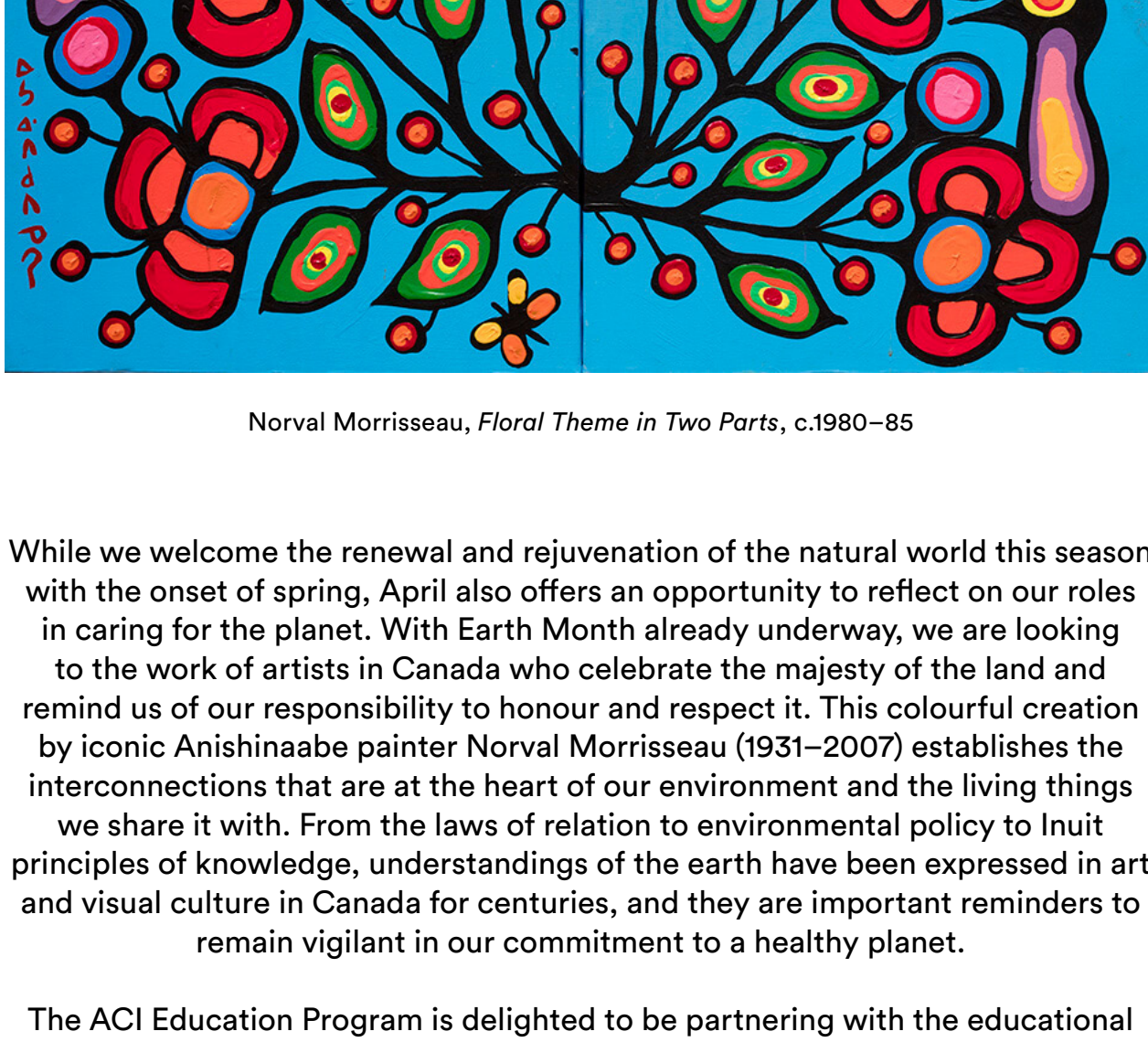


EDUCATION NEWSLETTER

ART FOR A HEALTHIER PLANET
A CREATIVE CALL FOR CHANGE

With Earth Month underway, we share resources on environmentalism from the ACI digital library to bring Canadian art into the conversation.



Norval Morrisseau, *Floral Theme in Two Parts*, c.1980–85

While we welcome the renewal and rejuvenation of the natural world this season with the onset of spring, April also offers an opportunity to reflect on our roles in caring for the planet. With Earth Month already underway, we are looking to the work of artists in Canada who celebrate the majesty of the land and remind us of our responsibility to honour and respect it. This colourful creation by iconic Anishinaabe painter Norval Morrisseau (1931–2007) establishes the interconnections that are at the heart of our environment and the living things we share it with. From the laws of relation to environmental policy to Inuit principles of knowledge, understandings of the earth have been expressed in art and visual culture in Canada for centuries, and they are important reminders to remain vigilant in our commitment to a healthy planet.

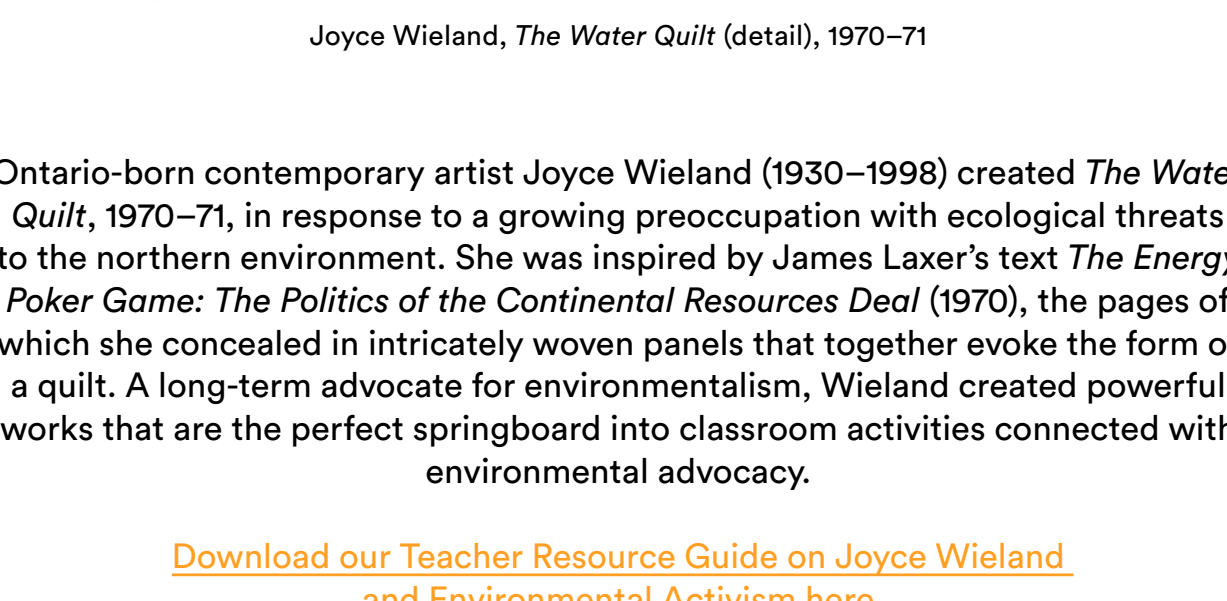
The ACI Education Program is delighted to be partnering with the educational non-profit organization Green Learning to publish a Teacher Resource Guide on Canadian art and climate change that will be released on Earth Day. As well, we hope you enjoy this selection of some of our favourite activities on art and the environment from the ACI digital library.

[Download a Teacher Resource Guide on Land and Indigenous World Views here](#)

— The Art Canada Institute Education Team

AVENUES TO EXPLORE

Uncovering Hidden Messages

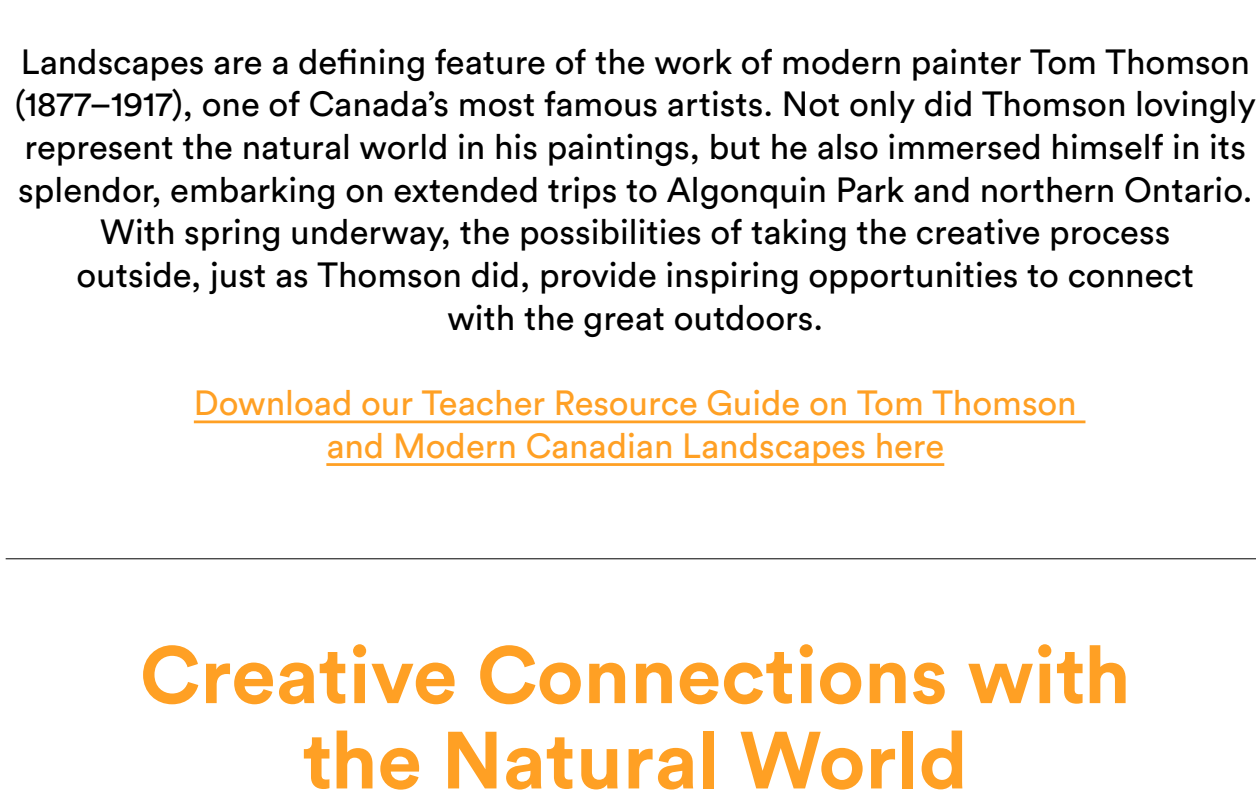


Joyce Wieland, *The Water Quilt* (detail), 1970–71

Ontario-born contemporary artist Joyce Wieland (1930–1998) created *The Water Quilt*, 1970–71, in response to a growing preoccupation with ecological threats to the northern environment. She was inspired by James Laxer's text *The Energy Poker Game: The Politics of the Continental Resources Deal* (1970), the pages of which she concealed in intricately woven panels that together evoke the form of a quilt. A long-term advocate for environmentalism, Wieland created powerful works that are the perfect springboard into classroom activities connected with environmental advocacy.

[Download our Teacher Resource Guide on Joyce Wieland and Environmental Activism here](#)

A Love Song to the Landscape



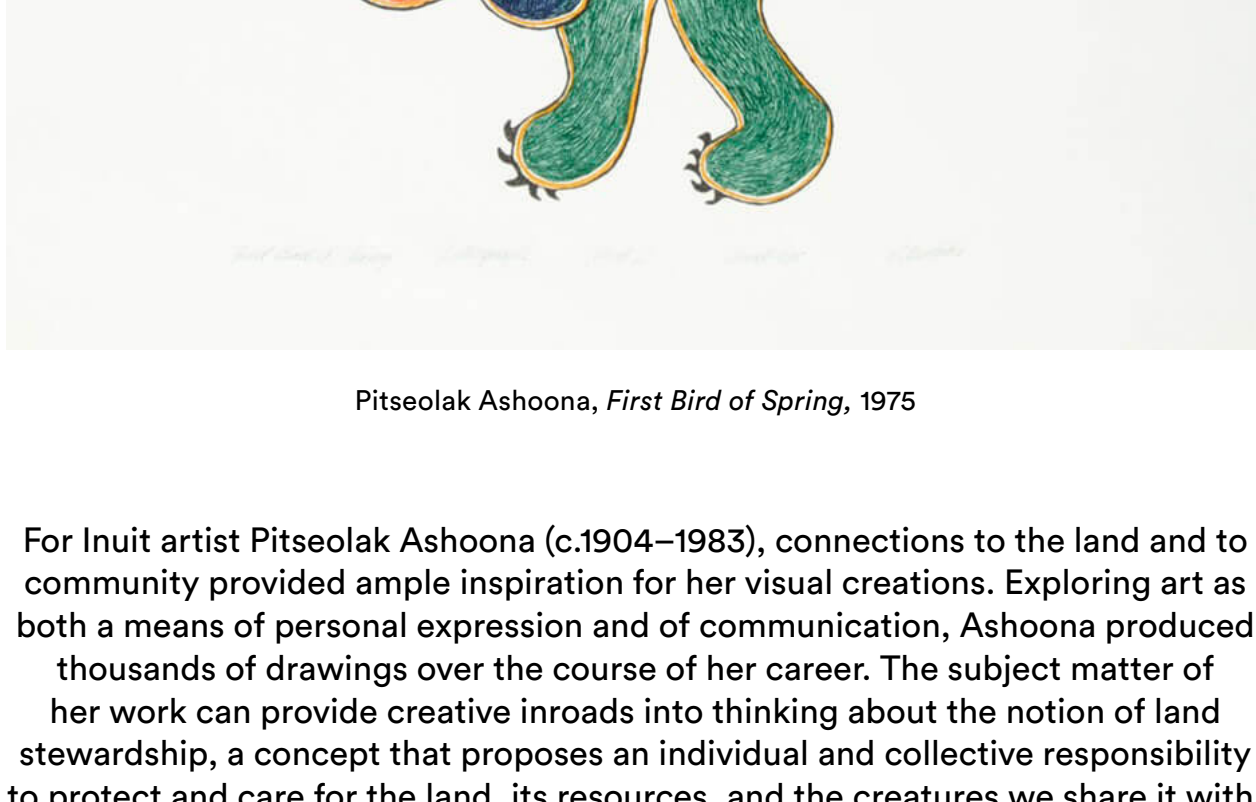
Tom Thomson, *In the Northland*, 1915–16

Landscapes are a defining feature of the work of modern painter Tom Thomson (1877–1917), one of Canada's most famous artists. Not only did Thomson lovingly represent the natural world in his paintings, but he also immersed himself in its splendor, embarking on extended trips to Algonquin Park and northern Ontario.

With spring underway, the possibilities of taking the creative process outside, just as Thomson did, provide inspiring opportunities to connect with the great outdoors.

[Download our Teacher Resource Guide on Tom Thomson and Modern Canadian Landscapes here](#)

Creative Connections with the Natural World



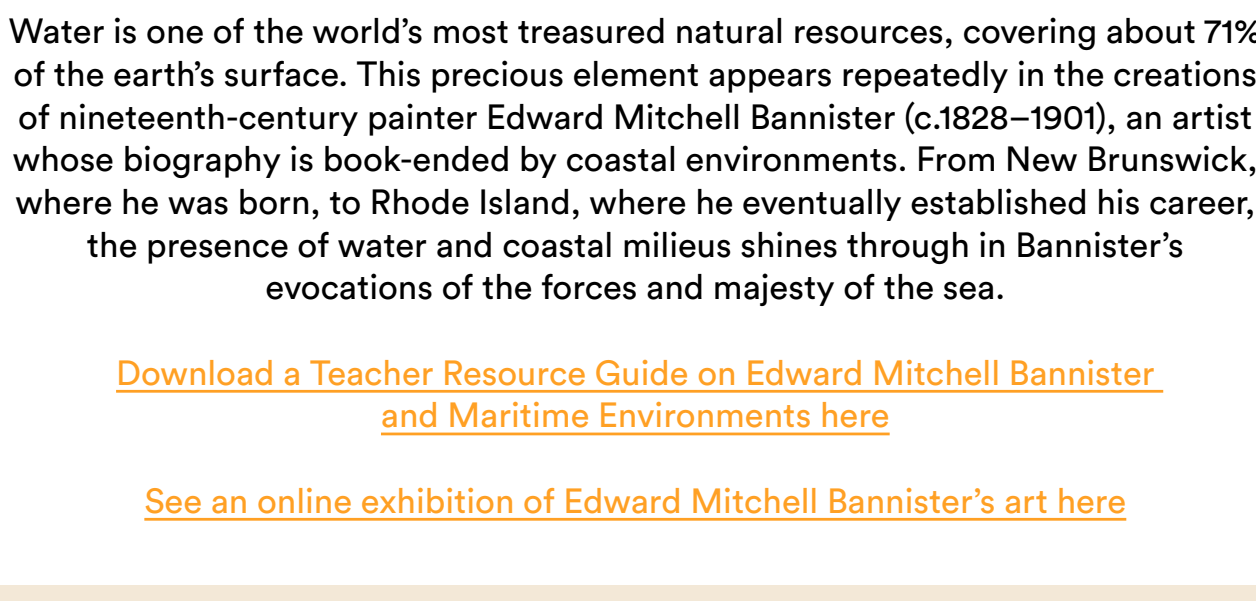
Pitseolak Ashoona, *First Bird of Spring*, 1975

For Inuit artist Pitseolak Ashoona (c.1904–1983), connections to the land and to community provided ample inspiration for her visual creations. Exploring art as both a means of personal expression and of communication, Ashoona produced thousands of drawings over the course of her career. The subject matter of her work can provide creative inroads into thinking about the notion of land stewardship, a concept that proposes an individual and collective responsibility to protect and care for the land, its resources, and the creatures we share it with.

[Download our Teacher Resource Guide on Community and Land Stewardship here](#)

[Watch a learning video about Pitseolak Ashoona here](#)

Coastal Environments



Edward Mitchell Bannister, *Untitled (Rhode Island Seascape)*, c.1856

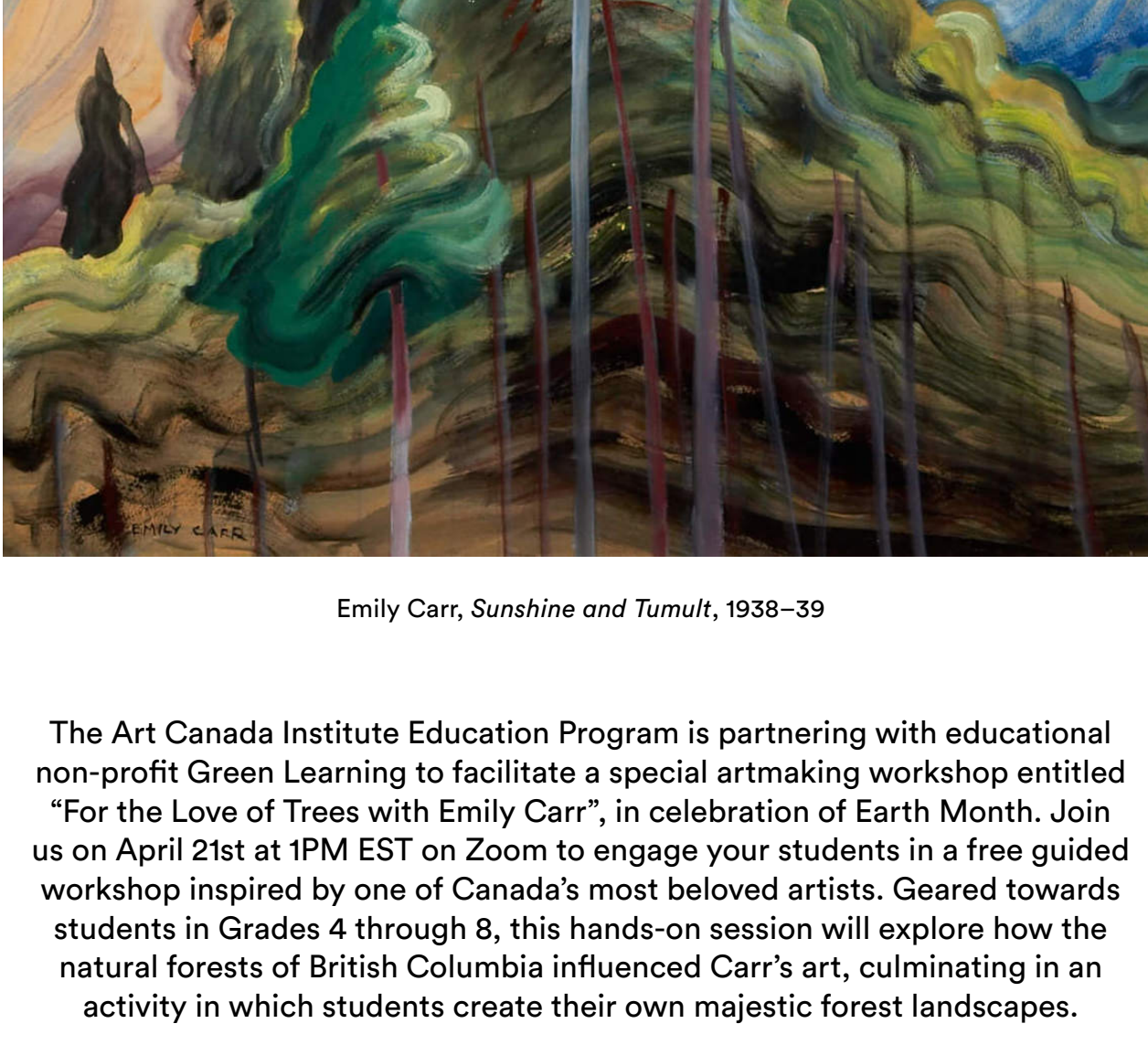
Water is one of the world's most treasured natural resources, covering about 71% of the earth's surface. This precious element appears repeatedly in the creations of nineteenth-century painter Edward Mitchell Bannister (c.1828–1901), an artist whose biography is book-ended by coastal environments. From New Brunswick, where he was born, to Rhode Island, where he eventually established his career, the presence of water and coastal milieus shines through in Bannister's evocations of the forces and majesty of the sea.

[Download a Teacher Resource Guide on Edward Mitchell Bannister and Maritime Environments here](#)

[See an online exhibition of Edward Mitchell Bannister's art here](#)

FREE WORKSHOP

Join Us for Earth Month



Emily Carr, *Sunshine and Tumult*, 1938–39

The Art Canada Institute Education Program is partnering with educational non-profit Green Learning to facilitate a special artmaking workshop entitled "For the Love of Trees with Emily Carr", in celebration of Earth Month. Join us on April 21st at 1PM EST on Zoom to engage your students in a free guided workshop inspired by one of Canada's most beloved artists. Geared towards students in Grades 4 through 8, this hands-on session will explore how the natural forests of British Columbia influenced Carr's art, culminating in an activity in which students create their own majestic, forest landscapes.

[Register for the event here](#)

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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About the 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

Thank You to Our Benefactors

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Image Credits: [1] Norval Morrisseau, *Floral Theme in Two Parts*, c.1980–85, acrylic on canvas, 60.9 x 45.7 cm. Collection of Art Gallery of Hamilton, Gift of Mr. Nicholas John Pusina, Mr. Robert Edward Zelinski, and Mr. Kenny Alwyn Whent, 1985. Courtesy of Art Gallery of Hamilton. [2] Joyce Wieland, *The Water Quilt* (detail), 1970–71, embroidered cloth and printed cloth assemblage, 134.6 x 131.1 cm. Art Gallery of Ontario, Toronto. © National Gallery of Canada, Ottawa. [3] Tom Thomson, *In the Northland*, 1915–16, oil on canvas, 101.7 x 114.5 cm. Montreal Museum of Fine Arts, gift of Friends of the Museum, Dr. Francis J. Shepherd, Sir Vincent Meredith, Drs. Lauterman and W. Gardner and Mrs. Hobart Molson, 1922 (1922-19). [4] Pitseolak Ashoona, *First Bird of Spring*, 1975, lithograph on paper, 76.4 x 56.4 cm. Canadian Museum of History, Gatineau. © Dorset Fine Arts. [5] Edward Mitchell Bannister, *Untitled (Rhode Island Seascape)*, c.1856, oil on canvas, 45.7 x 55.9 cm. Collection of Kenkeleba House, New York. [6] Emily Carr, *Sunshine and Tumult*, 1938–39, oil on paper, 87 x 57.1 cm. Art Gallery of Hamilton, bequest of H.S. Southam, CMG, L.L.D., 1966. Photograph by Mike Lalich.