



TEACHER RESOURCE GUIDE
FOR GRADES 2–12

LEARN ABOUT

MULTICULTURALISM

through the art of

WILLIAM KURELEK

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

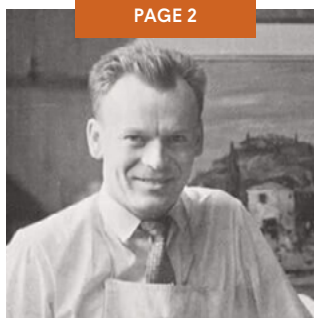
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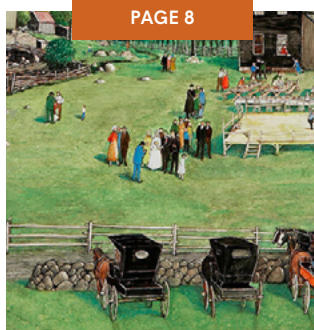
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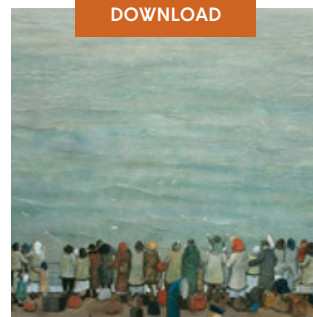
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READ ONLINE



WILLIAM KURELEK: LIFE & WORK BY ANDREW KEAR

DOWNLOAD



WILLIAM KURELEK IMAGE FILE

RESOURCE OVERVIEW

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

William Kurelek (1927–1977), a second-generation Canadian of Ukrainian descent, had a deep respect for his family’s Eastern European culture and background. He sought opportunities to learn more about his heritage by taking courses on it and participating in Ukrainian student clubs while studying at university. Equally fascinated by Canada’s cultural diversity, Kurelek spent much of his life, once he became an artist, journeying across the country to capture the traditions and celebrations of others. Today multiculturalism is a key tenet of our country: Canada is home to many cultural traditions, and Canadians aspire to build community through diversity. This guide uses the work of Kurelek to help students explore a variety of cultural traditions, consider their own personal narratives of Canadian identity, and develop understanding and empathy for all.

Curriculum Connections

- Grade 2 Social Studies
- Grade 6 Social Studies
- Grades 7–12 History
- Grades 2–12 Visual Arts

Themes

- Cultures
- Identity
- Immigration
- Personal narrative
- Traditions and celebrations



Fig 1. William Kurelek, *No Grass Grows on the Beaten Path*, 1975. This work shows Kurelek’s interest in the prairie landscape.

Teaching Exercises

The exercises in this guide are designed to enable students to develop a deeper awareness, understanding, and appreciation of the many cultures in their local community and throughout the country.

- Learning Activity #1: Explore our cultural traditions and celebrations ([page 4](#))
- Learning Activity #2: Explore immigration stories ([page 6](#))
- Culminating Task: Create self-portraits ([page 8](#))

A Note on Using This Guide

When using this guide teachers should be mindful that large parts of William Kurelek’s personal biography and artistic expression address his struggles with mental illness. While the images highlighted in this guide focus on Canadian multiculturalism and are appropriate for most learners, much of the art that Kurelek produced in his lifetime includes disturbing imagery, often tied to his personal experience and emotions. As well, it is important to note that while Kurelek was explicitly and actively working to represent Canada’s numerous cultural voices, his paintings of Indigenous peoples support Eurocentric narratives that are recognized as problematic today.

WHO WAS WILLIAM KURELEK?



Fig 2. William Kurelek with a painting in the Isaacs Gallery framing workshop, date unknown.

William Kurelek was born on a grain farm near Willingdon, Alberta, in 1927, but his family moved to Manitoba in 1934. His mother's parents had immigrated to Canada from Ukraine around the turn of the twentieth century, and his father arrived as part of a second wave of Ukrainian immigrants in 1923. From an early age Kurelek drew vivid scenes. Many of Kurelek's later paintings were inspired by his childhood experiences.

Kurelek went to high school in Winnipeg, which had a large population of Eastern Europeans, including nearly forty thousand Ukrainians, who made it a vibrant centre of their culture. Later, at the University of Manitoba, Kurelek joined the Ukrainian students' club. He also discovered the work of the Irish author James Joyce, whose book *Portrait of the Artist as a Young Man* (1916) inspired Kurelek to become an artist. Around this time Kurelek began to experience the insomnia, anxiety, and depression that would plague him throughout his adult life.

In 1948 Kurelek's family moved to a farm in Vinemount, near Hamilton, Ontario, and in 1949 he began studying at the Ontario College of Art (now OCAD University). Inspired by the work of Mexican muralist painters like Diego Rivera (1886–1957), he travelled to Mexico in 1950. He returned to Canada the following year. Hoping to receive a professional diagnosis for his mental health symptoms, Kurelek sought treatment at Maudsley Hospital in London, England, in 1952 and was in and out of hospitals until January 1955. Throughout, his doctors encouraged Kurelek to continue making art.

Kurelek returned to Canada permanently in 1959, in improved health and as a devout Catholic (he converted while abroad). Settling in Toronto, he created narrative, and often religious, paintings that were out of step with the work of most of the city's artists. Still, his images of Ukrainian history, the immigrant experience, and the Apocalypse were popular, and Kurelek experienced artistic success. He married Jean Andrews, had a family, and moved into a house with space for a studio.

Inspired by a trip to Ukraine in 1970, in the last years of his life Kurelek focused many series of paintings on his heritage and on the cultural experiences that bind different communities together. Until his death from cancer in 1977 he painted scenes that drew on his religious beliefs, his love of the prairies, anxieties driven by the threat of nuclear war, and the lives of Jewish, Polish, Irish, Francophone, and Inuit communities in Canada.

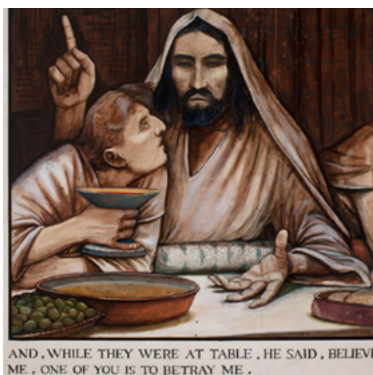


Fig 3. William Kurelek, *The Passion of Christ (And, While They Were at Table, He Said, Believe Me, One of You Is to Betray Me)*, 1960–63. This is one of the 160 works Kurelek created to illustrate the Passion narrative.



Fig 4. William Kurelek, *King of the Castle*, 1958–59. Kurelek's formative years were deeply affected by the contests of the schoolyard.



Fig 5. William Kurelek, *Manitoba Party*, 1964. Kurelek painted this work for the series *An Immigrant Farms in Canada*.



Fig 6. William Kurelek, *The Maze*, 1953. This painting shows us the inside of Kurelek's skull in order to represent his state of mind.

NATIONAL & WORLD EVENTS

Beginning of the first wave of Ukrainian immigration to Canada, which brings approximately 170,000 people, including Kurelek's maternal grandparents, mostly to the Prairie provinces.

Pier 21 opens in Halifax, Nova Scotia. Between 1928 and 1971 it is a point of entry for almost one million immigrants.

The Second World War begins. Many Jewish refugees are denied entry.

Canadian Minister of Citizenship and Immigration Ellen Fairclough introduces new immigration regulations that help eliminate overt racial discrimination.

Prime Minister Pierre Trudeau introduces the 1971 Multiculturalism Policy, making multiculturalism an official government mandate.

The *Canadian Charter of Rights and Freedoms* recognizes the multicultural heritage of Canadians.

Prime Minister Brian Mulroney passes the *Canadian Multiculturalism Act*, a law that is meant to protect the ethnic, racial, linguistic, and religious diversity of Canadian society. With this legislation, Canada becomes the first country in the world to pass a national multiculturalism law.



Fig 7. Photograph of Galician (Ukrainian) immigrants, c.1905.



Fig 8. Photograph of Ellen Fairclough, Canadian Minister of Citizenship and Immigration, c.1940s.



Fig 9. Prime Minister Trudeau at the Liberal Leadership Convention in Ottawa in 1968.



Fig 10. Photograph of Prime Minister Brian Mulroney, 1991.

WILLIAM KURELEK'S LIFE

1891

1927

1928

1939

1943

1949

1950

1952

1957

1962

1965

1970

1970s

1971

1977

1982

1988

William Kurelek is born on a grain farm north of Willingdon, Alberta, the son and grandson of Ukrainian immigrants.

Kurelek begins attending high school in Winnipeg, where he will spend five years enmeshed in the city's Ukrainian community.

Kurelek enrolls at the Ontario College of Art.

Kurelek hitchhikes to Mexico to broaden his education.

Kurelek moves to London, England, to seek treatment for mental illness.

Kurelek converts to Catholicism.

Kurelek begins a series of works on the theme of Ukrainian women in Canada. One of these paintings is proudly displayed at the Ukrainian Pavilion at Expo 67 in Montreal.

Kurelek travels to Ukraine for the first time. The trip inspires his six-panelled work *The Ukrainian Pioneer*.

Kurelek travels the country researching Canadian cultural communities for publications and artworks on Jewish, Polish, Irish, Francophone, and Inuit communities in Canada.

Kurelek dies from cancer in Toronto.



Fig 11. William Kurelek's father and mother, Dmytro and Mary Kurelek (née Huculak), c.1925.



Fig 12. William Kurelek and his paintings at Maudsley Hospital, London, c.1953.



Fig 13. In 1975 Kurelek's *Happy Canadians* series of paintings was published as a book entitled *Kurelek's Canada*.

LEARNING ACTIVITY #1

EXPLORE OUR CULTURAL TRADITIONS AND CELEBRATIONS

This activity provides students with an introduction to William Kurelek and his work, and it is designed to serve as a catalyst for exploring the traditions and celebrations of those in your class, your local community, and throughout Canada. Teachers should have significant awareness and understanding of the cultural traditions and celebrations of their students. Teachers should also have a basic understanding of Ukrainian and Jewish heritage, including the Jewish holiday of Yom Kippur.

Big Idea

Canada celebrates diverse traditions

Learning Goals

1. I can understand, describe, and honour the traditions and celebrations of other cultures.
2. I can communicate personal and historical stories using a variety of methods.
3. I can use careful analysis and research to understand the cultural and historical significance of an artistic work.

Materials

- Access to online and print resources
- Chart paper and markers, or chalkboard and chalk
- Paper and pencils or pens
- “Who Was William Kurelek?” biographic information sheet ([page 2](#))
- [William Kurelek Image File](#)

Process

1. Begin this activity by introducing William Kurelek using the biographic information sheet ([page 2](#)). Explain to students that Kurelek had a passion for his family’s Ukrainian culture. He spent time as a teenager learning about his heritage in formal classes, and when he attended the University of Manitoba, he participated in the Ukrainian students’ club. Throughout his career Kurelek documented the cultural traditions and celebrations of his Ukrainian culture in his art; as a mature artist he spent time travelling across the county to record the diversity seen in Canada. Explain to students that different cultural organizations and clubs exist in their local community.



Fig 14. William Kurelek, *Polish Wedding at Kaszuby*, 1977. This work was inspired by Kurelek’s interest in Polish communities in Canada.

Learning Activity #1 Continued

2. Show the class (via projection, on screen, or as a handout) the following two paintings (both found in the [William Kurelek Image File](#)), one in which Kurelek celebrates his Ukrainian heritage, the other in which he celebrates Jewish heritage. Briefly explain the tradition being celebrated when you show each image.

- *Ukrainian Canadian Farm Picnic*, 1966
- *Yom Kippur*, 1975

3. Ask students to imagine they are standing inside one of the paintings. As a class, ask them to answer the following guiding questions. Record student responses on the board or using chart paper.

- What do you see around you?
- Where do you think you are?
- What would you hear? What makes you say that?
- What type of clothing are the people wearing?
- What is the mood?
- What does the body language of the people around you say? What do you think they are doing?
- What do we know about this tradition or celebration?

4. Ask students to research the cultural celebrations and traditions of their own personal culture(s). Suggested questions for research follow. Students can come together and engage in a show and share discussion.

- What traditions do you celebrate with your family?
- How have these traditions changed over time?
- How have these traditions changed with the introduction of new technology?
- Is there special music, food, dress, or anything else that you listen to/prepare/wear at this time?
- What is similar or different about the traditions that you and your classmates celebrate?

5. If time permits, invite students' family members to the class to share in an authentic manner the traditions and celebrations of their culture. Pre-plan and have students prepare appropriate questions that can be asked to guests visiting the classroom. Have students collect their findings and discuss traditional celebrations of the different cultures found in your classroom, the local community, and Canada.



Fig 15. William Kurelek, *Ukrainian Canadian Farm Picnic*, 1966. This painting was displayed at the Ukrainian Pavilion at Expo 67 in Montreal.



Fig 16. William Kurelek, *Yom Kippur*, 1975. Kurelek portrayed Canada as a mosaic of diverse but harmonious cultures.

LEARNING ACTIVITY #2

EXPLORE IMMIGRATION STORIES

In this activity, students will closely explore *The Ukrainian Pioneer*, 1971, 1976, by William Kurelek. This composition, made of six separate paintings, tells the story of Ukrainian immigration to Canada in the early twentieth century. Students and teachers can use this activity as a foundation and inspiration for exploring personal arrival stories and how immigration changes the landscape of Canada.

Big Idea

Personal narratives in building Canada

Learning Goals

1. I can communicate personal and historical narratives using a variety of methods.
2. I can use careful analysis and research to understand the cultural and historical significance of an artistic work.
3. Through research and appreciation of artistic works I can develop empathy for the personal stories of diverse groups of people.
4. I can relate my personal experience of identity and immigration to the histories of others.
5. I can understand, describe, and appreciate the traditions and celebrations of other cultures.

Materials

- Access to online and print resources
- Chart paper and markers, or chalkboard and chalk
- Paper and pencils or pens
- “Who Was William Kurelek?” biographic information sheet ([page 2](#))
- [William Kurelek Image File](#)

Process

1. Begin this activity by introducing William Kurelek using the biographic information sheet ([page 2](#)). Show the class (via projection or as a handout) *The Painter*, 1974 (see the [William Kurelek Image File](#)) and explain to students that this is an image Kurelek painted of himself. Tell students that Kurelek travelled across the country in his red Volkswagen Beetle to collect the stories of other cultures. Kurelek described his interest and intent to document the cultural traditions and celebrations of others as an “ethnic consciousness.” Engage in a brief discussion: ask students to explain how they understand the term “ethnic consciousness” in the context of Kurelek’s works.



Fig 17. William Kurelek, *The Painter*, 1974. In this scene, Kurelek is caught unaware and immersed in his work.

Learning Activity #2 Continued

2. Show the class (via projection or as a handout) *The Ukrainian Pioneer*, 1971, 1976, by Kurelek, a composition made up of six separate paintings (see the [William Kurelek Image File](#)). Explain to students that this work tells the story of Ukrainian immigration to Canada in the early twentieth century. Explain that many people other than Ukrainians have come to Canada over the last four centuries, and our population continues to expand today. Using *The Ukrainian Pioneer*, examine closely the story of immigration being told in this work through the following guiding questions:

- Who do you see?
- What are they doing?
- Where are they?
- How does the image make you feel?
- What part of the immigrant experience is being told?
- What do you wonder?

3. After students have an understanding of the story of immigration told by Kurelek in *The Ukrainian Pioneer*, have students research and create a similar art piece in the style of Kurelek using the following guiding questions:

- If you have a personal or family story of immigration, what is your personal immigration story or the immigration story of your family?
- How did immigration change the landscape of Canada?
- How did European immigration shape the Prairies in the early twentieth century?
- How is immigration shaping our communities today?



Fig 18. William Kurelek, *The Ukrainian Pioneer*, 1971, 1976. The episodic six-panelled composition retells the story of Ukrainian immigration to Canada in the early twentieth century.

CULMINATING TASK

CREATE SELF-PORTRAITS

For this task, students will create their own multi-faceted self-portraits in the style of Kurelek's works. Kurelek painted a series of self-portraits throughout his life, including *Portrait of the Artist as a Young Man*, 1950, and *Self-Portrait*, 1957 (see [William Kurelek Image File](#)). In these paintings he used imagery, multiple narratives, *trompe l'oeil*, layers, and symbolism to reveal many components of his life in a single picture.

Big Idea

Personal narrative

Learning Goals

1. I can communicate personal and historical narratives using a variety of methods.
2. I can use careful analysis and research to understand the cultural and historical significance of an artistic work.
3. Through research and appreciation of artistic works I can develop empathy for the personal stories of diverse groups of people.
4. I can relate my personal experience of identity and immigration to the histories of others.
5. I can use my critical-thinking and creative skills to make connections between Kurelek's artworks and my own artwork.
6. I can explore artmaking as a mode of personal expression.

Success Criteria

To be added to, reduced, or changed in collaboration with students.

1. Artwork shows an understanding of Kurelek's work.
2. Artwork represents a clear personal and cultural narrative through imagery and symbolism.
3. Artwork and sketches follow conventions and techniques learned in class.
4. Artist statement clearly communicates artistic decisions, symbolism, and the rationale behind this representation as a personal narrative.
5. Artwork and artist statement show thoughtful response to the concept of Canadian identity.
6. Written work is thoughtful, clear, and edited.

Materials

- Access to computers
- Paintbrushes
- Paper
- Printmaking supplies (linoleum, linoleum cutter, Styrofoam, rollers, etc.)
- Scissors
- Tape or glue
- Watercolours and/or acrylic paints
- Water containers and water
- [William Kurelek Image File](#)
- [William Kurelek: Life & Work](#)



Fig 19. William Kurelek, *The Bachelor* (detail), 1955. In this work, Kurelek created a claustrophobic interior setting.

Culminating Task Continued

Process

1. Introduce students to the project and inform them that they will prepare a personal narrative self-portrait using Kurelek's works as inspiration.

2. Examine closely William Kurelek's *Portrait of the Artist as a Young Man*, 1950, and/or Kurelek's *Self-Portrait*, 1957. Using the *Key Works* section of *William Kurelek: Life & Work*, share notable aspects of these works with the students. Show students how Kurelek uses imagery, multiple narratives, *trompe l'oeil*, layers, and symbolism to convey meaning.



Fig 20. William Kurelek, *Portrait of the Artist as a Young Man*, 1950. This portrait marks Kurelek's decision to become a professional artist.



Fig 21. William Kurelek, *Self-Portrait*, 1957. This is the first significant work Kurelek painted after formally converting to Roman Catholicism.

3. Introduce students to the required elements of their self-portraits and discuss them. Overall, the self-portrait should emulate the style of Kurelek's works and address the question "What personal and cultural narratives define your understanding of Canadian identity?" The self-portrait should include the following:

- An image of the student, realistic or stylized
- Multiple narratives exploring the student's personal relationship with Canadian identity
- The use of imagery to convey meaning
- Aspects of the student's cultural narrative in Canada
- Use of *trompe l'oeil* technique (for advanced students)

4. Ask students to think about the question "What personal and cultural narratives define your understanding of Canadian identity?" and record initial responses. Students can then begin to think of how they will create their self-portraits.

5. Have students brainstorm a variety of sketches or ideas for their final self-portraits. These sketches and ideas can be shared with both their peers and their teacher for feedback before embarking on their final product.

6. Give students time to create their personal artworks. Students can use a variety of materials and media to make their self-portraits.

7. Have students write artist statements explaining the artistic decisions and rationales behind their personal artworks as the works relate to the prompting question. Once these are complete, students can engage in a gallery walk and provide feedback to one another. The works could also be displayed in the school as a provocation for exploring the diverse cultures and personal stories present in the school community.

HOW WILLIAM KURELEK MADE ART: STYLE & TECHNIQUE

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

PERSONAL THEMES

Kurelek's art draws on themes that are of personal importance to the artist: his childhood, his religion, his Ukrainian heritage, and his mental illness. For example, his paintings often reconstruct scenes of the Prairies, where Kurelek grew up. These scenes are nostalgic, capturing his feelings about the past as much as representing people in a time and place. His Ukrainian paintings also address the past by invoking traditions that connect immigrants to the country they came from. This doesn't mean that these are always happy paintings: many of them have small details that indicate Kurelek's anxiety about the world. Kurelek also created paintings that explored his nightmares and his religious beliefs.

INFLUENCE OF PHOTOGRAPHY

Kurelek used the camera to help him create paintings. He took thousands of photographs, and some of them became important sources that he referred to when planning his compositions. In addition, Kurelek was very conscious of photography's ability to capture a single moment within a frame. He often conceived of memories in a similar manner, visualizing what he remembered as painted compositions. However, Kurelek knew that photographs can be misleading and memories can be mistaken.

PAINTING IN SERIES

After he returned from England, Kurelek began organizing his paintings in series, sets of works around a single theme, event, story, or memory. By creating series Kurelek established clear links between multiple paintings: he was offering his viewers coherent narratives (he often wrote texts to pair with his paintings when they were exhibited), and many of his series suggest an ethical or moral judgment. For example, during the Cold War the threat of nuclear disaster caused Kurelek to reflect on the idea of the Apocalypse, and some series from this period either focus on this theme or allude to it.

THE FRAME

While living in England Kurelek worked as a professional art framer, and he later experimented with creating frames for his own works. Some of his frames included carved and painted patterns from Ukrainian folk art that complemented the paintings; for several of his farming scenes he created frames out of wood from old barnboard. For Kurelek, his frames were as important as his paintings, and he used them to extend the stories in his pictures and to add additional elements to a scene.



Fig 22. William Kurelek, *Reminiscences of Youth*, 1968. In this painting we see Kurelek visualizing childhood memories.



Fig 23. William Kurelek, *Not Going Back to Pick Up a Cloak; If They Are in the Fields after the Bomb Has Dropped*, 1971. This scene was inspired by Kurelek's anxieties about nuclear war.



Fig 24. William Kurelek, *A Poor Mexican Courtyard*, 1976. Kurelek completed this work with a richly coloured frame.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *William Kurelek: Life & Work* by Andrew Kear:
<https://www.aci-iac.ca/art-books/william-kurelek>
- [William Kurelek Image File](#) with artworks and images related to this lesson
- “Who Was William Kurelek?” biographic information sheet ([page 2](#))
- Timelines of national and world events and William Kurelek’s life ([page 3](#))
- “How William Kurelek Made Art: Style & Technique” information sheet ([page 10](#))

GLOSSARY

The term below is relevant to this guide’s 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](#).

trompe l’oeil

French for “deceives the eye,” *trompe l’oeil* refers to visual illusion in art, especially images and painted objects that appear to exist in three dimensions and even aim to trick the viewer into thinking that they are real. Common examples are the painted insects that appear to sit on the surface of Renaissance paintings, and murals that make flat walls appear to open into spaces beyond.

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 Identity and Society” from the Government of Canada

<https://www.canada.ca/en/services/culture/canadian-identity-society.html>

“Multiculturalism” from the Government of Canada

<https://www.canada.ca/en/services/culture/canadian-identity-society/multiculturalism.html>

“Pier 21: Immigration History—Settling the West: Immigration to the Prairies from 1867 to 1914” from the Canadian Museum of Immigration at Pier 21

<https://pier21.ca/research/immigration-history/settling-the-west-immigration-to-the-prairies-from-1867-to-1914>

“Canadian Multiculturalism Policy, 1971” from the Canadian Museum of Immigration at Pier 21

<https://pier21.ca/research/immigration-history/canadian-multiculturalism-policy-1971>



Fig 25. William Kurelek, *Lumberjack’s Breakfast*, 1973. As a young man, Kurelek worked in a Northern Ontario lumber camp.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Fig 1. William Kurelek, *No Grass Grows on the Beaten Path*, 1975, mixed media on Masonite, 101.6 x 71.1 cm. Private collection of Avrom Isaacs and Donnalua Wigmore, Toronto. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: David Kemp.

Fig 2. William Kurelek with a painting in the Isaacs Gallery framing workshop, date unknown. Private collection. Courtesy of the Estate of William Kurelek and Wynick/Tuck Gallery, Toronto.

Fig 3. William Kurelek, *The Passion of Christ (And, While They Were at Table, He Said, Believe Me, One of You Is to Betray Me)*, 1960–63, gouache on paper, 57 x 49.5 cm. Collection of the Niagara Falls Art Gallery and Museum. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Niagara Falls Art Gallery and Museum.

Fig 4. William Kurelek, *King of the Castle*, 1958–59, gouache and watercolour on Masonite, 53.9 x 45.7 cm. Private collection. Courtesy of Mayberry Fine Art. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Mayberry Fine Art.

Fig 5. William Kurelek, *Manitoba Party*, 1964, oil on Masonite, 121.9 x 152.6 cm. Collection of the National Gallery of Canada, Ottawa, purchase, 1965 (14761). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: National Gallery of Canada.

Fig 6. William Kurelek, *The Maze*, 1953, gouache on board, 91 x 121 cm. Collection of Bethlem Museum of the Mind, Beckenham, Kent. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Bridgeman Images.

Fig 7. Galician (Ukrainian) immigrants, c.1905. <https://www.collectionscanada.gc.ca/settlement/kids/021013-2171.3-e.html>.

Fig 8. Ellen Fairclough, c.1940s. Courtesy Wikimedia Commons.

Fig 9. Prime Minister Trudeau at the Liberal Leadership Convention in Ottawa in 1968. Library and Archives Canada. Credit: Duncan Cameron (PA-111213).

Fig 10. Prime Minister Brian Mulroney, February 1991. Courtesy The Empire Club of Canada.

Fig 11. William Kurelek's father and mother, Dmytro and Mary Kurelek (née Huculak), c.1925. Private collection, Toronto. Courtesy of the Estate of William Kurelek and Wynick/Tuck Gallery, Toronto.

Fig 12. William Kurelek and his paintings at Maudsley Hospital, London, c.1953. Private collection. Courtesy of the Estate of William Kurelek and Wynick/Tuck Gallery, Toronto.

Fig 13. Cover of William Kurelek, *Kurelek's Canada* (Toronto: Canadian Heritage Library, 1975). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Lee Henderson.

Fig 14. William Kurelek, *Polish Wedding at Kaszuby*, 1977, mixed media on Masonite, 50.5 x 71 cm. Collection of the Art Gallery of Hamilton, gift of the Polish Alliance of Canada and Wintario, 1978 (77.59). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Michael Lalich.

Fig 15. William Kurelek, *Ukrainian Canadian Farm Picnic*, 1966, oil on panel, 70.5 x 70.5 cm. Collection of the Ukrainian Museum of Canada of the Ukrainian Women's Association of Canada, Saskatoon. © Estate of William Kurelek, courtesy of the Wynick / Tuck Gallery, Toronto.

Fig 16. William Kurelek, *Yom Kippur*, 1975, mixed media on board, 50.8 x 57.2 cm. Collection of UJA Federation of Greater Toronto. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: David Kaufman, courtesy of UJA Federation of Greater Toronto, Ukrainian Jewish Encounter, and the Ontario Jewish Archives.

Fig 17. William Kurelek, *The Painter*, 1974, mixed media on hardboard, 121.9 x 91.4 cm. The Thomson Collection, Art Gallery of Ontario, Toronto (AGOID.104135). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Art Gallery of Ontario.

Fig 18. William Kurelek, *The Ukrainian Pioneer, No. 1–No. 6*, 1971, 1976, acrylic, graphite, and coloured pencil (gouache and watercolour?) on Masonite, each panel 152.5 x 121.5 cm. Collection of the National Gallery of Canada, Ottawa, transfer from the House of Commons of the Parliament of Canada, 1990 (30836.1–.6). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: National Gallery of Canada.

Fig 19. William Kurelek, *The Bachelor*, 1955, mixed media on hardboard, 71.8 x 49.5 cm. The Thomson Collection, Art Gallery of Ontario, Toronto (AGOID.103991). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Art Gallery of Ontario.

Fig 20. William Kurelek, *Portrait of the Artist as a Young Man*, 1950, oil on plywood, 65.5 x 59.6 cm. Collection of Loch Gallery, Calgary. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Heffel Fine Art.

Fig 21. William Kurelek, *Self-Portrait*, 1957, watercolour, gouache, and ink on paper, 47.5 x 38 cm. The Thomson Collection, Art Gallery of Ontario, Toronto (AGOID.103679). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Art Gallery of Ontario.

Fig 22. William Kurelek, *Reminiscences of Youth*, 1968, mixed media on hardboard, 125.1 x 149.5 cm. The Thomson Collection, Art Gallery of Ontario, Toronto (AGOID.104143). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Art Gallery of Ontario.

Fig 23. William Kurelek, *Not Going Back to Pick Up a Cloak; If They Are in the Fields after the Bomb Has Dropped*, 1971, oil on Masonite, 60 x 58 cm. Private collection. Courtesy of Loch Gallery, Calgary. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto.

Fig 24. William Kurelek, *A Poor Mexican Courtyard*, 1976, mixed media, 30.5 x 38.1 cm. Collection of Mayberry Fine Art, Toronto. © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Mayberry Fine Art.

Fig 25. William Kurelek, *Lumberjack's Breakfast*, 1973, mixed media on Masonite, 58.5 x 80.8 cm. Collection of the Art Gallery of Greater Victoria, gift of Mr. and Mrs. Freeman and Rosita Tovell (1980.090.001). © Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto. Photo credit: Stephen Topfer.