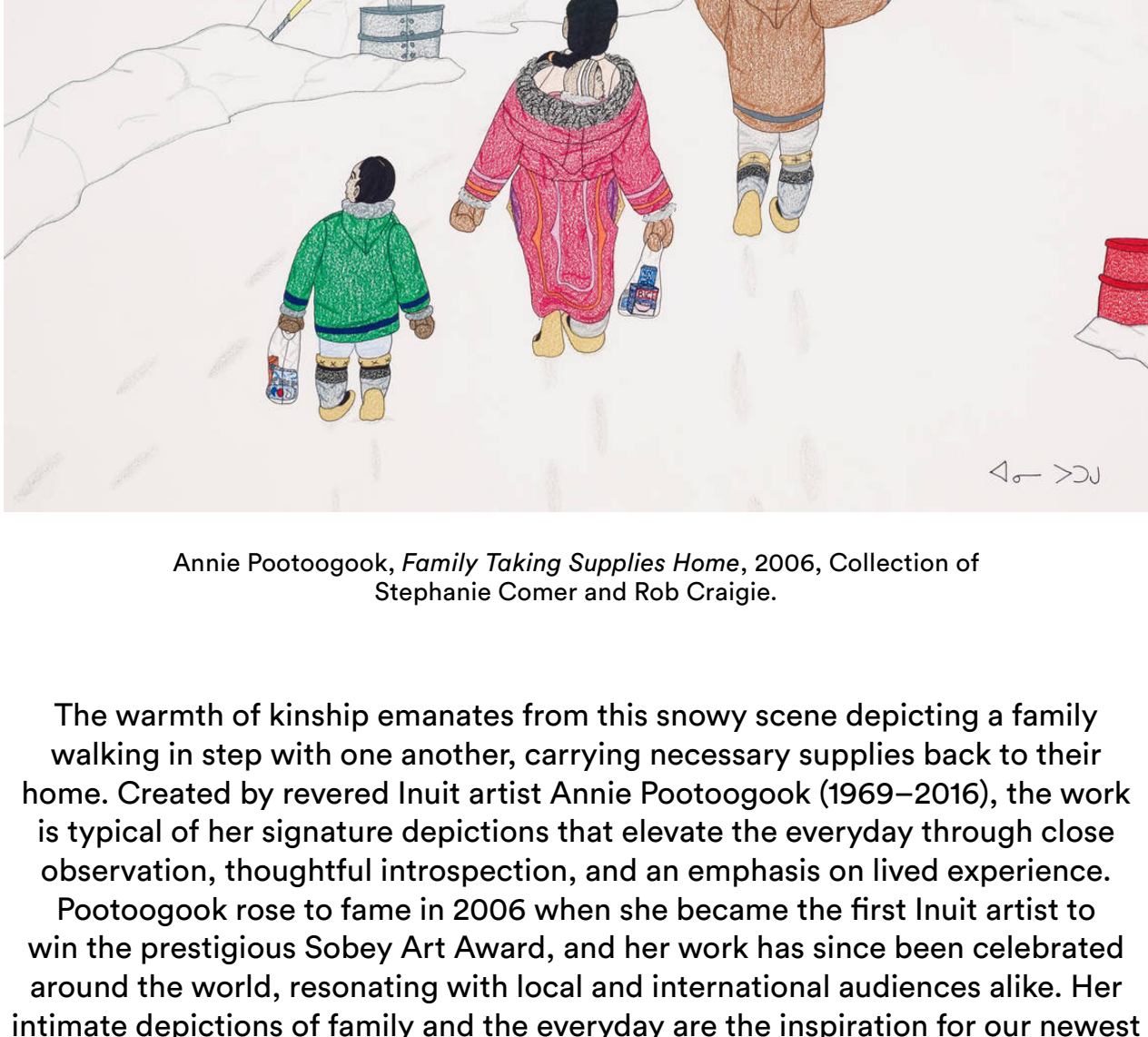


EDUCATION NEWSLETTER

IT'S ALL RELATIVE
ART FOR FAMILY DAY

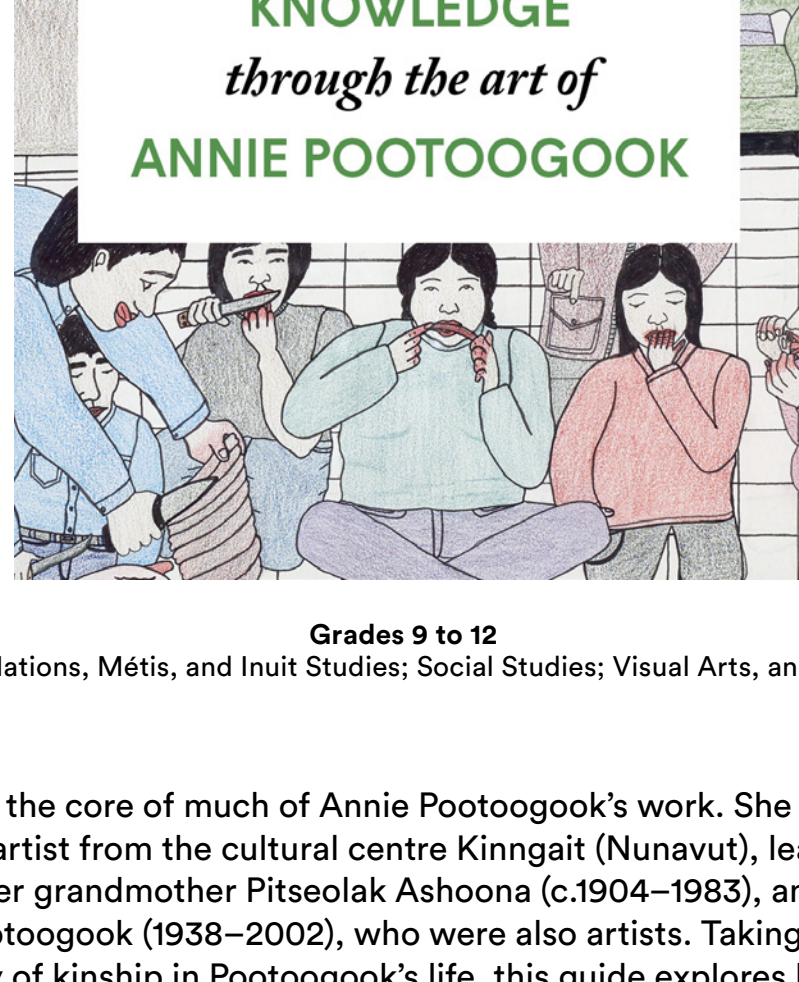
Four Canadian and Indigenous artists who shed light on the joy and importance of family in its many shapes and forms



Annie Pootoogook, *Family Taking Supplies Home*, 2006, Collection of Stephanie Corner and Rob Craigie.

The warmth of kinship emanates from this snowy scene depicting a family walking in step with one another, carrying necessary supplies back to their home. Created by revered Inuit artist Annie Pootoogook (1969–2016), the work is typical of her signature depictions that elevate the everyday through close observation, thoughtful introspection, and an emphasis on lived experience. Pootoogook rose to fame in 2006 when she became the first Inuit artist to win the prestigious Sobey Art Award, and her work has since been celebrated around the world, resonating with local and international audiences alike. Her intimate depictions of family and the everyday are the inspiration for our newest Teacher Resource Guide, one of our most recent collaborations. With family in heart and in mind, we hope you enjoy our selection of works this week.

— The Art Canada Institute Education Team

Learning and
Knowledge at Home

Grades 9 to 12

First Nations, Métis, and Inuit Studies; Social Studies; Visual Arts, and more

Family is at the core of much of Annie Pootoogook's work. She was a third-generation artist from the cultural centre Kinngait (Nunavut), learning under the wing of her grandmother Pitseolak Ashoona (c.1904–1983), and her mother, Napachie Pootoogook (1938–2002), who were also artists. Taking as inspiration the centrality of kinship in Pootoogook's life, this guide explores her interest in the documentation of the everyday to engage with the themes of family and intergenerational knowledge.

[Download the Teacher Resource Guide here](#)

AVENUES TO EXPLORE

Jack Chambers



Jack Chambers, *Sunday Morning No. 2*, 1968–70.

Curling up around a favourite weekend television show with siblings is a nostalgic scene that may be familiar to many. In this painting, London, Ontario-born artist Jack Chambers (1931–1978) employed his unique strategy of "perceptual realism", a technique grounded in close looking and a reflection on sensory experience. This approach allowed him to bring a remarkable depth of observation and warmth to this tender domestic image of his young sons.

Learn more in ACI's

[Jack Chambers: Life & Work](#) by Mark A. Cheetham

Chun Hua Catherine Dong

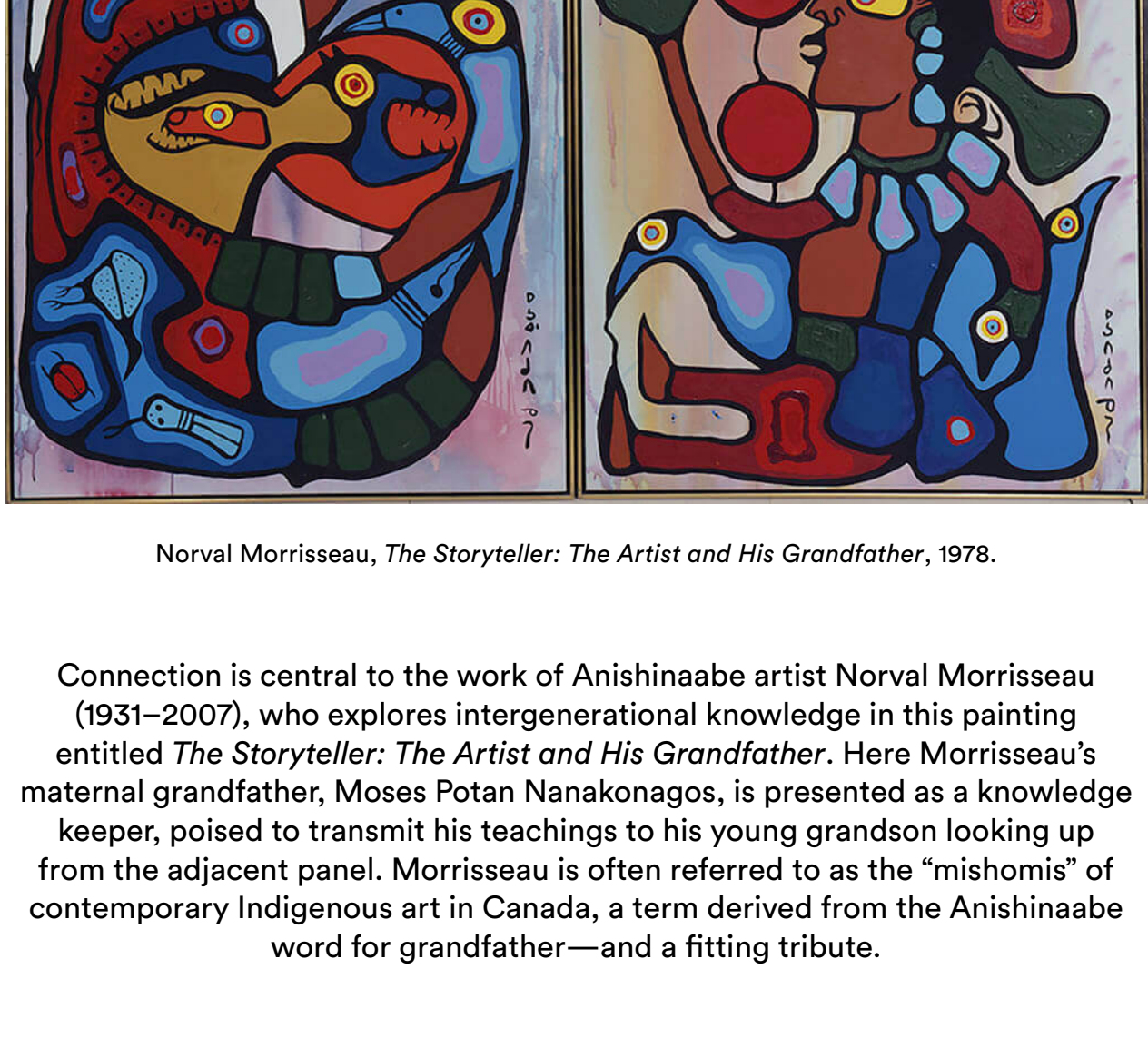


Chun Hua Catherine Dong, *Mother* (detail), 2017.

In her photographic series entitled *Mother* (2017), contemporary Montreal-based artist Chun Hua Catherine Dong pays tribute to her aboriginal, creating photographs with close friends and relatives to invoke her presence. She traveled back to China after her mother's passing, creating the photographs with fourteen mothers who were close to her own. As the artist shares, "This work reveals how the mother/daughter relationship is experienced as a site of love and care, and how memories cross time and space to create a new experience that not only transcends life and death, bridges past and present, but also transforms emotions and realities."

[See additional works from this series](#)

Norval Morrisseau



Norval Morrisseau, *The Storyteller: The Artist and His Grandfather*, 1978.

Connection is central to the work of Anishinaabe artist Norval Morrisseau (1931–2007), who explores intergenerational knowledge in this painting entitled *The Storyteller: The Artist and His Grandfather*. Here Morrisseau's maternal grandfather, Moses Potan Nanakonagos, is presented as a knowledge keeper, poised to transmit his teachings to his young grandson looking up from the adjacent panel. Morrisseau is often referred to as the "mishomis" of contemporary Indigenous art in Canada, a term derived from the Anishinaabe word for grandfather—and a fitting tribute.

[Download a Teacher Resource Guide on Norval Morrisseau](#)

[Watch a short learning video about Norval Morrisseau](#)

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Art Canada Institute

Launched in 2013, the Art Canada Institute is the only national institution whose mandate is to promote the study of an inclusive multi-vocal Canadian art history to as broad an audience as possible, in both English and French, within Canada and internationally. The ACI works with more than fifty of Canada's leading art historians, curators, and visual culture experts who are dedicated to the creation of authoritative original content on the people, themes, and topics that have defined Canadian art history.

We are creating a central digital resource to tell the world about Canada's most important works of art and where they are located. By functioning as an online art museum, a [digital library](#), and an interactive Canadian art encyclopedia, the ACI is an indispensable resource on Canada's visual heritage.

Visit us at aci-iac.ca

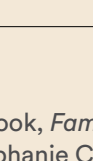
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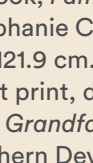
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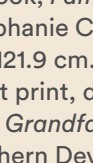
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