

The background of the cover is a reproduction of a painting by Prudence Heward. It depicts two women in profile, facing each other. The woman on the left has dark hair and is wearing a dark garment. The woman on the right has light brown hair and is wearing a light-colored garment with a dark collar. The painting style is expressive, with visible brushstrokes and a rich color palette of blues, reds, and dark tones.

TEACHER RESOURCE GUIDE
FOR GRADES 6–12

LEARN ABOUT

**EARLY 20TH
CENTURY WOMEN**
through the art of
PRUDENCE HEWARD

ART CANADA INSTITUTE | **INSTITUT DE L'ART CANADIEN**

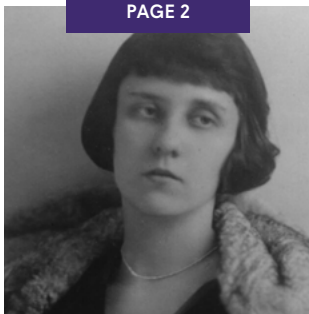
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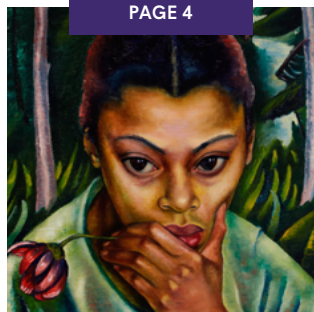
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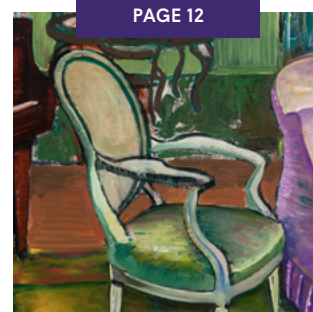
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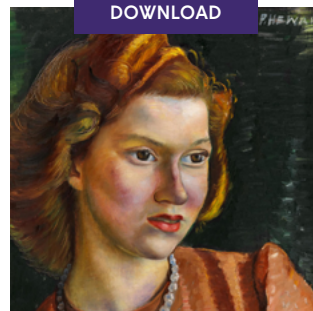
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READ ONLINE



**PRUDENCE HEWARD:
LIFE & WORK
BY JULIA SKELLY**

DOWNLOAD



**PRUDENCE HEWARD
IMAGE FILE**

RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book [Prudence Heward: Life & Work](#) by Julia Skelly. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Prudence Heward Image File](#) provided.

Montreal-born painter Prudence Heward (1896–1947) is best known for her provocative representations of female subjects in the 1920s and 1930s. Many things changed for Canadian women during this period. Before the First World War, women were normally expected to marry and stay at home with their children, and until 1916, no Canadian women were permitted to vote. After the war, Canadian women had more of a presence in public and they protested inequalities. Heward often made pictures of independent women in defiant poses or socializing in the public sphere. By exploring Heward's paintings, students will learn about the changing expectations for women in the early twentieth century and be able to draw connections to the challenges facing women today.

Curriculum Connections

- Grades 6–12 Health and Physical Education
- Grades 9–12 English
- Grades 9–12 Social Studies
- Grades 9–12 Visual Arts
- Grades 11–12 Media Studies
- Grades 11–12 The Writer's Craft

Themes

- Activism and change
- Feminism
- Gender equity
- Identity and the self
- Personal empowerment



Fig 1. Prudence Heward, *Autumn (Girl with an Apple)*, 1942. The woman in this painting is perhaps taking a break from apple picking. She sits cross-legged, her skirt hiked up, in a comfortable though not typically feminine pose for the time.

Teaching Exercises

The exercises in this guide explore different approaches to representing women and encourage students to think critically and creatively about women's activism in the interwar period.

- Learning Activity #1: Comparing depictions of early twentieth-century women ([page 4](#))
- Learning Activity #2: Discussion of race, colonialism, and the limitations on freedoms of early twentieth-century women ([page 7](#))
- Culminating Task: Create a social media campaign for the interwar era ([page 8](#))

A Note on Using This Guide

The culminating task in this guide asks students to consider the #MeToo movement and other social media campaigns around women's rights and empowerment. As there is potential for students to be triggered by sensitive topics such as sexual assault and gender-based violence, it is important to treat this subject carefully. In addition, please keep in mind that although social media can be an immensely positive influencer, it can also be a source of cyberbullying. Since some activities in this guide focus on body image, it is important to ensure that students in the class are respectful of others and the topic and that positive body image is being promoted.

Teachers should also be aware that *Prudence Heward: Life & Work* by Julia Skelly discusses how Heward produced paintings portraying black and Indigenous women. Given that Heward was a white woman from an affluent Montreal family, her relationships with these models were informed by issues of race, gender, and social class. In recent years, some art historians have been critical of this aspect of Heward's art.

WHO WAS PRUDENCE HEWARD?

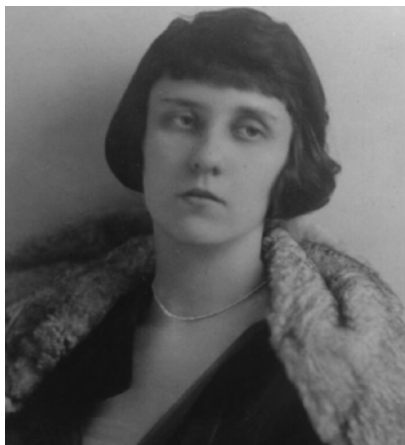


Fig 2. Studio portrait of Prudence Heward, c.1927.

Prudence Heward (1896–1947) was born into a wealthy family in Montreal, Quebec. She expressed an interest in art from the age of twelve, taking drawing lessons at the Art Association of Montreal. When the First World War broke out in 1914, Heward's brothers Jim and Chilion enlisted and were sent overseas. To support the war effort, Heward, her sister Honor, and her mother went to England to work for the Red Cross. In Europe, Heward was able to travel to Paris where she was exposed to new [modern](#) art movements. Upon her return to Canada in 1919, she enrolled again at the Art Association of Montreal. She would return to Europe several times, learning from the bold, colourful works of the [Fauves](#), the expressive brushwork of the [Post-Impressionists](#), and even the [Art Deco](#) style of hard lines and solid blocks of colour.

Heward never married. Like many of the female painters in the Beaver Hall Group, contemporary artists with whom Heward shared studio space in Montreal, Heward remained single, a status that enabled her to devote

herself to her art. Married women were often discouraged from pursuing a career by their husbands and social norms. Heward's outlook likely impacted her decision to paint women in modern spaces, such as at a café and at a theatre, instead of within gendered domestic settings and in the role of housewife or mother. She also represented "real" women, who did not fit the ideals of feminine beauty. The women in Heward's paintings often look back at the viewer with their arms crossed, showing a confidence and assuredness that most artists did not portray.

Another component of Heward's work was her portraits of black and Indigenous girls and women. These paintings have encouraged contemporary conversations about issues of gender and race in art and society in early twentieth-century Canada. Heward's paintings often exoticized her models, showing them as "other" in relation to Canadians and to herself as an affluent white woman. It is important to recognize the uneven power dynamic that is invoked by the relationship between the painter and subject and the viewers of the painting, who at the time would have been predominantly upper-class white males.

From childhood Heward suffered from asthma, and in 1939 her already frail health worsened after a car accident. She travelled to Los Angeles in 1947 for treatment but died in hospital that same year. Heward is now recognized as an important modernist artist whose paintings give us insight into issues of class, gender, and race in Canada during the interwar years.



Fig 3. Prudence Heward, *Scene of Venice*, c.1928. Heward spent time in Europe learning modern art styles.



Fig 4. Prudence Heward, *Dark Girl*, 1935. This is an example of Heward's tendency to paint black models nude and in exoticized settings.



Fig 5. Prudence Heward, *Miss Lockerby*, c.1924. Heward often painted portraits of fellow professional women artists.



Fig 6. Prudence Heward, *The Emigrants*, c.1928. This painting was included in the Group of Seven's exhibition at the Art Gallery of Ontario in 1930.

NATIONAL & WORLD EVENTS



Fig 7. Canadian nurses during the First World War.



Fig 8. Canadian suffragists march in Washington Suffrage Parade, 1913.



Fig 9. Canada's famous five win the "Persons Case," declaring women as "people" in the eyes of the law.



Fig 10. A recruiting poster for the Canadian Women's Army Corps, 1944.

Start of the First World War.

Manitoba is the first province to give women the right to vote. Emily Murphy becomes the first woman magistrate in Canada.

Louise McKinney of Alberta becomes the first woman elected to a legislature.

End of the First World War. Across the provinces, women (not including those subject to racial or Indigenous exclusions) now have the right to vote in federal elections.

The "Persons Case," contending that women be declared "persons" under Canadian law and be qualified to serve in the Senate is won.

Cairine Wilson is the first woman appointed to the Senate. During the Great Depression, more women enter the workforce.

Start of the Second World War. Women play a significant role in the war efforts through the newly formed Canadian Women's Army Corps and women's divisions in both the naval and air forces.

Idola Saint-Jean helps win the provincial right to vote for women in Quebec.

Indigenous men and women are granted the right to vote.

1896 Prudence Heward is born in Montreal, Q.C.

1914 Shortly after the First World War begins, Heward, her mother, and her sister Honor go to England to work for the Red Cross.

1916

1917

1918

1919 Heward studies at the Art Association of Montreal, learning French modernist styles from her teachers.

1925 Between 1925 and 1930, Heward makes several trips to London, Paris, and Italy, studying the work of the Post-Impressionists and Fauves.

1929 Heward and her mother move into a large house in Montreal with a studio on the top floor.

1930

1932 Heward presents her first solo exhibition.

1933 Heward stands up against the censorship of fellow artist Lilius Torrance Newton's painting of a modern nude woman.

1936 Heward travels to Bermuda, where she likely gains inspiration for several of her paintings of black women and children.

1939 Heward is involved in a car accident and breaks her nose, exacerbating her poor health.

1940

1947 Heward dies at the age of fifty.

1960 Heward's work is rediscovered and included in *From Women's Eyes: Women Painters in Canada*, reaffirming her importance in Canadian art history.

1975



Fig 11. Prudence Heward, *Untitled (Figural sketch of a nurse and a patient)*, c.1916. This sketch is likely of a Red Cross Nurse in London, U.K.

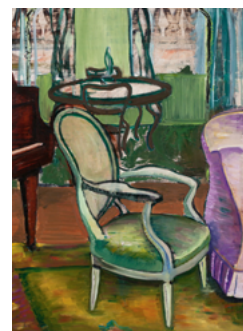


Fig 12. Prudence Heward, *Study of the Drawing Room of the Artist*, c.1940. Here Heward depicts her furnished upstairs studio in Montreal.

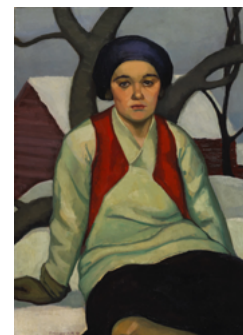


Fig 13. Prudence Heward, *Anna*, c.1927. This was the first work by Heward purchased by the National Gallery of Canada.

LEARNING ACTIVITY #1

COMPARING DEPICTIONS OF EARLY TWENTIETH-CENTURY WOMEN

This activity is designed to explore how women were represented in Canadian paintings in the early twentieth century. Before starting this activity, introduce students to the roles of early twentieth-century women: at the time, men were expected to be the breadwinners and women were expected to have children and be homemakers. Students should be prepared to think about this in relation to the images in this activity. A good introduction would be to have students read the sections “[Painting Women](#)” or [At the Theatre](#) from *Prudence Heward: Life & Work*.

Big Idea

Breaking stereotypes

Learning Goals

1. I can describe how artists challenged ideas of femininity through portrayals of women using examples from collected works.
2. I can identify changes to women’s roles in the public sphere from the 1920s to today.

Materials

- Paper
- Pencils or pens
- [Prudence Heward Image File](#)
- [Prudence Heward: Life & Work](#)



Fig 14. Prudence Heward, *Girl on a Hill*, 1928. Montreal dancer Louise McLea posed for this painting; she is barefoot, as was common for modern dancers.



Fig 15. Prudence Heward, *Portrait Study*, 1938. The subject of this portrait is Heward’s sister Rooney.

Learning Activity #1 Continued

Process

1. Select one of the two image pairings below (see the [Prudence Heward Image File](#)). Project the image pairing or print them on handouts, and ask students to examine the images in detail for two or three minutes.

i) *The Bather*, 1930, by Prudence Heward and *The Beach at Dinard*, 1909, by Clarence Gagnon.



Fig 16. Prudence Heward, *The Bather*, 1930. The woman in this painting is not idealized. She wears a modern bathing costume, her cheeks are flushed or maybe sunburned from a day outside, and she stares challengingly at the viewer.



Fig 17. Clarence Gagnon, *The Beach at Dinard*, 1909. Canadian painter Clarence Gagnon depicts a typical beach outing in the early twentieth century. The woman is in a full dress and elegant sun hat. She reads while her companion watches the children.

ii) *At the Café (Miss Mabel Lockerby)*, c.1929, by Prudence Heward and *In the Shadow of the Tree*, c.1914, by Helen McNicoll.



Fig 18. Prudence Heward, *At the Café (Miss Mabel Lockerby)*, c.1929. Here Heward depicts her friend Mabel Lockerby out in the male-dominated public space of a lively café.



Fig 19. Helen McNicoll, *In the Shadow of the Tree*, c.1914. In this painting by Canadian artist Helen McNicoll, the woman is reading and tending to her baby—tasks that society expected women to perform.

Learning Activity #1 Continued

2. Give the students five to eight minutes for a “quick write,” continuously writing a response to these images without stopping. Emphasize that they should look at the women in the paintings and identify as many specific details as possible (pose, clothes, facial expression, setting, etc.) and record any initial thoughts, questions, or first impressions they have. Let students know that their writing will not be formally shared, but that it will become the basis for discussion.

3. After the allocated time, discuss what students observed during this reflective writing exercise. Record student responses on chart paper or on the board. Guiding questions could include the following:

- What did you notice about the women in these images? What makes you say that?
- What thoughts came to mind about the women as you examined these two images?
- What differences and similarities do you see in these images?
- What is the relationship between the subject and the painter/viewer? Are they equals? Are they strangers?
- What central themes can we identify?

4. As a class, discuss the critical issues found in these works and how Heward was trying to change the way society viewed women in art. Guiding questions could include the following:

- Do these images fit into the past ideals of femininity? Current ideals of femininity? What makes you say that?
- Heward’s paintings were often disliked by art critics and the public. What do you think Heward was trying to accomplish through these paintings?
- Why were Heward’s paintings important at the time?
- Has the portrayal of women and expectations of women in society and in media (TV shows, social media, the news, etc.) today changed? How? Why or why not?
- Can you think of examples of women today who, like Heward, are trying to change how women are presented and represented?

5. Share with students information on the women in Prudence Heward’s [*The Bather*](#) and [*At the Café \(Miss Mabel Lockerby\)*](#), both found in the [Key Works](#) chapter of *Prudence Heward: Life & Work*.



Fig 20. Prudence Heward, *Tonina*, 1928. The background of this painting closely resembles Heward’s *Italian Town*, c.1925, indicating that the subject, Tonina, may be an Italian woman.

LEARNING ACTIVITY #2

DISCUSSION OF RACE, COLONIALISM, AND THE LIMITATIONS ON FREEDOMS OF EARLY TWENTIETH-CENTURY WOMEN

This activity is an opportunity to discuss race and colonialism in Prudence Heward's paintings. Students will read the "[Race and Gender](#)" section of *Prudence Heward: Life & Work*. Author Julia Skelly explains that when depicting black and Indigenous subjects, Heward introduces an "otherness" that separates them from and makes them inferior to her white, affluent audience (for example, she often depicted them nude or in a tropical environment). We do not know Heward's personal motivations for painting these women (who were likely models or domestic workers), but through her paintings and records of reactions to them at the time, we can begin to understand racial inequalities in the early twentieth century.

Note: Before engaging in this discussion students should already be familiar with the concepts of colonialism, systemic racism, and racial inequality in early twentieth-century Canada.

Big Idea

Connections between race and gender

Learning Goal

1. I can comment critically and respectfully on issues of race in Prudence Heward's paintings.

Materials

- Paper and pencils
- [Prudence Heward Image File](#)
- [Prudence Heward: Life & Work](#)

Process

1. Have students read (individually or as a class) "[Race and Gender](#)" in the Significance & Critical Issues chapter of *Prudence Heward: Life & Work*.
2. Using the [Prudence Heward Image File](#), project the following paintings by Prudence Heward: *Indian Child*, 1936; *Negress with Flower*, n.d.; *Portrait (Mrs. Zimmerman)*, 1943; and *Farmer's Daughter*, 1945.
3. As a class, discuss these works in the context of the "Race and Gender" reading. Guiding questions could include the following:
 - How do Heward's paintings of *Indian Child* and *Negress with Flower* differ from *Portrait (Mrs. Zimmerman)* and *Farmer's Daughter*?
 - Why do you think people have criticized Heward's paintings like *Indian Child* and *Negress with Flower*?
 - Why is it important to pay attention to Heward's paintings of black and Indigenous women?
 - What do Heward's paintings *Indian Child* and *Negress with Flower* suggest about Canada in the early twentieth century?

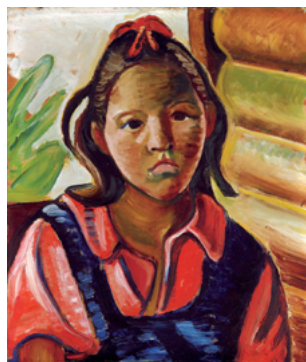


Fig 21. Prudence Heward, *Indian Child*, 1936. The child in this painting is unidentified, and little is known about Heward's relationship with her.

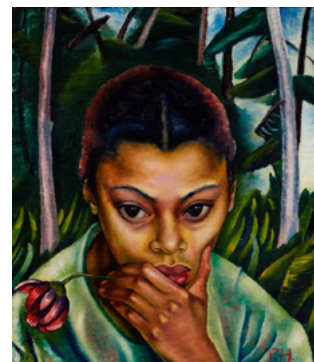


Fig 22. Prudence Heward, *Negress with Flower*, n.d. The black woman in this painting pensively holds her chin. She is set against a natural, forested background.

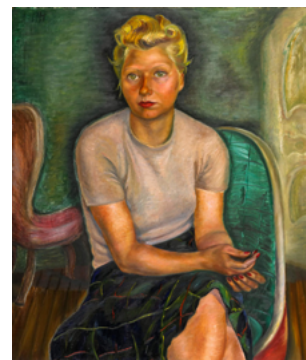


Fig 23. Prudence Heward, *Portrait (Mrs. Zimmerman)*, 1943. The sitter's red lipstick and nail polish identify her as a modern woman in a modern interior space.

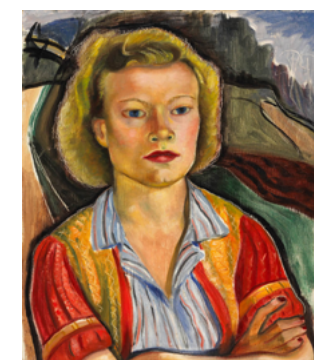


Fig 24. Prudence Heward, *Farmer's Daughter*, 1945. Heward uses body language to convey defiance and strength.

CULMINATING TASK

CREATE A SOCIAL MEDIA CAMPAIGN FOR THE INTERWAR ERA

For this task students will use a painting by Prudence Heward for a social media campaign that promotes changing roles for women in the 1920s and 1930s. Emphasize that students are creating these campaigns for a different time period than their own. As part of the creative process, students should receive feedback as they create their final products. As mentioned in “A Note on Using This Guide” ([page 1](#)), it is important to approach this task with sensitivity and care.

Before beginning the task, students should be familiar with using the internet to conduct research and be familiar with the topics of women’s suffrage, protesting for equal rights, and women in the labour force during the 1920s and 1930s in Canada. This will help students know where to begin with their research. The “Additional Resources” section ([page 13](#)) of this guide has suggestions for external resources on these topics.

Big Idea

Activism and Change

Learning Goals

1. I can research and provide examples that support my learning and views.
2. I can identify the expectations of women in society in the early twentieth century.
3. I can describe and empathize with women’s struggles for equality in the early twentieth century.
4. I can relate historical movements for equality with the experience of people in modern society.
5. I can compare the tools and methods historically used to effect social change with those available to us today.

Success Criteria

To be added to and changed in collaboration with students.

1. Poster uses images, hashtags, slogans, symbols, and phrases to communicate meaning.
2. Slogans or hashtags directly relate to a specific issue relevant to the struggle for women’s equality and Heward’s work.
3. Poster is carefully considered to present historical issues in ways that are historically accurate and relevant to modern viewers.
4. Poster shows empathy, care, and respect for its time period.
5. Research notes show a strong understanding of women’s struggle for equality as experienced in the early twentieth century.



Fig 25. Prudence Heward, *Rollande*, 1929. This young woman stands with her hands placed firmly on her hips. The fence separating her from the house behind symbolically suggests she is turning her back on the past.

Culminating Task Continued

Materials

- Access to tablets, computers, or textbooks for historical research
- Art materials (scissors, glue, markers, pencil crayons, pastels, paints, etc.)
- Construction paper or Bristol board
- [Prudence Heward Image File](#)
- [Prudence Heward: Life & Work](#)

Process

1. Have a class discussion about social media campaigns that have been created to change expectations of femininity and beauty and to create a place where all women have a voice. Some examples of hashtags might be: #MeToo, #BlackGirlMagic, #GirlsLikeUs, #Fem2, #EqualPayDay, #CloseTheGap, #EffYourBeautyStandards, #ImWithHer, #AllMenCan, #HeforShe, #BecauseIAmAGirl. See the external resources section for links with more information on trending feminist hashtags ([page 14](#)).

Guiding questions for discussion could include the following:

- What are the hashtags trying to encourage and promote? What are the current issues that these hashtags are talking about?
- How is the hashtag used to promote public knowledge of these events/issues?
- What power do Twitter, Snapchat, Facebook, Instagram, etc. have to create social change? What makes you say that?



Fig 26. Instagram posts by Plan International Canada, using several of their hashtags and important facts about the issues they are supporting.

Culminating Task Continued

2. Have students read about two of Prudence Heward's paintings (see the [Prudence Heward Image File](#)) that feature women who are out in the public sphere and actively changing the way women are seen: *At the Theatre*, 1928, and *At the Café (Miss Mabel Lockerby)*, c.1929, both from the [Key Works](#) chapter of *Prudence Heward: Life & Work*.
3. As a class, discuss the central themes and issues seen in these two works:
 - What were the expectations for women in the 1920s that these images were trying to change?
 - How do these expectations and Heward's images relate to the challenges that women still face today?
 - Before social media, how might women have made their concerns heard?
 - Could any of the hashtags previously discussed be applied to these images? Which ones? Why?



Fig 27. Prudence Heward, *At the Café (Miss Mabel Lockerby)*, c.1929. Here Heward depicts her friend Mabel Lockerby out in the male-dominated public space of a lively café.



Fig 28. Prudence Heward, *At the Theatre*, 1928. The women in this painting are dressed for an elegant night out at the theatre.

4. Inform students that they will be creating a social media campaign, grounded in research, that could be used by women living in the 1920s or 1930s to create social change. Their campaign should include the following:
 - A strong focus on a historically accurate issue/topic facing women of that time.
 - Five to ten catchy and relevant hashtags that would be appropriate to encourage others to speak up and advocate for positive social change and to empower women. For example: #ditchthedishes, #5forthevote, #findyourscene.
 - A poster of their own design, inspired by a painting or paintings from the [Prudence Heward Image File](#), that is historically appropriate and supports the issue/topic. The poster should creatively make use of their hashtags.
 - A written summary of the issue that includes the following:
 - An explanation of its historical significance within the time when Heward lived and painted.
 - A detailed description of why and how women were trying to create change.
 - A description of how the components of the social media campaign support the movement.
 - A bibliography for any sources used.

Culminating Task Continued

5. Give students time to research and decide on a topic and have them submit their topics for approval.
6. Have students create a rough sketch of their campaign and submit it for feedback. Once students have final approval, provide them with a large piece of Bristol board or construction paper on which to create their poster. Alternatively, students can create their images using software such as Adobe Photoshop or upload their images to an app like PicMonkey or Canva and then submit their projects online. See some examples of effective posters below and in the [Prudence Heward Image File](#).
7. Once the final images and written work are complete, ask students to present their social media campaigns to the class or to display their posters around the classroom or school space and engage with their peers in a “gallery walk.” Have students provide feedback for their peers and discuss the issues addressed by these posters.



Fig 29. Shepard Fairey poster for #TimesUp, published in *Harper's Bazaar*, Aug 6, 2018.

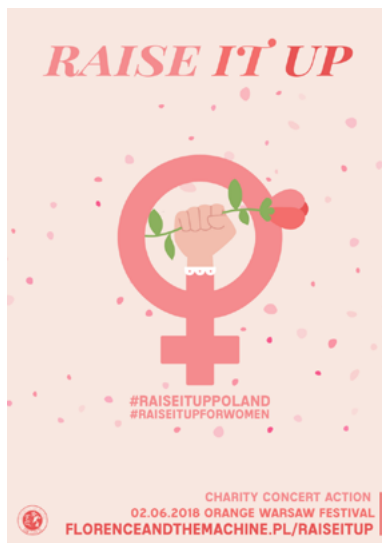


Fig 30. Poster designed to support women's rights with the hashtag slogans #RaiseltUpPoland and #RaiseltUpforWomen.



Fig 31. Cover of the UN Women Annual Report 2017–2018, with multilingual hashtags.



Fig 32. Poster designed to support the #TimesUp movement.

HOW PRUDENCE HEWARD MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterized the art of Prudence Heward. For more information see the [Style & Technique](#) chapter of *Prudence Heward: Life & Work*.

SKETCHES AND STUDIES

Heward made many sketches in pencil or charcoal on paper, quickly capturing only the essential features of her subject and using darker and lighter pencil marks to show light and shadows. When Heward was working out how to paint people, she used these studies to work out the best poses and positions, drawing her model from many different angles. Sometimes she would make these studies in oil paint on pieces of wooden board. She would then translate them into finished oil on canvas paintings.

LANDSCAPES AND STILL LIVES

Heward also painted landscapes and still lifes. Sometimes Heward used her landscapes as studies for the backgrounds of her portrait paintings. She also worked outside (*en plein air*) to make landscape paintings of the places she visited. Heward sometimes merged landscape and still life together, placing arrangements of flowers, fruit, pieces of furniture, and small objects in a landscape instead of the more traditional plain background or interior scene.

PORTRAITS OF WOMEN

Heward's most famous paintings were of individual women. Traditionally throughout art history, women were idealized according to that society's ideas of feminine beauty. Heward depicted her subjects true to their appearance and in defiant poses that express their individual personalities. Setting was also important to Heward. Women were often painted at home, in the garden, or with children—the “realms” for women in traditional gender roles. Heward painted her women in cafés, at the theatre, or on farms, as rural working-class women, challenging social conventions.

COLOUR AND FORM

In all her paintings, Heward used colour to express her feelings about her subjects, taking a cue from the European [Post-Impressionists](#), who used vivid contrasts to animate their work.

Bright colours could make a subject stand out from their environment; dark colours could add atmosphere to a landscape. In her early works, Heward used pink, green, lavender, blue, and brown to create light and shadows. Influenced by [Art Deco](#) design, Heward stylized her figures and backgrounds with hard lines and sharp divisions between object, people, and settings. Her backgrounds are also simplified, making the figures more distinct.



Fig 33. Prudence Heward, *Mommsy*, 1910. An early sketch by the artist of her mother.



Fig 34. Prudence Heward, *A Summer Day*, 1944. In this painting Heward displays the apples and flowers against an outdoor background, which was unusual for still lifes.



Fig 35. Prudence Heward, *Sisters of Rural Quebec*, 1930. The sharp angles in this painting show influence from Art Deco.

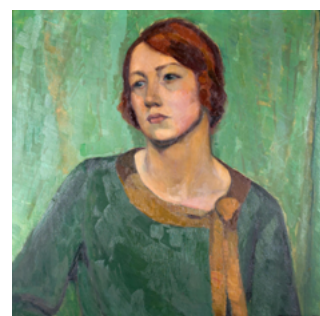


Fig 36. Prudence Heward, *Eleanor*, 1924. In this painting Heward's friend is depicted as a solitary figure outside of the traditional domestic setting for women. She defines herself.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Prudence Heward: Life & Work* by Julia Skelly: <https://www.aci-iac.ca/art-books/prudence-heward>
- [Prudence Heward Image File](#) with artworks and images related to this lesson
- “Who Was Prudence Heward?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Prudence Heward’s life ([page 3](#))
- “How Prudence Heward Made Art: Style & Technique” information sheet ([page 12](#))

GLOSSARY

Here is a list of terms that appear in this resource guide and are relevant to the learning activities and culminating task. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

Art Deco

A decorative style of the early twentieth century, first exhibited in Paris in 1925 at the Exposition internationale des arts décoratifs et industriels modernes. The style had several influences, including Egyptian and Asian motifs, modernist fine art movements, and its design predecessor, Art Nouveau.

en plein air

French for “in the open air,” used to describe the practice of painting or sketching outdoors to observe nature, and in particular the changing effects of weather, atmosphere, and light.

Fauvism

A group of painters who took their name from a derogatory phrase used by the French journalist Louis Vauxcelles. *Fauves* is French for “wild beasts.” As a historical movement, Fauvism began at the controversial Salon d’Automne in 1905, and ended less than five years later, in early 1910. Fauvism was characterized by bold, unmixed colours, obvious brush strokes, and a subjective approach to representation. Among the most important of the Fauves were Henri Matisse, André Derain, and Maurice de Vlaminck.

modernism

A movement extending from the mid-nineteenth to the mid-twentieth century in all the arts, modernism rejected academic traditions in favour of innovative styles developed in response to contemporary industrialized society. Modernist movements in the visual arts have included Gustave Courbet’s Realism, and later Impressionism, Post-Impressionism, Fauvism, and Cubism and on to abstraction. By the 1960s, anti-authoritarian postmodernist styles such as Pop art, Conceptual art, and Neo-Expressionism blurred the distinction between high art and mass culture.

Post-Impressionism

A term coined by the British art critic Roger Fry in 1910 to describe painting produced originally in France between about 1880 and 1905 in response to Impressionism’s artistic advances and limitations. Central figures include Paul Cézanne, Paul Gauguin, and Vincent van Gogh.



Fig 37. Prudence Heward, *Ann*, 1942. Heward often painted bust portraits of solitary, serious women.

EXTERNAL RESOURCES

The following external resources can be used to augment the learning activities and materials provided by the Art Canada Institute. They are to be used at the teacher's own discretion.

"Canadian History of Women's Rights" from the Nellie McClung Foundation

<https://www.ournellie.com/learn/womens-suffrage/canadian-history-of-womens-rights/>

"Rights of Women" from the Government of Canada

<https://www.canada.ca/en/canadian-heritage/services/rights-women.html>

"Canada's Great Women" from Canada's History magazine

<https://www.canadashistory.ca/explore/women/canada-s-great-women>

"Women's Suffrage in Canada Education Guide" from Historica Canada

http://education.historicacanada.ca/files/108/Womens_Suffrage.pdf

"Women's Suffrage in Canada" Resource Collection from the Canadian Encyclopedia

<https://www.thecanadianencyclopedia.ca/en/collection/womens-suffrage-in-canada>

Canadian Women's Foundation

<https://www.canadianwomen.org/>

"What the Hashtag" by the Canadian Women's Foundation

<https://www.canadianwomen.org/blog/category/what-the-hashtag/>

"The Facts: The #MeToo Movement and Its Impact in Canada" by the Canadian Women's Foundation

<https://www.canadianwomen.org/the-facts/the-metoo-movement-in-canada/>

"#BecauseIAmAGirl" by Plan International Canada

<https://plancanada.ca/because-i-am-a-girl>

"Hashtag Feminism: Gender Politics in Social Media" by the University of Calgary

<https://explore.ucalgary.ca/hashtag-feminism>



Fig 38. Prudence Heward, *Italian Woman*, c.1930. Heward's women do not aim to please the viewer with passive smiles or soft glances.

FIGURE LIST

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Fig 1. Prudence Heward, *Autumn (Girl with an Apple)*, 1942, oil on canvas, 76.2 x 63.5 cm, Collection of Elizabeth and Tony Comper. Photograph credit: Toni Hafkenscheid.

Fig 2. Studio portrait of Prudence Heward, c.1927. Photography courtesy of Ross Heward and Véhicule Press, Montreal.

Fig 3. Prudence Heward, *Scene of Venice*, c.1928, oil on panel, 18.7 x 23.8 cm, Montreal Museum of Fine Arts, 1975.32.

Fig 4. Prudence Heward, *Dark Girl*, 1935, oil on canvas, 92 x 102 cm, Hart House, University of Toronto, purchased by the Hart House Art Committee with the Harold and Murray Wrong Memorial Fund, 1936.

Fig 5. Prudence Heward, *Miss Lockerby*, c.1924, oil on board, 59.2 x 45.7 cm, private collection.

Fig 6. Prudence Heward, *The Emigrants*, c.1928, oil on canvas, 66 x 66 cm, private collection. Photograph credit: Nick Menzies.

Fig 7. Canadian nurses during the First World War. Library and Archives Canada. Photo credit: Department of National Defence.

Fig 8. Canadian suffragists march in Washington Suffrage Parade, 1913.

Fig 9. Canada's famous five win the "Persons Case," declaring women as "people" in the eyes of the law. <https://www.hamiltonlaw.on.ca/about-hla/hla-history-committee/women's-suffrage-in-canada-1918>.

Fig 10. A recruiting poster for the Canadian Women's Army Corps, 1944. Library and Archives Canada, Ottawa, (e003900663).

Fig 11. Prudence Heward, *Untitled (Figural sketch of a nurse and a patient)*, c.1916, Sketchbook 2, Prudence Heward fonds, National Gallery of Canada Library and Archives, Ottawa.

Fig 12. Prudence Heward, *Study of the Drawing Room of the Artist*, c.1940, oil on canvas, 66 x 48.3 cm, private collection. Private collection. Photograph courtesy of Sotheby's Inc.

Fig 13. Prudence Heward, *Anna*, c.1927, oil on canvas, 91.6 x 66.4 cm, National Gallery of Canada, Ottawa.

Fig 14. Prudence Heward, *Girl on a Hill*, 1928, oil on canvas, 101.8 x 94.6 cm, National Gallery of Canada, Ottawa, no. 3678.

Fig 15. Prudence Heward, *Portrait Study*, 1938, oil on canvas, 45.7 x 43.2 cm, Art Gallery of Ontario, Toronto, no. 2540.

Fig 16. Prudence Heward, *The Bather*, 1930, oil on canvas, 162.1 x 106.3 cm, Art Gallery of Windsor.

Fig 17. Clarence Gagnon, *The Beach at Dinard*, 1909, oil on canvas, 61 x 43.2 cm, Montreal Museum of Fine Arts.

Fig 18. Prudence Heward, *At the Café (Miss Mabel Lockerby)*, c.1929, oil on canvas, 68.5 x 58.4 cm, Montreal Museum of Fine Arts, 1950.1036.

Fig 19. Helen McNicoll, *In the Shadow of the Tree*, c.1914, oil on canvas, 100.3 x 81.7 cm, Musée national des beaux-arts du Québec, Québec City (1951.140).

Fig 20. Prudence Heward, *Tonina*, 1928, oil on canvas, 68.6 x 68.6 cm, private collection.

Fig 21. Prudence Heward, *Indian Child*, 1936, oil on panel, 36 x 30.5 cm, Montreal Museum of Fine Arts, 1975.30.

Fig 22. Prudence Heward, *Negress with Flower*, n.d., oil on canvas, 20 x 17 cm, Robert McLaughlin Gallery, Oshawa, 1989HP143.

Fig 23. Prudence Heward, *Portrait (Mrs. Zimmerman)*, 1943, oil on canvas, 107.3 x 91.9 cm, National Gallery of Canada, Ottawa, no. 4955.

Fig 24. Prudence Heward, *Farmer's Daughter*, 1945, oil on canvas, 61.2 x 51.2 cm, National Gallery of Canada, Ottawa, gift of the Heward family, Montreal, 1948, no. 4953.

Fig 25. Prudence Heward, *Rollande*, 1929, oil on canvas, 139.9 x 101.7 cm, National Gallery of Canada, Ottawa, no. 3709.

Fig 26. Instagram posts by Plan International Canada, using several of their hashtags and information on the issues they support.

Fig 27. Prudence Heward, *At the Café (Miss Mabel Lockerby)*, c.1929, oil on canvas, 68.5 x 58.4 cm, Montreal Museum of Fine Arts, 1950.1036.

Fig 28. Prudence Heward, *At the Theatre*, 1928, oil on canvas, 101.6 x 101.6 cm, Montreal Museum of Fine Arts, 1964.1479.

Fig 29. Shepard Fairey poster for #TimesUp, published in *Harper's Bazaar*, Aug 6, 2018. <https://www.harpersbazaar.com/culture/features/a22726841/times-up-amandla-stenberg-andie-macdonnell-shepard-fairey-freida-pinto/>.

Fig 30. Feminist poster designed by a group in Poland to support women's rights with the slogan #RaiseltUpPoland and #RaiseltUpforWomen. <https://mydonate.bt.com/fundraisers/raiseitup/>.

Fig 31. Cover of the UN Women Annual Report 2017–18, <http://www.unwomen.org/en/digital-library/publications/2018/6/annual-report-2017-2018>.

Fig 32. Poster designed to support the #TimesUp movement. Published by the Cincinnati Mom's Blog, <https://cincinnati.citymomsblog.com/timesup/>.

Fig 33. Prudence Heward, *Mommsy*, 1910, graphite on wove paper, 23.8 x 15.5 cm, National Gallery of Canada Library and Archives, Ottawa.

Fig 34. Prudence Heward, *A Summer Day*, 1944, oil on canvas, 62.9 x 52 cm, private collection.

Fig 35. Prudence Heward, *Sisters of Rural Quebec*, 1930, oil on canvas, 157 x 107 cm, Art Gallery of Windsor.

Fig 36. Prudence Heward, *Eleanor*, 1924, oil on canvas, 64.8 x 64.8 cm, private collection.

Fig 37. Prudence Heward, *Ann*, 1942, oil on canvas, 51.1 x 43.4 cm, National Gallery of Canada, Ottawa, gift of H.S. Southam, Ottawa, 1944, no. 4591.

Fig 38. Prudence Heward, *Italian Woman*, c.1930, oil on canvas, 61 x 50.8 cm, private collection.