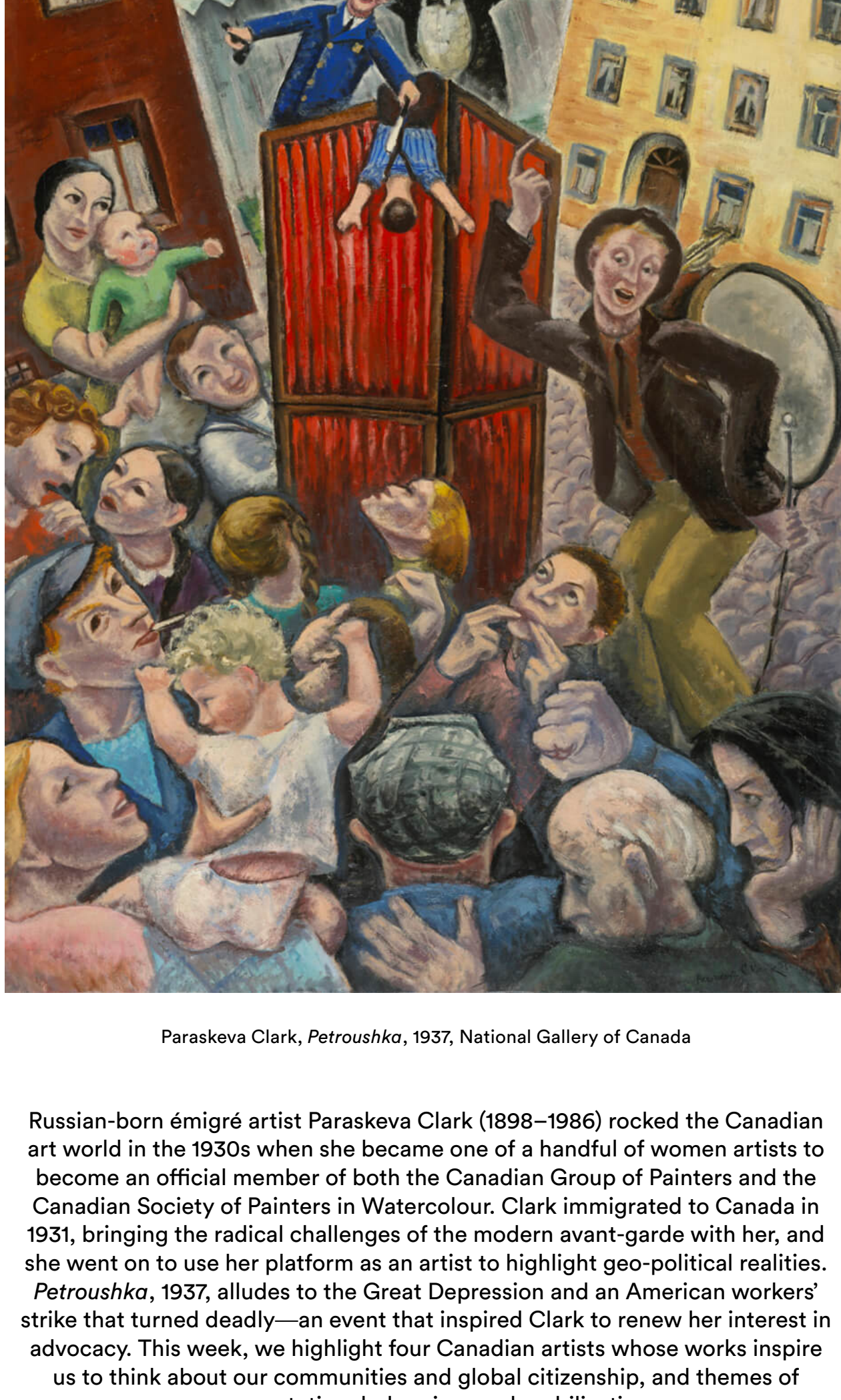


EDUCATION NEWSLETTER

GLOBAL CITIZENS
NATIONAL LEADERS

Explore themes of social awareness, communities of care, and multiple belongings through the work of four Canadian artists

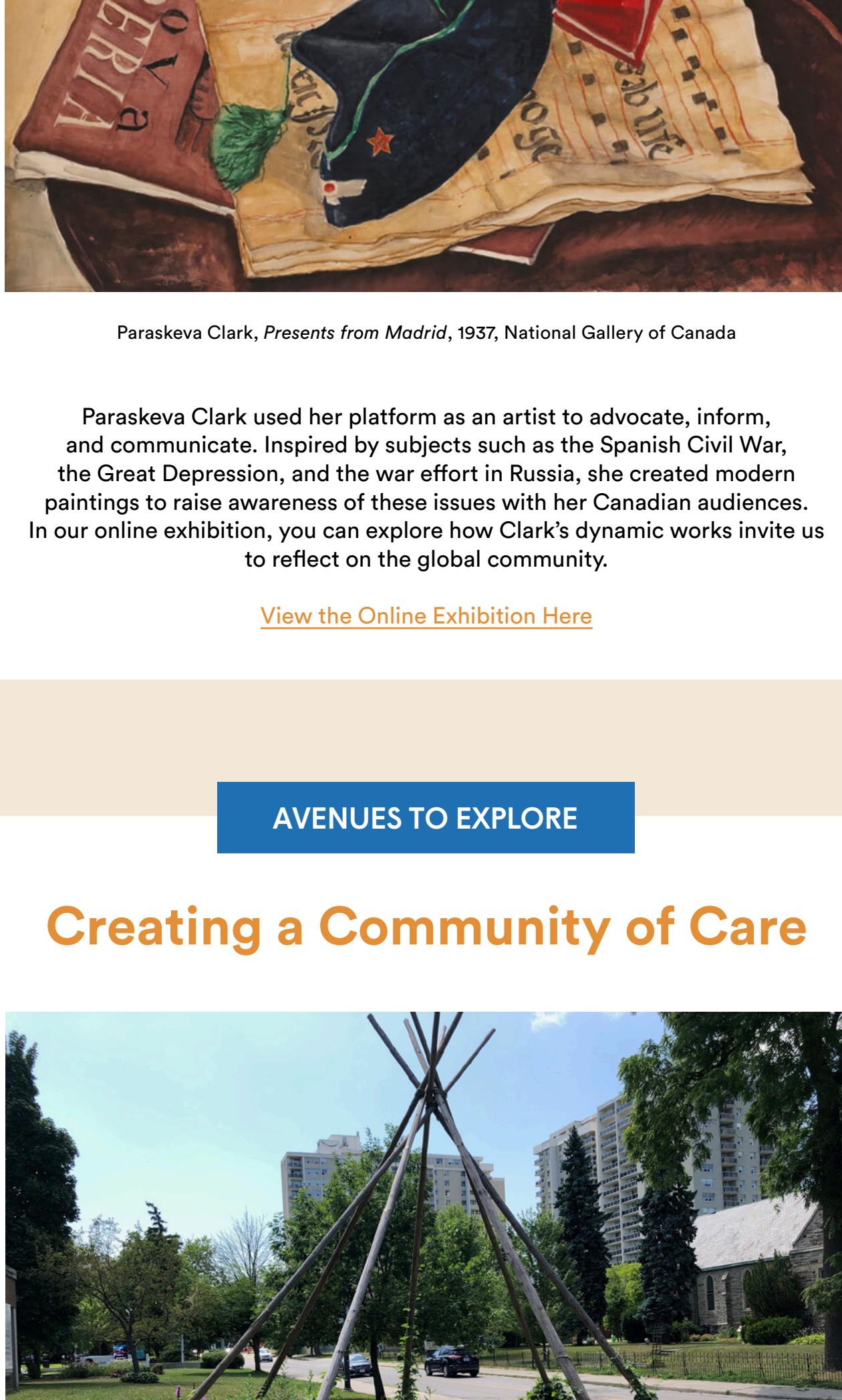


Paraskeva Clark, *Petroushka*, 1937, National Gallery of Canada

Russian-born émigré artist Paraskeva Clark (1898–1986) rocked the Canadian art world in the 1930s when she became one of a handful of women artists to become an official member of both the Canadian Group of Painters and the Canadian Society of Painters in Watercolour. Clark immigrated to Canada in 1931, bringing the radical challenges of the modern avant-garde with her, and she went on to use her platform as an artist to highlight geo-political realities. *Petroushka*, 1937, alludes to the Great Depression and an American workers' strike that turned deadly—an event that inspired Clark to renew her interest in advocacy. This week, we highlight four Canadian artists whose works inspire us to think about our communities and global citizenship, and themes of representation, belonging, and mobilization.

— The Art Canada Institute Education Team

Advocate for Justice



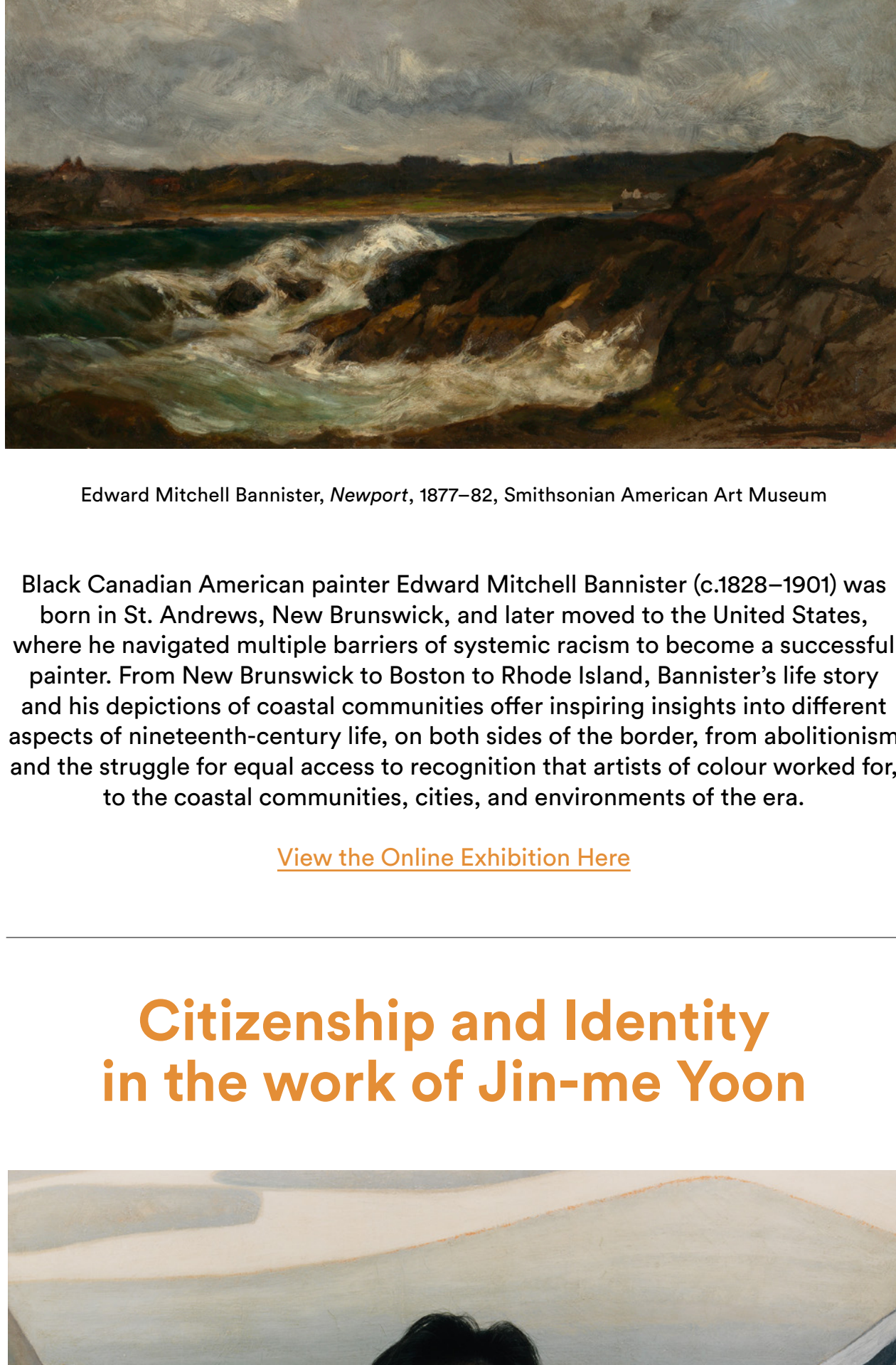
Paraskeva Clark, *Presents from Madrid*, 1937, National Gallery of Canada

Paraskeva Clark used her platform as an artist to advocate, inform, and communicate. Inspired by subjects such as the Spanish Civil War, the Great Depression, and the war effort in Russia, she created modern paintings to raise awareness of these issues with her Canadian audiences. In our online exhibition, you can explore how Clark's dynamic works invite us to reflect on the global community.

[View the Online Exhibition Here](#)

AVENUES TO EXPLORE

Creating a Community of Care



Mike MacDonald, *Planting One Another*, 2020

Community resonates on many levels in the generative, moving work of Cape Breton-born Mi'kmaq artist Mike MacDonald (1941–2006). He studied the relationships between butterfly species, medicinal plants, and Indigenous ethnobotany for over a decade, documenting the fruits of his research on film. From June to October 2020, the Kitchener-Waterloo Art Gallery honoured his legacy and presented the work *Mike MacDonald: Planting One Another* in partnership with the Woodland Cultural Centre. The project was a re-planting of a medicine and butterfly garden inspired by MacDonald's work, and it mobilized a community of care through the garden's upkeep.

[Read More](#)

Edward Mitchell Bannister's
Canadian Roots

Edward Mitchell Bannister, *Newport*, 1877–82, Smithsonian American Art Museum

Black Canadian American painter Edward Mitchell Bannister (c.1828–1901) was born in St. Andrews, New Brunswick, and later moved to the United States, where he navigated multiple barriers of systemic racism to become a successful painter. From New Brunswick to Boston to Rhode Island, Bannister's life story and his depictions of coastal communities offer inspiring insights into different aspects of nineteenth-century life, on both sides of the border, from abolitionism and the struggle for equal access to recognition that artists of colour worked for, to the coastal communities, cities, and environments of the era.

[View the Online Exhibition Here](#)

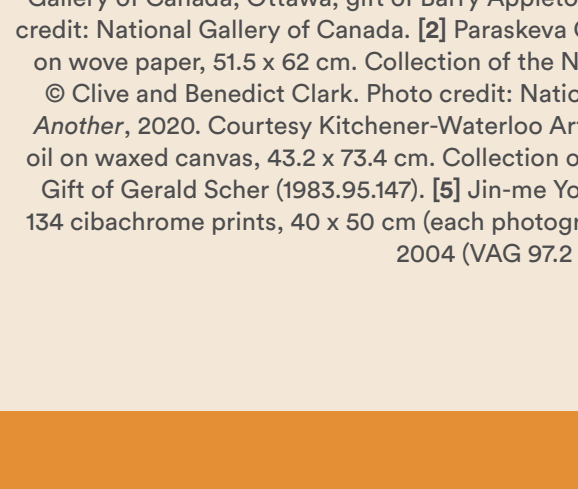
Citizenship and Identity
in the work of Jin-me Yoon

Jin-me Yoon, *Group of Sixty-Seven* (detail), 1996-1997, Vancouver Art Gallery

For her iconic work *Group of Sixty-Seven*, Vancouver artist Jin-me Yoon (b.1960) invited sixty-seven members of the city's Korean Canadian community to pose in front of paintings by two giants of modernism: Lawren Harris (1885–1970) and Emily Carr (1871–1945). References to Canadian citizenship are rife within this work: “sixty-seven” alludes to both Confederation and the country's centennial, and Harris and Carr are both associated with creating a unique national identity in modern painting. Ultimately, Yoon's work evokes themes of identity and belonging.

[To hear Jin-me Yoon speaking about this work in a short video, click here](#)

IN OUR NEXT NEWSLETTER



For Toronto-born artist Joyce Wieland (1930-1998), art and activism went hand in hand. From environmentalism to political protest and feminist advocacy, Wieland's activist practice knew no bounds. Our next newsletter highlights the work of artists like Wieland who have used their artistic platforms to envision a better Canada.

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.

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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] Paraskeva Clark, *Petroushka*, 1937, oil on canvas, 122.4 x 81.9 cm. Collection of the National Gallery of Canada, Ottawa, gift of Barry Appleton, Toronto, 2013 (45916). © Clive and Benedict Clark. Photo credit: National Gallery of Canada. [2] Paraskeva Clark, *Presents from Madrid*, 1937, watercolour over graphite on wove paper, 51.5 x 62 cm. Collection of the National Gallery of Canada, Ottawa, purchase, 1976 (18624). © Clive and Benedict Clark. Photo credit: National Gallery of Canada. [3] Mike MacDonald, *Planting One Another*, 2020. Courtesy Kitchener-Waterloo Art Gallery. [4] Edward Mitchell Bannister, *Newport*, 1877–82, oil on waxed canvas, 43.2 x 73.4 cm. Collection of the Smithsonian American Art Museum, Washington, DC, Gift of Gerald Scher (1983.95.147). [5] Jin-me Yoon, *Group of Sixty-Seven* (detail), 1996-1997, installation of 134 cibachrome prints, 40 x 50 cm (each photograph). Collection of the Vancouver Art Gallery, purchased in 2004 (VAG 97.2 a-eeeeee). © Jin-me Yoon.