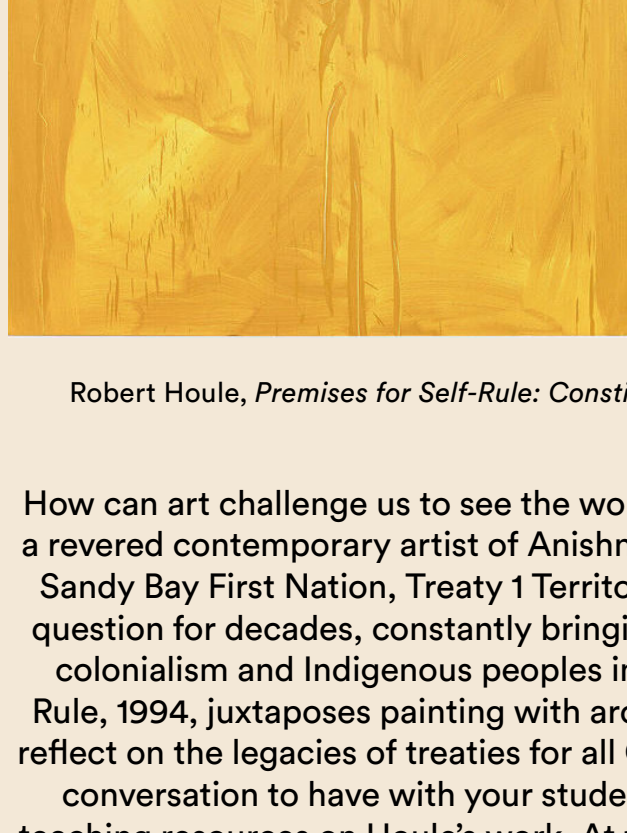


CANADIAN ARTISTS & THE ISSUES OF OUR TIME

Our country's art can be a powerful foundation for teaching critical questions and topics, from treaty texts to COVID-19



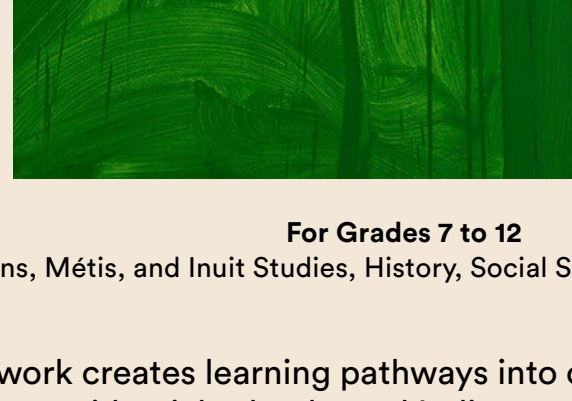
An Act to give effect to a request by the Senate and House of Commons of Canada... WHEREAS CANADA has requested and consented to the enactment of an Act of the Parliament of the United Kingdom to give effect to the provisions hereinafter set forth and the Senate and the House of Commons of Canada in Parliament assembled have... Her Majesty requesting that Her Majesty do give effect to the provisions hereinafter set forth and the Senate and the House of Commons of Canada in Parliament assembled have... Her Majesty is hereby enacted for and shall... Canada and shall come into force as provided in that Act... 2. No Act of the Parliament of the United Kingdom passed after the Constitution Act, 1982 comes into force shall extend to Canada as part of its law... This Act may be cited as the *Canada Act 1982*... PART I. CANADIAN CHARTER OF RIGHTS AND FREEDOMS... 25. The guarantee in this Charter of certain rights and freedoms shall not be construed so as to abrogate or derogate from any aboriginal, treaty or other rights or freedoms that pertain to the aboriginal peoples of Canada including (a) any rights or freedoms that have been recognized by the Royal Proclamation of October 7, 1763; and (b) any rights or freedoms that may be acquired

Robert Houle, *Premises for Self-Rule: Constitution Act, 1982, 1994*, Art Gallery of Ontario

How can art challenge us to see the world differently? Robert Houle (born 1947), a revered contemporary artist of Anishnabe Saulteaux heritage and a member of Sandy Bay First Nation, Treaty 1 Territory, in Manitoba, has been exploring this question for decades, constantly bringing people into new conversations about colonialism and Indigenous peoples in this land. His series *Premises for Self-Rule*, 1994, juxtaposes painting with archival images and texts to ask viewers to reflect on the legacies of treaties for all Canadians. It is a powerful contemporary conversation to have with your students, and we're honoured to be offering teaching resources on Houle's work. At the Art Canada Institute, while the artists we publish on are from different walks of life, they all have one thing in common: their works resonate with the critical issues of today and these are fundamental to our educational program, which explores topics that affect us all. We're excited to be sharing the following resources and ideas with you, and we look forward to sharing more in the months ahead.

— The Art Canada Institute Education Team

UNDERSTANDING TREATIES TODAY



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For Grades 7 to 12

First Nations, Métis, and Inuit Studies, History, Social Studies, Visual Arts, and more

Houle's work creates learning pathways into critical issues related to colonization, residential schools, and Indigenous representation. With his striking painting *Premises for Self-Rule: Treaty No. 1*, our latest independent student learning activity guides students through learning about and connecting with treaty texts that are relevant to their communities and teaches them about the important and ongoing process of decolonization.

[Download the Independent Student Learning Activity Here](#)

BLACK CANADIAN WOMEN IN THE SECOND WORLD WAR

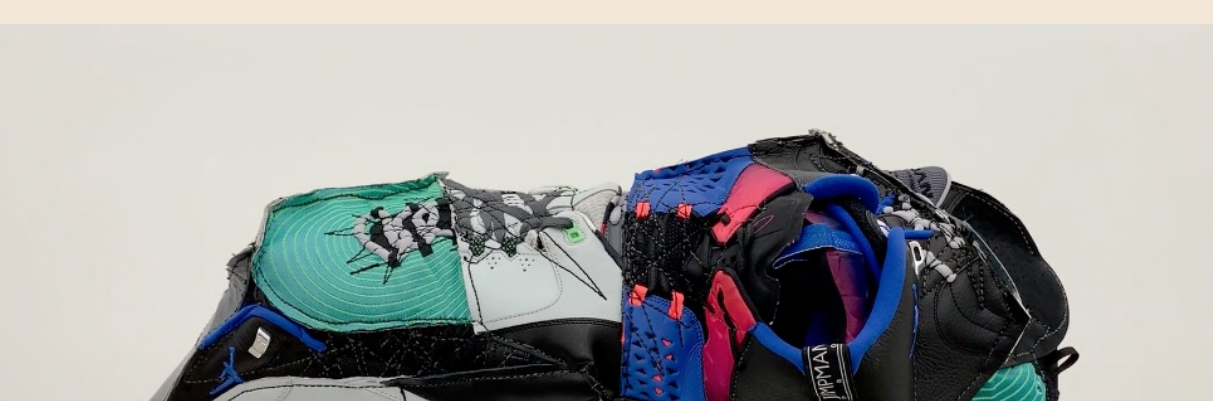


Molly Lamb Bobak, *Private Roy, Canadian Women's Army Corps, 1946*

With Remembrance Day right around the corner, it is particularly timely to reflect on the contributions of all Canadians who served. During the Second World War, artist Molly Lamb Bobak (1920–2014) documented the contributions of women to the war effort through her vibrant drawings and works on paper. *Private Roy* is her only wartime oil portrait, and it is a rare visual record celebrating the contributions of Black women to the Canadian Women's Army Corps, whose publicity materials largely excluded women of colour. With our teacher resource guide "Learn about Women in the Second World War through the art of Molly Lamb Bobak," you can explore this painting in the classroom, as well as other works by this artist.

[Download the Guide Here](#)

TEACHING MEDIA LITERACY WITH OSCAR CAHÉN

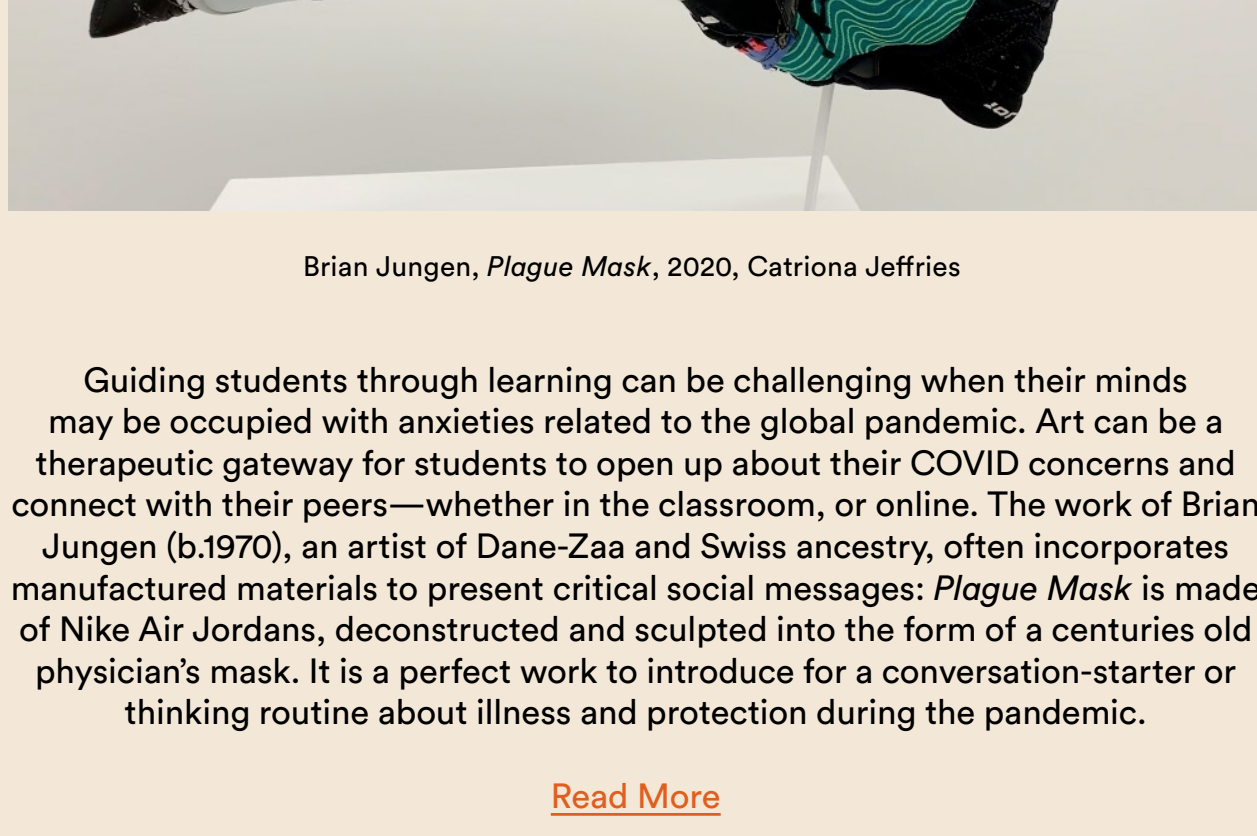


Oscar Cahén, Cover illustration for *Maclean's*, January 15, 1952, The Cahén Archives

The remarkable work of Oscar Cahén (1916–1956), who was detained as an enemy alien in Britain and sent to be interned in Canada in 1940, is an example of the power of illustration and graphic design to communicate ideas of social justice and injustice alike. Cahén produced haunting works during his time in an internment camp outside of Montreal, and later went on to become a magazine illustrator and painter in Toronto. Our teacher resource guide "Learn about Professional Illustration & Graphic Design through the art of Oscar Cahén" invites students to engage in experiential learning in order to think critically about the power of the media, one of the most influential forces in our society today.

[Download the Guide Here](#)

COVID AND THE ART OF BRIAN JUNGEN

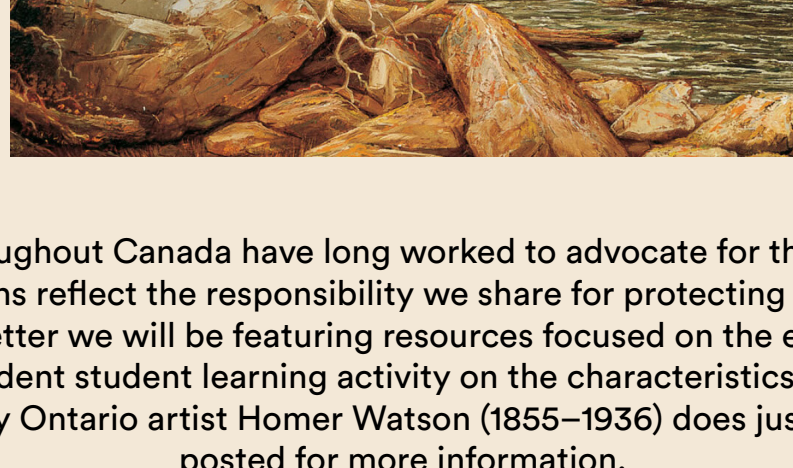


Brian Jungen, *Plague Mask*, 2020, Catriona Jeffries

Guiding students through learning can be challenging when their minds may be occupied with anxieties related to the global pandemic. Art can be a therapeutic gateway for students to open up about their COVID concerns and connect with their peers—whether in the classroom, or online. The work of Brian Jungen (b.1970), an artist of Dane-Zaa and Swiss ancestry, often incorporates manufactured materials to present critical social messages: *Plague Mask* is made of Nike Air Jordans, deconstructed and sculpted into the form of a centuries old physician's mask. It is a perfect work to introduce for a conversation-starter or thinking routine about illness and protection during the pandemic.

[Read More](#)

IN OUR NEXT NEWSLETTER: A SPECIAL ISSUE ON THE ENVIRONMENT



Artists throughout Canada have long worked to advocate for the earth, and their creations reflect the responsibility we share for protecting nature. In our next newsletter we will be featuring resources focused on the environment. Our independent student learning activity on the characteristics of plants and paintings by Ontario artist Homer Watson (1855–1936) does just that—stay posted for more information.

As a bilingual organization, we are proud to offer our materials in both French and English, including this newsletter. Use the sign up links below to receive emails in your preferred language.

SIGN UP

S'INSCRIRE

If you enjoyed this newsletter, please share it.

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ABOUT THE ART CANADA INSTITUTE

Launched in 2013, the Art Canada Institute is the only national institution whose mandate is to promote the study of an inclusive multi-vocal Canadian art history to as broad an audience as possible, in both English and French within Canada and internationally. The ACI works with more than fifty of Canada's leading art historians, curators, and visual culture experts who are dedicated to the creation of authoritative original content on the people, themes, and topics that have defined Canadian art history.

We are creating a central digital resource to tell the world about Canada's most important works of art and where they are located. By functioning as an online art museum, a [digital library](#), and an interactive Canadian art encyclopedia, the ACI is an indispensable resource on Canada's visual heritage.

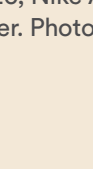
Visit us at aci-iac.ca

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Image Credits: [1] Robert Houle, *Premises for Self-Rule: Constitution Act, 1982, 1994*, oil on canvas, photo emulsion on canvas, laser cut vinyl, 152.4 x 304.8 cm; Art Gallery of Ontario, Toronto, Art Gallery of Ontario, Toronto, purchased with funds from the Estate of Mary Ellen Ash, 2014 (2014/1). © Robert Houle. [2] Molly Lamb Bobak, *Private Roy, Canadian Women's Army Corps*, 1946, oil on fibreboard, 76.4 x 60.3 cm; Beaverbrook Collection of War Art, Canadian War Museum, Ottawa, (1970261-1626). Photo credit: Canadian War Museum. [3] Oscar Cahén, Cover illustration for *Maclean's*, January 15, 1952, tear-sheet, 35 x 27 cm, original in illustration in a private collection. Collection of The Cahén Archives, © The Cahén Archives. [4] Brian Jungen, *Plague Mask*, 2020, Nike Air Jordans, 34 x 69 x 41 cm. Courtesy Catriona Jeffries Gallery, Vancouver. Photo credit: Rachel Topham Photography.