

CONTINUING A LEGACY OF GREATNESS CELEBRATING ASIAN HERITAGE MONTH

5 artists who inspire connection and reflection through
printmaking, collage, photography, and painting



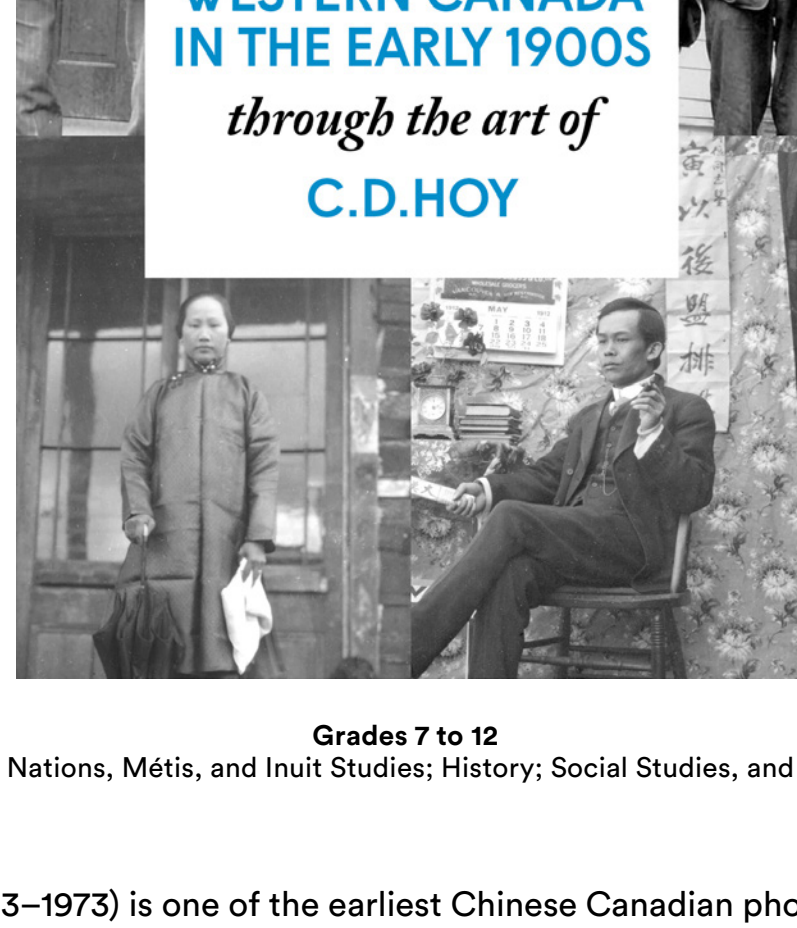
Naoko Matsubara, *Summer Garden B*, 2008

May is Asian Heritage Month in Canada, and this year the identified theme is "Continuing a legacy of greatness"—one that acknowledges the important contributions of Asian communities to the vibrance and vitality of our country.

In the visual arts, there are countless examples of greatness, including the beautiful work of Japanese Canadian printmaker Naoko Matsubara (b.1937), whose *Summer Garden B* captures the colours, textures, and organic forms of the natural world. With cultural heritage that encompasses roots in India, Korea, Japan, and China, the artists we are featuring this week are leaders in printmaking, photography, painting, and collage. We are honoured to celebrate their work, and we hope it inspires you in the classroom.

— The Art Canada Institute Education Team

A Community Lens



Grades 7 to 12

First Nations, Métis, and Inuit Studies; History; Social Studies, and more

C.D. Hoy (1883–1973) is one of the earliest Chinese Canadian photographers on record, and he produced a remarkable archive of portraits that paint a picture of the small town of Quesnel, British Columbia in the early 1900s. Quesnel's early municipal history, tied to both the Fraser River and Cariboo Gold Rushes, saw the coming together of a number of different cultural groups, and this is captured vividly in the diversity of people who visited Hoy's studio. Our latest Teacher Resource Guide focuses on Western Canada during this era through the inspiring lens of Hoy's camera.

[Download the Teacher Resource Guide](#)

AVENUES TO EXPLORE

Green Landscape



Kazuo Nakamura, *Green Landscape*, 1966

Born in Vancouver, Japanese Canadian painter Kazuo Nakamura (1926–2002) was forced to spend time in an internment camp during the Second World War and leave British Columbia. When he eventually settled in Ontario, he experimented with picturing the landscape. Art historians have pointed to both European and Japanese influences in his work, and he was deeply inspired by the natural world, science, and mathematics.

[Download a Teacher Resource Guide on Kazuo Nakamura](#)

Creativity in Collage



P. Mansaram, *Maharaja*, 1966–68

This extraordinary collage by Panchal Mansaram (1934–2020) includes visual references to Canada and India, the artist's country of birth, through images of Prime Minister Pierre Elliott Trudeau and Jaipur's Maharaja Savai Ram Singh II. Mansaram was inspired by a vast array of visual artforms, from folk art and historical Indian traditions to modernism and the avant-garde. We know that collage can unleash classroom creativity in exciting and unexpected ways, and we are inspired by Mansaram's words related to his beloved medium: "I think collage is everywhere. I see it in the morning in the newspaper; I see it on the cellphone; I see it on the TV. [...] Even in the backyard, the trees, the sky, the clouds, the rain, layers and layers and layers. That is collage."

[Learn more about P. Mansaram's collages](#)
[in a video from the Royal Ontario Museum](#)

Critical Engagement



Jin-me Yoon, *A Group of Sixty-Seven* (detail), 1996

A Group of Sixty-Seven is one of the most remarkable works by contemporary Korean Canadian artist Jin-me Yoon (b.1960). For this project, Yoon invited members of the Korean Canadian community in Vancouver to pose in front of the paintings *Maligne Lake*, 1924, by Lawren Harris and *Old Time Coast Village*, 1929–30, by Emily Carr. Many associate Harris and Carr with the creation of a national identity in modern Canadian art, and Yoon's critical engagement with them invites reflection on who is included in narratives of nationhood, especially in light of significant changes made to Canada's Immigration Act in 1967.

[Learn more about Jin-me Yoon](#)

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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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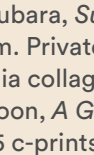
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Image Credits: [1] Naoko Matsubara, *Summer Garden B*, 2008. [2] Kazuo Nakamura, *Green Landscape*, 1966, oil on canvas, 93.7 x 121.3 cm. Private collection. Courtesy of Heffel Fine Art Auction. [3] P. Mansaram, *Maharaja*, 1966–68, mixed-media collage with paper and paint on board, 124.5 x 124.5 cm. Royal Ontario Museum Collection. [4] Jin-me Yoon, *A Group of Sixty-Seven* (detail), 1996, two grids of 67 framed c-prints, for a total of 135 c-prints, 47.5 x 60.5 cm each. Courtesy of Jin-me Yoon.