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This research was conducted over the months of June, July and August, 2012. The project, titled “Blackface Minstrelsy in Canada: Modes of Production and Cultural Memory” was presented as a conference paper at the Universities Art Association Canada (UAAC) Conference on 3 November 3 2012 as part of a panel entitled, “Black Canada: Culture, Memory and Resistance/ Le Canada Noir : La culture, le souvenir et la résistance.” The research I conducted at the McCord was also used to write a book chapter entitled, “‘Come One, Come All’: Blackface Minstrelsy as a Canadian Tradition and Early Form of Popular Culture,” which will appear in a McGill-Queen’s book in 2014 entitled, *Towards an African-Canadian Art History: Art, Memory, and Resistance*, ed. Charmaine Nelson.

This project examined how (and where) blackface minstrelsy was performed in Montreal, how humor was used, and the underlying pathos that was mobilized by the performance of racial stereotypes. My aim was to conduct a cultural, historical study of minstrelsy in Canada and raise questions about its continued practice. By examining the way black women were caricatured in minstrelsy, i.e. the misrepresentation of their bodies, hair and skin colour, this research also informed my dissertation entitled, “Cultivated Ideal: Race, Class and the Spectacle of Beauty in Canada, America and the Caribbean.”

Within the McCord’s Notman Photographic Archive and the Paintings, Prints and Drawings Collections are some of the most substantial minstrel artifacts in Canada. While at first the curatorial staff worried about whether there would be enough depth to the collection, I located numerous photographs, advertising prints, minstrel posters, blackface political cartoons, and portraits that all reveal a deep, and long history of minstrelsy in Montreal (and across Canada). Taking this project a step further, in 2014, I hope to embark on a book project tentatively entitled, “Blackface Minstrelsy as a Localized Entertainment and Consumer Culture in Southern Ontario” that will explicate the material culture of blackface minstrelsy, including its objects, artefacts, the social and cultural settings of its performance, and the beliefs and values of its audiences.