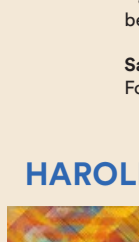
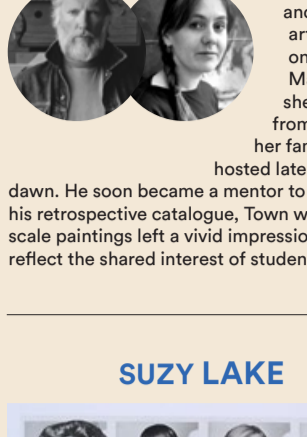


THE ART OF AN EDUCATION
GREAT TEACHERS & STUDENTS

What do you remember about your favourite teachers? Was it a particular saying? Their ability to make you feel special? Or their talent to inspire you to think in a new way and forge an identity of your own? As students head back into classrooms, we are spotlighting notable Canadian art educators and how they impacted their students. This group is a special selection of individuals. It's one thing to be a great artist. It's another skill—rare and unique—to empower others to become great.

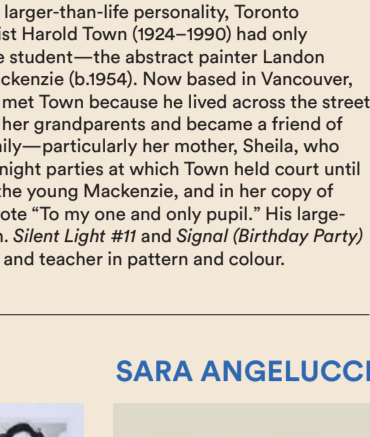
Sara Angel
Founder and Executive Director, Art Canada Institute

HAROLD TOWN



Harold Town, *Silent Light #11*, 1968–69

LANDON MACKENZIE

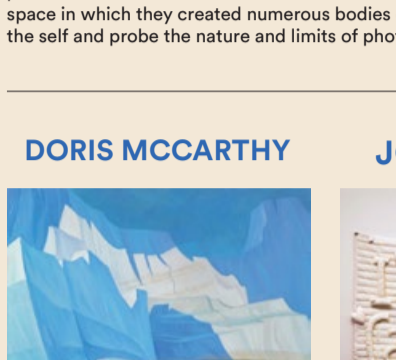


Landon Mackenzie, *Signal (Birthday Party)*, 2010–11



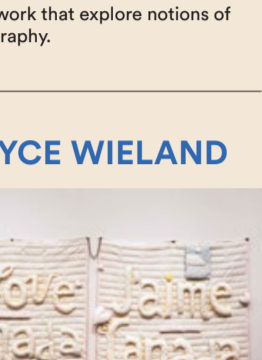
Famous for his numerous styles of paintings and larger-than-life personality, Toronto artist Harold Town (1924–1990) had only one student—the abstract painter Landon Mackenzie (b.1954). Now based in Vancouver, she met Town because he lived across the street from her grandparents and became a friend of her family—particularly her mother, Sheila, who hosted late-night parties at which Town held court until dawn. He soon became a mentor to the young Mackenzie, and in her copy of his retrospective catalogue, Town wrote “To my one and only pupil.” His large-scale paintings left a vivid impression. *Silent Light #11* and *Signal (Birthday Party)* reflect the shared interest of student and teacher in pattern and colour.

SUZY LAKE



Suzy Lake, *Miss Chatelaine*, 1973
(printed 1996)

SARA ANGELUCCI



Sara Angelucci, *Aviary (Loggerhead Shrike/endangered)*, 2015



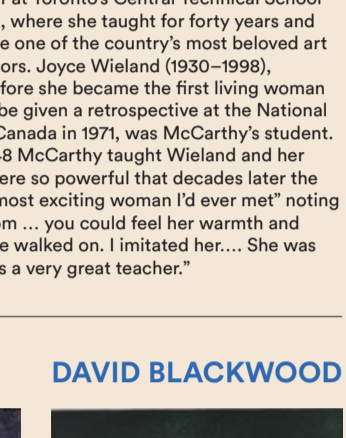
Suzy Lake (b.1947) is one of Canada's most admired living artists, famous for her photography-based art like *Miss Chatelaine*, in which she uses herself as a subject to investigate mass media and the subject of identity. For over twenty years Lake taught at the University of Guelph where, among others, Toronto artist Sara Angelucci (b.1962) was one of her students. In her series *Aviary*, Angelucci takes a cue from her teacher by revisiting Victorian cartes-de-visite photos and combining them with the heads of endangered or extinct birds. Like Lake, Angelucci arrives at the presentation of new ideas and new identities. The two artists shared a studio space in which they created numerous bodies of work that explore notions of the self and probe the nature and limits of photography.

DORIS MCCARTHY



Doris McCarthy, *Iceberg Fantasy #19*, 1974

JOYCE WIELAND

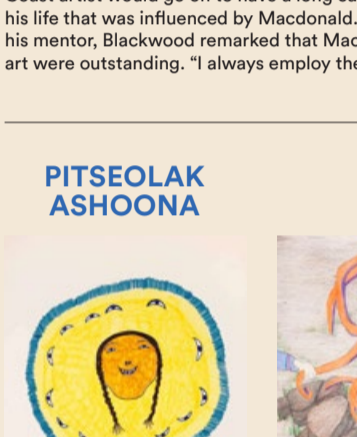


Joyce Wieland, *I Love Canada—Jaime le Canada*, 1970



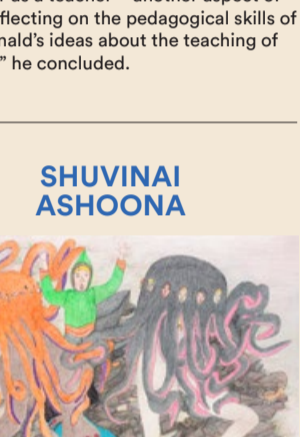
Calgary-born Doris McCarthy (1910–2010) joined the staff at Toronto's Central Technical School in 1932, where she taught for forty years and became one of the country's most beloved art educators. Joyce Wieland (1930–1998), long before she became the first living woman artist to be given a retrospective at the National Gallery of Canada in 1971, was McCarthy's student. From 1944 to 1948 McCarthy taught Wieland and her influence, inspiration, and generosity were so powerful that decades later the student described her teacher as “the most exciting woman I ever met” noting that “when she walked into the classroom ... you could feel her warmth and kindness.... I worshipped the ground she walked on. I imitated her.... She was the first Bohemian I ever met.... She was a very great teacher.”

JOCK MACDONALD



Jock Macdonald, *Departing Day*, 1936
(dated 1935)

DAVID BLACKWOOD



David Blackwood, *Vision of the Lost Party*, 1967



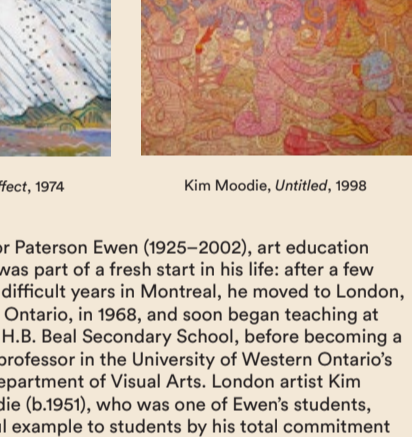
One of Canada's most important abstract artists, Jock Macdonald (1897–1960) taught for decades in Vancouver, Calgary, and Toronto. David Blackwood (b.1941), who later became famous for his dramatic prints representing Newfoundland iconography, was Macdonald's student at the Ontario College of Art in the late 1950s. “He was a great believer in the evolution of an artist and the maturing of individual vision,” said Blackwood when commenting on what made his teacher so great. Like his professor, the East Coast artist would go on to have a long career as a teacher—an aspect of his life that was influenced by Macdonald. Reflecting on the pedagogical skills of his mentor, Blackwood remarked that Macdonald's ideas about the teaching of art were outstanding. “I always employ them,” he concluded.

PITSEOLAK ASHOONA

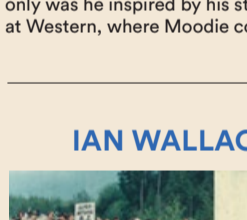


Pitseolak Ashoona, *The Eyes of a Happy Woman*, c.1974

SHUVINAI ASHOONA

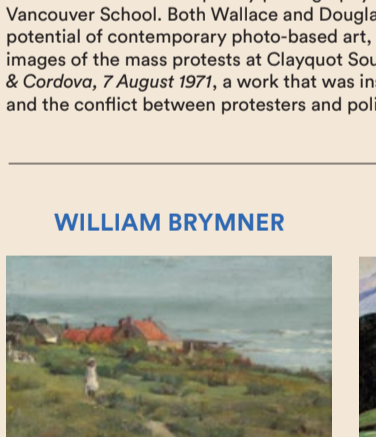


Shuvina Ashoona, *Composition (Attack of the Tentacle Monsters)*, 2015



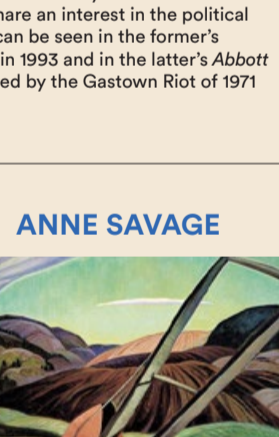
Iconic Inuk artist Pitseolak Ashoona (c.1904–1983) spent years drawing at the West Baffin Eskimo Co-operative in Kinngait (Cape Dorset), where she mentored generations of Inuit artists, including her granddaughter Shuvina Ashoona (b.1961), who is today one of the most internationally renowned Canadian artists. Leading by example and embracing technical and stylistic challenges, Pitseolak inspired others in her community to excel as artists. While Shuvina and Pitseolak share values, particularly respect for the environment, community, and family, they have explored radically different subjects. *The Eyes of a Happy Woman* is a whimsical image, perhaps a self-portrait; in contrast, *Composition (Attack of the Tentacle Monsters)* is a surreal scene that juxtaposes fantastical sea creatures and people.

PATERSON EWEN



Paterson Ewen, *Full Circle Flag Effect*, 1974

KIM MOODIE

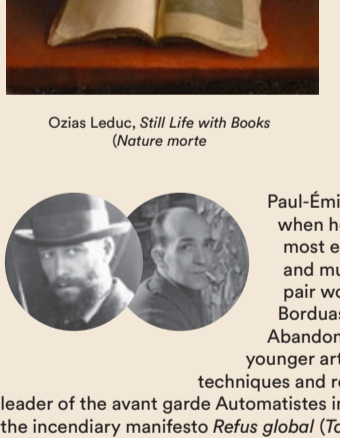


Kim Moodie, *Untitled*, 1998



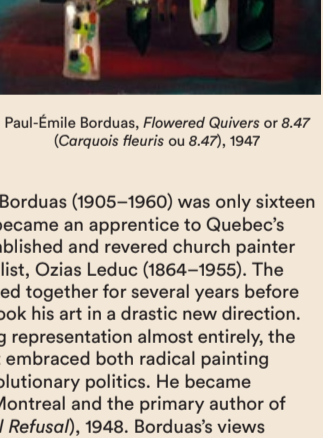
For Paterson Ewen (1925–2002), art education was part of a fresh start in his life: after a few difficult years in Montreal, he moved to London, Ontario, in 1968, and soon began teaching at H.B. Beal Secondary School, before becoming a professor in the University of Western Ontario's Department of Visual Arts. London artist Kim Moodie (b.1951), who was one of Ewen's students, recalls that “Ewen set a powerful example to students by his total commitment to art. He believed in the power of art as a personal statement and focused everything—his character, life-style, energy, and spirit—to making art.” Not only was he inspired by his studies with Ewen, the two later became colleagues at Western, where Moodie continues to teach today.

IAN WALLACE

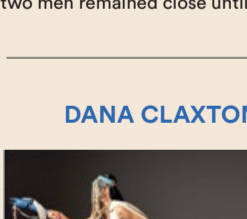


Ian Wallace, *Cloyquot Protest (August 9, 1993) IV*, 1993–95

STAN DOUGLAS



Stan Douglas, *Abbott & Cordova, 7 August 1971*, 2008



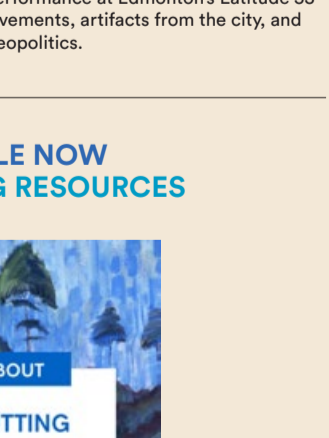
“Many of the most significant artists in Vancouver have studied with Ian and come in contact with his approach to art history,” said Stan Douglas (b.1960), one of Ian Wallace's most famous pupils. “He's had a huge influence on the scene in Vancouver.” From 1972 to 1998, Wallace (b.1943) taught at the Vancouver School of Art (renamed the Emily Carr College of Art and Design in 1983). In addition to Douglas, Wallace taught Jeff Wall, Ken Lum, Roy Arden, and Rodney Graham—a group of artists known for their interest in contemporary photography and collectively described as the Vancouver School. Both Wallace and Douglas share an interest in the political potential of contemporary photo-based art, as can be seen in the former's images of the mass protests at Clayquot Sound in 1993 and in the latter's *Abbott & Cordova, 7 August 1971*, a work that was inspired by the Gastown Riot of 1971 and the conflict between protesters and police.

WILLIAM BRYMNER

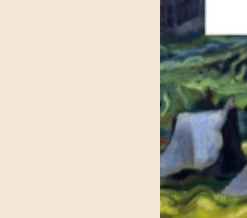


William Brymner, *One Summer's Day*, 1884

ANNE SAVAGE

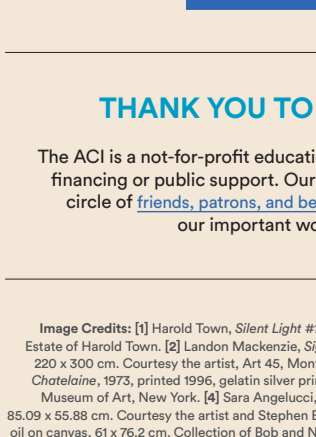


Anne Savage, *The Plough*, 1931–33



Montreal's William Brymner (1855–1925), one of the most important painters of his generation, taught many of Canada's most famous modern artists, including Anne Savage (1896–1971), who became a notable member of the Beaver Hall Group. Remembering her professor, Savage remarked that Brymner had a tremendous capacity to inspire originality and confidence in his trainees. “He possessed that rare gift in a teacher,” she said, explaining that Brymner never imposed “his own way on his pupils... Consequently from a small nucleus individuals of different types were able to develop their own mode of expression.” While both Brymner and Savage loved the outdoors, *The Plough* illustrates Savage's interest in taking landscape in a much more modern direction than that of her teacher's *One Summer's Day*, a work influenced by Edouard Manet.

OZIAS LEDUC

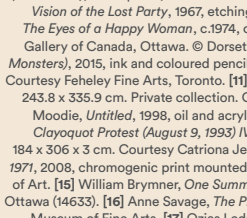


Ozias Leduc, *Still Life with Books (Nature morte)*, 1925

PAUL-ÉMILE BORDUAS



Paul-Émile Borduas, *Flowered Quivers or 8.47 (Carquois fleuris ou 8.47)*, 1947



Paul-Émile Borduas (1905–1960) was only sixteen when he became an apprentice to Quebec's most established and revered church painter and muralist, Ozias Leduc (1864–1955). The pair worked together for several years before Borduas took his art in a different new direction. Abandoning representation almost entirely, the younger artist embraced both radical painting techniques and revolutionary politics. He became leader of the avant garde Automatistes in Montreal and the primary author of the incendiary manifesto *Refus global (Total Refusal)*, 1948. Borduas's views were so controversial that he lost his job as an art teacher; however, the pair's dramatically different professional paths did not damage their friendship. The two men remained close until Leduc's death.

DANA CLAXTON

Dana Claxton, *Cultural Belongings*, 2016

GUADALUPE MARTINEZ

Guadalupe Martinez, *Memories of the body I never was, and forever will be*, 2015

Vancouver-based Dana Claxton (b.1959) is a critically acclaimed artist of Hunkpapa Lakota heritage and a professor at the University of British Columbia, known for her mixed media and performance-based works such as *Cultural Belongings*. Guadalupe Martinez (b.1980), who moved to Canada from Argentina in 2008, is her student—she is pursuing an MFA at UBC, and Claxton is her primary adviser. She too is experimenting with interdisciplinary projects. Martinez's work *Memories of the body I never was, and forever will be* culminated in a performance at Edmonton's Latitude 53 Gallery in which the artist used poetic movements, artifacts from the city, and earth to comment on land, identity, and geopolitics.

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