



## EXECUTIVE DIRECTOR'S REPORT | April 7, 2021

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Museums are governed, managed and operated by people -- social institutions in which people work together to achieve and sustain the mission, mandate, goals and objectives. The AGN has three major departments: Administration, Public Programs/Education and Curatorial.

### **ADMINISTRATION**

Human Resources: Avery Geboers and Erin Messier have completed their contracts. Lindsay Fuller has also completed her contract, we have extended employment with Lindsay until December 31, 2021. We continue with weekly review of staff compensation; monitoring industry trends and recommendations; adhering to Government compliance as a result of COVID-19.

#### Reminder: Strategic Plan Process

Board Material Delivered: April 7

First Meeting: April 14 at 4:00 p.m. (approximately 2 hours)

Planning Session 1: May 5: 1:00 p.m. (approximately 4 hours)

Planning Session 2: May 7: 9:00 a.m. (approximately 4 hours)

Facility: The AGN closed April 2 for the next 28 days or until further notice in accordance to provincial shutdown measures. Staff will continue to be in person. Weekly checks are conducted in Gallery spaces, vault and storage room. Victoria Hall remains closed until further notice. Town of Cobourg staff have provided support and regular updates. Victoria Hall will undergo construction relating to sewage pipes in lower level, staff and patrons will be re-directed to a new entrance point.

Finance: The Audited Financial Statements will be presented for board approval.

Engagement: Currently the co-chair of the Cobourg Civic Awards; ArtsBuild Ontario Mentor. The AGN is the recipient of the Ontario Society of Artists purchase award. Grapevine Article page 32; CBC: Mary Ito: Interview Amy Shackleton; Cobourg Now: Interview Amy Shackleton.

Communications: Our communications platforms include: Facebook; Instagram; Twitter; Website; YouTube, MailChimp.

#### Month: March 2021

Facebook: Followers: 1027; Engagement: 874 Reach: 5,847

Instagram: Followers: 1,550

Twitter Followers: 692; Impressions: 3739

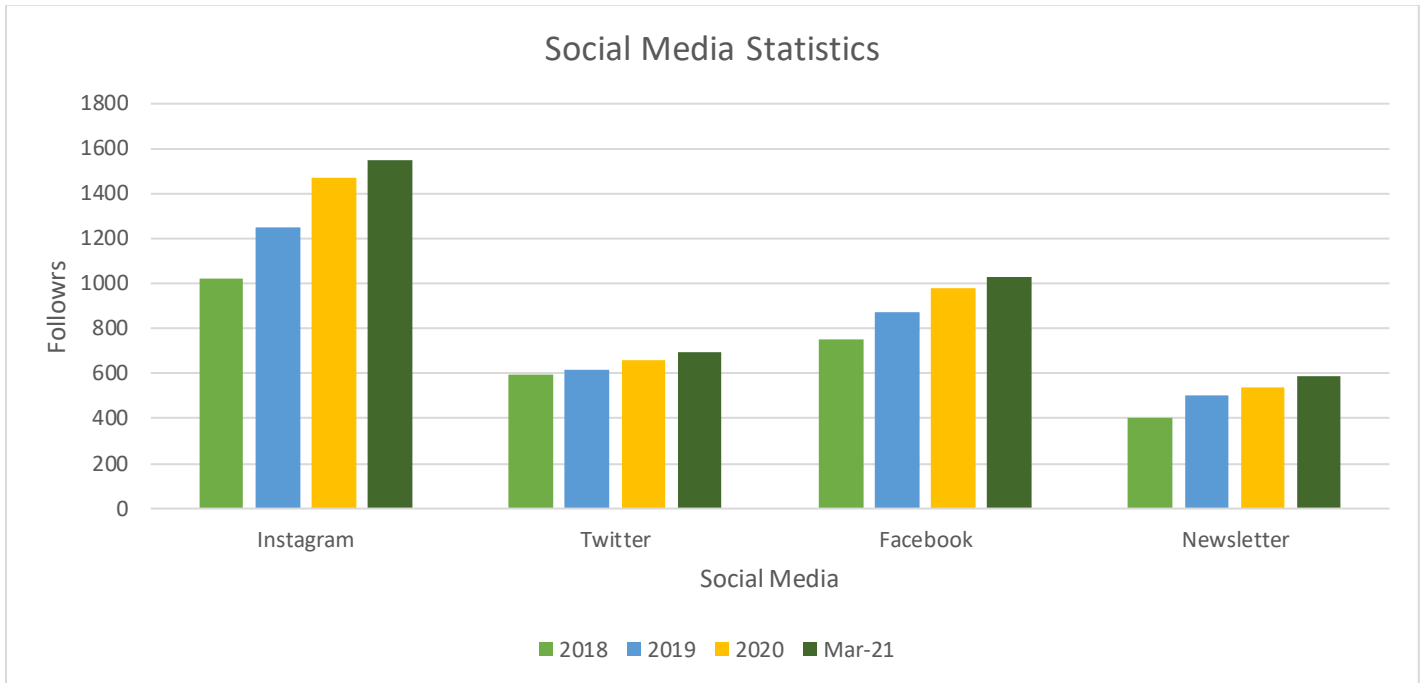
Website Page Views: 2,038; Unique Page Views: 1,698; AGN Newsletter: Subscribers: 590

YouTube Subscribers: 37 Views: 480

LinkedIn Followers: 43

Total Social Media Followers: 3,350

Why are these figures important? they offer demographics and a look at who is connecting; allow us to manage content in order to grow and build audience and to create content.



#### **PUBLIC PROGRAMS/EDUCATION**

Volunteers Meet on Zoom: April 8, 2021 at 11:00 am; presentation by Dimitri Papatheodorou

Education Art-to-Go Kits are available we are planning to push them during March Break (April).

#### **CURATORIAL**

Leszek Wyczołkowski | *Equilibrium* has been extended until June. Joan Scaglione exhibition has been postponed and will be accommodate her exhibition in either 2022 or 2023 (this is an artist request due to health issues).

Amy Shackleton and Julian Brown | *Playing with Fire and Ice*.

Permanent Collection Feature:



Frances Anne Hopkins (1838-1919)  
*Mrs. MacDougall-Louis XIV* 1866  
watercolour and gouache on wove paper  
Gift of Dr. Charlotte Horner, 1975



*Canoe Manned by Voyageurs Passing a Waterfall* 1867, Library and Archives, Canada

**Frances Anne Hopkins:** Born in London, England. Frances Anne Hopkins' (née Beechey) was already a skilful artist at the time of her marriage to Edward Hopkins in 1858.

The Beechey family was already a well-known family of artists, most importantly, her grandfather Sir William Beechey, a portrait painter and member of the Royal Academy of Arts, Lady Beechey, a miniaturist, and Frances' father was an accomplished water-colorist, thought to have been trained in the topographical landscape. Hopkins, already have been exposed to fine arts in her youth by her family, saw the chance to travel to Canada and paint, was seen by her as both a personal venture, as well as a professional opportunity.

Hopkins' earliest known sketches of Canada coincide with her immediate arrival in Canada from 1858 to 1860, which were prominently scenes of Lachine and Montréal. During her travels outdoors, she would primarily be working with watercolour, which was a typical medium for outdoor artwork at the time due to how easy it is to transport. The travels that would influence her well-known oil paintings later on were mostly inspired from her tours of the fur trading routes with her husband—during 1864, 1866, and 1869, they visited the Upper Great Lakes and the Mattawa (Ont.) and Ottawa rivers.

During the years between 1869 and 1880, Hopkins completed some of her most well-known oil paintings in her studio in Hampstead, England upon returning there permanently. In 1869, Hopkins exhibited her oil painting *Canoes in a Fog, Lake Superior* at the Royal Academy in London. This marked an important turning point in her career because her popularity in Britain gradually became larger, as the romantic atmosphere her paintings possessed was highly appealing to the British audience, and they sold better on the London art market compared to that of the North American art market. The next oil painting of hers that would be exhibited at the Royal Academy was *Canoe Travelling in the Backwoods of Canada*. Between the years of 1860 and 1891, Hopkins would exhibit a total of eleven times at the Royal Academy.

Other well-known paintings of hers include *Shooting the Rapids* (1879), *Canoe Manned by Voyageurs Passing a Waterfall* (1869), *Canoe Party Around a Campfire* (1870), and *Voyageurs at Dawn* (1871). Landscape painting at the time was considered rigorous for a woman, however, Hopkins' travels to Canada allowed Hopkins to establish her reputation as a professional painter that specialised in landscape painting of the Canadian wilderness.

Her painting has strong use of narrative, stylistic and photographic language. There is debate as to what artistic style of painting Hopkins conforms to, however she is often identified with realism, as well as the presence of romantic idealism within her paintings. Today, her voyageur paintings are fairly recognizable because of how often they are used for textbook and periodical illustration, however her name has faded into obscurity. In her lifetime, she only exhibited in Canada once at the Art Association of Montréal in 1870. It wasn't until over a hundred years later in 1990 would her work be organized into an extensive exhibition of Frances Anne Hopkins by guest curator Janet Clark at the Thunder Bay Art Gallery. The show travelled onward to The Art Gallery of Ontario (Toronto), The National Archives of Canada (Ottawa, Ontario) and to the Glenbow Museum (Calgary, Alberta). Her work is now found at several museums throughout Canada such as the Glenbow Museum in Alberta, as well as a large collection of her works reside in the National Library and Archives of Canada.