



TEACHER RESOURCE GUIDE
FOR GRADES 4–12

LEARN ABOUT
**THE PROPERTIES
OF LIGHT**
through the art of
MARY PRATT

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

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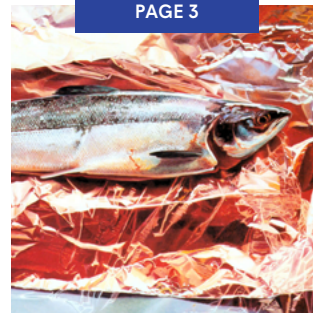
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ADDITIONAL RESOURCES

READ ONLINE



MARY PRATT: LIFE & WORK BY RAY CRONIN

DOWNLOAD



MARY PRATT IMAGE FILE

RESOURCE OVERVIEW

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

Mary Pratt (1935–2018) was fascinated by light, and she represented this passion in her masterful paintings. Her careful attention to light and the way it bends, bounces, and is blocked by objects makes her paintings realistic and beautiful. Her still-life artworks depict the complex interactions of light through common objects, such as jars of preserves, tinfoil, fruits, and plastic wrap. She worked carefully to observe and represent the action of light, by studying both real life and photography. This guide aims to show the connection between this careful observation and understanding in an artistic sense and the world of science and optics.

Curriculum Connections

- Grades 4–8 Science
- Grades 9–12 Physics

Themes

- Light
- Observation
- Optics
- Realism

Teaching Exercises

Inspired by the work of Mary Pratt, students will take part in the careful observation of light and its interaction with objects. They will show their understanding of scientific terminology and concepts when looking at paintings and real-life scenes.

- Learning Activity #1: Learn how light and objects interact ([page 4](#))
- Learning Activity #2: Identify light in painting ([page 6](#))
- Culminating Task: Following light's path ([page 8](#))

A Note on Using This Guide

Mary Pratt's work explores themes of feminism, sensuality, and the female form through realism and still-life painting. While none of the works suggested in this guide contain nudity, several of Mary Pratt's other works depict nudes, and some of her writing and comments about the still-life paintings that are included in this guide directly reference their sensual or erotic aspects. It is suggested that the teacher show care for the age and stage of the students before directing them to read any further content on Mary Pratt and her work.



Fig 1. Mary Pratt, *Red Currant Jelly*, 1972. Jars of jelly and jam appear frequently in Mary Pratt's paintings, often catching the light.

WHO WAS MARY PRATT?



Fig 2. Mary Pratt with her painting *Chocolate Birthday Cake*, 1997.

Mary Pratt was born Mary Frances West in Fredericton, New Brunswick, in 1935. Her father was a lawyer and politician, and the family lived in a large house on the prestigious Waterloo Row. Pratt's parents supported her interest in art, buying her paints, sending her to art classes, and encouraging her to enrol in the fine art program at Mount Allison University in Sackville, New Brunswick.

Arriving at Mount Allison in 1953, Pratt found that the school's focus on technique and appreciation for [realism](#) in art suited her own interests. She also met fellow student [Christopher Pratt](#), whom she would marry in 1957. Together they travelled to Newfoundland and Glasgow, Scotland, before returning to Mount Allison. By 1961, the year they graduated, they had two children: a son, John, and a daughter, Anne.

The family moved to St. John's, Newfoundland, where Christopher became the curator at Memorial University's art gallery. In 1963 he quit his job to paint full time, and the family moved to a small cottage on the Salmonier River, where a third child, Barbara (Barby), was born; a fourth, Edwyn (Ned), arrived the following year. Pratt struggled to find time to paint, but she worked when she could, exhibiting forty-four drawings and paintings at the Memorial University art gallery in 1967.

While the exhibition was a success, Pratt was dissatisfied with her impressionistic style. Over the next few years, she worked to find a new way of painting and began using photography to compose scenes. It was not an easy process—in 1970 she quit painting entirely for a period of time. But her friends and family encouraged her, and in 1975 several of her new photo-based works were included in an exhibition at the National Gallery of Canada in Ottawa.

As Pratt's career flourished, she expanded her subjects from domestic scenes—unmade beds, raw and cooked food—to people and created a number of large mixed-media drawings of things on fire. After her marriage to Christopher ended—they separated around 1992 and divorced in 2004—she built a house and studio for herself in St. John's. Galleries in Toronto and Vancouver sold her paintings, and she was the subject of major exhibitions that covered her entire career, including a travelling retrospective (2013–15) and an exhibition at the National Gallery (2015). When Pratt died in St. John's in 2018, she was one of the most popular artists in Canada.

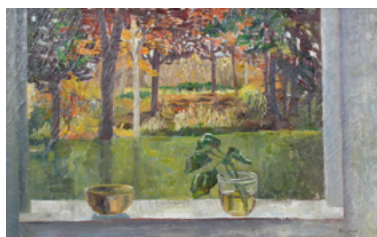


Fig 3. Mary Pratt, *October Window*, 1966. In her early work, Pratt experimented with "impressionistic" painting, characterized by loose brush strokes.



Fig 4. Mary Pratt, *Pyrex on Gas Flame*, 1977. This painting reveals Pratt's talent for meticulously rendering everyday objects.



Fig 5. Mary Pratt, *Another Province of Canada*, 1978. Pratt lived in Newfoundland, and salmon—an important fish in the province—appear in many of her works.



Fig 6. Mary Pratt, *Dishcloth on Line #3*, 1997. In the 1990s, Pratt began using pastels and watercolour on paper, as in this mixed-media work.

NATIONAL & WORLD EVENTS



Fig 7. Second World War poster, 1942.



Fig 8. Harold Alexander, Governor General of Canada, receives the bill concerning the terms of the union of Newfoundland with Canada, 1949.



Fig 9. Drying codfish, 1982.

The Second World War begins.
Quebec adopts legislation for provincial women's suffrage, becoming the last province to do so. In 1960 all women in Canada are granted the right to vote.

Newfoundland and Labrador join Confederation.

Canada celebrates its centennial.
The first for-credit women's studies course is offered at the University of Toronto. The first women's studies program in North America is established the same year at San Diego State University.

Joyce Wieland (1930–1998) becomes the first living woman artist to have a solo show at the National Gallery of Canada.

Facing commercial extinction of northern cod, the Canadian government closes the cod fishery in Newfoundland—a decision with devastating consequences for many communities.

1935

1939

1940

1949

1953

1957

1958

1961

1963

1967

1970

1971

1975

1978

1992

c.1992

1995

2013

2018

Mary Frances West is born in Fredericton, New Brunswick.

Pratt enrolls at Mount Allison University in Sackville, New Brunswick.

Mary marries Christopher Pratt.

Birth of the Pratts' son John. The couple will have three more children: Anne, in 1960; Barbara (Barby), in 1963; and Edwyn (Ned), in 1964.

Both Mary and Christopher graduate from Mount Allison and move to St. John's, Newfoundland.

Christopher quits a job at Memorial University to paint full time. The family moves to a cottage on the Salmonier River.

Pratt has her first exhibition at the Memorial University art gallery.

Several of Pratt's paintings are included in the National Gallery of Canada exhibition *Some Canadian Women Artists*.

Pratt paints a portrait of Donna Meaney, who becomes one of her most important models.

Mary and Christopher separate, divorcing in 2004.

The Beaverbrook Art Gallery in Fredericton mounts the first retrospective of Pratt's work.

Organized by the Art Gallery of Nova Scotia, Halifax, and The Rooms Provincial Art Gallery, St. John's, the touring retrospective *Mary Pratt* opens.

Pratt dies in St. John's, Newfoundland.

MARY PRATT'S LIFE



Fig 10. Mary Pratt (centre) with Christopher Pratt at their graduation from Mount Allison University, May 16, 1961.



Fig 11. Mary Pratt at the opening of *Some Canadian Women Artists* at the National Gallery of Canada, Ottawa, 1975.



Fig 12. Mary Pratt, *Silver Fish on Crimson Foil*, 1987. Pratt mastered the realist style of painting.



Fig 13. Mary Pratt in her studio, 1990s.

LEARNING ACTIVITY #1

LEARN HOW LIGHT AND OBJECTS INTERACT

At the heart of many of Mary Pratt's artworks is the play of light on, through, and within objects. This deep observation of light and understanding of optics was critical to creating the beautiful realism of her paintings. In this investigation, students will look carefully at the interaction of light using objects that are common in Pratt's still-life paintings.

Big Idea

Light and its interactions

Learning Goals

1. I can identify how light interacts with objects using scientific terminology.
2. I can think critically about the use of light and its interactions in various artworks.

Materials

- [Mary Pratt Image File](#)
- Paper
- Pens, pencils
- Small selection of materials from Mary Pratt's paintings (for example: aluminum foil, fruit, glasses of liquid, jelly or other food stuffs, fabric, etc.)
- Strong, single light source (direct sunlight is ideal)
- "Who Was Mary Pratt?" biographic information sheet ([page 2](#))



Fig 14. Mary Pratt, *Christmas Turkey*, 1980. This work is an example of the close observation of light and texture that is typical of Pratt's art.



Fig 15. Mary Pratt, *Jelly Shelf*, 1999. This painting was inspired by a childhood memory of seeing light coming through the jars of jelly.

Learning Activity #1 Continued

Process

1. Arrange a series of objects in front of the class so that the objects are lit by sunlight (possible objects include a glass of water, tinfoil or reflective surfaces, dark or coloured cloth). If no direct sunlight is available, arrange to move the class to a location in the school where this is possible or where there is light with a strong, single light source.
2. Have students gather around the objects to observe the arrangement. Direct students to look carefully at the group of objects and to think about how light interacts with each one. Students may make notes of their observations.
3. Once students have looked carefully at the objects, guide a discussion on the ways in which light interacts with the scene. Possible questions include the following:
 - Where is the scene brightest?
 - Where is the scene darkest?
 - What objects seem to block the light?
 - What objects allow the light to pass through them?
 - What happens to the light when it is blocked by an object?
 - What happens to the light when it passes through an object?

Is this the same for all colours? Different?
4. Through this discussion, the main ways in which light interacts with objects should be observed (passing through, bouncing off, stopping, and bending), and these properties can be named using the following scientific terms: transmission, reflection, absorption, and refraction. Students should be encouraged to see the complexity of these interactions (every object will display some mix of all types of interactions).
5. After finishing the discussion and careful observations, introduce students to Mary Pratt by using the biographic information sheet. Display a series of her still-life paintings using either printouts or a projector (see [Mary Pratt Image File](#)). Ask students to identify the interactions they observed in person within these paintings, using scientific terms if possible. As a class, consider the following questions: how has a consideration of light made Pratt's paintings more beautiful? More realistic? How do these specific objects interact with light? Why are they lit the way they are?



Fig 16. Mary Pratt, *Breakfast Last Summer*, 1994. Alongside her still-life works, Pratt also liked to paint domestic interiors.



Fig 17. Mary Pratt, *Bedroom*, 1987. In this painting, Pratt evokes human presence without picturing people by representing an unmade bed.

LEARNING ACTIVITY #2

IDENTIFY LIGHT IN PAINTING

Mary Pratt's artworks show a deep understanding of light and optics, and her use of careful observation and photography enabled her to produce realism in her art. In this activity students will use their scientific understanding of optics to identify specific, realistic uses of light in Mary Pratt's paintings.

Big Idea

Light in painting

Learning Goals

1. I can identify how light interacts with objects using scientific terminology.
2. I can use scientific reasoning to support my claims.
3. I can think critically about the use of light and its interactions in artwork.

Materials

- Markers, pens
- [Mary Pratt Image File](#)
- Sticky notes
- "Who Was Mary Pratt?" biographic information sheet ([page 2](#))

Process

1. Review with students the ways in which light interacts with objects—these interactions include passing through, bouncing off, bending, and stopping—and use the proper scientific terms: transmission, reflection, refraction, and absorption. Create a class set of definitions for these terms and post copies around the class for reference.
2. Using printouts of Pratt's paintings, assign each student one image of Pratt's work (see [Mary Pratt Image File](#)) and give them a copy of this image (within the class, each image should be repeated three to five times).
3. Give students time to carefully observe their image individually and look for parts of their image where they can see objects that interact with light.
4. Have students annotate their images to show three different interactions of light that they have identified. These annotations may be done by writing/drawing directly on the image or by adding sticky notes to the image. The annotations should highlight the specific point on the image being chosen (by circling, using an arrow, or the placement of a sticky note), along with what interaction is being observed and a quick note as to why the student thinks this part of the image shows this particular interaction of light.



Fig 18. Mary Pratt, *Ginger Ale and Tomato Sandwich No. 1*, 1999. A "bird's eye view" perspective is masterfully portrayed in this image of a partially-eaten snack.

Learning Activity #2 Continued

5. Ask students to form small groups with others who have the same image. In their small group they will discuss each other's findings, looking for similarities and asking questions about differences that they may have in their understanding of the images or scientific terms. The teacher should circulate and help students navigate any questions or disagreements to aid in student understanding. Students should come to an agreement and choose one example of each type of light interaction in their image.
6. Bring the class back together and have students present their images and annotations to the rest of the class. As a class, discuss what each group has found, address any student questions, and check for understanding.



Fig 19. Mary Pratt, *Eggs in an Egg Crate*, 1975. Pratt created this work after being struck by the slippery interior of the empty eggshells.



Fig 20. Mary Pratt, *Artifacts on Astroturf*, 1982. This work brings together an interesting mix of materials, both natural and artificial.



Fig 21. Mary Pratt, *Glassy Apples*, 1994. Fruit is a common theme in Pratt's work, and sometimes functioned as a metaphor.



Fig 22. Mary Pratt, *Green Grapes and Wedding Presents with Half a Cantaloupe*, 1993. Still-life is a painting tradition that dates back to the 1600s—here Pratt presents a contemporary twist.

CULMINATING TASK

FOLLOWING LIGHT'S PATH

Mary Pratt showed a careful and artistic understanding of light. By observing scenes and photographs, she developed images that show complex interactions of light with objects. In this activity students will use scientific observation to trace the path of a single beam of light within a collection of objects to understand the way they interact.

Big Idea

Light in motion

Learning Goals

1. I can identify how light interacts with objects using scientific terminology.
2. I can use scientific reasoning to support my claims.
3. I can think critically about the use of light and its interactions in artworks.
4. I can use scientific instruments effectively and safely.

Success Criteria

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

1. Scientific terms are used correctly and when appropriate.
2. Diagrams and sketches are clearly presented.
3. Scientific reasoning is based on evidence and logically leads to conclusions drawn.
4. Observations are carefully documented and properly represent the physical world.
5. Careful and safe work is observed in the lab.

Materials

- [Mary Pratt Image File](#)
- Objects for creating still lifes (see below)
- Paper
- Pens
- Ray boxes, flashlights, or laser lights
- “Who Was Mary Pratt?” biographic information sheet ([page 2](#))

Process

1. Introduce students to Mary Pratt using the biographic information sheet and show them a selection of her paintings. Have students choose one of the still-life paintings (see the [Mary Pratt Image File](#)). Working on their own or in small groups, students will recreate the scene of the painting. Part of a larger scene may be used, and more easily attainable/handled materials can be substituted (for example, a pencil case instead of a raw salmon). Ask students to arrange their objects in roughly the same positions as shown in their still-life paintings, with each scene displayed on a separate table in the room.
2. Give students time to examine the still-life objects carefully and, using clues within the paintings, determine the exact position of light in their paintings. Students should record their reasoning using proper terminology and specific references to what they can see in their paintings.

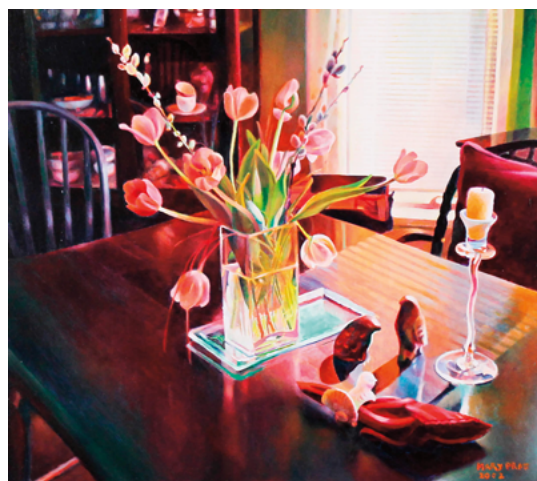


Fig 23. Mary Pratt, *Two Stone Birds in the Spring*, 2002. Shadows and projections are central in this painting, visible through the pattern of the window blinds.

Culminating Task Continued

3. Provide students with lights/lighting devices so they can illuminate their arrangements of objects from the same directions and sources as in their paintings. For this activity a small beam of light is required for the illumination to work. Ray boxes may be used if available, or small flashlights that can be focused into a narrow beam. Laser lights should be avoided unless students are trained, wearing proper safety equipment, and following best practices as outlined by the local school board.
4. Ask students to arrange their light beams to illuminate specific points of their arrangements. Students should then carefully examine the direction, intensity, and colour of the incident light (coming into the object) and resulting light (transmitted, reflected, or refracted by the object). Older students should carefully measure the angle between the incident and the reflected/refracted beams.
5. Have students use their scientific investigation skills to make small sketches of the interactions of light with the specific points in their scenes. Alongside their sketches, students should indicate which interactions of light are being observed and how they know this. Students should also record the colour, intensity, and direction of the light after it interacts with the object(s), and use these specific details to support their reasoning. If possible, older students may take measurements of the angles of reflected/refracted beams of light and relate their findings to equations and relationships learned in class.
6. If time permits, students may repeat steps 4 and 5 with another point on their arrangements to uncover new interactions with light.
7. Give students time to prepare final reports: students will present their combined documentation from steps 2, 4, and 5 to demonstrate their learning, showing understanding of the interaction of light with objects, proper scientific terminology, lab practice, and scientific reasoning. This may be presented in writing, or in a conference or exhibition of learning.



Fig 24. Mary Pratt, *Dinner for One*, 1994. Solitude became a theme in Pratt's paintings after she split up with her husband, the artist Christopher Pratt.



Fig 25. Mary Pratt, *Pears on a Green Glass Plate*, 1998. This print represents dramatic light effects, especially through the pear's shadow.

Possible Extension

Students may explore more deeply both scientific sketching and realism within the art world. To begin, students may develop a single sketch of a scene where they intentionally leave out an interaction of light (no shadows cast, no bending of objects within/behind a glass of water, no reflected light). Students can then sketch the scene again, this time including the specific interaction. Students may then contrast their images and discuss how accounting for light and its interactions makes a more realistic image.

HOW MARY PRATT MADE ART: STYLE & TECHNIQUE

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

PAINTING THE REAL WORLD

Pratt was a realist artist—her paintings look like the world we see. What she chose to paint and the style she used tell us something about her interpretation of the world. Her painting style is very smooth and precise, focusing our attention on the objects she represents. To achieve this effect, she used soft, thin brushes to make tiny, cross-hatched strokes. She would begin at the top corner of her canvas and work her way diagonally across it, adding thin layers of paint until the image looked lifelike. Because she used such small strokes and layered colours on top of each other, there are no brushstrokes in her finished paintings—they look as smooth as photographs.

WORKING WITH PHOTOGRAPHS

Pratt took thousands of photographs, many more than she would ever paint, using a film camera to compose scenes, then waiting days or even weeks to see the developed images. Her paintings do more than use these photographs to reference or record parts of the real world—they reproduce photographs in paint. The paintings replicate the way that photography distorts images: some parts are slightly blurry and out of focus, and some look flatter than others—like photographs, they have different depths of field.



Fig 26. Photography was central to Pratt's process: this 35mm slide was used for her painting *Eviscerated Chickens*, 1971.



Fig 27. Mary Pratt, *Eviscerated Chickens*, 1971. The beautiful handling of light and perspective in this work contrasts with the raw subject.

CAPTURING LIGHT IN OIL PAINT

Light is central to Pratt's art, and to capture it in oil paint, she relied on a careful use of colour. Her painting technique allowed her to layer and combine strokes of different colours to create the subtle variations we see when light hits an object. The wood of the table in *Supper Table*, 1969, for example, is orange in some places and purple in others where a shadow hits it. When her paintings include transparent materials like saran wrap or aluminum foil, she uses greys, whites, pinks, purples, and blues to show how the light passes through or reflects off them.



Fig 28. Mary Pratt, *Supper Table*, 1969. This painting is the result of one of Pratt's "epiphanies", in which she realized that there was artistic potential in everyday, fleeting moments.

EXPERIMENTS ON PAPER

While Pratt was primarily an oil painter, she also experimented with pastels, mixed-media drawings, and woodblock prints. Working in watercolour and chalk and oil pastels on paper, she was able to make works that were much larger than her oil paintings. She used this large-scale and looser style to make a series of drawings of fires that capture the movement of flames. She also collaborated with the Japanese artist Masato Arikushi on a series of woodblock prints based on Pratt's paintings.



Fig 29. Mary Pratt, *Burning the Rhododendron*, 1990. Starting in the late 1980s, Pratt started to create a series of paintings and mixed-media drawings about fire.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

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

Pratt, Christopher (Canadian, b. 1935)

A renowned Newfoundland painter and printmaker whose work is characterized by precision, flatness, intense focus on a single subject, and an almost artificial sense of light. His pictures of ordinary local scenes and figures have an otherworldly quality. He designed the provincial flag of Newfoundland and Labrador in 1980.

realism

A style of art in which subjects are depicted as factually as possible. Realism also refers to a nineteenth-century art movement, led by Gustave Courbet, concerned with the representation of daily modern life, rather than mythological, religious, or historical subjects.

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.

Canadian Association of Physicists, including links to further resources for teaching and education in physics:

<https://www.cap.ca/programs/resources-physics-educators/>

TED-Ed educational videos on physics:

<https://ed.ted.com/series/before-and-after-einstein>



Fig 30. Mary Pratt, *Barby in the Dress She Made Herself*, 1986. This portrait pictures Pratt’s daughter Barbara (Barby) on the occasion of her wedding.

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.

Cover: Mary Pratt, *Waterloo Row—Fredericton*, 1972, oil on board, 75.8 x 117.2 cm. Private collection. Courtesy of the Family of Mary Pratt. © Estate of Mary Pratt.

Fig 1. Mary Pratt, *Red Currant Jelly*, 1972, oil on Masonite, 45.9 x 45.6 cm. Collection of the National Gallery of Canada, Ottawa, Purchased 1976 (18526). © Estate of Mary Pratt.

Fig 2. Mary Pratt with her painting *Chocolate Birthday Cake*, 1997, photograph by Greg Locke.

Fig 3. Mary Pratt, *October Window*, 1966, oil on canvas, 40.5 x 66 cm. Collection of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt.

Fig 4. Mary Pratt, *Pyrex on Gas Flame*, 1977, oil on Masonite, 30.5 x 33.5 cm. Private collection. Courtesy of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt. Photo credit: John Dean.

Fig 5. Mary Pratt, *Another Province of Canada*, 1978, oil on Masonite, 91.4 x 69.8 cm. Collection of The Rooms Provincial Art Gallery, St. John's, Memorial University of Newfoundland Collection (78.05.00). © Estate of Mary Pratt. Photo credit: Ned Pratt.

Fig 6. Mary Pratt, *Dishcloth on Line #3*, 1997, mixed media on paper, 57.2 x 76.2 cm. Collection of The Rooms Provincial Art Gallery, St. John's, Government of Newfoundland and Labrador Collection. © Estate of Mary Pratt. Photo credit: Ned Pratt.

Fig 7. World War II poster, 1942. National War Finance Committee; artist: Stapleton, Archibald Bruce (1910–1981). Toronto Reference Library, Baldwin Collection, Call no. 1939-45. Victory bonds II. Item 21. L.

Fig 8. Harold Alexander, Governor General of Canada, receives the bill concerning the terms of the union of Newfoundland with Canada, 1949. Credit: National Film Board of Canada. Photothèque / Library and Archives Canada / C-021401.

Fig 9. Drying codfish, 1982. Photographer: Wallace Howe. Courtesy of Wikicommons.

Fig 10. Mary Pratt (centre) with Christopher Pratt at their graduation from Mount Allison University, May 16, 1961, photographer unknown. Mount Allison University Archives Picture Collection (2007.07/1680). © Estate of Mary Pratt.

Fig 11. Mary Pratt at the opening of *Some Canadian Women Artists* at the National Gallery of Canada, Ottawa, 1975, photographer unknown. Collection of the National Gallery of Canada Library and Archives.

Fig 12. Mary Pratt, *Silver Fish on Crimson Foil*, 1987, oil on Masonite, 46.7 x 69.5 cm. Collection of Brendan and Renee Paddick. Courtesy of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt.

Fig 13. Mary Pratt in her studio, 1990s, photograph by John Reeves. Mary Pratt fonds, Mount Allison University Archives, Sackville (2003.35/8/5/1).

Fig 14. Mary Pratt, *Christmas Turkey*, 1980, oil on Masonite, 45.8 x 59.9 cm. Collection of The Robert McLaughlin Gallery, Oshawa, Purchase, 1981 (1981PM46). © Estate of Mary Pratt.

Fig 15. Mary Pratt, *Jelly Shelf*, 1999, oil on canvas, 55.9 x 71.1 cm. Private collection. Courtesy of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt. Photo credit: Ned Pratt.

Fig 16. Mary Pratt, *Breakfast Last Summer*, 1994, oil on canvas, 91.4 x 121.9 cm. Private collection, Vancouver. Courtesy of the Family of Mary Pratt and Mount Allison University Archives, Sackville, New Brunswick. © Estate of Mary Pratt.

Fig 17. Mary Pratt, *Bedroom*, 1987, oil on Masonite, 121.9 x 88.2 cm. Collection of the Right Honourable Adrienne Clarkson. Courtesy of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt.

Fig 18. Mary Pratt, *Ginger Ale and Tomato Sandwich No. 1*, 1999, watercolour on paper, 66.7 x 43.8 cm. Private collection. Courtesy of Heffel Fine Art Auction House, Toronto. © Estate of Mary Pratt.

Fig 19. Mary Pratt, *Eggs in an Egg Crate*, 1975, oil on Masonite, 50.8 x 61 cm. Collection of The Rooms Provincial Art Gallery, St. John's, Memorial University of Newfoundland Collection. © Estate of Mary Pratt.

Fig 20. Mary Pratt, *Artifacts on Astro turf*, 1982, oil on Masonite, 68.6 x 81.3 cm. Collection of the Art Gallery of Nova Scotia, Halifax. Purchased with funds provided by the Art Sales and Rental Society, Halifax, Nova Scotia, 1982 (1982.18). Courtesy of the Art Gallery of Nova Scotia. © Estate of Mary Pratt. Photo credit: RAW Photography.

Fig 21. Mary Pratt, *Glassy Apples*, 1994, oil on canvas, 46 x 61 cm. Collection of the Beaverbrook Art Gallery, Fredericton. Bequest of Harrison McCain, C.C. (2004.40). © Estate of Mary Pratt.

Fig 22. Mary Pratt, *Green Grapes and Wedding Presents with Half a Cantaloupe*, 1993, oil on canvas, 61 x 91.4 cm. Collection of the Royal Bank of Canada. Courtesy of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt.

Fig 23. Mary Pratt, *Two Stone Birds in the Spring*, 2002, oil on Masonite, 40.6 x 45.7 cm. Private collection. Courtesy of Hodgins Art Auctions Ltd., Calgary. © Estate of Mary Pratt.

Fig 24. Mary Pratt, *Dinner for One*, 1994, oil on canvas, 61 x 91.4 cm. Private collection. Courtesy of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt. Photo credit: Rachel Topham.

Fig 25. Mary Pratt, *Pears on a Green Glass Plate*, 1998, colour woodcut on heavy japan paper, 41.6 x 61 cm. Collection of the Owens Art Gallery, Mount Allison University, Sackville. Gift of Christopher Pratt (2006.63). © Estate of Mary Pratt.

Fig 26. 35mm slide used as a source for *Eviscerated Chickens*, 1971, by Mary Pratt, photograph by Mary Pratt. Courtesy of the Family of Mary Pratt and Mount Allison University Archives, Sackville, New Brunswick. © Estate of Mary Pratt.

Fig 27. Mary Pratt, *Eviscerated Chickens*, 1971, oil on Masonite, 45.7 x 54 cm. Collection of The Rooms Provincial Art Gallery, St. John's, Memorial University of Newfoundland Collection. © Estate of Mary Pratt.

Fig 28. Mary Pratt, *Supper Table*, 1969, oil on canvas, 61 x 91.4 cm. Collection of the Family of Mary Pratt. Courtesy of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt.

Fig 29. Mary Pratt, *Burning the Rhododendron*, 1990, watercolour and pastel on paper, 127.6 x 239.4 cm. Collection of Sun Life Assurance Company, Toronto. Courtesy of the Family of Mary Pratt and Mount Allison University Archives, Sackville, New Brunswick. © Estate of Mary Pratt.

Fig 30. Mary Pratt, *Barby in the Dress She Made Herself*, 1986, oil on Masonite, 90.8 x 60.3 cm. Private collection. Courtesy of The Rooms Provincial Art Gallery, St. John's. © Estate of Mary Pratt.