



TEACHER RESOURCE GUIDE
FOR GRADES 9–12

LEARN ABOUT

**SYSTEMIC RACISM
AND RESISTANCE**

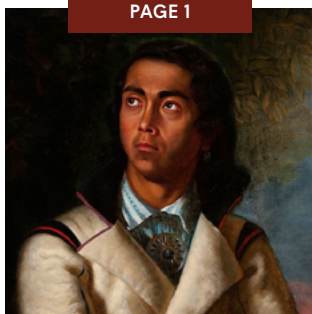
through the art of

ZACHARIE VINCENT

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

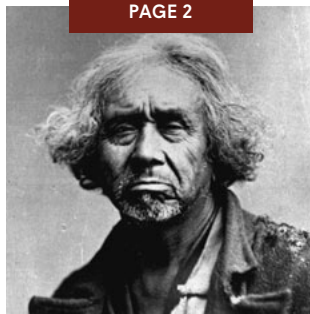
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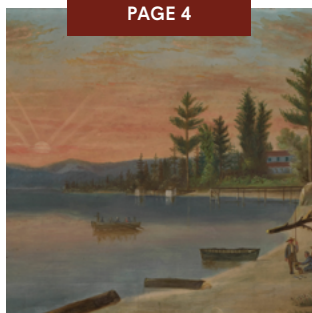
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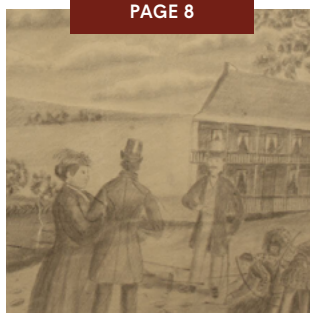
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**ZACHARIE VINCENT:
LIFE & WORK BY LOUISE
VIGNEAULT**

DOWNLOAD



**ZACHARIE VINCENT
IMAGE FILE**

RESOURCE OVERVIEW

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

Zacharie Vincent (1815–1886) is a unique figure in nineteenth-century Canadian art. A member of the Huron-Wendat community of Jeune-Lorette, just north of Quebec City, Vincent adopted European painting traditions for his art. In his time, many inaccurate and damaging representations of Indigenous people were produced at the hands of settler-colonial artists, and these images have contributed to hurtful practices of stereotyping. Taking Vincent’s powerful artworks as a starting point, this guide is intended to get students thinking about relationships between representation and systemic racism on a wider scale, and to consider the ways in which both historical figures like Vincent and contemporary leaders have resisted structures of systemic racism in Canada.

Curriculum Connections

- Grades 9–12 Canadian History
- Grades 9–12 First Nations, Inuit, and Métis Studies
- Grades 9–12 Social Studies
- Grades 9–12 Visual Arts
- Grades 9–12 World Issues

Themes

- Ethical and unethical representation
- Historical and contemporary anti-racism activism in Canada
- Stereotypes
- Systemic racism in Canada

Teaching Exercises

The exercises in this guide explore systemic racism and resistance in Canada, taking the artworks of Zacharie Vincent as a starting point for learning.

- Learning Activity #1: Racism and the power of words and images ([page 4](#))
- Learning Activity #2: History’s heroes: exploring historical resistance to systemic racism ([page 6](#))
- Culminating Task: In their own words: creating an anti-racism portrait wall ([page 8](#))

A Note on Using This Guide

Systemic racism is a challenging topic, and students and teachers will have different relationships to it depending on their lived experiences. Before pursuing these learning activities in class, it is important to make sure that students feel safe and supported in the learning environment. It is recommended that you connect with a faculty, staff, or administration member in charge of Diversity, Equity, and Inclusion to develop a strategy for ensuring that students, and in particular students of colour, feel safe and prepared to undertake this discussion and learning in an authentic way.

Zacharie Vincent was a member of the Huron-Wendat community, and much of his resistance engaged with systemic racism that was directed toward Indigenous people. There is a long history of anti-Indigenous racism in Canada; this guide, however, explores resistance to systemic racism in wide-ranging contexts and communities, and the different forms it has taken.



Fig 1. Zacharie Vincent, *Indian Skirmish*, n.d. In this scene, the Huron-Wendat figures on the left display their talent in archery.

WHO WAS ZACHARIE VINCENT?

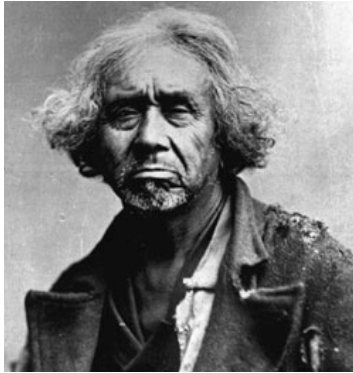


Fig 2. Zacharie Vincent, c.1875–78.

Zacharie Vincent was born on January 28, 1815, to Chief Gabriel Vincent and Marie Otis in Jeune-Lorette, a Huron-Wendat village located north of Quebec City in what is today known as the Wendake Reserve. In his capacity as chief, Vincent's father was a strong defender of Huron-Wendat traditions and cultural practices. While little is known of Vincent's childhood, he apparently took an interest in drawing and painting when he was quite young.

In 1845, Vincent stepped into a new role as war chief. The years leading up to this time were politically tumultuous for the Huron nation, as the community was fighting to defend its territory, its population, and its cultural sovereignty amidst increasingly hostile colonial encroachment. When Vincent was thirty-three years old, he married Marie Falardeau, and the pair went on to have four children together, two of whom died tragically before reaching adulthood.

Vincent's knowledge of both Huron-Wendat and settler-colonial contexts ran deep: aside from his role as war chief, he also acted as a hunting guide for visitors from Quebec City and soldiers from the British garrison. A committed painter, he sold works of art to tourists, soldiers in the garrisons, and visiting dignitaries including Lord Durham, Lord Elgin, Lord Monck, and Princess Louise. This intercultural interaction and dialogue make Vincent's work unique among Canada's nineteenth-century artists.

In 1879, Vincent relinquished the role of war chief to his brother Philippe and moved with his son Cyprien to the Kanien'kehá:ka (Mohawk) community of Kahnawake on the St. Lawrence River at Sault St. Louis, south of Montreal. At this moment in Canadian history, a number of factors were at play: the problematic Indian Act had been passed in 1876, leading to increased encroachment of settler-colonial presence and assimilationist practices in Indigenous communities; plans for the building of the Canadian Pacific Railway were under way; and the establishment of private hunting clubs in his own and surrounding communities were changing relationships to hunting and the land.

Vincent died in 1886 in the Marine and Emigrant Hospital in Quebec City. The remarkable oeuvre he left behind was a prescient foreshadowing of the important inroads into representation, artistic autonomy, and cultural survivance that Indigenous artists from across the country continue to make in the sphere of Canadian art.



Fig 3. Zacharie Vincent, *Head of a Moose, From Nature*, c.1855. This drawing reveals Vincent's deep knowledge of nature.



Fig 4. Zacharie Vincent, *Lake Saint-Charles*, c.1860. With this landscape Vincent depicts the increasing settlement around Lake Saint-Charles.



Fig 5. Zacharie Vincent, *Fire at the Paper Mill in Lorette*, c.1862. Here Vincent depicts a fire that broke out on June 10, 1862, at the Smith paper mill.



Fig 6. Zacharie Vincent, *Zacharie Vincent Telari-o-lin, Huron Chief and Painter*, c.1875–78. Vincent likely painted this self-portrait using a photograph (See fig 2.)

NATIONAL & WORLD EVENTS



Fig 7. Map of Lower Canada.

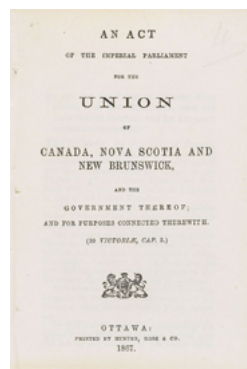


Fig 8. Front page of a copy of the British North America Act, 1867.

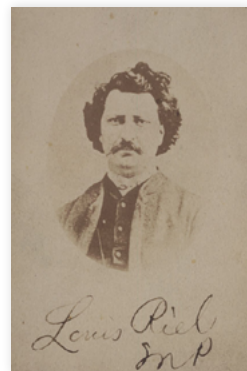


Fig 9. Louis Riel.



Fig 10. A medal commemorating Treaty No. 1.

The Slavery Abolition Act comes into effect on August 1, 1834. This legislation abolished slavery in the British Empire, including British North America, making enslavement illegal across Canada.

Defeat of French nationalists in the rebellion of Lower Canada, also known as the "Patriots' War."

Conclusion of the American Civil War, and abolition of slavery in the United States following the ratification of the 13th amendment to the U.S. Constitution.

The British North America Act is passed by the British Parliament, joining the colonies of Canada, Nova Scotia, and New Brunswick.

The Red River Resistance, led by Métis political leader Louis Riel in combination with First Nations allies, takes place.

Treaty 1, an agreement between the Crown and the Ojibwa and Swampy Cree Nations, is signed at Lower Fort Garry, Manitoba.

Introduction of the Indian Act in Canada. This legislation was designed to force assimilationist laws on First Nations peoples in Canada, and to seize their lands.

1815 Zacharie Vincent is born in the Huron-Wendat village of Jeune-Lorette.

1834

1837

1838 The famed artist Antoine Plamondon (1804–1895) creates a formal portrait of Zacharie Vincent, entitled *Portrait of Zacharie Vincent, Last of the Hurons*.

1845 Vincent is named war chief and goes on to play an active role in the Huron community.

c.1848 Vincent marries Marie Falardeau.

1865 The pair have four children together: Cyprien, Gabriel, Zacharie, and Marie.

1867

1850 Vincent's son Gabriel dies. Five years later, in 1855, his other son Zacharie dies.

1869–1870

1871

1876

1879

1886 Vincent dies of a stroke in the Marine and Emigrant Hospital in Quebec City.

ZACHARIE VINCENT'S LIFE

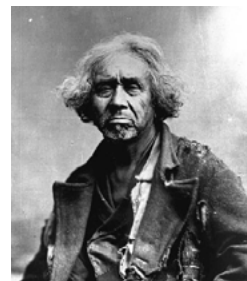


Fig 11. Zacharie Vincent, c.1875–78.



Fig 12. Antoine Plamondon, *Portrait of Zacharie Vincent, Last of the Hurons*, 1838.



Fig 13. A Huron-Wendat group at Spencerwood, Quebec City, 1880.



Fig 14. Marine Hospital, Quebec City, 1875.

LEARNING ACTIVITY #1

RACISM AND THE POWER OF WORDS AND IMAGES

Nineteenth-century Canadian art overrepresents settler-colonial versions of history and the subjects of historical study, and in many instances presents biased and damaging views of Indigenous people. Zacharie Vincent's art presents an Indigenous perspective that counters some of these inadequate historical narratives. Using this visual history as a basis for learning, this activity introduces students to key terminology in understanding systemic racism and invites them to reflect on the power of words and images.

Big Idea

Systemic racism

Learning Goals

1. I can define and use specific terminology related to racism.
2. I understand how certain terminology and images reinforce stereotypes and structures of systemic racism.
3. I can identify types and examples of discriminatory representation.
4. I understand the importance of being respectful and using appropriate language.
5. I can work co-operatively and collaboratively with my peers.

Materials

- Cue cards
- Glossary of Key Terms ([page 14](#))
- Pens, pencils
- Tape or sticky tack
- “Who Was Zacharie Vincent?” biographic information sheet ([page 2](#))
- [Zacharie Vincent Image File](#)
- [Zacharie Vincent: Life & Work](#)

Process

1. Begin by acknowledging that the topic of systemic racism has the potential to be experienced differently by everyone in the class, including students who may have experience of systemic racism in their own lives. Ideas, opinions, and experiences should be shared with respect and empathy, building on ongoing anti-racism education in the classroom.



Fig 15. Zacharie Vincent, *Two Women with Figure in an Infant Carrier*, n.d. This drawing shows an initiation rite for the accession of a new chief.

Learning Activity #1 Continued

2. Using the glossary handout provided in this guide, introduce students to the following key terms related to systemic racism and the work of Zacharie Vincent:

- Racism
- Systemic racism
- Explicit bias
- Implicit bias
- Anti-racism
- Prejudice
- Stereotypes

Have students work in groups to make small cue cards or flash cards for these terms, with the term written on the front, and a definition in bullet points on the back. Remind students to use appropriate language and examples as they create their definitions.

3. Introduce students to Zacharie Vincent using the biographical handout. As they are reading, have them highlight any instances in which they find concepts that recall the key terms they have learned in Step 2. (Students should be instructed to think broadly and imaginatively about these terms.) When students are finished, discuss key findings from their reading.

4. Print the following images on large sheets of paper, to be hung on the board or classroom wall, or project the images on a whiteboard.

- Louis-Philippe Hébert, *The Last Indian*, 1901
- Zacharie Vincent, *Zacharie Vincent and His Son Cyprien*, c.1851

5. Starting with Hébert and then moving to Vincent, poll the students with the following Yes or No questions (students can raise hands or use a digital polling program):

- Is/are the figure(s) in this work named? Yes/No
- Is/are the figure(s) in this painting being depicted as empowered? Yes/No
- Are there any visual symbols that point to specific cultural practices in this work? Yes/No
- Do you think the artist behind this work is being objective in his representation of the figure(s)? Yes/No
- Does this work celebrate the culture of the figure(s) being depicted? Yes/No

6. Have students sit facing the images of the artworks. Starting with the Hébert image, go through the key terms in Step 2 one by one and poll students for each term: Is this image an example of [insert term]? For each term that gets the majority of votes, have a student representative stick one of their terminology cue cards next to the image. Repeat for the Zacharie Vincent painting. Ask students to reflect on their choices in a critical discussion.



Fig 16. Louis-Philippe Hébert, *The Last Indian*, 1901. Hébert was one of the most famous sculptors in Canada in the early 1900s.



Fig 17. Zacharie Vincent, *Zacharie Vincent and His Son Cyprien*, c.1851. Vincent had four children, and Cyprien was the eldest.

LEARNING ACTIVITY #2

HISTORY'S HEROES: EXPLORING HISTORICAL RESISTANCE TO SYSTEMIC RACISM

From Canada's participation in transatlantic slavery to legislation like the Indian Act, understanding that there are historical precedents for systemic racism is important. Equally important are the historical figures who advocated for changes in social, cultural, and political spheres in order to work toward the eradication of systems of oppression. Moments of resistance are visible in the work of Zacharie Vincent. This activity invites students to research and "interview" historical Canadian heroes whose acts of resistance to systemic racism inspired change in their communities.

Big Idea

Historical systemic racism and resistance

Learning Goals

1. I can identify the long-standing historical roots of systemic racism.
2. I can speak about various historical figures who support anti-racist activity.

Materials

- Access to computers and the internet for research and video filming
- Paper
- Pens, pencils
- [Zacharie Vincent Image File](#)
- [Zacharie Vincent: Life & Work](#)

Process

1. Review the definition of "systemic racism" with students, based on the glossary handout and [Learning Activity 1](#).
2. Project Henry Daniel Thielcke, *Presentation of a Newly Elected Chief of the Huron Tribe*, 1838, and explain that this is a work representing political and power structures. Zacharie Vincent can be spotted on the left, in the background, wearing a silver headdress of his own design. Louise Vigneault, in *Zacharie Vincent: Life & Work*, identifies this as Vincent's "desire to express his individuality and to signal his position of cultural resistance." In his lifetime, there were a number of examples of entrenched systemic racism across Canada in the areas of:

- Ideology
- Representation
- Law and governance
- Safety
- Cultural practices
- Human rights
- Access to education
- Work and labour



Fig 18. Henry Daniel Thielcke, *Presentation of a Newly Elected Chief of the Huron Tribe*, 1838. Here Vincent appears in the back row, wearing a silver headdress with feathers.

Learning Activity #2 Continued

3. Place students in small working groups and assign each student group one of the above themes. Task them with researching a historical figure associated with resisting racism in Canada, based on their assigned theme. Have students create a summary of the main viewpoints and perspectives of their chosen figures. For example:

Assigned theme: Work and labour

Historic figure: Viola Desmond

Viewpoints and perspectives: People of colour should have equal access to rights and opportunities in the world of business.

Other suggested historical figures include, but are not limited to, Leonard Marchand and William K. L. Lore.

4. Based on their research, have students create a series of five interview questions they would pose to their chosen figure if they could. For instance, students researching Viola Desmond might ask, “What barriers did you have to overcome in order to launch the Desmond School of Beauty Culture?”
5. As a concluding step, students could either create a live presentation or a short video for their chosen leaders including information on who they are, what they did, their viewpoints, and what questions they would ask if they had the chance to engage in a conversation with this historical figure.



Fig 19. Zacharie Vincent, *Snowshoe Maker*, n.d. This drawing shows an artisan at work.

CULMINATING TASK

IN THEIR OWN WORDS: CREATING AN ANTI-RACISM PORTRAIT WALL

Zacharie Vincent is perhaps most celebrated for his innovative interventions in portraiture. As author Louise Vigneault explains in *Zacharie Vincent: Life & Work*: “Vincent’s intention was always to combat the image of the Aboriginal subject as fixed in the past, exotic, nostalgic, and backward-looking, and to replace it with images of a complex identity.” Using portraiture as a platform, this project teaches students about ethical representation by having them research and create portraits of contemporary figures working in anti-racism advocacy and activism.

Big Idea

Anti-racism action, advocacy, and activism

Learning Goals

1. I can identify important anti-racism figures in contemporary contexts.
2. I can use strategies to engage in anti-racism activism.
3. I can describe the power of representation and self-representation in resisting systemic racism.

Success Criteria

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

1. Project demonstrates thoughtful engagement with the concept of anti-racism.
2. Project fosters collaborative learning, and presentation demonstrates respect for individual voices and experiences in the class.
3. Project and presentation clearly answer and engage with the key criteria outlined in the activity.
4. Selected contemporary figure and topic are treated with an awareness of and respect for cultural specificity.
5. Project adheres to proper research practices.
6. Creative portion of the project is produced according to ethical representation practices.
7. Quotation, research, and presentation centralize the voice of student’s chosen anti-racism figure.



Fig 20. Zacharie Vincent, *Camp Site (Man with Long Coat)*, n.d. Here Vincent has filled the scene with long shadows.



Fig 21. Zacharie Vincent, *Indian Skirmish*, n.d. This scene shows white settlers visiting the Huron community.

Culminating Task Continued

Materials

- Art supplies in order to create portraits
- Computers for research purposes
- Glossary of key terms
- Paper
- Pens, pencils, markers
- Printers
- Sticky tack or push-pins/tacks to hang portraits
- [Zacharie Vincent Image File](#)

Process

1. Review the definition of “anti-racism” included in the Glossary of Key Terms ([page 14](#)).
2. Share the following quotation and facilitate discussion around it:

Because of slavery, and the machinery of slavery and colonialism, we were displaced, centuries ago, generations ago, into this different setting, this strange setting—into a transplanted European culture in North America...

The question is, where is our voice? How do we fit in? What do we do with it?

—George Elliott Clarke, quoted in Anne Compton, “Standing Your Ground: George Elliott Clarke in Conversation,” *Studies in Canadian Literature* 23, no. 2 (1998)

3. Next, share the following two images of Zacharie Vincent:

- Zacharie Vincent, *Self-Portrait*, n.d.
- Antoine Plamondon, *Portrait of Zacharie Vincent, Last of the Hurons*, 1838

Ask students to compare these two images—one by Vincent, and one by another artist.



Fig 22. Zacharie Vincent, *Self-Portrait*, n.d. In this self-portrait, Vincent is wearing regalia that represents his status as chief.



Fig 23. Antoine Plamondon, *Portrait of Zacharie Vincent, Last of the Hurons*, 1838. This painting shows Vincent as a young man.

Culminating Task Continued

4. Have students read the [Key Works](#) entry on Zacharie Vincent's *Self-Portrait* in *Zacharie Vincent: Life & Work*. Ask them to consider these questions:

- How did Zacharie Vincent “use his voice” in this portrait?
- Why is self-representation powerful?
- What should go into a portrait?
- What should artists have in mind when they are creating portraits of someone else?

Keep a running list of the answers on the board. Based on this list and what students have explored in Steps 1–3, encourage them to develop a set of criteria for ethical portraiture.

5. Next, tell students that they will be creating individual portraits, and a portrait wall in class, in celebration of contemporary figures who have used their own voices and images to advocate for anti-racism. Have each student choose an individual portrait subject. Encourage them to focus on BIPOC (Black, Indigenous, people of colour) contemporary figures. Students may focus on someone from their own lives/communities/families.

6. Have students find and print an image of their chosen figure—preferably one sanctioned or produced by that person (for example, an “official” portrait or a photograph posted through social media)—and have them identify a quotation from the figure that encapsulates their work with anti-racism. What did/do they advocate for? What actions have they taken?

7. Based on the portrait that they found, have students create an artwork using the portrait model and conventions that they have learned about through the work of Zacharie Vincent, and their discussion about ethical portraiture. Encourage students to be creative while staying true to some aspects of the original portrait.

8. Dedicate a portrait wall in class to this student work. The wall should include each student-made portrait alongside the original photographic portrait of their chosen figures, as well as the quotations they have identified. This ensures that the voice of the figure is coming through alongside the students’ creative projects.

9. As a final step, have students gather in front of the portrait wall and each introduce their chosen figure, portrait, and quotation. A digital gallery space can also be created and shared with the school community.



Fig 24. Zacharie Vincent, *Lorette Falls*, c.1860. Vincent captured the energy of the waterfall with thick paint and vigorous brushstrokes.

HOW ZACHARIE VINCENT MADE ART: STYLE & TECHNIQUE

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

PORTRAIT CONVENTIONS

Zacharie Vincent is best known for his portraiture. European art conventions were adopted by many early Canadian artists who either trained in Europe or were trained according to European conventions, and some of these are visible in Vincent's work. For instance, Vincent chose to integrate visual symbols into many of his portraits to highlight certain aspects of the sitter's identity or social status. His *Self-Portrait*, n.d., shows the artist wearing the regalia that represented his status as a chief in his community.

THE INFLUENCE OF PHOTOGRAPHY

Photography made its debut in North America around 1839, after the French inventor Louis Daguerre introduced his [daguerreotype](#) process to the world. By the time Zacharie Vincent was making paintings in the 1850s and 1860s, photography was becoming more and more accessible, and Canadian artists were using it in their working practices. Instead of relying solely on life drawing and live models, portrait painters were able to work from photographs of their sitters as well. Two rare 1875 [albumen](#) prints of Vincent produced by the Quebec photographer Louis-Prudent Vallée provide interesting insights into how Vincent produced some of his eventual self-portraits.

A VARIETY OF DIFFERENT MATERIALS

Vincent experimented with the creative use of a variety of different artistic materials, including oil paint, graphite, charcoal, ink, and watercolour. In addition, he may have used plant-based pigments or dyes to colour his artisanal products. This versatility in his approach to artmaking makes Vincent's oeuvre dynamic, as he employed it in everything from drawings and works on paper to major oil paintings.

SELF-REPRESENTATION

Perhaps the most celebrated and often-cited contributions of Zacharie Vincent to nineteenth-century Canadian art are his remarkable self-portraits. At that time, representations of Indigenous people, communities, and cultural practices were produced in large numbers by white settler-colonial artists whose implicit biases and colonial viewpoints presented inaccurate and damaging images. Vincent used self-portraiture in order to counter the tone of many of these representations; for instance, works like *Zacharie Vincent and His Son Cyprien*, c.1851, testify to the continued cultural survivance of future generations of his community.



Fig 25. Zacharie Vincent, *Campsite on Escarpment*, n.d. This work is one of a series of landscape drawings.



Fig 26. Zacharie Vincent, *Camp at the Foot of the Mountain*, n.d. Here Vincent uses ink to create strong shadows.



Fig 27. Zacharie Vincent, *Tecumseh, Huron*, n.d. Tecumseh was an important First Nations leader in the late 1700s and early 1800s, but he was not from the Huron community.



Fig 28. Zacharie Vincent, *Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait*, c.1875. Here Vincent shows himself as both a chief and an artist, two important parts of his identity.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Zacharie Vincent: Life & Work* by Louise Vigneault: <https://www.aci-iac.ca/art-books/zacharie-vincent>
- [Zacharie Vincent Image File](#) with artworks and images related to this lesson
- “Who Was Zacharie Vincent?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Zacharie Vincent’s life ([page 3](#))
- “How Zacharie Vincent Made Art: Style & Technique” information sheet ([page 11](#))
- Glossary of Key terms handout ([page 14](#))

GLOSSARY

A glossary of key terms related to the activities and culminating task in this resource guide has been provided. For a comprehensive list of art-related terms, visit the Art Canada Institute’s ever-growing [Glossary of Canadian Art History](#).

albumen

A coating consisting of a combination of egg whites and salt, applied to glass (for photographic negatives) or, more commonly, paper (for photographic prints), and then sensitized with a silver nitrate solution. Albumen prints were common from the 1850s to the 1890s, preferred over salt prints for their clarity.

daguerreotype

Among the earliest type of photograph, the finely detailed daguerreotype image is formed on the mirrored surface of a sheet of silver-plated copper. The process is extremely complex and finicky, but these photographs were nonetheless phenomenally popular from their invention, by Louis Daguerre in 1839, until the 1850s.

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.

For further definitions and key terms related to systemic racism, see the following glossary developed by the government of Ontario: <https://www.ontario.ca/document/data-standards-identification-and-monitoring-systemic-racism/glossary>

For those looking to go further into critical race theory, Purdue University’s Introduction to Critical Race Theory is a good place to start: https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_theory_and_schools_of_criticism/critical_race_theory.html



Fig 29. Zacharie Vincent seated at his easel, at work on a self-portrait, c.1875–78.

The legal report “Rebuilding the Foundation: External Review into Systemic Racism and Oppression at the Canadian Museum of Human Rights” includes an excellent glossary of key concepts and terms related to systemic racism in Canada:

<https://www.documentcloud.org/documents/7014364-LH-Report.html>

Ijeoma Oluo is an American writer whose book *So You Want to Talk About Race?* (New York: Seal Press, 2019) is an excellent resource for those looking to mobilize safe and respectful dialogues about race. She has published numerous articles accessible on her website: <http://www.ijeomaoluo.com/>

The Truth and Reconciliation Commission Calls to Action are an important step in the direction of addressing the long history of anti-Indigenous racism in Canada: https://www2.gov.bc.ca/assets/gov/british-columbians-our-governments/indigenous-people/aboriginal-peoples-documents/calls_to_action_english2.pdf

Information on the Canadian chapter of Black Lives Matter, and guidelines for requesting a speaker, can be found here: <https://blacklivesmatter.ca/>

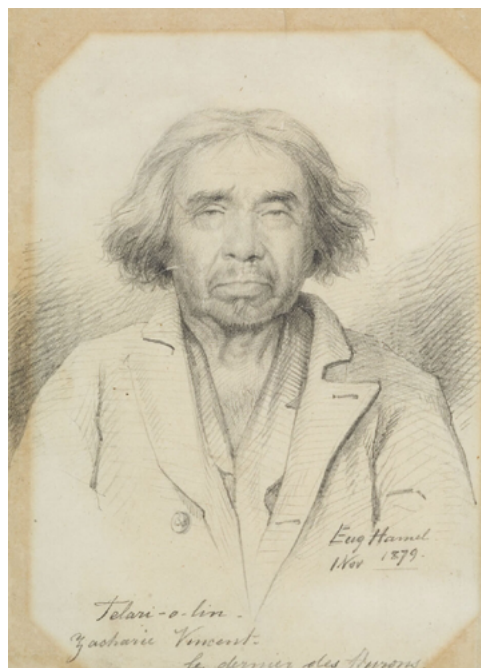


Fig 30. Eugène Hamel, *Telari-o-lin, the Last of the Hurons of Lorette*, 1879. This work is a sketch made in preparation for a painting.

GLOSSARY OF KEY TERMS

This handout is meant as a guide for establishing definitions for the key terms introduced in [Learning Activity 1](#). These definitions have been adapted slightly from glossaries provided by the government of Ontario and Purdue University's College of Liberal Arts, and found in the legal report "Rebuilding the Foundation," links to which are included in the Additional Resources ([page 12](#)).

racism

Racism includes ideas or practices that establish, maintain, or perpetuate the idea of racial superiority or dominance of one group over another. It differs from individual racial prejudice (thoughts and feelings) and from racial discrimination (actions) in the historical accumulation and use of institutional power to support prejudice and enforce systematically discriminatory behaviours with far-reaching effects.

systemic racism

Systemic racism consists of organizational culture, policies, practices, or procedures that exclude, displace, or marginalize some racialized groups or create unfair barriers. This is often the result of institutional biases in organizational policies and practices that may appear neutral but have the effect of privileging some groups and disadvantaging others.

explicit and implicit bias

Racial bias is a predisposition, prejudice or generalization about a group or persons based principally on race. Unconscious or implicit bias refers to prejudices that arise from the internalization of messages we receive, but of which we are unaware.

anti-racism

Anti-racism is a process, a systematic method of analysis, and a proactive course of action rooted in the recognition of the existence of racism, including systemic racism. Anti-racism actively seeks to identify, remove, prevent, and mitigate racially inequitable outcomes and power imbalances.

prejudice

Scholar and educator Dr. Robin DiAngelo defines prejudice as "thoughts and feelings...that are based on little or no experience and then are projected...Our prejudices tend to be shared because we swim in the same cultural water and absorb the same messages."

stereotypes

Stereotypes are qualities ascribed to individuals or groups that are based on misconceptions, false generalizations, and/or oversimplifications that potentially result in bias. Stereotypes can perpetuate racism and racial discrimination and give rise to racial inequalities.

FIGURE LIST

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Cover: Zacharie Vincent, *Fire at the Paper Mill in Lorette*, c.1862, oil on cardboard, 44.4 x 59.4 cm. Musée de la civilisation, Quebec City.

Fig 1. Zacharie Vincent, *Indian Skirmish*, n.d., graphite on paper, 30 x 49.2 cm. Château Ramezay, Montreal.

Fig 2. Zacharie Vincent, photographed by Louis-Prudent Vallée, c.1875–78. Marius Barbeau fonds, Canadian Museum of History (9408).

Fig 3. Zacharie Vincent, *Head of a Moose, From Nature*, c.1855, watercolour and graphite on paper mounted on cardboard, 16 x 18.1 cm. Musée national des beaux-arts du Québec (1992.56).

Fig 4. Zacharie Vincent, *Lake Saint-Charles*, c.1860, oil on canvas, 45 x 76.2 cm. Musée national des beaux-arts du Québec (1974.03).

Fig 5. Zacharie Vincent, *Fire at the Paper Mill in Lorette*, c.1862. (See cover figure for details.)

Fig 6. Zacharie Vincent, *Zacharie Vincent Telari-o-lin, Huron Chief and Painter*, c.1875–78, oil and graphite on paper, 92.7 x 70.8 cm. Château Ramezay, Montreal.

Fig 7. Map of Lower Canada.

Fig 8. Front page of a copy of the Act from 1867.

Fig 9. Louis Riel, 1873. Courtesy of Library and Archives Canada.

Fig 10. Treaty No. 1 Medal, 1873. Courtesy of Manitoba Museum.

Fig 11. Zacharie Vincent, photographed by Louis-Prudent Vallée, c.1875–78. Marius Barbeau fonds, Canadian Museum of History (9408).

Fig 12. Antoine Plamondon, *Portrait of Zacharie Vincent, Last of the Hurons*, 1838, oil on canvas, 114.3 x 96.5 cm. Private collection.

Fig 13. A Huron-Wendat group at Spencerwood, Quebec City, 1880, photographed by Jules-Ernest Livernois. McCord Museum, Montreal, gift of Mr. Warren Barker, MP-1985.65.2. © McCord Museum.

Fig 14. Hôpital de la Marine tel qu'il apparaît vers 1875 depuis la rue Dorchester. Courtesy of Bibliothèque et Archives nationales du Québec.

Fig 15. Zacharie Vincent, *Two Women with Figure in an Infant Carrier*, n.d., charcoal on paper, 28.5 x 39.5 cm. Château Ramezay, Montreal.

Fig 16. Louis-Philippe Hébert, *The Last Indian*, 1901, terracotta, 19.7 x 20.2 x 15.6 cm. National Gallery of Canada, Ottawa (3139).

Fig 17. Zacharie Vincent, *Zacharie Vincent and His Son Cyprien*, c.1851, oil on canvas, 48.5 x 41.2 cm. Musée national des beaux-arts du Québec (1947.156).

Fig 18. Henry Daniel Thielcke, *Presentation of a Newly Elected Chief of the Huron Tribe*, 1838, oil on canvas, 125 x 99 cm. Château Ramezay, Montreal.

Fig 19. Zacharie Vincent, *Snowshoe Maker*, n.d., graphite and wash on paper, 23 x 30 cm. Château Ramezay, Montreal.

Fig 20. Zacharie Vincent, *Camp Site (Man with Long Coat)*, n.d., ink on paper (wash), 37.5 x 44 cm. Château Ramezay, Montreal.

Fig 21. Zacharie Vincent, *Indian Skirmish*, n.d, graphite on paper, 30 x 49.2 cm. Château Ramezay, Montreal.

Fig 22. Zacharie Vincent, *Self-Portrait*, n.d., oil on paper, 62.5 x 53 cm. Musée de la civilisation, Quebec City (1991.102).

Fig 23. Antoine Plamondon, *Portrait of Zacharie Vincent, Last of the Hurons*, 1838, oil on canvas, 114.3 x 96.5 cm. Private collection.

Fig 24. Zacharie Vincent, *Lorette Falls*, c.1860, oil on cardboard, 48 x 60.6 cm. Musée de la civilisation, Quebec City (1958.545).

Fig 25. Zacharie Vincent, *Campsite on Escarpment*, n.d., graphite and ink on paper, 23.7 x 30 cm. Château Ramezay, Montreal.

Fig 26. Zacharie Vincent, *Camp at the Foot of the Mountain*, n.d., ink on paper, 25 x 31.7 cm. Château Ramezay, Montreal.

Fig 27. Zacharie Vincent, *Tecumseh, Huron*, n.d., charcoal on paper, 42.5 x 36.1 cm. Château Ramezay, Montreal.

Fig 28. Zacharie Vincent, *Huron Chief Zacharie Vincent Telariolin Painting a Self-Portrait*, c.1875, charcoal on paper, 65.4 x 49.6 cm. Musée national des beaux-arts du Québec (1934. 529).

Fig 29. Louis-Prudent Vallée, *Zacharie Tehar-i-olin Vincent*, c.1875–78. Bibliothèque et archives nationales du Québec (P1000, S4, D83, PV19-2).

Fig 30. Eugène Hamel, *Telari-o-lin, the Last of the Hurons of Lorette*, 1879, graphite on paper, 17.5 x 13 cm. Private collection, photo courtesy of Musée national des beaux-arts du Québec.