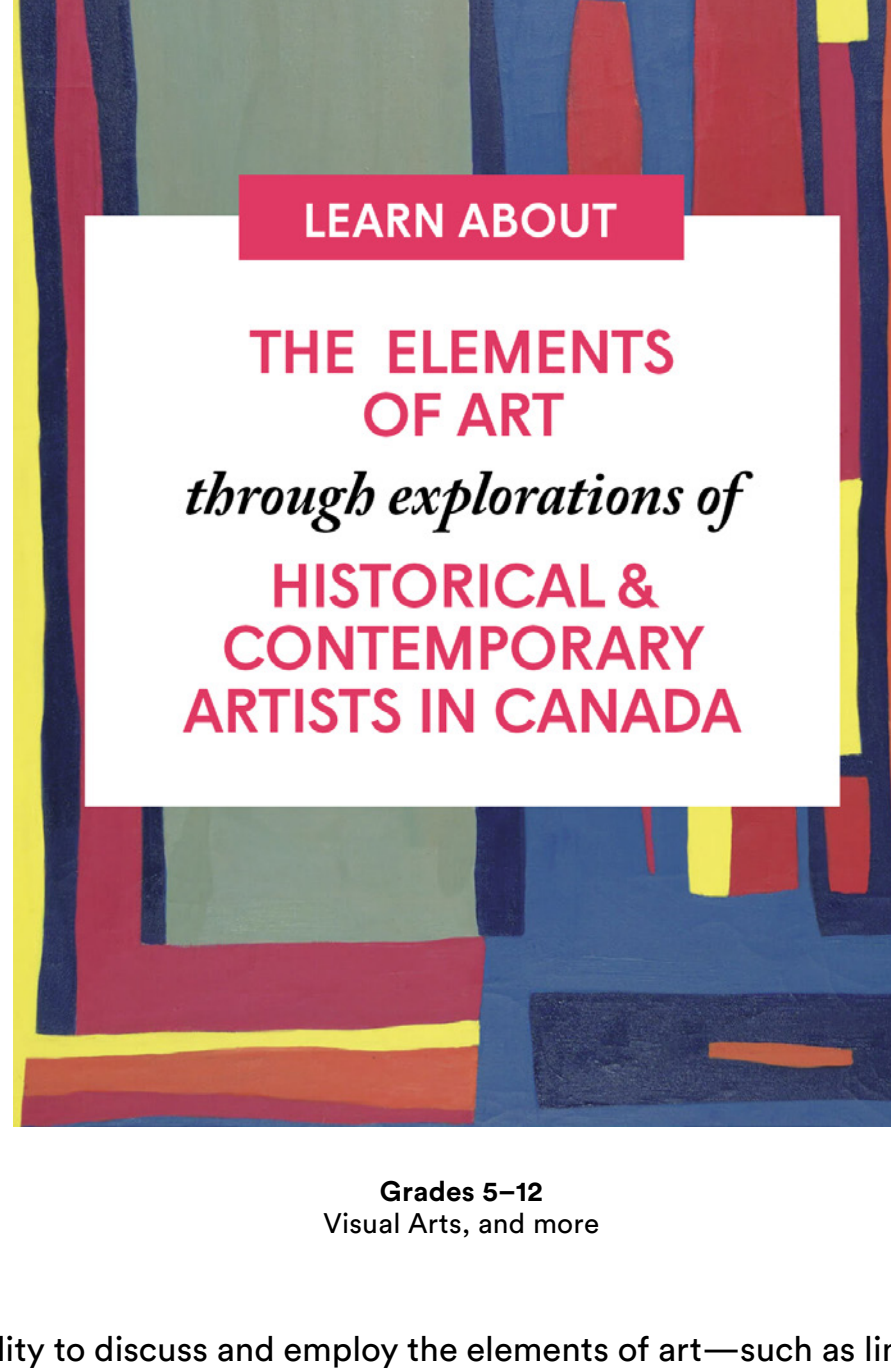


## THE YOUNG ARTIST'S TOOLKIT FOUNDATIONS OF VISUAL ART

Guide your students to master the fundamentals of creative expression with ACI's latest educational resource.



Grades 5–12  
Visual Arts, and more

The ability to discuss and employ the elements of art—such as line, shape, form, space, colour, value, and texture—is an important skill for young artists to cultivate as they deepen their understanding of what makes an impactful creative work. Canadian artists working across a number of genres and during various moments in time have long been innovators with respect to these foundational principles. Through explorations of historical and contemporary art in Canada—from landscapes by Edward Mitchell Bannister and still life paintings by Kazuo Nakamura, to Annie Pootoogook's evocative explorations of home—ACI's newest educational resource, explored in this week's newsletter, outlines activities that enable students' critical thinking about their creative processes. We hope this new addition to our digital learning library will be fruitful in facilitating personal reflection, close-looking exercises, and creative collaboration in art classrooms across the country.

Download our newest Teacher Resource Guide [here](#).

— The Art Canada Institute Education Team

### AVENUES TO EXPLORE

## Learning through Looking



Edward Mitchell Bannister, *Approaching Storm*, 1886

Landscapes can be inspiring points of departure for students to develop their own skills in looking and identifying forms in the visual world—a cornerstone of learning about artistic expression. Inspired by the coastal vistas and countryside surrounding his New England home, Edward Mitchell Bannister (1828–1901) was revered for his ability to enhance the sublime qualities of his compositions, sharply observing nature and boldly experimenting with elements of art such as texture and colour. *Approaching Storm* illustrates these to dramatic effect: the ominous presence of storm clouds is captured with the artist's use of darker tones that signify nature as a powerful force.

Download a full [Teacher Resource Guide](#) about this artist.

Learn more about Edward Mitchell Bannister's art in an [online exhibition](#).

## Exploring Form



Kazuo Nakamura, *Reversed Images*, 1965

Depictions of objects frozen in time is an important foundation of the still life genre. Kazuo Nakamura (1926–2002) famously used the elements of art to push the representational boundaries of this traditional, mobilizing techniques like repetition to introduce a thrilling spin on the classical form—as in *Reversed Images*, where the artist arranged the recurring motif of apples and pears so that they mirror one another in flat, undefined space. Grounded in close observational looking, still life has representational capacities that bring together the elements of art in a range of different mediums, and it can be a creative point of departure for guiding students on how to navigate shape, form, and contrast.

Download a full [Teacher Resource Guide](#) about this artist.

Learn more about this artist in [Kazuo Nakamura: Life and Work](#) by John G. Hatch.

## Representing Local Milieus



Annie Pootoogook, *Cape Dorset Freezer*, 2005

Annie Pootoogook's (1969–2016) *Cape Dorset Freezer* illustrates how the artist developed a distinct style of drawing by combining elements of art, including line, colour, and space. Using these tools, she produced visual stories that render everyday activities like shopping for food as significant community moments.

For artists in every region of Canada, “home” has a range of associations, from critical considerations of nationhood, to depictions of the topographies, interiors, and shared spaces that make the local familiar. Pootoogook's representations of home are an inspiring point of departure for students to visually re-create their own hometowns using the elements of art as a foundation.

Download a full [Teacher Resource Guide](#) about this artist.

Learn more about *Cape Dorset Freezer* in [Annie Pootoogook: Life & Work](#) by Nancy G. Campbell.

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](http://aci-iac.ca)

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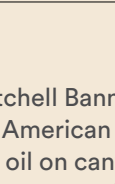
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