

What is a *Festschrift*? The root of the word is ‘celebration’ – and this is what a *Festschrift* does. In this case, the *Journal of Canadian Art History* has set out to honour the contributions of François-Marc Gagnon by offering him a collection of essays commissioned by JCAH/AHAC’s publisher and founding editor Sandra Paikowsky. This issue is Part II of that collection. It includes original scholarly articles, a complete bibliography of his work, and a review of his most recent publication, *The Codex Canadensis and the Writings of Louis Nicolas: The Natural History of the New World*. There is much to celebrate here in the work of a finely tuned, questioning mind applied to a variety of topics and approaches but there is also something to think about in the very nature of this endeavour.

How should scholarship be celebrated? Should a scholarly journal lend itself to this process, and if so, how should praise be balanced with critical inquiry? Institutional theorist Peter Welsh offers a model of this balance designed for museums, which throws a neighbourly light on the celebration mounted here. Using the semiotic notion of circuits, and mindful of the co-existence of different forces at work within any cultural project, Welsh looks at celebration under the rubric of ‘representation’. Institutions *have been* ‘celebratory’ in their representation of significant figures, movements, and schools of thought. In 2005, Welsh could see that the process of representation *was becoming* ‘collaborative’, that is, less monolithic, less stubbornly ‘on message’, and more accommodating of different points of view on the object of representation. What he then hoped, what he thought that representation *could become* was ‘reflexive’, that is transparent about the context of production, as well as thoughtful about its limits and possibilities.¹

No question that this *Festschrift* comes from a community that admires the work of François-Marc Gagnon. Nor should there be any doubt that friendship and collegiality have played a part in shaping this tribute. I underscore this point – I press upon it *reflexively* – because I believe that any project of representation builds on affection in all its dimensions, the most important being ‘tough love’. Pick up any work listed in the Gagnon bibliography and that is what you will find: celebration, collaboration, and reflexivity. Guest editor Paikowsky and her contributors have followed this model by looking closely, contextually, and critically at works that mean something to them. (Now there’s an admission.) Celebrate that.

Martha Langford

1 Peter H. WELSH, “Re-configuring Museums,” *Museum Management and Curatorship* 20:2 (2005): 103–30.

This issue of the *Journal of Canadian Art History* continues a celebration of the career of François-Marc Gagnon that began in volume XXXII:1 as a tribute to his extraordinary accomplishments in all aspects of our discipline. For both issues, texts were commissioned from scholars in the field of Canadian art history whose work, one way or another, has intersected with François-Marc Gagnon's own writings, lectures and teaching. The leitmotif of the *Festschrift* has been the use of a particular work to initiate a discussion; what direction that investigation might take was the author's decision. Such freedom to hypothesize, analyze, and theorize is essential to François-Marc Gagnon's own way of thinking and it has thus been the thread that weaves together the contents of this two-part *Festschrift*.

Part I of the *Festschrift* featured a lengthy memoir by François-Marc Gagnon that revealed the surprising pathways of his career at the same time that it helped put his remarkable accomplishments in a clearer light. Part II contains his bibliography, which includes an enormous range of topics in an impressive range of publications. The listing begins with his revised and essentially rewritten magisterial *Paul-Émile Borduas: Life and Work* that is scheduled to appear in 2013 and ends with articles written fifty years ago. Further proof of our honoured scholar's tireless activity is Ramsay Cook's book review of François-Marc Gagnon's recently published and erudite treatment of *The Codex Canadensis and the Writings of Louis Nicolas*.

The contents of this final part of the *Festschrift* display one of the driving forces of François-Marc Gagnon's extraordinary production: that there are unlimited possibilities for looking at Canadian art. Loren Lerner's study of *Photographic Selections*, a portfolio of William Notman's images with an accompanying text by Thomas Davies King, reveals what can be defined as the Scottish subtext in what was the first art history book published in Canada. Brian Foss examines Homer Watson's *The Pioneer Mill* and the various factors that influenced Watson's choice of antiquated mill imagery, demonstrating the influence of the painter's biography and his clear understanding of rural life. My own article looks at a *pochade* of a section of the Rialto market area by James Wilson Morrice and the ways in which it discloses his visual empathy with Venice and the symbolic meanings of the site for both the painter and the painted. A similar analysis of an interior painting by Louis Muhlstock allows Monique Nadeau-Saumier to reposition the artist in the environment that was intrinsic to his life and his images. Lastly, but in its own way returning to the subject most associated with François-Marc Gagnon, is Laurier Lacroix's investigation of the twists and turns of acquiring the work of Paul-Émile Borduas for the permanent collection of the Musée d'art contemporain de Montréal. Although this is the

text with the most charged political content, other articles in this issue also address the public implications of cultural production.

On a personal note, this is my last editorship of an issue of the *Journal of Canadian Art History*. Over the past almost forty years, this publication has been both challenging and satisfying. Most of all, it has been fun – maybe not the most scholarly term to use, but the one that made it all worthwhile.

Sandra Paikowsky