



TEACHER RESOURCE GUIDE
FOR GRADES 9–12

LEARN ABOUT
GLOBAL CITIZENSHIP
through the art of
PARASKEVA CLARK

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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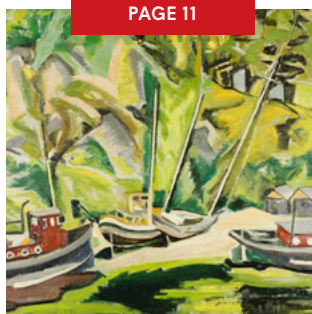
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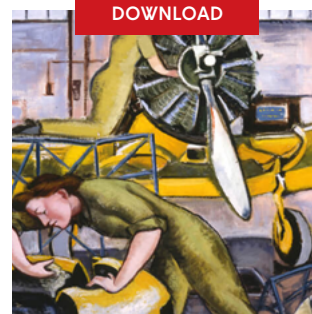
ADDITIONAL RESOURCES

READ ONLINE



PARASKEVA CLARK: LIFE & WORK BY CHRISTINE BOYANOSKI

DOWNLOAD



PARASKEVA CLARK IMAGE FILE

RESOURCE OVERVIEW

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

Paraskeva Clark (1898–1986) was born in Saint Petersburg, Russia, in 1898 and emigrated to Toronto in 1931, where she continued her artistic career as a painter. Clark lived during a period of great social and political upheaval—a fact reflected in some of her most famous works. Deeply affected by international current events, in the 1930s she became an activist. She continued to have a strong connection with Russia, even though it became part of the Soviet Union for the rest of her lifetime. This guide uses Clark’s art and activism as a starting point for students to learn about the concept of global citizenship and reflect on their approach to it. They will explore how reports of current events keep us informed of what is going on in the world today and, in turn, how they can speak up about causes they deem important for a positive global community.

Curriculum Connections

- Grades 9–12 Canadian and World Studies
- Grades 9–12 Visual Arts

Themes

- Current events
- Empathy
- Global citizenship
- Personal responsibility

Teaching Exercises

The exercises in this guide will take students through an exploration of understanding global citizenship. They will begin to see how their own role in society can be influential and that art can be used as a communication tool to speak up and to advocate for an important cause.



Fig 1. Paraskeva Clark, *Our Street in Autumn*, 1945–47. Clark created several paintings that depict her own community.

- Learning Activity #1: Responding to current events—personal reflection ([page 4](#))
- Learning Activity #2: Empathy and personal responsibility: speaking up ([page 6](#))
- Culminating Task: Active participation in the global community—create a digital slideshow ([page 8](#))

A Note on Using This Guide

This resource examines current events, personal responsibility, and roles in contributing to a positive society through the work of Paraskeva Clark. Seeing as current events are being researched and discussed, students will need to be guided and supported when finding resources. As much of what we see in the media today can be troubling, tragic, and sometimes graphic, it is essential to monitor the well-being of the class and treat sensitive topics with care.

WHO WAS PARASKEVA CLARK?



Fig 2. Paraskeva Clark, c.1936.

Born Paraskeva Avdyevna Plistik in Saint Petersburg, Russia, in 1898, Paraskeva Clark wanted to become an actor, but she could not afford to attend drama school. At sixteen she found a clerical job and, two years later, she began taking art classes at night. After the Russian Revolution in 1917, her art school closed and then reopened as one of the Free Art Studios (*svomas*) set up by the new Bolshevik regime. By 1919 Clark had enrolled full time.

After she left school in 1921, Clark became a set painter for theatre productions and met her first husband, Oreste Allegri Jr., whom she married in 1922. Sadly, Allegri Jr. died in an accident in 1923, and Clark and the couple's young son, Ben, moved to Paris to live with her in-laws. There, she had little time for art, but she later wrote that "my mind, my eyes were painting all the time." In 1929 she met Philip Clark, who was visiting from Canada. He would become her second husband.

The couple married in 1931, and Paraskeva and Ben moved to Toronto, where she soon established friendships with local artists and devoted more time to painting. Clark exhibited for the first time as part of the Royal Canadian Academy of Arts exhibition in 1932, an achievement she described as putting "a foot in the door of the temple of Canadian art." She began to show regularly, creating landscapes, still lifes, and portraits. Her second son, Clive Clark, was born in 1933.

In 1936 Clark met Dr. Norman Bethune, a physician, social justice advocate, and Communist, who encouraged her to become involved in political causes. Clark continued to paint landscapes and portraits, but she also completed works that showed her engagement with social issues and events, such as the Spanish Civil War, workers' movements, and, after the Nazi invasion of the Soviet Union, the Siege of Leningrad and the Second World War's Eastern Front. These political paintings have become some of Clark's best-known works. During the Second World War, the National Gallery of Canada commissioned her to paint the work of the Women's Division of the Royal Canadian Air Force.

Through the 1940s and 1950s Clark balanced painting and her interests in politics with care for Ben, who struggled with health challenges. In the 1960s, she faced an increasing lack of acceptance to juried exhibitions. Finally in 1975 the National Gallery of Canada held a major exhibition entitled *Canadian Painting in the Thirties*; Clark's works were celebrated in the exhibition, her legacy for Canada. Clark died in Toronto in 1986.



Fig 3. Paraskeva Clark, *Myself*, 1933. Clark painted this famous self-portrait while she was pregnant with her second son, Clive.



Fig 4. Paraskeva Clark, *Petroushka*, 1937. This painting was inspired by a workers' strike during the Great Depression.



Fig 5. Paraskeva Clark, *Souvenirs of Leningrad: Mother and Child*, 1955–56. This painting refers to Clark's memories of being a young mother in Russia.



Fig 6. Paraskeva Clark, *Maintenance Jobs in the Hangar #6, Trenton RCAF Station*, 1945. To fulfill her wartime commission, Clark visited the RCAF base at Trenton.

NATIONAL & WORLD EVENTS

PARASKEVA CLARK'S LIFE



Fig 7. Vladimir Ilyich Ulyanov, known as Lenin, October 1, 1918.



Fig 8. Crowd outside the New York Stock Exchange on October 29, 1929.



Fig 9. V-E Day celebrations in Toronto, May 8, 1945.

The First World War begins.	1898	Paraskeva Avdyevna Plistik, later Paraskeva Clark, is born in Saint Petersburg, Russia.
The Tsarist government is overthrown during the Russian Revolution.	1914	
The Bolsheviks take control.	1916	Clark begins her artistic education, studying as a night student at the Petrograd Academy.
The Russians withdraw from the war with the Brest-Litovsk Treaty.	1917	
The same year, the Bolsheviks execute Tsar Nicholas II and his family. Lenin establishes a Communist government, and the Russian Civil War erupts. The First World War ends in November.	1918	Clark marries Oreste Allegri Jr.
	1922	After her husband drowns, Clark and her young son, Ben, move to
	1923	Paris to live with her in-laws.
		Clark meets Philip Clark, her future second husband, in Paris.
The Russian Civil War concludes, and the Soviet Union is established.	1929	
	1931	Philip and Paraskeva marry and settle in Toronto.
	1932	Clark participates in the Royal Canadian Academy of Arts Exhibition, the first time her work is publicly displayed.
Stock markets crash in London and New York, dealing devastating blows to many economies, including the Canadian economy. The Great Depression begins.	1933	
		Clive Clark is born.
The Spanish Civil War begins. Over the next three years, millions of people are displaced and tens of thousands die.	1936	Clark meets Dr. Norman Bethune and begins to include political themes and subjects in her paintings.
	1939	At the New York World's Fair, Clark exhibits three works in the Canadian art display.
The Second World War begins.	1941	
	1942	An exhibition of her paintings at Toronto's Picture Loan Society is Clark's largest to date, and a way to raise money to support the Canadian Aid to Russia Fund.
The Soviet Union joins the Allies after Germany invades it.		
The Soviet Union defeats Germany in the Battle of Stalingrad.	1942-43	
With the end of the Second World War, the Cold War begins.	1945	Clark is commissioned by the National Gallery of Canada (NGC) to paint the contributions of the Women's Division of the Royal Canadian Air Force.
From now until 1960, the Soviet Union restricts information on political movements: Paraskeva loses touch with Russian events.	1975	The NGC exhibition <i>Canadian Painting in the Thirties</i> brings renewed attention to Clark's work.
	1982	<i>Paraskeva Clark: Paintings and Drawings</i> , a major retrospective organized by Mary E. MacLachlan, opens at the Dalhousie Art Gallery.
	1986	Clark dies in Toronto.



Fig 10. A young Paraskeva Plistik, 1919.

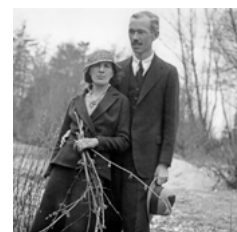


Fig 11. Paraskeva and Philip Clark in Canada, 1931.

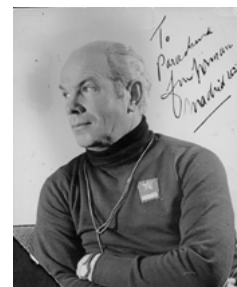


Fig 12. A signed photo sent to Paraskeva Clark from Dr. Norman Bethune, 1937.



Fig 13. Paraskeva Clark's *Myself*, 1933, featured on the cover of the catalogue for *Canadian Painting in the Thirties* (1975).

LEARNING ACTIVITY #1

RESPONDING TO CURRENT EVENTS—PERSONAL REFLECTION

In this activity, the class will explore Paraskeva Clark's painting *Petroushka*, 1937, a work that comments on the Great Depression. After seeing how Clark used her painting to express personal opinions on world events, students will seek out a news article, analyze the key components, and report the information back to a peer. Students will be required to think critically about current events and how they often have a global impact, and students will write a reflection on the current event they choose to analyze.

Big Idea

Global current events

Learning Goals

1. I can seek out and summarize a relevant global issue from a trusted news source.
2. I can write a reflection relating a chosen issue to global concerns.
3. I can examine and interpret a work of art.

Materials

- Chart paper and markers, or whiteboard and markers
- Online or print news resources
- Paper
- Pencils or pens
- [Paraskeva Clark Image File](#)
- [Paraskeva Clark: Life & Work](#)
- “Who Was Paraskeva Clark?” biographic information sheet ([page 2](#))

Process

1. Introduce students to Paraskeva Clark using the biographic information sheet and show students Clark's painting *Petroushka*, 1937 (see the [Paraskeva Clark Image File](#)). Have students examine the painting.
2. In a large group format, ask students to reflect on the following questions:
 - How would you describe what is happening in the painting?
 - What does this painting make you think about?
 - Is there a strong emotional aspect to the painting? If so, why do you think that is? How has Clark achieved this?
 - What do you think Paraskeva Clark was trying to communicate to her viewers?



Fig 14. Paraskeva Clark, *Petroushka*, 1937. Clark considered this work her most important painting.

Learning Activity #1 Continued

3. Give students background information about the painting *Petroushka* using information from the [Key Works](#) chapter of *Paraskeva Clark: Life & Work*. Explain that Clark taped the newspaper article “Five Steel Strikers Killed in Clash with Chicago Police” (*Toronto Daily Star*, June 1, 1937) to the back of her painting to document one of her key sources.

4. As a class, guide students through locating an article on a news web page. Introduce (or review) the following guiding questions:

- **Who** is the article about?
- **What** is the article about?
- **When** did the event take place?
- **Where** did the event take place?
- **Why** did the event take place, or why is it important?

5. After reading the article together, write out each of the *Ws* on the board or chart paper to demonstrate and model how to analyze a news article.

6. Direct students to a global news source that they can consult using computers, tablets, or personal devices. Ask students to locate a news article that documents an issue that significantly affects our world on a global scale (teachers should assist students in selecting articles to ensure students are using appropriate content).

7. Have students summarize the article in a paragraph or two using the five *Ws* (Who, What, When, Where, Why—as well as How) as a template. Ask students to form into pairs and report their findings to their classmates.

8. Have students write one-page personal reflections on how their chosen current events affect the global community. Possible guiding questions include the following:

- Who was most affected by the event? How and why?
- How does this event affect the morals and values of our world today?
- Could this event have occurred in a different place or time? Why?
- What makes this event something that people should be informed of?
- Will this event have an impact on the future? How and why?
- What might an artistic response to this event look like? (If time permits, students can create rough sketches of their ideas).



Fig 15. Paraskeva Clark, *Study for Petroushka*, 1937. In this sketch we see Clark planning the painting; her composition may have been inspired by political posters.

LEARNING ACTIVITY #2

EMPATHY AND PERSONAL RESPONSIBILITY: SPEAKING UP

During the Second World War, Paraskeva Clark was actively involved in raising awareness about the needs of people in the Soviet Union. She sold her paintings to support the Canadian Aid to Russia Fund and spoke out about why the cause was important to her. Responding to Clark's words, this activity asks students to reflect on the connections between empathy and citizenship, and to develop short presentations about local organizations.

Big Idea

Empathy

Learning Goals

1. I understand how empathy plays a significant role in global citizenship.
2. I can research a local organization (in my community, district, or province) and summarize why its goals and mission are important to our world.
3. I can present my research findings to the group in live or video format.

Materials

- Computers and/or tablets for research
- Paper
- [Paraskeva Clark Image File](#)
- [Paraskeva Clark: Life & Work](#)
- Pencils, pens
- Whiteboard or chart paper and markers
- "Who Was Paraskeva Clark?" biographic information sheet ([page 2](#))

Process

1. Introduce students to Paraskeva Clark using the biographic information sheet and show them Clark's [Self-Portrait with Concert Program](#), 1942. Using [Paraskeva Clark: Life & Work](#), give students background information about the painting, and share the following quotation with them. In an interview about her support for Canadian aid to the Soviet Union, Clark stated, "I believe wholeheartedly in the cause of the Russian people.... Sometimes I feel I should be working side by side with the women of my homeland. Since this is not possible, I must help them in any way I can" ("Woman Artist Hopes to Aid Native Russia by Her Paintings," *Toronto Daily Star*, December 4, 1942).
2. Write the word *Empathy* on the board or chart paper. As a class, co-create a definition for the word. Discuss with students why empathy is important in order to be a global citizen and encourage students to make connections between Clark's words and empathy.



Fig 16. Paraskeva Clark, *Self-Portrait with Concert Program*, 1942. Here Clark holds the program of a benefit concert for Russia that she attended in late 1941.

Learning Activity #2 Continued

3. Ask students to brainstorm examples of local organizations that aim to assist or support others or that advocate for a cause. Have students partner with a peer who is interested in the same local organization and use the organization's web page to research its mission, process, and programs. When students feel confident that they understand the background and mission of the chosen organization, ask them to construct a one-minute oral presentation or video about it. It should include the following:

- The name of the organization
- Information about how the organization was developed and why
- Mission statement
- An example of a recent event the organization has taken part in or organized
- Conclusion/summary stating why they chose this organization and why they feel it is significant to our world

4. Have students share their presentations or videos with the class or in small groups. If time permits, have your class educate the school population about local organizations and how students can best support the work being done in their local community. Explore the possibility of creating a community partnership with one of these organizations.



Fig 17. Paraskeva Clark, *Pavlichenko and Her Comrades at the Toronto City Hall, 1943*. Lieutenant Ludmila Pavlichenko was one of a group of young Russian representatives who were touring North America to raise support for their cause.

CULMINATING TASK

ACTIVE PARTICIPATION IN THE GLOBAL COMMUNITY—
CREATE A DIGITAL SLIDESHOW

This task will allow students to step into the role of the artist to communicate information on a global issue through a digital slideshow, as might be presented through an Instagram story or digital display board. Using Clark's *Presents from Madrid*, 1937, as a creative prompt, students will create artworks using photography and digital tools. They will then build slideshows to display their works and provide supporting information about the issues they are commenting on.

Big Idea

Raising awareness

Learning Goals

1. I can research an important global issue and present my findings.
2. I can use my own digital photographs to create a digital artwork.
3. I can communicate the importance of a global issue through images and texts.
4. I can design a practical visual layout for a digital slideshow.

Success Criteria

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

1. Photographs are composed with thought, are well lit, and contain relevant and interesting subject matter.
2. Digital slideshow includes the digital artwork, an introductory slide that includes a title and brief information about the global issue, and two supporting slides that include background information and relevant images.
3. Digital slideshow clearly explains why the global issue is important through photography, words, images, and quotations.
4. Digital slideshow images and design are simple and clear, such that they are not only visually appealing but also add to the overall message.
5. All text is edited, precise, and well thought out.

Materials

- Computers and/or tablets for research
- Digital cameras or handheld devices
- Large sheets of paper or fabric for photo backdrops (a blank wall can also be used)
- Paper
- [Paraskeva Clark Image File](#)
- [Paraskeva Clark: Life & Work](#)
- Pens, pencils

Process

1. Introduce students to *Presents from Madrid*, 1937, and lead students in a guided discussion about this work: what do they notice about it? What is striking about its shapes, textures, and colours?
2. Using information from the [Key Works](#) chapter in *Paraskeva Clark: Life & Work*, brief students about the background of the painting and why Clark created it. Describe the significance of the chosen subject matter and discuss with students how there are many ways to speak out, advocate, and communicate a message for a positive outcome. Explain to the class that they will be creating artworks for advocacy as Paraskeva Clark did. They will photograph objects, use their photographs to create digital artworks, and present their artworks in digital slideshows.



Fig 18. Paraskeva Clark, *Presents from Madrid*, 1937. This watercolour was the first work with political content that Clark exhibited.

Culminating Task Continued

3. Have students brainstorm in pairs (or as a large group) different global issues that are important to them. Give students time to research their global issues. Students should submit supporting research notes that include all sources and references.
4. When students feel confident that they have grasped the content of their chosen issues, have them think of three to six physical items that symbolize the issues. These must be objects that students can find in the classroom, create, or bring from home. Refer back to *Presents from Madrid* and discuss the items that Clark chose for her work. Encourage students to choose items that show different textures, colours, and shapes.
5. Set a date when students will bring their objects to school for the photo shoot. Set up stations in the classroom with blank backdrops. Show students how to photograph their objects from multiple angles against a non-distracting background. Explain to students that good digital photographs should be in focus and well lit, and encourage them to photograph their objects at different levels and from different angles.
6. Give students time to edit and manipulate their photographs and/or create digital collage-like images (programs like PicCollage and Pixlr can be beneficial here).
7. Once students' digital artworks are complete, discuss what a digital slideshow is and show students an example (many organizations routinely publish them on Instagram), emphasizing how images are combined with graphics, texts, and even video clips.
8. Explain to students that their digital slideshows should be easy for viewers to understand: visuals need to be engaging, texts need to be brief, and the layout of each slide should be organized and appealing to the eye. Give students a list of the types of supporting material that they may wish to include in their slideshows. Possibilities include the following:
 - Lists, charts, or graphs showing statistics
 - Historical facts connected to the issue
 - Photographs of places, people, or relevant items
 - Diagrams or maps
 - Quotations from world leaders
 - Calls to action
9. Give students time to create their digital slideshows. Students should create a rough plan of the slideshow and its written texts before proceeding to the final work.
10. Have students share their digital slideshows with a partner or in small groups and allow time for students to provide critical feedback to one another. Conclude by having students write brief reflections about their projects before submitting the slideshows, reflections, and research notes for assessment.



Fig 19. A scarf bearing the emblem of the CNT (*Confederación Nacional del Trabajo*) that Dr. Norman Bethune sent Paraskeva Clark from Spain, c.1936–37.

HOW PARASKEVA CLARK MADE ART: STYLE & TECHNIQUE

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

PORTRAITS OF OTHERS AND HERSELF

Clark painted several portraits during her career, including at least four self-portraits. In these works, she used structure to give bodies and faces a strong sense of dimension, such that her subjects appear as solid presences. In her *Self-Portrait*, 1925, she used small geometric forms to represent her head. Similarly, her drawings and her 1933 painting of her husband Philip reveal her attention to three-dimensional forms and angles, to the point that these works might be described as sculptural.



Fig 20. Paraskeva Clark, *Self Portrait*, 1925. Clark painted this work before she moved to Canada.

SOCIAL REALISM AND ITS MESSAGES

As a social activist, Clark brought her political concerns into her paintings. She felt that art should be useful, and that in order to convey a meaningful message about social issues, a painter needed to be skilled at representing human figures. For instance, *Parachute Riggers*, 1947, shows its support for the women involved in the war effort in the dynamic way that Clark depicts the riggers performing different actions. Figure painting became so important to Clark that she not only worked on improving her own ability to draw and paint people, she encouraged other artists to do so as well.



Fig 21. Paraskeva Clark, *Parachute Riggers*, 1947. Here we see a dramatic view of women in the RCAF packing and repairing parachutes.

EXPERIMENTATION WITH PERSPECTIVE AND PICTORIAL SPACE

In both her figure paintings and her still lifes Clark experimented with perspective. With traditional, [one-point perspective](#), a picture is organized around a vertical and horizontal axis, and the vanishing point where the lines that organize the composition come together is somewhere in the [picture plane](#). Clark, however, uses diagonal axes, and puts her vanishing point or points outside of the frame. Using this technique creates an elevated point of view that allows the viewer to see more of what is in the painting—the shapes of fruit in a bowl, for instance. The image does not need to be looked at straight on for the composition to make sense.



Fig 22. Paraskeva Clark, *Still Life with Apples and Grapes*, 1935. In this work Clark painted the table-top on a sloping angle, as though viewers were looking down on the arrangement.

LANDSCAPES THROUGH HER EYES

After arriving in Canada, Clark painted many landscapes, and through them she developed her techniques in both oil and watercolour, using drier or wetter paint to create different effects. In the 1940s she began making small sketches that she would later translate onto canvas or Masonite, using a grid to keep track of how she had organized the composition. In later years, she tried painting scenes with looser and bolder brushstrokes, creating a more contemporary style of landscape, as we can see in *Sunlight in the Woods*, 1966. She also painted versions of the landscape that are more abstract in how they represent spaces.



Fig 23. Paraskeva Clark, *Sunlight in the Woods*, 1966. Clark's later paintings reveal an interest in abstract organic forms.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Paraskeva Clark: Life & Work* by Christine Boyanoski: <https://aci-iac.ca/art-books/paraskeva-clark>
- [Paraskeva Clark Image File](#) with artworks and images related to this lesson
- “Who Was Paraskeva Clark?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Paraskeva Clark’s life ([page 3](#))
- “How Paraskeva Clark 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](#).

one-point perspective

A style of perspective drawing in which parallel lines converge at a single vanishing point. An image of a road or hallway disappearing into the distance is an example of one-point perspective.

picture plane

The surface of a picture, and the area where its foreground elements reside. The picture plane can be thought of as a window through which the viewer sees a depicted world, or the point where the viewer’s eye makes contact with that world.



Fig 24. Paraskeva Clark, *In the Woods*, 1939. Clark painted several views of forest interiors.



Fig 25. Paraskeva Clark, *Boats in Dry Dock*, 1946. Clark sometimes made oil sketches in situ, later working them up into larger canvases in the studio.

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.

Facing History and Ourselves

<https://www.facinghistory.org/>

Current Events in your Classroom

<https://www.facinghistory.org/educator-resources/current-events>

Learn to Listen, Listen to Learn

<https://www.facinghistory.org/resource-library/teaching-strategies/learn-listen-listen-learn>

Where Do We Get Our News and Why Does It Matter?

<https://www.facinghistory.org/educator-resources/current-events/where-do-we-get-our-news-and-why-does-it-matter>

Photography

13 Lessons to Teach Your Child About Digital Photography

<https://digital-photography-school.com/13-lessons-to-teach-your-child-about-digital-photography/>

Online Image Editing Programs

Pixlr X Online Photo Editor

<https://pixlr.com/x>

Photo Collage

<https://www.photocollage.com/>

Russian History

Russia

<https://kids.nationalgeographic.com/explore/countries/russia/>

Russia Profile–Timeline

<https://www.bbc.com/news/world-europe-17840446>

Russian Canadians

<https://www.thecanadianencyclopedia.ca/en/article/russian-canadians>



Fig 26. Paraskeva Clark painting *Sketch for Tadoussac, Boats in Dry Dock*, 1944.

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. Paraskeva Clark, *Our Street in Autumn*, 1945–47, oil on canvas, frame: 94 x 101.5 cm. Collection of the Art Gallery of Ontario, Toronto, gift from the J.S. McLean Collection, by Canada Packers Inc., 1990 (89/794). © Clive Clark. Photo credit: Art Gallery of Ontario.

Fig 2. Paraskeva Clark, c.1936. Photograph by Charles Fraser Comfort. Fonds Charles Fraser Comfort, National Gallery of Canada Library and Archives, Ottawa.

Fig 3. Paraskeva Clark, *Myself*, 1933, oil on canvas, 101.6 x 76.7 cm. Collection of the National Gallery of Canada, Ottawa, purchase, 1974 (18311). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.

Fig 4. Paraskeva Clark, *Petroushka*, 1937, oil on canvas, 122.4 x 81.9 cm. Collection of the National Gallery of Canada, Ottawa, purchase, 1976 (18624). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.

Fig 5. Paraskeva Clark, *Souvenirs of Leningrad: Mother and Child*, 1955–56, oil on canvas, 86 x 90.8 cm. Private collection, Toronto. Courtesy of Panya Clark Espinal and Javier Espinal. © Estate of Paraskeva Clark. Photo credit: Christopher Dew.

Fig 6. Paraskeva Clark, *Maintenance Jobs in the Hangar #6, Trenton RCAF, Station*, 1945, oil on canvas, 101.9 x 81.5 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (AN19710261-5678). © Estate of Paraskeva Clark. Photo credit: Canadian War Museum.

Fig 7. Vladimir Ilich Lenin, October 1, 1918. Courtesy of Wikicommons.

Fig 8. Crowd outside the New York Stock Exchange on October 29, 1929. Courtesy of Wikicommons.

Fig 9. V-E Day celebrations in Toronto, May 8, 1945. Courtesy of City of Toronto Archives Fonds 1257, Series 1056, Item 195.

Fig 10. A young Paraskeva Plistik, 1919. Private collection, Toronto. Courtesy of Clive and Mary Clark.

Fig 11. Paraskeva and Philip Clark in Canada, 1931. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (e006078601). Courtesy of Library and Archives Canada/The Brechin Group Inc.

Fig 12. Signed photograph sent to Paraskeva Clark from Dr. Norman Bethune. Fonds Paraskeva and Philip T. Clark, Library and Archives Canada, Ottawa (e006580511). Courtesy of Library and Archives Canada/The Brechin Group Inc.

Fig 13. Paraskeva Clark's *Myself*, 1933, featured on the cover of the catalogue for *Canadian Painting in the Thirties* (1975). Courtesy of the National Gallery of Canada Library and Archives, Ottawa. © Estate of Paraskeva Clark/National Gallery of Canada.

Fig 14. Paraskeva Clark, *Petroushka*, 1937, oil on canvas, 122.4 x 81.9 cm. Collection of the National Gallery of Canada, Ottawa, purchase, 1976 (18624). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.

Fig 15. Paraskeva Clark, *Study for Petroushka*, 1937, watercolour on beige cardstock, 32.2 x 20.6 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.

Fig 16. Paraskeva Clark, *Self-Portrait with Concert Program*, 1942, oil with paper (concert program) on canvas, 76.6 x 69.8 cm. Collection of the National Gallery of Canada, Ottawa, purchase, 1944 (4592). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.

Fig 17. Paraskeva Clark, *Pavlichenko and Her Comrades at the Toronto City Hall*, 1943, oil on canvas, frame: 90 x 79.7 cm. Collection of the Art Gallery of Ontario, Toronto, purchased with funds donated by AGO members, 2000 (2000/17). © Clive Clark. Photo credit: Art Gallery of Ontario.

Fig 18. 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, 1980 (23666). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.

Fig 19. A scarf bearing the emblem of the CNT (*Confederación Nacional del Trabajo*), c.1936–37. Courtesy of Scott Davidson, Bethune Memorial House.

Fig 20. Paraskeva Clark, *Self Portrait*, 1925, oil on canvas, 28.3 x 22.2 cm. Collection of the Art Gallery of Ontario, Toronto, purchased with assistance of Wintario, 1979 (79/43). © Clive Clark. Photo credit: Art Gallery of Ontario.

Fig 21. Paraskeva Clark, *Parachute Riggers*, 1947, oil on canvas, 101.7 x 81.4 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (AN19710261-5679). © Estate of Paraskeva Clark. Photo credit: Canadian War Museum.

Fig 22. Paraskeva Clark, *Still Life with Apples and Grapes*, 1935, oil on canvas, 68.6 x 76.2 cm. The Thomson Collection at the Art Gallery of Ontario, Toronto (AGOID.104118). © Clive Clark. Photo credit: Art Gallery of Ontario.

Fig 23. Paraskeva Clark, *Sunlight in the Woods*, 1966, oil on Masonite, 79.8 x 70 cm. Collection of the National Gallery of Canada, Ottawa, Royal Canadian Academy of Arts diploma work, deposited by the artist, Toronto, 1967 (15250). © Clive and Benedict Clark. Photo credit: National Gallery of Canada.

Fig 24. Paraskeva Clark, *In the Woods*, 1939, oil on canvas, 77.5 x 69 cm. Hart House Collection, University of Toronto, purchased by the Art Committee with the Harold and Murray Wrong Memorial Fund, 1940 (HH1940.001). Image courtesy of the Art Museum, University of Toronto. © Estate of Paraskeva Clark. Photo credit: Toni Hafkenscheid.

Fig 25. Paraskeva Clark, *Boats in Dry Dock*, 1946, oil on canvas, 36 x 46 cm. Private collection, Toronto. Courtesy of Mary and Clive Clark. © Estate of Paraskeva Clark. Photo credit: Christopher Dew.

Fig 26. Paraskeva Clark painting *Sketch for Tadoussac, Boats in Dry Dock*, 1944. Private collection, Toronto. Courtesy of Clive and Mary Clark.