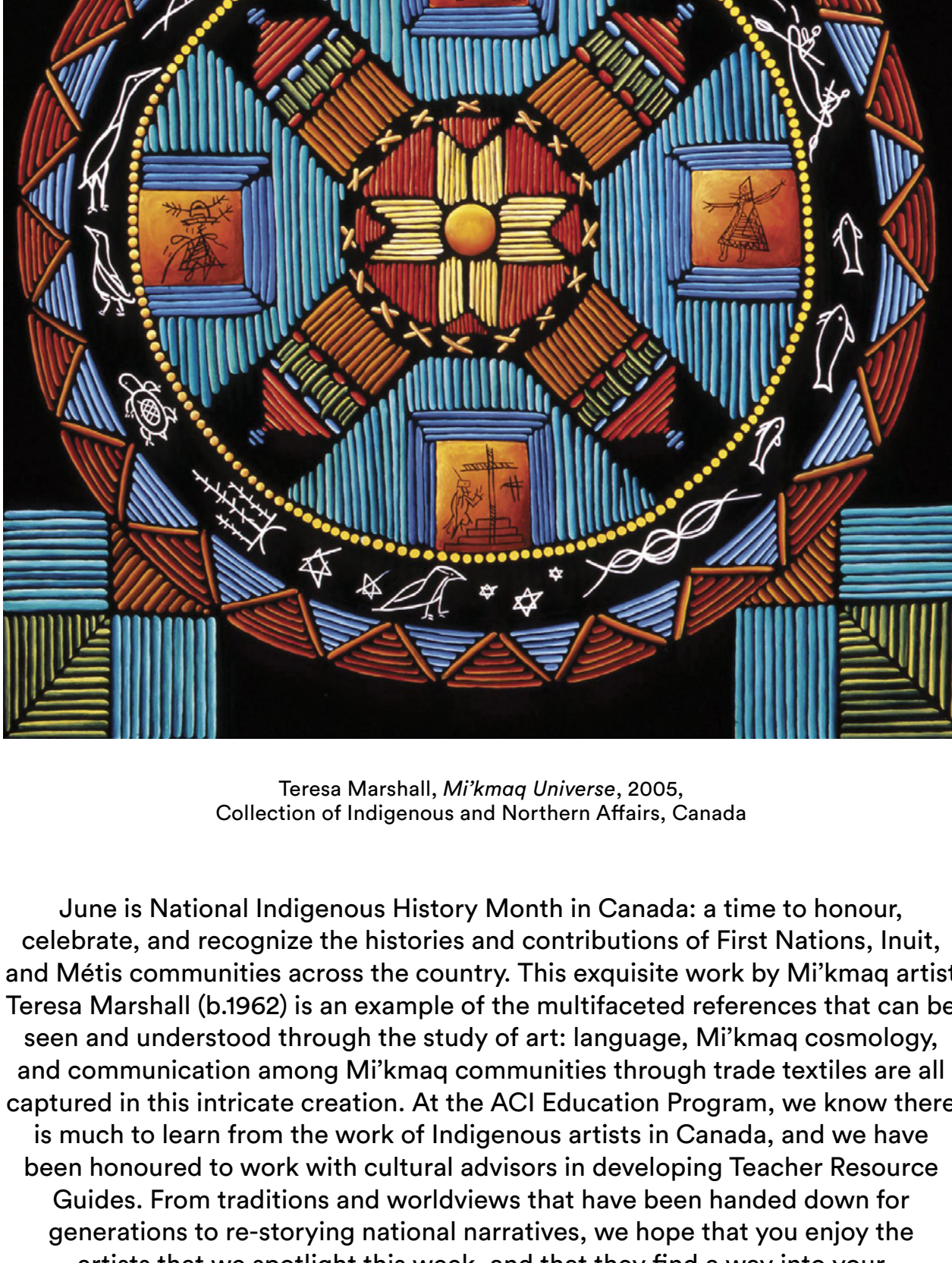


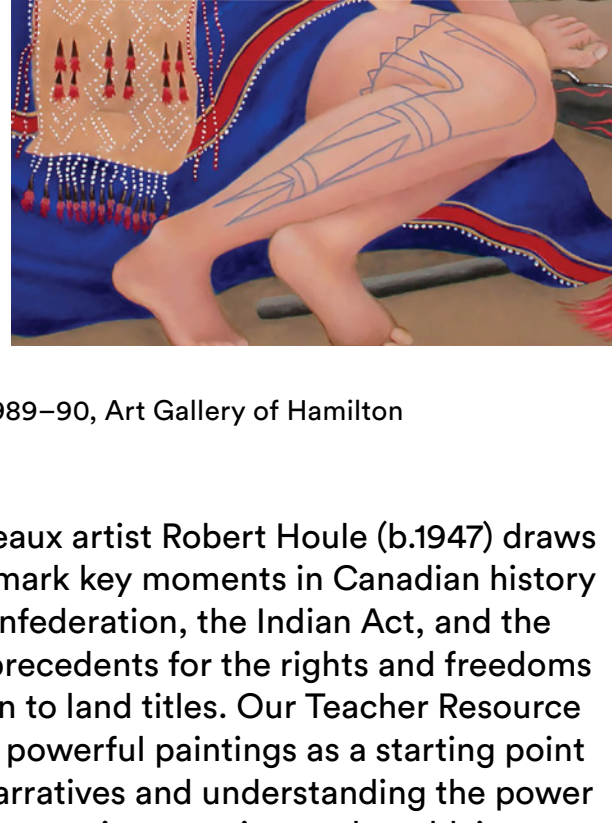
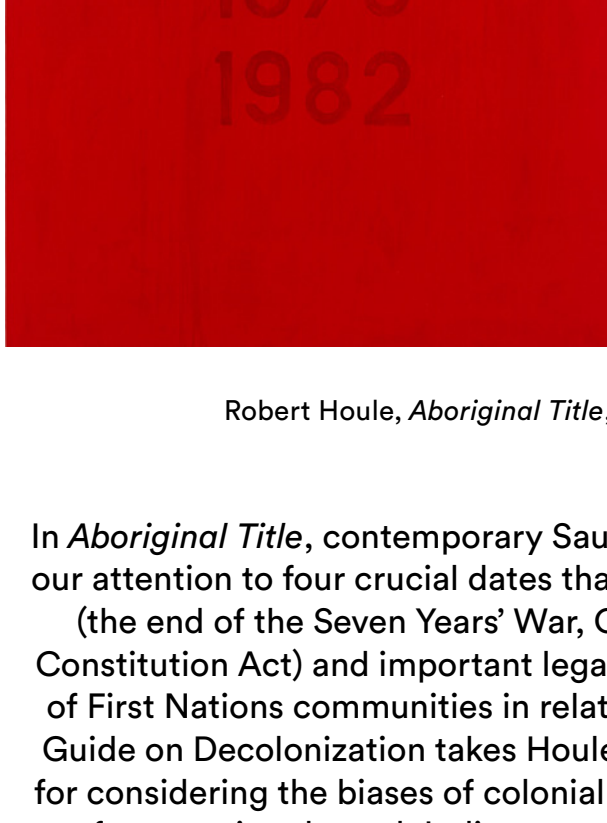
EDUCATION NEWSLETTER

INDIGENOUS HISTORY MONTH
RECOGNIZE, RECLAIM, RE-STORYExplore Resources Dedicated to
Indigenous Art in CanadaTeresa Marshall, *Mi'kmaq Universe*, 2005,
Collection of Indigenous and Northern Affairs, Canada

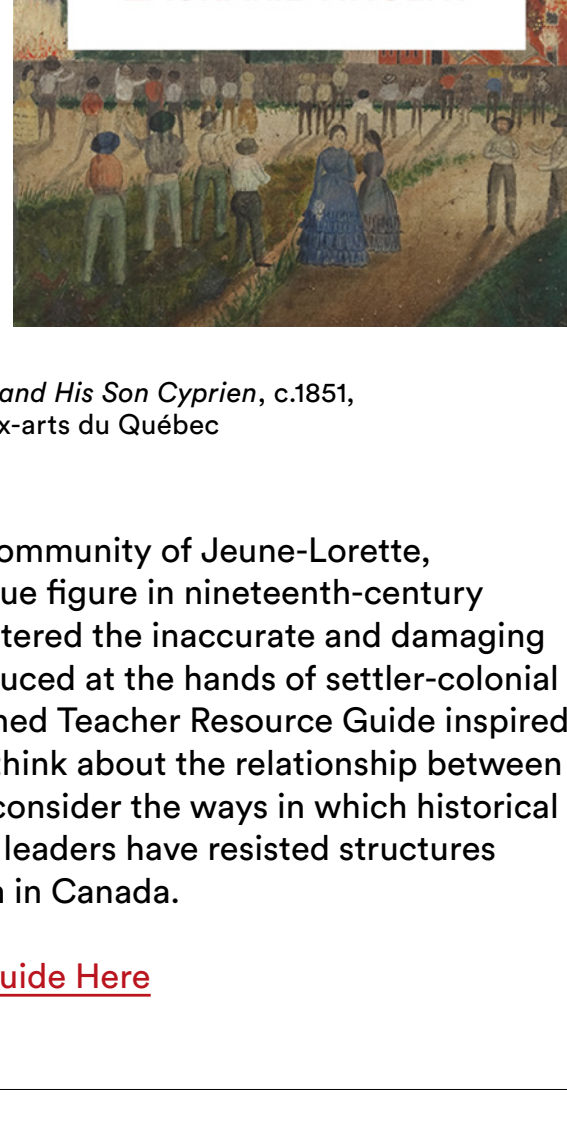
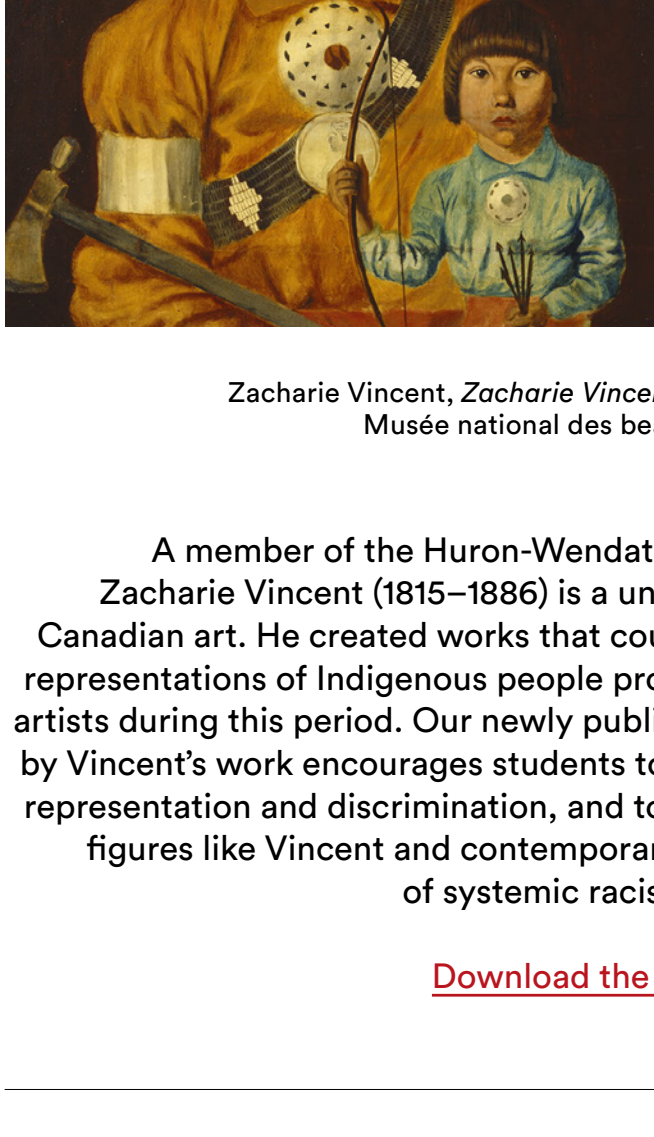
June is National Indigenous History Month in Canada: a time to honour, celebrate, and recognize the histories and contributions of First Nations, Inuit, and Métis communities across the country. This exquisite work by Mi'kmaq artist Teresa Marshall (b.1962) is an example of the multifaceted references that can be seen and understood through the study of art: language, Mi'kmaq cosmology, and communication among Mi'kmaq communities through trade textiles are all captured in this intricate creation. At the ACI Education Program, we know there is much to learn from the work of Indigenous artists in Canada, and we have been honoured to work with cultural advisors in developing Teacher Resource Guides. From traditions and worldviews that have been handed down for generations to re-storying national narratives, we hope that you enjoy the artists that we spotlight this week, and that they find a way into your classrooms this month.

— The Art Canada Institute Education Team

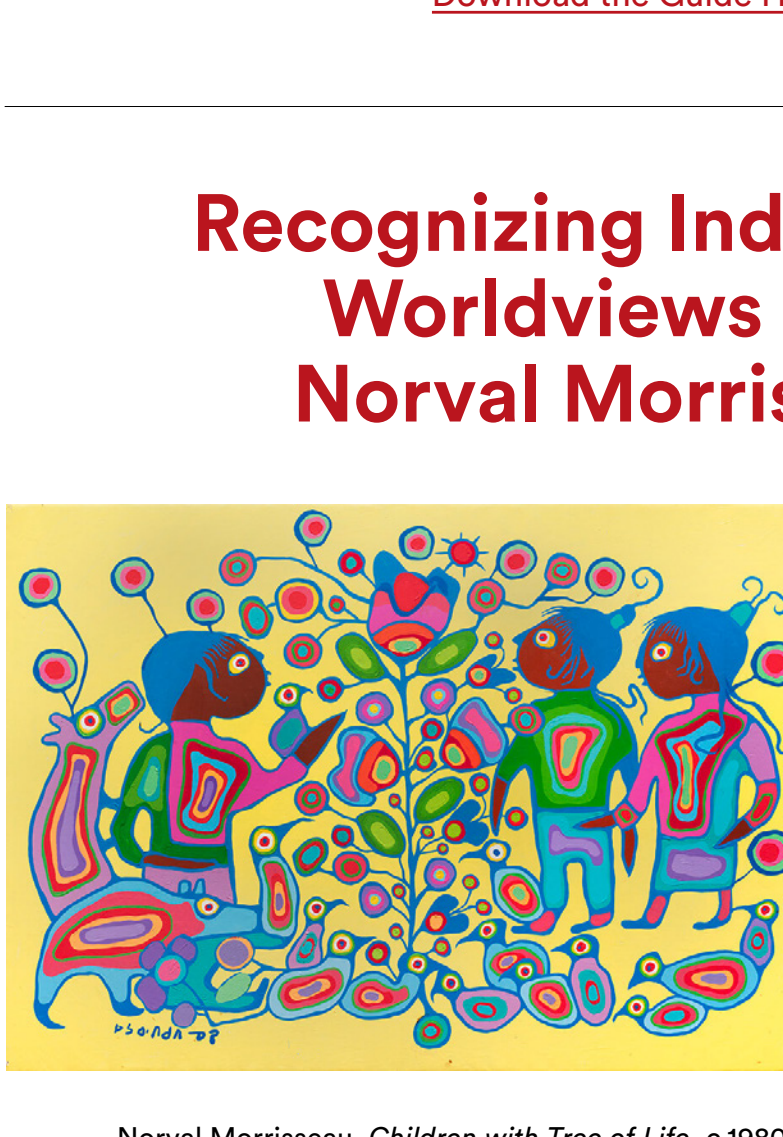
AVENUES TO EXPLORE

Re-Storying National Histories
with Robert HouleRobert Houle, *Aboriginal Title*, 1989–90, Art Gallery of Hamilton

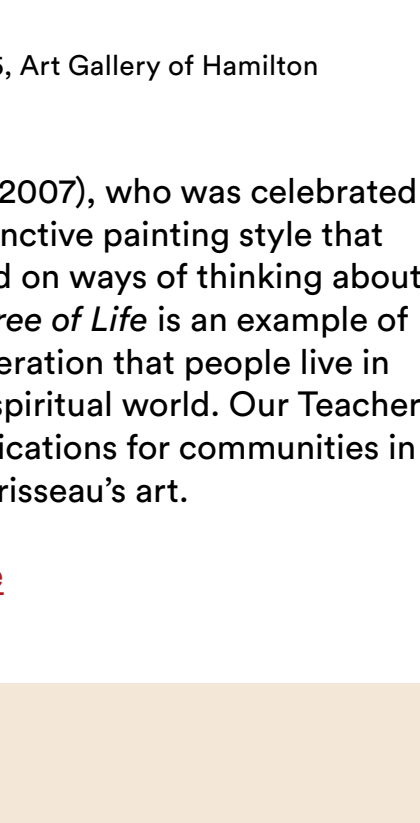
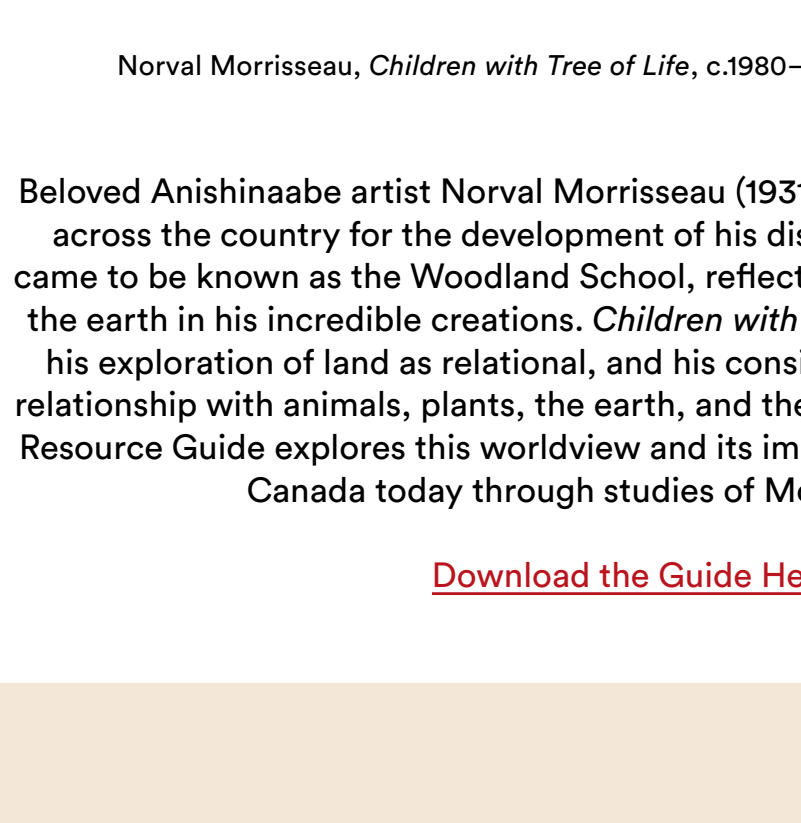
In *Aboriginal Title*, contemporary Saulteaux artist Robert Houle (b.1947) draws our attention to four crucial dates that mark key moments in Canadian history (the end of the Seven Years' War, Confederation, the Indian Act, and the Constitution Act) and important legal precedents for the rights and freedoms of First Nations communities in relation to land titles. Our Teacher Resource Guide on Decolonization takes Houle's powerful paintings as a starting point for considering the biases of colonial narratives and understanding the power of re-storying through Indigenous perspectives, stories, and worldviews.

[Download the Guide Here](#)Reclaiming Representational
Autonomy with Zacharie VincentZacharie Vincent, *Zacharie Vincent and His Son Cyprien*, c.1851,
Musée national des beaux-arts du Québec

A member of the Huron-Wendat community of Jeune-Lorette, Zacharie Vincent (1815–1886) is a unique figure in nineteenth-century Canadian art. He created works that countered the inaccurate and damaging representations of Indigenous people produced at the hands of settler-colonial artists during this period. Our newly published Teacher Resource Guide inspired by Vincent's work encourages students to think about the relationship between representation and discrimination, and to consider the ways in which historical figures like Vincent and contemporary leaders have resisted structures of systemic racism in Canada.

[Download the Guide Here](#)Rejoicing in Community
with Pitseolak AshoonaPitseolak Ashoona, *Summer Camp Scene*, c.1974, National Gallery of Canada, Ottawa

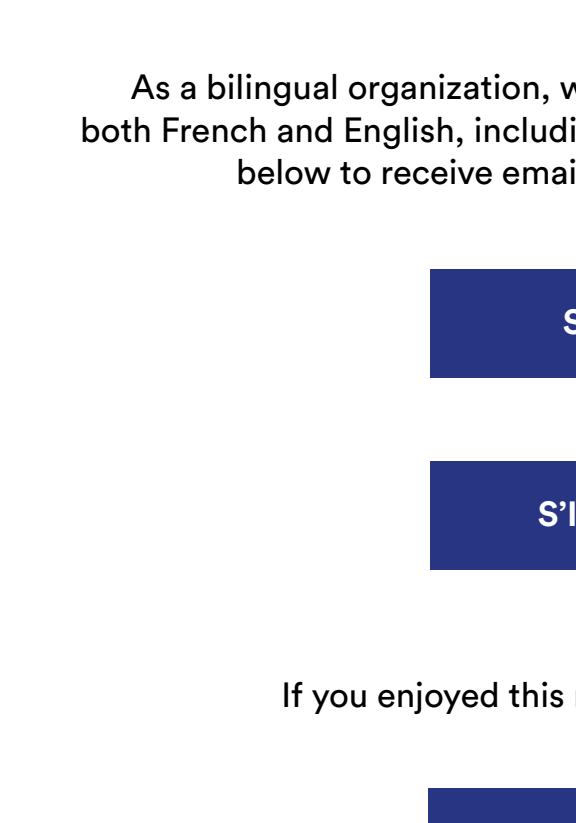
Inuk artist Pitseolak Ashoona (c.1904–1983) was the matriarch of an artistic family in her home of Kinngait (Cape Dorset), Qikiqtaaluk (Baffin Island). Producing thousands of drawings in her lifetime, she often centralized themes connected to the importance and interconnectedness of community and land stewardship, as in *Summer Camp Scene*, pictured here. Inspired by her incredible body of work, our Teacher Resource Guide explores the principles of Inuit Gaujimajatuqangit ("what Inuit have always known to be true") through a series of activities that centralize Inuit voices and worldviews.

[Download the Guide Here](#)Recognizing Indigenous
Worldviews with
Norval MorrisseauNorval Morrisseau, *Children with Tree of Life*, c.1980–85, Art Gallery of Hamilton

Beloved Anishinaabe artist Norval Morrisseau (1931–2007), who was celebrated across the country for the development of his distinctive painting style that came to be known as the Woodland School, reflected on ways of thinking about the earth in his incredible creations. *Children with Tree of Life* is an example of his exploration of land as relational, and his consideration that people live in relationship with animals, plants, the earth, and the spiritual world. Our Teacher Resource Guide explores this worldview and its implications for communities in Canada today through studies of Morrisseau's art.

[Download the Guide Here](#)

IN OUR NEXT NEWSLETTER



Our next newsletter will be the last before we wish you well for the summer months ahead! In the meantime, we encourage you and your students to submit artworks for the Canadian Art Inspiration Contest. You can [access the full details on our contest webpage](#).

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.caThank You to
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Image Credits: [1] Teresa Marshall, *Mi'kmaq Universe*, 2005, acrylic on canvas, 132 x 134 cm. Collection of Indigenous and Northern Affairs, Canada. [2] Robert Houle, *Aboriginal Title*, 1989–90, oil on canvas, 228 x 167.6 cm. Collection of the Art Gallery of Hamilton, purchased with funds from the Alfred Wavell Peene and Susan Nottlie Peene Memorial, 1992 (1992.3). © Robert Houle. [3] Zacharie Vincent, *Zacharie Vincent and His Son Cyprien*, c.1851, oil on canvas, 48.5 x 41.2 cm. Collection of the Musée national des beaux-arts du Québec (1947.156). [4] Pitseolak Ashoona, *Summer Camp Scene*, c.1974, coloured felt-tip pen on paper, 50.6 x 65.4 cm. Collection of the National Gallery of Canada, Ottawa. Gift of the Department of Indian Affairs and Northern Development, 1989 (36414). Photo: NGC. © Dorset Fine Arts. [5] Norval Morrisseau, *Children with Tree of Life*, c.1980–85, acrylic on canvas, 132.7 x 189.2 cm. Collection of Art Gallery of Hamilton, Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski, and Mr. Kenny Alwyn Whent, 1985. Courtesy of Art Gallery of Hamilton.