same scene was formerly in the collection of Intermetco Ltd., Hamilton.
Private Collection
- 50 **Still Life** 1975
oil on canvas
30.5 x 35.5 cm (sight)
signed upper left: **Hendershot. 75**
Provenance:
Damkjar-Burton Gallery Ltd.
"Some weeks before Christmas I set up a still life of tangerines and a jug etc. which of course was a ridiculous time to start to paint anything. Here it is January 3rd and it remains unfinished. Two of the tangerines remain quite alert but the third has dissolved to the condition of one of Mr Dali's watches" (Rae Hendershot to Helen Baillie, 3 Jan. 1975).
Private Collection
- 51 **Still Life with Coffee Pot** 1975
oil on canvas
30.6 x 40.8 cm
signed lower right: **Hendershot**
inscription verso:
Rae Hendershot 1975
illus. on page 27
A date on a sketch for this piece indicates that it was painted in March of 1975.
Dr and Mrs J. R. Cranston, Ancaster
- 52 **Georgian Bay** 1975
charcoal on paper
30.0 x 45.9 cm
signed lower right: **R. Hendershot 75**
Exhibited:
1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (no cat.).
AGH, Gift of Mrs Hugh D. Robertson, 1987
- 53 **Fruit and Sugar Bowl** c.1975
charcoal/crayon on paper
27.0 x 41.2 cm (sight)
signed lower right: **Hendershot**
Exhibited:
1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (no cat.).
Mr and Mrs A. A. McArthur, Ancaster
- 54 **Woman with Sketchbook**
[Self-Portrait] 1975-76
oil on canvas
65.8 x 53.2 cm
signed lower right: **Hendershot**
Exhibited:
1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (no cat.).
The setting is in front of the artist's Dufferin Street home, looking towards Longwood Road in the background. In a letter to her daughter of 24 February 1976 the artist wrote: "Have been working steadily on my figure in the snow... I have put a great deal of time & work on this picture which I'm afraid doesn't show it... However between painting this picture and reading & looking at Piero della Francesca I think I have handled light a little better."
Private Collection
- 55 **Merry** 1978
Conté crayon/charcoal on paper
31.5 x 49.1 cm
signed lower left: **R. Hendershot**
Exhibited:
1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (no cat.).
AGH, Gift of Mrs Hugh D. Robertson, 1987
- Toronto, Damkjar-Burton Gallery (no cat.); 1980 2-21 Nov., **Art for All**, Windsor, Ont., Art Gallery of Windsor, cat. no. 245.
Joseph Hobson, Windsor

- 56 **Interior** 1978
oil on canvas
39.6 x 29.2 cm (sight)
signed lower right: **Hendershot**
Exhibited:
1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (no cat.).
Mrs Ruth McCuaig, Hamilton
- 57 **Shannon** 1978
watercolour on paper
31.0 x 41.1 cm
signed lower right:
Rae Hendershot. / March 21/78
Private Collection
- 58 **Katherine** 1978
oil on canvas
60.8 x 76.0 cm
signed upper right: **78 / Hendershot**
illus. on page 26
Exhibited:
1978 15-29 Apr., **Rae Hendershot: New Paintings and Drawings**, Toronto, Damkjar-Burton Gallery (no cat.).
Private Collection
- 59 **Self-Portrait** 1979
oil on canvas
60.7 x 45.7 cm
This was the first painting done by the artist after her husband's death and a preparatory sketch bears the date January 1979.
Barbara Patterson, Dundas
Mr and Mrs S. G. Ehlert, Hamilton
- 60 **Shannon Kyles** 1980
oil on canvas
50.8 x 40.5 cm
signed lower left: **Hendershot**
- 61 **Still Life with Silver Spoon** 1981
oil on canvas
33.0 x 40.6 cm
signed lower right: **R. Hendershot 81**
Exhibited:
1981 1-20 Nov., **Art for All**, Windsor, Ont., Art Gallery of Windsor,
- cat. no. 200.
Mr and Mrs D. E. Morris, Windsor
- 62 **Esther** early 1980s
watercolour on paper
41.1 x 31.1 cm
Private Collection
- 63 **The Letter** [Dana Gasbarri] 1984
oil on canvas
56.0 x 46.2 cm
signed on verso:
Rae Hendershot 1984
Exhibited:
1986 10 Jul.-10 Aug., **Hamilton Now**, Hamilton, Carnegie Library Building (no cat.).
Private Collection
- 64 **Still Life** 1984
oil on canvas
35.7 x 30.5 cm
signed lower right: **Hendershot 84**
Exhibited:
1986 10 Jul.-10 Aug., **Hamilton Now**, Hamilton, Carnegie Library Building (no cat.).
This painting incorporates a second still life done earlier by the artist, but which is brought up so close to the foreground as to create a momentary ambiguity as to where the boundaries of one begins and the other ends.
Private Collection
- 65 **Dana** [Gasbarri] c.1984-85
oil on canvas
65.5 x 52.9 cm
signed upper left: **Hendershot**
Private Collection
- 66 **Anemones** 1987
watercolour
12.0 x 17.8 cm (sight)
Mr and Mrs S. G. Ehlert, Hamilton
- 67 **Gourd** 1980s
watercolour
31.2 x 23.1 cm
Private Collection

INFLUENCES AND CONTEMPORARIES

- JOHN MARTIN ALFSEN
(Canadian, born U.S.A., 1902-1971)
- A1 **The Minstrel**
[or **The Guitar Player**] 1937
oil on canvas
111.9 x 92.9 cm
signed lower left: **Alfsen / 37**
Exhibited:
1937 15 Nov.-19 Dec., **Canadian Group of Painters**, Toronto, Art Gallery of Toronto, cat. no. 1 (as **The Guitar Player**) (subsequently at Art Association of Montreal); 1938 Nov., **Great Lakes Exhibition: Paintings by Artists of the Great Lakes Region**, Buffalo, Albright Art Gallery, cat. no. 150 (as **The Minstrel**) (subsequently toured); 1939 25 Aug.-9 Sept., **Department of Fine Art**, Toronto, Canadian National Exhibition, cat. no. 2, illus. (as **The Minstrel**); 1947 19-31 May, **Recent Portraits by John Alfsen A.R.C.A.**, Toronto, The Fine Art Galleries, T. Eaton Co. (no cat.); 1962 14 Mar.-12 Apr., **Hamilton Collects**, Windsor, Ont., Willistead Art Gallery (no cat.); 1963 4 Jan.-4 Mar., **Untitled** [Canadian Paintings from the AGH], Toronto, O'Keefe Centre for the Performing Arts (no cat.); 1967, 20 Sept.-25 Oct., **4 Cities Collect**, London, Ont., London Public Library and Art Museum (no cat.); 1975 23 Sept.-5 Oct., **One Hundred Years of Canadian Painting (1850 to 1950)**, St. Catharines, Ont., Rodman Hall Arts Centre (no cat.); 1976 5 Nov.-2 Jan. 1977, **100 Years: Evolution of the Ontario College of Art**, Toronto, Art Gallery of Ontario (no cat. no. - pp. 44, 62, illus.) (subsequently toured); 1989 28 Oct.-7 Jan. 1990, **Permeable Border: Art of Canada and the United States 1920-1940**, Toronto, Art Gallery of Ontario, cat. no. 39 (also pp. 18, 45, illus.).
Published:
The Art Gallery News [AGH] 8, 1 (Mar. 1960): unpaginated [1], illus.; **Art Gallery of Hamilton Handbook** (Hamilton: AGH, 1964), p. 41, illus.; P. Duval, **Four Decades: The Canadian Group of Painters and Their Contemporaries 1930-1970** (Toronto: Clarke, Irwin & Company Limited, 1972), p. 73, illus.
AGH, Bequest of Josephine M. Magee, 1959
ISABEL BISHOP
(American, born 1902)
A2 **In the Bus** 1947
etching
12.2 x 8.1 cm
Published:
S. Reich et al., **Isabel Bishop** (Tucson: The University of Arizona Museum of Art, 1974), cat. no. 153, illus. no. 121 (another impression).
Private Collection
ALEXANDER BROOK
(American, 1898-1980)
A3 **Please Do Not Disturb** c.1942
oil on canvas
102.0 x 66.8 cm
signed lower right: A. Brook
Provenance:
Frank K. M. Rehn, Inc.
Exhibited:
1942 May-Jun., **Spring - 1942**, New York, Frank Rehn Gallery (no cat.); 1942 29 Oct.-10 Dec., **The Fifty-third Annual Exhibition of American Paintings and Sculpture**, Chicago, The Art Institute of Chicago, cat. no. 73; 1944 19 Mar.-16 Apr., **Fourth Biennial Exhibition of Contemporary American Paintings**, Richmond, VA, Virginia Museum of

Fine Arts, cat. no. 21, illus.; 1948 20 Mar.-10 Apr., **Exposition d'Art Américain contemporain**, Brussels, Galerie Georges Giroux, cat. no. 9; 1967 20 Sept.-25 Oct., **4 Cities Collect**, London, Ont., London Public Library and Art Museum (no cat.); 1968 30 Oct.-2 6 Nov., **American Paintings**, Toronto, The Granite Club (no cat.); 1969 7-31 Mar., **20th Century American Art**, St. Catharines, Ont., St. Catharines and District Arts Council (no cat.); 1972 28 Feb.-18 Apr., Toronto, O'Keefe Centre for the Performing Arts; 1974 8-31 Mar., **American Exhibition**, St. Catharines, Rodman Hall; 1976 30 Jun.-1 Aug., **A Salute to the Bicentennial**, Sault Ste. Marie, Ont. (no cat. no.); 1977 4 Jun.- 3 Jul., **Selections from the American Collection of the Art Gallery of Hamilton**, Oakville, Ont., Oakville Centennial Gallery (no cat.); 1987 12 Mar.-15 Apr., **20th Century American Painting**, Hamilton, Ont., McMaster University Art Gallery (no cat.).

Published:

Art Digest 16 (Jun. 1942): 17, illus.; A. Brook, **Alexander Brook** (New York: American Artists Group, 1945), unpaginated, illus.; **The Art Gallery News** [AGH] 10, 2 (Nov. 1962): unpaginated [1], illus.

Brook did a lithograph of this subject called **In the Studio**, which is a modified version of this painting. Besides changes to the studio accoutrements, the woman simply gazes at a sitting cat, whereas in the painting this action is expanded into a fuller narrative. A kitten replaces the cat, and it lies asleep on top of the woman's skirt/petticoat. The woman, who is half-dressed, is a model who has just completed a session and is in the act of clothing herself, as she stands contemplating what to do about the small feline intruder. Because the model's face is hidden, we are not sure of her reaction. Is it one of tenderness, or dismay, or even displeasure?

Related Work:

A lithograph, mentioned above, was produced by Brook in 1942. See 1975 22 Apr.-17 May, **One Hundred Prints by 100 Artists of the Art Students League of New York, 1875-1975**, New York, Associated American Artists, cat. no. 15, illus.

AGH, Gift of Mr and Mrs J. A. McCuaig in memory of her father, H. B. Hall, 1962

IDA GERTRUDE HAMILTON
(Canadian, 1887-1974)

A4 **Green Bowl** c.1933
oil on canvas mounted on board
50.5 x 60.7 cm

Exhibited:

1933 25 Aug.- 9 Sept., **Department of Fine Art**, Toronto, Canadian National Exhibition, cat. no. 104 (as **Still Life - Apples and Bowl**); 1933 16 Nov.-17 Dec., **54th Annual Exhibition of the Royal Canadian Academy of Arts**, Montreal, Art Association of Montreal, cat. no. 90 (as **The Green Bowl**); 1958 28 Aug.-10 Sept. (approx.), **Untitled** [Paintings from the AGH], Hamilton, T. Eaton Co. Ltd. (no cat.); 1960 Jan., **Paintings Loaned by the Art Gallery of Hamilton**, Kitchener, Ont., Kitchener-Waterloo Art Gallery (no cat.); 1962 2 Nov.-2 Dec., **Retrospective Exhibition of Paintings, Drawings and Prints by Ida G. Hamilton**, AGH, cat. no. 61; 1986 10 Jul.-10 Aug., **Climbing the Cold White Peaks**, AGH/Hamilton Artists' Inc. (no cat.).

Published:

Art Gallery of Hamilton Handbook (Hamilton: AGH, 1964), p. 36, illus.; S. MacCuaig, **Climbing the Cold White Peaks** (Hamilton: Hamilton Artists' Inc., 1986), 110, illus.

AGH, Gift of the Artist, 1952

LEONARD HUTCHINSON
(Canadian, born England, 1896-1980)

A5 **The Park**
colour linocut
18.5 x 22.7 cm (image)
signed lower right: **L. Hutchinson**;
lower right: **The Park**

Exhibited:
1982 7-24 Jan., **Leonard Hutchinson**, Hamilton, McMaster University Art Gallery (no cat.).

AGH, Anonymous Gift, 1976

WALT KUHN
(American, 1877-1949)

A6 **Girl with Cocked Hat**
lithograph
29.1 x 20.2 cm (image)
signed lower right: **Walt Kuhn**;
lower centre: **Girl with Cocked Hat**;
lower left: **27-30**
edition: **27/30**

Exhibited:
1968 20 Nov.-20 Dec., **Paintings and Drawings by T. R. MacDonald R.C.A.**, Hamilton, McMaster University Art Gallery (hors cat.).

AGH, Gift of Mr and Mrs F. F. Dalley, 1968

THOMAS REID MACDONALD
(Canadian, 1908-1978)

A7 **Snow on Sherman Avenue** 1952
oil on canvas
60.9 x 73.6 cm
signed lower left:
T.R. MacDonald 1952

Provenance:
Dr Robert H. Hubbard

National Capital Commission, Ottawa

THOMAS REID MACDONALD
(Canadian, 1908-1978)

A8 **Still Life** 1953
oil on canvas
66.2 x 53.2 cm
signed upper right:
T.R. MacDonald 1953

Here MacDonald employs one of his favorite devices of the painting within a painting, as seen on the right, where in fact he reproduces Hendershot's Waitress (no. 12) of a year earlier.

Private Collection

THOMAS REID MACDONALD
(Canadian, 1908-1978)

A9 **Hugh D. Robertson** 1959
oil on canvas
122.5 x 71.8 cm
signed upper right:
T R MacDonald 1959

An architect and painter, Hugh Douglas Robertson (1900-1986) was a partner in the firm of Husband, Robertson & Wallace which designed the second Art Gallery of Hamilton building erected on Forsyth Avenue in 1953. Robertson retired from the firm in 1957, and afterwards gave himself over to his painting, which he had practiced since a child. Appropriately he is shown by MacDonald as grasping a paint brush in his left hand. AGH, Gift of Mrs Hugh D. Robertson, 1987

PHILIP HENRY SURREY
(Canadian, 1910-1990)

A10 **The Lovers** c.1945
oil on canvas
61.4 x 46.0 cm
signed upper right: **Surrey**

Exhibited:
1945 13-30 Oct., **Oil Paintings, Gouaches and Drawings by Philip Surrey**, Montreal, Galerie l'Art français, cat. no. 15 (either the AGH

painting or its earlier version; see below); 1958 7 Feb.- 4 Mar., **9th Annual Winter Exhibition**, AGH, cat. no. 93, illus.; 1964 15 Jul.-12 Sept., **Faces of Canada**, Stratford, Ont., Stratford Shakespearean Festival (hors cat.); 1971 28 Oct.-28 Nov., **Philip Surrey, le peintre dans la ville**, Montreal, Musée d'art contemporain, cat. no. 15 (subsequently at Centre culturel canadien, Paris); 1974 28 Apr.-30 May, **19th and 20th Century Canadian Paintings from the Art Gallery of Hamilton**, Guelph, Ont., McLaughlin Library, University of Guelph, cat. no. 32; 1980 5 Sept.-26 Oct., **The Contemporary Arts Society, Montreal, 1939-1948**, Edmonton Art Gallery, cat. no. 59, illus. (subsequently toured).

Published:

Art Gallery of Hamilton Handbook (Hamilton: AGH, 1964), p. 27, illus.; R. Ayre, "The City and the Dream of Philip Surrey", *Canadian Art* 21 (Sept.-Oct. 1964), p. 286, illus.

Related Works:

An earlier version of this subject was in the exhibition of the Contemporary Arts Society, Montreal, Dominion Gallery, 11-22 Nov. 1944, and reproduced in **Canadian Art 2** (Dec. 1944), p. 83.

AGH, Bequest of Josephine M. Magee, 1958

BIOGRAPHICAL NOTES

- 1921** Born Pearl Rae Hendershot, Hamilton, 1 May, daughter of Gordon W. Hendershot and Pearl Tennyson.
- 1939** 17 Nov. graduates with a fourth year diploma from the technical program of Westdale Secondary School, Hamilton, where she studied under painter Ida G. Hamilton.
- 1940** Attends the Ontario College of Art, but decides not to continue after several months.
- 1942** In July accompanies Ida Hamilton on a painting excursion to Sand Lake, north of Huntsville, Ontario.
- 1944** In June resigns as a tracer in the Draughting Office of Hamilton Bridge Company Limited, a position she held for two years (?). In September admitted once again to third year at the Ontario College of Art, where she studies under Rowley Murphy, John M. Alfsen, Manly MacDonald and Archibald Barnes.
- 1946** In May graduates from the Ontario College of Art in Drawing and Painting. Returns to Hamilton where she has a studio on King St. for two years. She also attends evening classes in life drawing given by John Sloan at the Art Gallery of Hamilton.
- 1948** In March among thirteen persons who founded the Contemporary Artists of Hamilton, of which she was the first secretary-treasurer.
- 1950** Represented, **10th Annual Western Ontario Exhibition**, London, London Public Library and Art Museum (5 May- 4 Jun.), and wins prize for the best figure subject in oil, tempera or pastel. 6 Oct. marries the painter Thomas Reid MacDonald, who was Director and Curator of the Art Gallery of Hamilton (1947-1973). Will Ogilvie was best man. The newly-weds then take a short honeymoon trip to New York City and Boston, largely visiting art galleries.
- 1951** In August visits Otter Lake in the Laurentians with her husband.
- 1953** Birth of daughter, Katherine, on 18 Aug.
- 1955** Teaches an evening art class at Westdale Secondary School. -56
- 1959** Represented in group exhibition, Westdale Gallery, Hamilton (11-30 July). Upon recommendation of sculptor William McElcheran she submits designs for a mural project in the recently built Binkley United Church.
- 1961** Solo exhibition, **Paintings and Drawings by Rae Hendershot**, Westdale Gallery, Hamilton (11 Nov.-2 Dec.).
- 1973** Featured artist, together with her husband, in annual exhibition, **Art for All**, Art Gallery of Windsor (21 Oct.-2 Nov.).

1974 Solo exhibition, **Rae Hendershot Exhibition**, AGH (10 Oct-3 Nov).

1975 Represented, **In Recognition of International Women's Year**, Damkjar-Burton Gallery, Hamilton (11 Feb.-1 Mar.).

1978 Solo exhibition, **Rae Hendershot: New Paintings and Drawings**, Damkjar-Burton Gallery, Toronto (15-29 Apr.). Husband dies on 15 October while with her in Paris, France.

1988 Dies at home in Hamilton, 21 Jun., aged 67.