My first thanks are to prof. dr. Mieke Bal, without whom this would not have been possible. Her offer to supervise my Ph.D. at ASCA, University of Amsterdam changed my life in ways I could not have imaged. Her patience and intelligent direction guided me through the writing of this study. And in the final stretch, she arrived in Winnipeg in the cold of a March winter to help. I remain amazed and grateful.

I wish to thank a number of individuals and institutions that have contributed to my research, writing and production of this Ph.D. thesis: Social Science Humanities Research Council of Canada (SSHRC) doctoral fellowship; Dr. Ruth Phillips, Canada Research Chair, Carleton University; Prof. Natalie Luckyj (1945-2002) who supervised my early research in women and photography during my MA studies at Carleton University, Ottawa; Dr. Marion Jackson, Chair, Wayne State University, Detroit; National Archives and National Library of Canada, Andrew Roger, Peter Robertson and the Reference staff; Prof. Joan Schwartz, Queens University, Kingston; Sharon Uno, Royal Canadian Mounted Police (RCMP) Archives, Ottawa; Bill MacKay, RCMP Museum, Regina; Henri Robideau, Vancouver; Cynthia Brassard, Sarnia; Donny White, Medicine Hat Museum and Art Gallery, Medicine Hat, Alberta; Don Light and Bernadette Leslie, Fred Light Museum, Battleford, Saskatchewan; Lori Pauli, National Gallery of Canada; Sherry Newman, Ottawa; Petra Watson, Simon Fraser Art Gallery, Vancouver; Photographers Gallery (now PAVED) Saskatoon, Saskatchewan; Document Delivery, Elizabeth Dafoe Library; Susan Shanley, Partners Program, Faculty of Architecture, University of Manitoba; Shawna Dempsey, Bev Pike, Wendy Wersch Memorial Lecture Series Committee, Mentoring Artists for Womens
There is a special place in my heart for a group of Canadian scholars that includes Dr. Petra Halkes, Brenda Lafleur, Dr. Gerald McMaster and Melissa Rombout. Known also as the Beaverdam Five, we met over the years in each other’s homes and in pubs and shared good conversations and theoretical debates while working on our research and writing our dissertations, both in Ottawa and in Amsterdam. This group of friends was supportive and encouraging, the best peers one could hope for. Gerald and I have known each other since we took art classes together from Father Jourdain at his studio in North Battleford in our early teens. What a long journey it has been from there to the University of Amsterdam.

Thanks also are due to my family, friends, colleagues and students for their encouragement and support including Prof. Lynn Chalmers and Prof. Akemi Miyahari, Chairs, Interior Design; Dr. Shauna Mallory-Hill, who assisted with necessary paperwork and inspired me with her own experience completing a Ph.D. in the Netherlands; Prof. Kelley Beaverford for great support through many challenges and endless cups of coffee; my colleagues in the Faculty of Architecture and the School of Art, University of Manitoba; the M1D graduate students in my theory seminars, Faculty of Architecture, University of Manitoba; the friends who welcomed my family when we moved to Winnipeg in 1999; my good friends, Jean Kozlowski and Dr. Mary Ann Steggles for their enthusiastic encouragement over the years; my aunt, Lynn Johnston, for conversations about her experiences as a wartime Canadian nursing sister; my “sister,” Marjory Goodman, and my brother, Patrick Close; my parents, Reta Close (1920-2004) and Ron Close, who have taught me so much about commitment and strength and to, above all, keep a sense of humor.

Last, to my partner, Richard Holden and our son, Caleb, I could not have done this without you. Caleb was born in the middle of my Master’s program and grew up so patiently supporting my research and writing. Thanks Caleb, for keeping my iTunes fully loaded and current with good music while I worked. Richard made certain that my written words made sense and that all the horrible marks disappeared from the awful copy photographs.

To all of you, my heartfelt thanks.