



TEACHER RESOURCE GUIDE  
FOR GRADES 11–12

LEARN ABOUT  
**ENVIRONMENTAL  
ACTIVISM**  
*through the art of*  
**JOYCE WIELAND**

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

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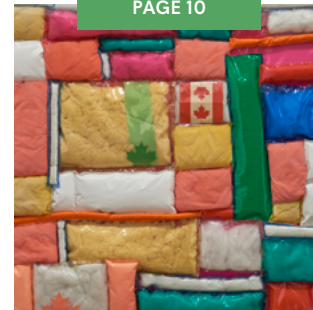
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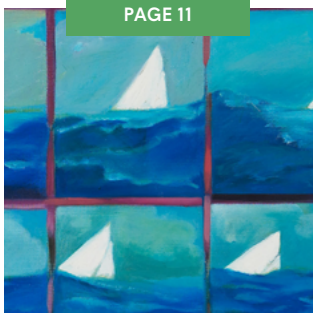
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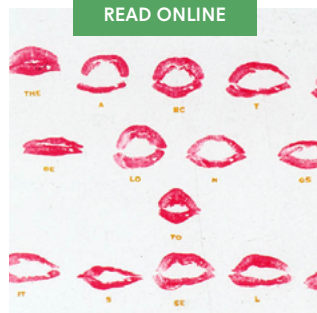
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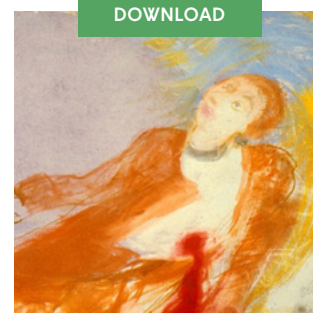
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ADDITIONAL  
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READ ONLINE

JOYCE WIELAND:  
LIFE & WORK  
BY JOHANNE SLOAN

DOWNLOAD

JOYCE WIELAND  
IMAGE FILE

## RESOURCE OVERVIEW

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

Joyce Wieland (1930–1998), one of Canada’s most iconic artists, was deeply interested in a wide range of social issues, in particular the environment. In the early 1960s she spoke out against the widespread use of pesticides, and in later years she was involved in other ecological causes. In the wake of government-commissioned hydroelectric developments for the subarctic region of James Bay in the 1970s, national anxiety about northern ecosystems became increasingly prominent. This guide introduces students to Wieland’s environmental activism, exploring how her innovative approaches to making art were integral to her environmental advocacy. Wieland liked to push boundaries, and her engagement with [conceptual art](#) invites students to think outside the box and take up creative advocacy in their own communities.

### Curriculum Connections

- Grades 11–12 Biology
- Grades 11–12 Environmental Science
- Grades 11–12 Geography
- Grade 12 Canadian and International Politics
- Grade 12 World Issues

### Themes

- Activism
- Creative protest
- Environmentalism
- Informed advocacy
- Lands and landscape

### Teaching Exercises

The exercises in this guide introduce students to several of Joyce Wieland’s artworks about land and the environment, and they give students opportunities to explore contemporary environmentalism and creative advocacy.

- Learning Activity #1: Spotlighting the Words of Environmental Activists ([page 4](#))
- Learning Activity #2: Innovative Representations of Land ([page 6](#))
- Culminating Task: Advocating for the Environment ([page 8](#))

### A Note on Using This Guide

Many artworks by Joyce Wieland can be understood as conceptual art—art that is primarily about the expression of an idea rather than about beauty or the representation of a subject. Although conceptual art can sometimes leave students feeling confused, it can introduce exciting ways of thinking outside the box, inspire creative expression, and spark discussion. Wieland’s artworks are provocative because she engaged with identity politics, sexuality, civil rights, and national identity, subjects that are addressed in the book that this guide complements. Works in the broader body of her collective works may be sensitive for the classroom setting, but the art discussed here focuses on the environment and environmentalism. When working with this guide, it is important to acknowledge that Indigenous peoples are the original peoples of this land, and lands and stewardship of the environment are profoundly important to Indigenous communities and human rights.



Fig 1. Joyce Wieland, *The Far Shore*, 1976. This film is both a melodrama and a film about landscape in Canada—it questions what we want from the land and how we understand it.



## WHO WAS JOYCE WIELAND?



Fig 2. Joyce Wieland in 1955, photographed by Warren Collins.

**Joyce Wieland was born in Toronto in 1930.** Her parents died when she was a child, and she and her older siblings struggled to survive on their own. As a high-school student at Central Technical School, Wieland studied fashion design and commercial art.

**In 1948 Wieland graduated** and soon began working as a graphic designer. Living alone was unusual for young women, but she had her own studio and living space. She helped produce commercial films and met fellow artist Michael Snow (b.1928), whom she married in 1956. By 1960 she was exhibiting paintings at Isaacs Gallery.

**After moving to New York City** with Snow in 1962, Wieland began to experiment with different media and involve herself in political issues and causes. She made films and visual works about the Vietnam War, racial politics, and female sexuality and became known as an experimental filmmaker. Changes in Canadian politics inspired her, especially the nationalism of Prime Minister Pierre Trudeau and the Waffle, a radical branch of the New Democratic Party. When Wieland returned to Canada in the early 1970s, her decision was partly instigated by a desire to escape what she called “the corporate structure which makes Vietnam.”

**Wieland’s homecoming was preceded** by her solo exhibition *True Patriot Love*, 1971, at the National Gallery of Canada in Ottawa, the first for a living female artist. In it she contrasted Canadian and American ways of understanding nationalism by manipulating familiar symbols and icons to challenge their meanings. Back in Toronto she continued with her activism, protesting a hydroelectric dam in James Bay.

**Wieland spent much of the 1970s** working on her feature film about Tom Thomson, *The Far Shore*, 1976. Her marriage to Snow ended, and in the 1980s she returned to painting, continuing to make art until the symptoms of Alzheimer’s disease ended her career a decade later. Wieland died in Toronto in 1998. Her works continue to be celebrated as radical interventions in Canadian art and dramatic demonstrations of artistic activism.



Fig 3. Joyce Wieland, *Reason over Passion*, 1968. The phrase in this work is a quotation from Pierre Elliott Trudeau, who was then prime minister.



Fig 4. Joyce Wieland, *O Canada*, 4–16 December 1970. To create this print, Wieland sang the national anthem, pressing her lips to the printing stone with each new syllable.



Fig 5. Joyce Wieland, *The Far Shore*, 1976. In *The Far Shore*, one of the main characters is an artist named Tom McLeod; like the real artist Tom Thomson (1877–1917), McLeod paints in northern Ontario.



Fig 6. Joyce Wieland, *Boat Tragedy*, 1964. This painting is one of a series of works in which Wieland explored disasters.

## NATIONAL & WORLD EVENTS

## JOYCE WIELAND'S LIFE



Fig 7. Cover of the first edition of Rachel Carson's book *Silent Spring*.



Fig 8. George Stanley's sketch for a new Canadian flag, 1964.



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



Fig 10. Grand Chief Billy Diamond signs the James Bay and Northern Quebec Agreement, 1975.

1930 . . . . . Wieland is born in Toronto.

The Vietnam War begins. . . . . 1948 . . . . . Wieland graduates from high school and begins working as a commercial artist.

Rachel Carson publishes *Silent Spring*. . . . . 1955 . . . . . Wieland marries Michael Snow.

1956 . . . . .

. . . . . 1962 . . . . . Wieland and Snow move to New York City.

George Stanley's maple leaf design is adopted as the Canadian flag. . . . . 1965 . . . . . The Museum of Modern Art in New York presents *Five Films by Joyce Wieland*.

The Canadian division of the World Wildlife Fund is established. . . . . 1967 . . . . .

Pierre Elliot Trudeau is elected prime minister. . . . . 1968 . . . . .

Environment Canada (currently Environment and Climate Change Canada) and Greenpeace are established. . . . . 1971 . . . . . The National Gallery of Canada hosts Wieland's solo exhibition *True Patriot Love*. Shortly thereafter, she and Snow return to Canada.

The James Bay and Northern Quebec Agreement is signed by several parties, including the Quebec and federal governments, Hydro-Québec, and Cree and Inuit peoples in Quebec. . . . . 1975 . . . . . Wieland releases the feature-length film *The Far Shore*, a melodrama that includes a fictionalized version of painter Tom Thomson as its love interest.

1976 . . . . .

. . . . . 1980 . . . . . Following the dissolution of her marriage (late 1970s) Wieland returns to painting.

1980s . . . . .

. . . . . 1990s . . . . . Wieland's health deteriorates, and she is diagnosed with Alzheimer's disease.

1998 . . . . . Wieland dies in Toronto.



Fig 11. Joyce Wieland, *Untitled (Myself as a Young Girl)*, n.d.

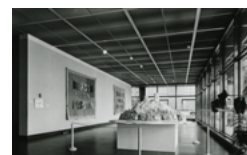


Fig 12. Installation view of *True Patriot Love* exhibition at the National Gallery of Canada, 1971.



Fig 13. Joyce Wieland, *The Death of Wolfe*, 1987. This painting refers to the famous general James Wolfe, who died conquering Quebec for the British.

## LEARNING ACTIVITY #1

## SPOTLIGHTING THE WORDS OF ENVIRONMENTAL ACTIVISTS

Joyce Wieland highlighted environmental issues by drawing attention to the thoughts of others who were passionate about them. In *The Water Quilt*, 1970–71, the artist concealed selected pages of a book by James Laxer entitled *The Energy Poker Game: The Politics of the Continental Resources Deal* (1970), about the perilous future of Canadian natural resources. The quilt is made of sixty-four squares of cotton, each embroidered with an arctic flower and hiding a page of Laxer's book (for more on arctic flowers, see the external resources on [page 12](#)). Taking *The Water Quilt* as a starting point, this activity asks students to explore environmentalist texts and create a work of art that incorporates the words of a famous environmental activist.

## Big Idea

Environmental texts

## Learning Goals

1. I can gain knowledge about an environmental text.
2. I can understand and analyze strategies in environmental texts.
3. I can understand different approaches to engaging with environmental texts.
4. I can express my reflections through art and writing.

## Materials

- Access to computers for online research
- Art supplies
- [Joyce Wieland Image File](#)
- [Joyce Wieland: Life and Work](#)
- Paper
- Pencils or pens
- “Who Was Joyce Wieland?” biographic information sheet ([page 2](#))

## Process

1. Introduce students to Joyce Wieland using the biographic information sheet ([page 2](#)).
2. Show students Wieland's work *The Water Quilt*. Using Johanne Sloan's discussion of it in *Joyce Wieland: Life & Work* as a starting point, discuss how the work was made and how it communicates a specific message. Highlight Wieland's use of quilting and the text by James Laxer to draw critical attention to the ways in which government policy was affecting an environmental issue—in this case, “an ecologically threatened northern environment” (Johanne Sloane).
3. Divide students into small discussion groups and ask them to identify the different issues they have heard raised by contemporary environmentalists (from news reports, social media, or conversations with family and friends). Ask each group to share its conversations with the class. On the board create a list of environmentalists and the issues they have advocated.



Fig 14. Joyce Wieland, *The Water Quilt* (detail), 1970–71. In this work the pages from Laxer's book are only revealed when the embroidered squares are lifted.



*Learning Activity #1 Continued*

4. Have students read a text (or watch a speech) by an activist. Students should use the following questions to guide their analyses and prepare written responses.

- What is this person's message about environmentalism?
- What information are they presenting?
- What strategies are they using?

5. Ask students to share their findings in small groups and record new learning from their conversations.

6. Have each student independently revisit the text by the student's chosen activist and select a specific phrase that resonates. Ask students to brainstorm a variety of ways to visualize this statement with a piece of art. Learning from the group discussion should inform this individual work, and students should share their ideas in order to obtain feedback.

7. Give students time to represent visually their chosen phrase (by painting, drawing, sculpting, sewing, or using digital tools) and to write an artist statement about their selected text and their created work. Students can submit this statement along with their analyses of the text and a bibliography of sources consulted.

### Activity Extension

Advanced students may wish to explore the approaches to environmentalism that challenge mainstream environmentalist

groups. An excellent example is the work of Inuk filmmaker Alethea Arnaquq-Baril, whose award-winning documentary *Angry Inuk*, 2016 ([https://www.nfb.ca/film/angry\\_inuk/](https://www.nfb.ca/film/angry_inuk/)), challenges both the European Union's ban on seal hunting and Greenpeace's marketing campaigns, demonstrating the detrimental effect of these activities on Inuit traditions and on participation in the global economy.



Fig 15. Joyce Wieland, *The Water Quilt*, 1970–71. Sixty-four individual squares are assembled in this work, which Wieland described as a quilt.

## LEARNING ACTIVITY #2

## INNOVATIVE REPRESENTATIONS OF LAND

Like many Canadian artists, Joyce Wieland was interested in representing the country's landscape, but she believed that Canadians had to think about the wilderness in new ways and envision it through new images. She challenged the landscape imagery created by artists of the Group of Seven and promoted through Parks Canada by producing innovative artworks that pushed the boundaries of what people understood as art. Thanks to her innovations, many people saw Wieland as a game changer in Canadian art. This exercise asks students to look at her art and how it drew attention to the land.

## Big Idea

Landscape

## Learning Goals

1. I can discuss the advantages of challenging representations of land.
2. I can explain how a landscape can have different meanings.
3. I can create a multilayered work about land.

## Materials

- Access to computers for online research
- Collage materials (old magazines, newspapers, etc.)
- Copies of a government text about land or the environment (see the external resources on [page 12](#))
- Glue
- [Joyce Wieland Image File](#)
- Paper
- Pencils or pens
- Scissors
- “Who Was Joyce Wieland?” biographic information sheet ([page 2](#))



Fig 16. Lawren S. Harris, *Baffin Island Mountains*, c.1931. Harris, one of the leaders of the Group of Seven, is still famous for his paintings of snowy mountains and icebergs.



Fig 17. Joyce Wieland, *The Arctic Belongs to Itself*, 1973. Wieland made several works with distinctive images of lips: here the lips share an environmental message.

## Process

1. Introduce students to Joyce Wieland using the biographic information sheet.
2. Project the following comparison: Lawren Harris, *Baffin Island Mountains*, c.1931; and Joyce Wieland, *The Arctic Belongs to Itself*, 1973. Harris's work is an oil painting of an arctic landscape, whereas Wieland's work is a [lithograph](#) that she made by mouthing the words “the Arctic belongs to itself” and pressing her mouth to a stone to make a print. Lead students in a discussion, comparing Wieland's and Harris's works, using the following guiding questions:
  - What do you see in these two works? What do they make you think about in relation to the Arctic?
  - What do you find surprising about Wieland's work?
  - How does Wieland's work make an impact in comparison to Harris's painting?



## Learning Activity #2 Continued

3. Emphasize that Wieland challenges her viewers to reflect on the Arctic (you may want to have students work on a definition of the “Arctic” and the “circumpolar north,” and show them a map of the region).
4. Introduce students to *True Patriot Love*, 1971, a work of art that takes the form of a book. As author Johanne Sloan explains, “Here Wieland uses a Canadian government publication about arctic flowers—an official-looking document with a deep-burgundy binding and embossed gold writing. On top of the original content that consists of scientific prose, simple line drawings of botanical specimens, and a few maps, Wieland overlays photographs and textual material for a collage-like result. She also affixes images to the pages of the book by stitching them together so that the threads remain visible. Ultimately the entire book was re-photographed, printed, and sold in the guise of an exhibition catalogue.” It became “a piece of unconventional landscape art, with its page-after-page montage of photographs, maps, mementos, and handwritten notes evoking the layers of meaning that accumulate as people occupy or move through environments.”
5. Lead students in a discussion about this work, using the following guiding questions:
  - What is the significance of layering images and texts on top of an existing text about land?
  - How does this work create a complex form of landscape?
  - What is the significance of creating an artwork that people can easily buy, hold, and share?
6. Give students copies of a government text about land; the text can be a policy document, press release, or other type of text as long as it is appropriate (see external resources on [page 12](#) for suggestions). Spend time discussing the different issues raised by the text (topics related to environmentalism include agriculture, science and economic development, public safety, Indigenous land rights, natural resources, transportation, and trade and foreign affairs).
7. Introduce collage as a form of artistic expression. Provide students with magazines, newspapers, glue, and scissors. Have them cut and layer images and texts on top of the pages of the government text to create their own works that draw attention to land through a creative presentation of information.
8. Once students have completed their collages, have them photograph them so that they can circulate their works digitally. Ask students to write artist statements about their works.

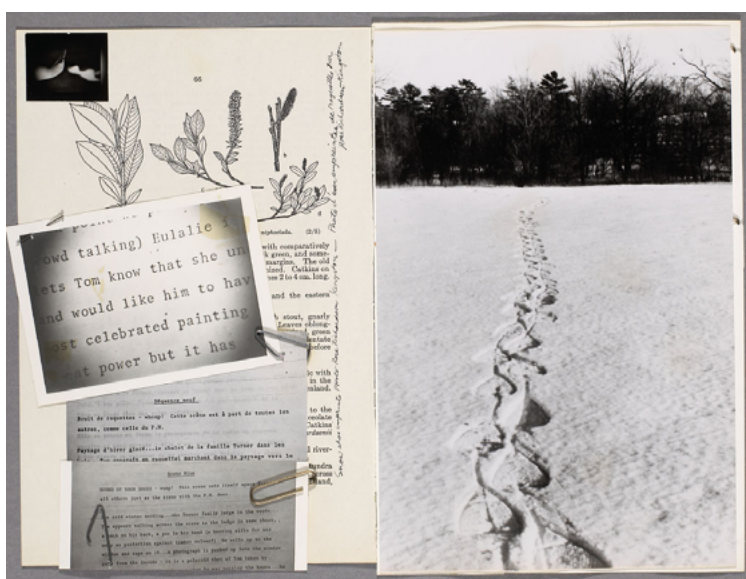


Fig 18. Joyce Wieland, *True Patriot Love*, 1971. In this image of the book we can see how Wieland inserted photographs and textual material on top of the original images of plants.

## CULMINATING TASK

# ADVOCATING FOR THE ENVIRONMENT

For Joyce Wieland, protecting the Arctic was a particularly important environmental issue, and she made several artworks to draw attention to it. Taking her works as a starting point, ask students to investigate environmental issues in relation to their own schools and communities. Students will then develop their own action plans and design their own creative projects to advocate for environmentalism.

### Big Idea

Activating awareness of a specific environmental issue

#### Learning Goals

1. I can learn about different environmental issues.
2. I can understand and analyze effective strategies for engaging in social activism.
3. I can mobilize creative strategies for environmental activism.

#### Success Criteria

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

1. Creative project demonstrates knowledge of a specific environmental issue.
2. Creative project makes use of both text and images to advocate for change.
3. Written work is thoughtful, clear, and edited.

### Materials

- Access to computers for online research
- Art supplies
- [Joyce Wieland Image File](#)
- Paper
- Pens and pencils

### Process

1. Lead students in a discussion about Wieland's artworks that ask viewers to reflect on the Arctic, land, and environmentalism. In addition to *The Water Quilt* ([page 5](#)), *The Arctic Belongs to Itself* ([page 6](#)), and *True Patriot Love* ([page 7](#)), introduce students to *Arctic Passion Cake*, an actual cake measuring 1.67 metres across and covered with snow-white frosting (exhibited at the National Gallery in 1971); and *Barren Ground Caribou*, 1977–78, an enormous textile work installed in a Toronto subway station (see all images in the [Joyce Wieland Image File](#)). Ask students to reflect on the different ways that Wieland drew attention to the Arctic and environmentalism. What kinds of motifs did she use? Why is it significant that she worked in many media? What is the impact of combining texts and images?



Fig 19. Installation view of Wieland's *Arctic Passion Cake*, 1971. To create this extraordinary cake, Wieland collaborated with the chef Jan Van Dierendonck.



Fig 20. Joyce Wieland, *Barren Ground Caribou*, 1977–78. With this work, Wieland wanted to draw attention to the tundra landscape.

*Culminating Task Continued*

2. Have students work in small groups to discuss the different ways in which they see creative environmental activism around them. How is activism mobilized? Once they have discussed this topic, have them feed back to the larger group. Possible examples that the teacher could introduce include images of banners and signs at marches, artistic activism (including performance art and thematic exhibitions), creative projects linked to conscious consumerism, and social media campaigns.
3. Give students time to brainstorm and research practices that might be changed so that people will be more mindful of the environment in relation to their environmental issue. Possible initiatives are listed below.
  - Examine the impact of waste and encourage reduced consumption of single-use plastics (including water bottles) through litter-less lunches
  - Encourage low-impact commuting to reduce emissions
  - Research energy use within the school and investigate ways to save energy (e.g., using LED lights, posting “lights off” reminders)
  - Identify local green spaces that need community support (such as assistance with tree planting)
  - Keep track of personal water consumption for a week and identify practices you can change
4. Have each group identify a single action on which to focus, and design a plan to raise awareness through a creative project. Tell students that their projects should incorporate images and texts, and suggest that they create a hashtag to be shared with the class. Projects might take the form of protest signs, digital features for the class newsletter, posters or banners, a display for the classroom, or social media posts (encourage students to think back to the spirit of protest in Wieland’s art). Have students share their plans with the class for feedback before embarking on their final projects.
5. Exhibit student projects around the classroom and take pictures to share with the larger school community for future school-wide engagement of environmentalism. Have students write personal statements on what they learned about their environmental issue and creativity and activism.

**Task Extension**

After developing and working on their projects as a class, students might then present their ideas to school administrators. If approved, students can introduce their ideas to the school community and share how creativity can encourage positive change to help the environment.



Fig 21. Joyce Wieland, *109 Views*, 1970–71. In this fabric work, Wieland has stitched together a multitude of landscape “paintings,” each with its own frame.



## HOW JOYCE WIELAND MADE ART: STYLE & TECHNIQUE

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

### PAINTING AND BEYOND

Wieland began her career as an abstract painter. However, she soon began adding elements from other media and types of art: words, scribbles, outlines of body parts, different materials, and visuals borrowed from film and comics. For example, in her painting *Stranger in Town*, 1963, a speech balloon with the words “Howdy stranger!” appears out of an abstract background, and bits of cloth are attached to the canvas. It resembles, but does not clearly depict, a city alley—the viewer has to look at all the different parts together to arrive at an (ambiguous) conclusion about what the painting is saying.

### NEEDLES AND THREADS

Wieland experimented with different materials, and her art often featured cloth and the ways of working with it—sewing, knitting, quilting, and embroidery. These materials and techniques are traditionally associated with femininity and domesticity, not art for public display. By putting her quilts on museum walls and using them to make artistic and political statements, Wieland challenged this assumption. These works were soft, flexible, brightly coloured, and carefully hand stitched, but they also addressed current events. *Reason over Passion*, 1968, for instance, was inspired by the words of the then newly elected prime minister, Pierre Elliott Trudeau.

### FILM

As an experimental filmmaker, Wieland addressed social issues. Many of her films were shot on 16mm film, giving them an intentionally low-budget quality, with voice-over or subtitles to explain what the audience was seeing. While many of her New York contemporaries avoided narrative, Wieland did not. Her film *Rat Life and Diet in North America*, 1968, used a Hollywood plot line (prisoners escaping from jail) and the structure of a fable (the characters being animals—a rat and a cat) to convey the artist’s objection to the Vietnam War.

### A VISUAL LANGUAGE FOR NATIONALISM

Wieland was interested in exploring different national symbols, or iconography. Sometimes she subverted well-known symbols of Canadian nationalism, such as the flag, by using them in unexpected ways. Her 1967 work *Confedspread*, for instance, places images of the flag within a large work made of plastic and cloth. Wieland was also interested in developing new forms of national iconography. In 1970 she made a print entitled *O Canada* by wearing bright-red lipstick and mouthing the words to the national anthem while pressing her lips to the printing stone. Through works like *Confedspread* and *O Canada*, Wieland surprised people, encouraging them to think differently about national iconography.



Fig 22. Joyce Wieland, *The Camera's Eyes*, 1966. With her textile works, Wieland was reclaiming work traditionally done by women and acknowledging its artistic importance.



Fig 23. Rats seeking freedom in Canada are held captive by a cat in the United States in Wieland’s *Rat Life and Diet in North America*, 1968.



Fig 24. Joyce Wieland, *Confedspread*, 1967. Wieland created this work the same year that Canada celebrated its centennial.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

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

### 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](#).

#### Conceptual art

Traced to the work of Marcel Duchamp but not codified until the 1960s, “conceptual art” is a general term for art that emphasizes ideas over form. The finished product may even be physically transient, as with land art or performance art.

#### lithograph

A type of print invented in 1798 in Germany by Aloys Senefelder. Like other planographic methods of image reproduction, lithography relies on the fact that grease and water do not mix. Placed in a press, the moistened and inked lithographic stone will print only those areas previously designed with greasy lithographic ink.



Fig 25. Joyce Wieland, *True Patriot Love*, 1971. With Wieland’s bookwork *True Patriot Love*, no singular picture of the Canadian landscape dominates, which allows for various voices, images, and texts to make up a diverse representation of the country.

## 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.*

**Alethea Arnaquq-Baril, *Angry Inuk*, 2016**

[https://www.nfb.ca/film/angry\\_inuk/](https://www.nfb.ca/film/angry_inuk/)

**The Common Sense Canadian: An Uncommonly Sensible Take on Our Economy and Environment.**

<http://commonsensecanadian.ca/>

**The Beautiful Flowers of the Arctic**

<https://travelnunavut.ca/the-beautiful-flowers-of-the-arctic/>

**Environment and Climate Change Canada**

<https://www.canada.ca/en/environment-climate-change.html>

This site includes numerous government texts that might be used in Learning Activity #2; some specific suggestions include the following:

**Canadian Environmental Protection Act annual report 2017 to 2018: Chapter 1**

<https://www.canada.ca/en/environment-climate-change/services/canadian-environmental-protection-act-registry/publications/annual-report-2017-2018/chapter-1.html#toc0>

**Pan-Canadian Framework on Clean Growth and Climate Change: Pillars of the Framework**

[https://www.canada.ca/en/services/environment/weather/climatechange/pan-canadian-framework/introduction.html#1\\_2](https://www.canada.ca/en/services/environment/weather/climatechange/pan-canadian-framework/introduction.html#1_2)

**Species at Risk Act and Parks Canada: fact sheet**

<https://www.canada.ca/en/environment-climate-change/services/species-risk-education-centre/fact-sheets/parks-canada.html>

**Map of the Circumpolar North, Government of Canada**

<https://www.canada.ca/en/polar-knowledge/maps.html>



Fig 26. Joyce Wieland, *Stuffed Movie*, 1966. In the late 1960s Wieland experimented with using shiny plastic and other brightly coloured synthetic materials.



## 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. *The Far Shore*, 1976, 35mm film, colour, sound, 105 min. Collection: Cinémathèque québécoise / © Cinémathèque québécoise.

Fig 2. Joyce Wieland in 1955, photographed by Warren Collins.

Fig 3. Joyce Wieland, *Reason over Passion*, 1968, quilted cotton, 256.5 x 302.3 x 8 cm. National Gallery of Canada, Ottawa (15924). © National Gallery of Canada, Ottawa. Photo © NGC.

Fig 4. Joyce Wieland, *O Canada*, 4–16 December 1970, lithograph in red on wove paper, 57.4 x 76.4 cm. National Gallery of Canada, Ottawa (16901). © National Gallery of Canada, Ottawa. Photo © NGC.

Fig 5. *The Far Shore*, 1976, 35mm film, colour, sound, 105 min. Collection: Cinémathèque québécoise / © Cinémathèque québécoise.

Fig 6. Joyce Wieland, *Boat Tragedy*, 1964, oil on canvas, 50 x 122 cm. Art Gallery of Ontario, Toronto. © National Gallery of Canada, Ottawa.

Fig 7. Cover of the first edition of Rachel Carson's book *Silent Spring* (Boston: Houghton-Mifflin, 1962). Cover design: Lois and Louis Darling.

Fig 8. Preliminary sketch for the new flag, 1964, by George Stanley. Courtesy of Emily Carr University of Art and Design.

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. Grand Chief Billy Diamond signs the James Bay and Northern Quebec Agreement, 1975. Courtesy of Cree Nation of Waskaganish.

Fig 11. Joyce Wieland, *Untitled (Myself as a Young Girl)*, n.d., ink on paper, 20 x 20.2 cm. Private collection. © National Gallery of Canada, Ottawa.

Fig 12. Installation view of Joyce Wieland's *Arctic Passion Cake*, at the *True Patriot Love* exhibition, National Gallery of Canada, Ottawa, 1971. Photo © NGC.

Fig 13. Joyce Wieland, *The Death of Wolfe*, 1987, oil on canvas. Private collection. © National Gallery of Canada, Ottawa.

Fig 14. Joyce Wieland, *The Water Quilt* (detail), 1970–71, embroidered cloth and printed cloth assemblage, 134.6 x 131.1 cm. Art Gallery of Ontario, Toronto. © National Gallery of Canada, Ottawa.

Fig 15. Joyce Wieland, *The Water Quilt*, 1970–71, embroidered cloth and printed cloth assemblage, 134.6 x 131.1 cm. Art Gallery of Ontario, Toronto. © National Gallery of Canada, Ottawa.

Fig 16. Lawren S. Harris, *Baffin Island Mountains*, 1931, oil on canvas, 101.6 x 127.2 cm. The Thomson Collection, Art Gallery of Ontario, Toronto (103944). © Family of Lawren S. Harris.

Fig 17. Joyce Wieland, *The Arctic Belongs to Itself*, 1973, lithograph on paper, 33 x 43.2 cm. McMichael Canadian Art Collection, Kleinburg, promised Gift of Katia and John Bianchini to the McMichael Canadian Art Collection (P2017.1). © National Gallery of Canada, Ottawa.

Fig 18. Joyce Wieland, *True Patriot Love*, 1971, bookwork, 25 x 17 cm, published by the National Gallery of Canada, Ottawa. © National Gallery of Canada, Ottawa. Photograph by Kayla Rocca.

Fig 19. Installation view of Joyce Wieland's *Arctic Passion Cake*, 1971, and *La raison avant la passion*, 1968, at the *True Patriot Love* exhibition, National Gallery of Canada, Ottawa. Photo © NGC.

Fig 20. Joyce Wieland, *Barren Ground Caribou*, 1977–78, quilted cloth, 243.8 x 914.4 cm. Collection of Toronto Transit Commission.

Fig 21. Installation view of Wieland's *109 Views*, 1970–71, quilted cloth assemblage, 256.5 x 802.6 cm, York University, Toronto. © National Gallery of Canada, Ottawa. Photograph by Kayla Rocca.

Fig 22. Joyce Wieland, *The Camera's Eyes*, 1966, textile and wood, 203 x 202 cm. Art Gallery of Hamilton, Gift of Irving Zucker, 1992. © National Gallery of Canada, Ottawa. Photo: Carlo Catenazzi, Art Gallery of Ontario, Toronto.

Fig 23. Joyce Wieland, *Rat Life and Diet in North America*, 1968, 16mm film, colour, sound, 14 min. 30 sec. Collection: Cinémathèque québécoise / © Cinémathèque québécoise.

Fig 24. Joyce Wieland, *Confedspread*, 1967, plastic and cloth, 146.2 x 200.4 cm. National Gallery of Canada, Ottawa (15458). © National Gallery of Canada, Ottawa. Photo © NGC.

Fig 25. Joyce Wieland, *True Patriot Love*, 1971, bookwork, 25 x 17 cm, published by the National Gallery of Canada, Ottawa. © National Gallery of Canada, Ottawa. Photograph by Kayla Rocca.

Fig 26. Joyce Wieland, *Stuffed Movie*, 1966, mixed media, 142.2 x 36.8 cm. Collection of the Vancouver Art Gallery, Murrin Estate Funds, VAG 68.6. Photo: Trevor Mills, Vancouver Art Gallery. © National Gallery of Canada, Ottawa.