



TEACHER RESOURCE GUIDE
FOR GRADES 5–12

LEARN ABOUT

THE ELEMENTS OF ART
through explorations of
**HISTORICAL AND
CONTEMPORARY
ARTISTS IN CANADA**

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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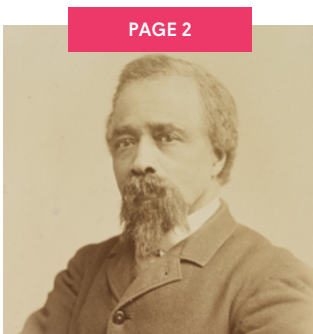
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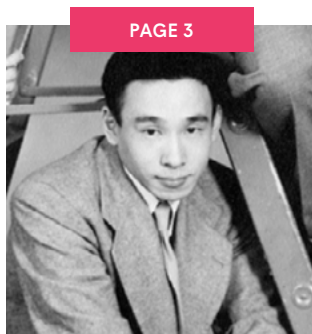
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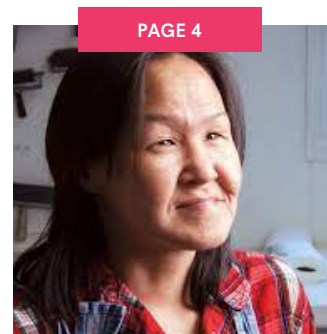
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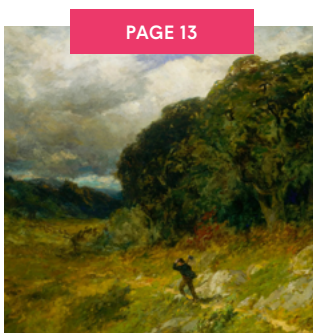
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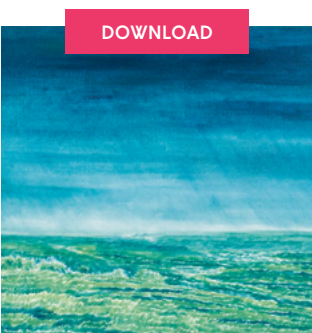
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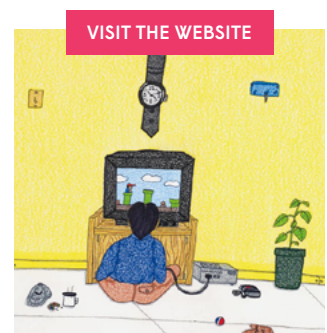
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ADDITIONAL RESOURCES



DOWNLOAD

ELEMENTS OF ART IMAGE FILE



VISIT THE WEBSITE

EXPLORE ACI'S RESOURCES FOR TEACHERS

RESOURCE OVERVIEW

The artworks within this guide and images required for the learning activities and culminating task can be found in the *Elements of Art Image File* provided.

The ability to discuss and employ the **elements of art** is an important skill for young artists to cultivate as they deepen their understanding of what makes an impactful creative work. In Canada, makers from coast to coast have developed unique styles through a mastery of diverse techniques and materials: texture and colour animate the landscape in the paintings of New Brunswick-born artist Edward Mitchell Bannister (1828–1901); geometric form is wielded in experimental ways in Vancouver-born painter Kazuo Nakamura's (1926–2002) still life works; and line and space come to the fore in the drawings of home and community by Kinngait-born creator Annie Pootoogook (1969–2016). Taking the work of these makers as points of departure, the activities in this guide invite students to identify and apply the elements of art through personal reflection, close-looking exercises, and collaborative creation.

Curriculum Connections

- Grades 5–12 Visual Arts

Themes

- Canadian Art
- Critical Thinking
- Critical Analysis
- Creative Process

Teaching Exercises

The activities found in this guide explore the elements of art as represented in artworks by Edward Mitchell Bannister, Kazuo Nakamura, and Annie Pootoogook.

- Learning Activity #1 – Elements of Landscape: Learning through Looking ([page 5](#))
- Learning Activity #2 – Elements of Still Life: Exploring Difference and Contrast ([page 8](#))
- Culminating Task – Elements of Home: Regional Representations of Local Milieus ([page 10](#))

A Note on Using This Guide

An effort has been made to represent diverse perspectives, backgrounds, and experiences through the Canadian and Indigenous artists whose works are shown in this guide. Educators are encouraged to choose additional examples to more fully represent the cultures of their classrooms and communities.



Fig 1. Annie Pootoogook, *Pitseolak Drawing with Two Girls on Her Bed*, 2006. This work pictures Pootoogook's grandmother Pitseolak Ashoona, also a famous artist.

WHO WAS EDWARD MITCHELL BANNISTER?



Fig 2. Edward Mitchell Bannister, c.1880.

Edward Mitchell Bannister was born in 1828 to Hannah and Edward Bannister in Saint Andrews, New Brunswick. Scholars believe that Bannister’s father may have been from Barbados; he died in 1832, leaving his two sons, Edward and William, to be raised by their mother. Hannah encouraged Edward’s love of art from a young age.

In the 1850s, Bannister moved to Boston, where he began to pursue a career as an artist. Though Boston was a hub of abolitionist activity, slavery was still legal in the southern states, and racial segregation laws were in place across the country. There were systemic barriers to art education and institutions, European travel, and patronage—the cornerstones of a traditional career in art. Nevertheless, Bannister perfected his craft during his time in Boston, studying art independently, visiting museums, and interacting with fellow artists before he eventually was able to enroll in evening drawing classes under the tutelage of Dr. William Rimmer.

In 1876, Bannister’s painting *Under the Oaks* was selected for the Philadelphia Centennial Exposition, where it won a first prize medal. This success boosted

Bannister’s reputation as a talented artist and knowledgeable critic.

Inspired by the coastal vistas, bodies of water, and countryside surrounding his New England home, Bannister’s works often emphasize the power and expressive poetry of nature. Bannister explored elements of art such as texture and colour in the composition of his landscape works. He is revered for his impressive use of tonalism, a style of art focused on rendering the landscape through subtle applications of colour.

Bannister was also known for his continuous experimentation with brush techniques that informed the texture of his works. His early and mid-period landscapes, produced between the 1850s and 1870s, were executed with a technique known as *impasto*, which involves building up the surface of the canvas with thick dabs of paint that expose the artist’s brushstrokes. *Impasto* aided Bannister in evoking atmospheric elements—such as cloud formations, wind, and light at different times of the day—that enhance the overall sublime qualities of his compositions. His later works from the 1880s and 1890s employ a much gentler *impasto* and loosely applied dabs of colour, similar to emerging Impressionist techniques.

Bannister died of a heart attack early in 1901. In May of the same year, the Providence Art Club (an institution the artist founded with three other Providence, Rhode Island, painters) organized a memorial exhibition in his honour, sharing a wide selection of his paintings with the community.



Fig 3. Edward Mitchell Bannister, *Boat on Sea*, n.d. The sea was a favourite subject for Bannister.

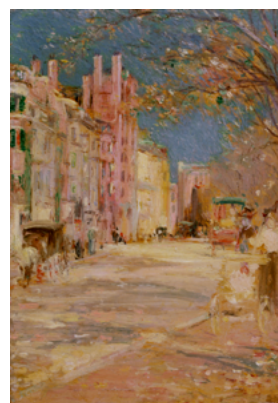


Fig 4. Edward Mitchell Bannister, *Boston Street Scene (Boston Common)*, 1898–99. This cityscape exemplifies Bannister’s shift towards Impressionist techniques.



Fig 5. Edward Mitchell Bannister, *Untitled (floral still life)*, n.d. This still life illustrates the artist’s technical proficiency in different genres.

WHO WAS KAZUO NAKAMURA?



Fig 6. Kazuo Nakamura, 1953.

Born October 13, 1926, in Vancouver, British Columbia, Kazuo Nakamura was a second-generation Japanese Canadian (Nisei). In 1939, Nakamura began attending Vancouver Technical School, where he studied drafting, mechanical drawing, and design. Following the bombing of the U.S. naval base at Pearl Harbor on December 7, 1941, both the United States and Canada declared war on Japan. As a result of the Canadian government's subsequent mandate to forcibly relocate people of Japanese descent, in October 1942 Nakamura and his family were uprooted from their home on the West Coast and sent to Tashme Internment Camp in the Fraser Valley. While at Tashme, Nakamura continued to paint, ordering art supplies through the mail.

At the end of the Second World War, Nakamura resettled in Toronto and continued to study art at the Central Technical School. His

encounters with the art scene in Toronto helped him establish a focus on abstract painting as he submitted his work to artist societies and juried exhibitions. In 1953, Nakamura, along with ten other artists—including Jock Macdonald, Jack Bush, and Oscar Cahén—established Painters Eleven, an artist group with a mandate to promote the development of abstract art in Canada.

Nakamura is known for his unique style of abstract painting characterized by a strong use of blue and green tones. Many of his more well-known works experiment with the genres of landscape and still life by strategically employing elements of line and colour to picture underlying patterns in natural phenomena. Nakamura's intention was never to represent his subject matter with accuracy. Instead, he viewed every composition as an opportunity to investigate new ways of seeing.

Experiments with perspective were also crucial to how Nakamura made art. Inspired by the Post-Impressionist works of French artist Paul Cézanne, Nakamura often played with the pictorial space of his works by manipulating horizon lines and reflections. *Forest*, 1953, for example, is characterized by the absence of a horizon line and a pattern of trees rendered with broken brushwork, resulting in an expression of shallow space.

Painters Eleven disbanded in 1960 and by that time Nakamura was at the height of his career. While he continued to produce a number of landscapes and abstract paintings, he also embarked on a quest to explore mathematical patterns. In the years before his death in 2002, Nakamura created numerous drawings and paintings inspired by numbers.

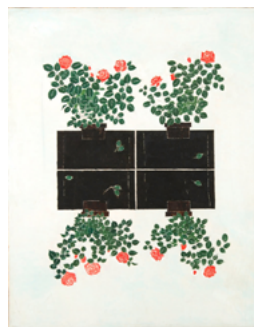


Fig 7. Kazuo Nakamura, *Untitled*, 1964. With this composition, Nakamura experimented with mirroring his subject.



Fig 8. Kazuo Nakamura, *Forest*, 1953. In this work, Nakamura created a rich texture of brushstrokes reminiscent of a dense forest.



Fig 9. Kazuo Nakamura, *Block Structure*, 1956. This work was produced during Nakamura's association with Painters Eleven.



Fig 10. Kazuo Nakamura, *Blue Reflections, B.C.*, 1964. This landscape painting illustrates the blue colour palette that Nakamura became known for.

WHO WAS ANNIE POOTOOGOOK?



Fig 11. Annie Pootoogook, 2006.

Annie Pootoogook was a third-generation Inuk artist whose work was celebrated for its representation of contemporary life in her home of Kinngait (Cape Dorset), Nunavut. Born in 1969 to Napachie Pootoogook (1938–2002) and Eegyvudluk Pootoogook (1931–2000), she developed an interest in art as a child by observing the practices of members of her family who were part of a vibrant artist community associated with the [West Baffin Eskimo Co-operative](#) (today referred to as Kinngait Studios). Learning from her grandmother Pitseolak Ashoona (c.1904–1983) and other artistic Elders, Pootoogook started to develop her own skills in drawing.

Pootoogook’s first big break came in 2000, when her work caught the eye of art dealer Patricia Fehleley. She had her first solo exhibition at Fehleley Fine Arts in Toronto in 2003 and, eventually, a major show at the Power Plant Contemporary Art Gallery in Toronto in 2006. That same year, she became the first Inuk artist to win

the prestigious Sobeys Art Award. Her work was also exhibited internationally, including at the world-renowned *documenta 12* exhibition in Kassel, Germany.

Working with felt-tip pens, graphite, and pencil crayons, Pootoogook developed a distinct style of drawing by combining the lessons learned from her family members with her own knowledge of elements of art such as line, colour, and space, creating increasingly complex compositions. Pootoogook also experimented with the scale of her works, producing drawings in a large format that enabled her to expand the narrative scene being depicted and include more figures and details, making her works appear truer to life.

“Narrative realism” is an interesting way of thinking about Annie Pootoogook’s work. The term refers to a form of visual storytelling that, in Pootoogook’s case, reveals the experiences that made up her everyday life. Some of these are simple, everyday realities like preparing food and engaging in hobbies, while others tell a more complex story. In some ways, this approach participates in the *sulijuk* tradition, an Inuktitut term that means “true” or “real,” because she was recording what was real in her life.

Pootoogook’s successes enabled her to move to Montreal and then Ottawa, where she became more enmeshed in the contemporary art world. However, this move left her isolated from her community.

Tragically, on September 19, 2016, she was found drowned in the Rideau River in Ottawa. Her legacy for contemporary art in Canada, and for future generations of Inuit artists in Kinngait and around the world, is unmatched, and the unique honesty and openness of her work continues to resonate in profound ways.



Fig 12. Annie Pootoogook, *Playing Nintendo*, 2006. Pootoogook is known for her scenes of everyday life in the North.



Fig 13. Annie Pootoogook, *Sobey Awards*, 2006. Pootoogook’s career was transformed after she won the Sobeys Art Award.



Fig 14. Annie Pootoogook, *Balvenie Castle*, 2006. This work was created while Pootoogook was attending an artists’ residency in Scotland.

LEARNING ACTIVITY #1

ELEMENTS OF LANDSCAPE: LEARNING THROUGH LOOKING

The landscape genre is one of the most iconic and recognizable types of visual representation, and has evolved in creative, confrontational, and cutting-edge ways throughout the history of art in Canada. In the work of New Brunswick-born Black Canadian American painter Edward Mitchell Bannister (1828–1901), representations of land and sea are brought to life through a bold experimentation with painted texture; a majestic combination of colours; and an expansive take on composition—all creative expressions of the elements of art. In this activity, students will examine a series of landscape images by Bannister and other Canadian artists, using the “compare and contrast” learning model to examine the application of the elements of art in a range of works.

Big Idea

The Elements of Art

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork and make specific observations.
2. I can use proper terminology when discussing the art I see.
3. I can use artwork to build understanding and inspire questions about the world around me.

Materials

- [Image File](#)
- [Edward Mitchell Bannister biographical information sheet](#)
- [Elements of art information sheet](#)
- Whiteboard
- Chart paper, markers

Process

1. Introduce students to Edward Mitchell Bannister using the biographical information sheet. Have students summarize key points about his style and technique.
2. Project the images *Oak Trees*, 1876, by Edward Mitchell Bannister and *Border of the Forest of Fontainebleau*, 1885, by William Brymner. Engage students in a comparative discussion of these artworks, noting their similarities and differences. Guiding questions might include:

- What do you notice about each artwork?
- How does each artist use the following elements of art: line, shape, form, space, colour, value, and texture? If needed, ask students to define these terms as they share their observations. Teachers may extend this question to include the principles of art as well, if they wish (these include balance, movement, rhythm, emphasis, contrast, repetition, and proportion).
- Which element of art is most evident in this artwork? What makes you say that?



Fig 15. Edward Mitchell Bannister, *Oak Trees*, 1876. This painting resembles Bannister’s *Under the Oaks*, which brought him national recognition.



Fig 16. William Brymner, *Border of the Forest of Fontainebleau*, 1885. Brymner displays his talent for producing complex compositions in this sombre view of the French countryside in winter.

Learning activity #1 Continued

3. Record student responses on the board using four columns:

- Column A: Main use of elements of art in the first work
- Column B: Main use of elements of art in the second work
- Column C: Similarities between the two works
- Column D: Differences between the two works

4. Divide students into groups of 3–4 and ask them to compare and contrast the following pairs of landscape images using the same guiding questions from Step 2:

- **Seascape:** Edward Mitchell Bannister, *Untitled (moon over a harbor, wharf scene with full moon and masts of boats)*, c.1868, and Helen McNicoll, *Moonlight*, c.1905



Fig 17. Edward Mitchell Bannister, *Untitled (moon over a harbor, wharf scene with full moon and masts of boats)*, c.1868. Bannister was interested in capturing natural light at different times of the day.



Fig 18. Helen McNicoll, *Moonlight*, c.1905. This work is a departure from McNicoll's sunny canvases of mothers and their children.

- **Cityscape:** Molly Lamb Bobak, *CWACs on Leave in Amsterdam, September, 1945, 1946*, and Greg Curnoe, *View of Victoria Hospital, Second Series (February 10, 1969–March 10, 1971)*, 1969–71



Fig 19. Molly Lamb Bobak, *CWACs on Leave in Amsterdam, September, 1945, 1946*. Bobak was known for producing lively crowd scenes based from sketches.



Fig 20. Greg Curnoe, *View of Victoria Hospital, Second Series, (February 10, 1969–March 10, 1971)*, 1969–71. This monumental painting is based on a view from the window of Curnoe's studio in London, Ontario.

Learning activity #1 Continued

- **Skyscape:** Ooloosie Saila, *Untitled (Pink Landscape)*, 2019, and Lionel LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921



Fig 21. Ooloosie Saila, *Untitled (Pink Landscape)*, 2019. In this Arctic scene, Saila juxtaposes fiery, saturated skies with crisp, ice-blue waters.

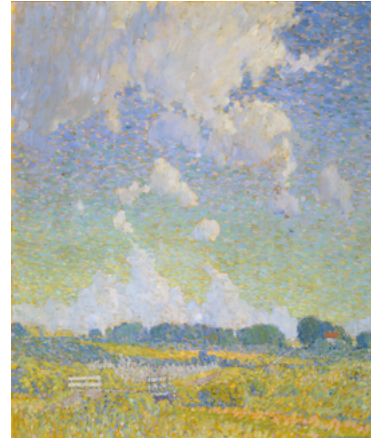


Fig 22. Lionel LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921. This work captures the intense light and infinite space unique to the Prairies.

- **Abstract and Experimental Pairing:** Takao Tanabe, *Landscape Study #4*, 1972, and Marion Nicoll, *Alberta IV: Winter Morning*, 1961



Fig 23. Takao Tanabe, *Landscape Study #4*, 1972. This landscape features bands of flat colour and loosely drawn geometric shapes.



Fig 24. Marion Nicoll, *Alberta IV: Winter Morning*, 1961. Nicoll's abstract paintings demonstrate her deep knowledge of the symbolic and emotional effects of colour.

5. Once students are sitting with their group members, distribute chart paper and markers. Have students create columns on their chart paper for observations of the first work, the second work, and similarities found in both works. As students discuss their observations, ask them to record their thoughts on the chart paper. Remind students to refer to the guiding questions used in Step 2.
6. Once students have completed their work, ask them to share their observations with the class. Do their peers agree or disagree? Engage in an open class discussion.

LEARNING ACTIVITY #2

ELEMENTS OF STILL LIFE: EXPLORING DIFFERENCE AND CONTRAST

Depictions of objects frozen in time is an important foundation of the still life genre—one of the cornerstones of western art training. Japanese Canadian artist Kazuo Nakamura (1926–2002) famously used the elements of art to push the representational boundaries of this tradition, mobilizing techniques like repetition and visual structures like lines and grids to introduce a thrilling spin on the classical form. Grounded in close observational looking, still life has representational capacities that bring together the elements of art in a range of different mediums, from photography to sculpture to painting and drawing. In this activity, students will use a still life subject to create artworks that are grounded in two contrasting elements of art.

Big Idea

Creating Contrast

Learning Goals

1. I can use my critical thinking and creative skills to analyze an artwork.
2. I can use the elements of art to communicate a message.
3. I can explain my artistic choices and the symbolism used in my work.
4. I can use proper terminology when discussing the art I see.
5. I can work collaboratively with my peers.

Materials

- [Image File](#)
- [Kazuo Nakamura biographical information sheet](#)
- [Elements of art information sheet](#)
- Pencils, markers, pencil crayons, pastels, and other art supplies of your choice
- Paper, sketchbooks
- Chart paper

Process

1. Introduce students to Kazuo Nakamura using the biographical information sheet. Have students summarize key points about his style and technique.
2. Project or provide a copy of Kazuo Nakamura's still life works, including *Still-Life*, 1959, and *Reversed Images*, 1965. As a class, discuss: What has the artist chosen to represent and how has he approached the subject? What materials were used to create these works? Which elements of art are most prominent?



Fig 25. Kazuo Nakamura, *Still-Life*, 1959. Nakamura painted still lifes periodically throughout the 1950s and 1960s.



Fig 26. Kazuo Nakamura, *Reversed Images*, 1965. In this painting of apples and pears, Nakamura illustrates his interest in symmetry.

Learning activity #2 Continued

3. Name the tradition of *still life* and the corresponding technique of *drawing from observation*. Explain that the genre has been adapted to explore different approaches to close looking in painting, drawing, photography, and sculpture. For inspiration, show the following works:

- Mary Pratt, *Ginger Ale and Tomato Sandwich No. 1*, 1999
- Shellie Zhang, *Still Life with Citrus*, 2018–19
- Gathie Falk, *196 Apples*, 1969–70
- Oscar Cahén, *Still-life*, 1950

4. Divide students into groups (suggested 3–4 students per group), and assign each group one of the elements of art (line, shape, form, space, colour, value, and texture). Explain that groups will be creating two of their own still life artworks, with the goal of making the artworks as different as possible in their application of the assigned element of art.

5. Place a still life subject of your choosing—for example, a bowl of fruit, or a collection of objects of varying shapes and sizes—on a central location visible to all groups of students for them to base their artwork on. Provide students with a variety of art-making materials of your choice.

6. Each group should begin by discussing their assigned element of art, writing their collective definition on chart paper. Provide guidance or clarification as you observe the groups' discussions.

7. Next, students should work collaboratively to plan and then embark on creating their two artworks. They can document their process by completing rough sketches of their initial ideas, and the teacher can give feedback before they start their final works.

8. At the end of the assigned time period, have students present their completed works to the class.



Fig 27. Mary Pratt, *Ginger Ale and Tomato Sandwich No. 1*, 1999. This work is an example of the close observation of light that is typical of Pratt's art.



Fig 28. Shellie Zhang, *Still Life with Citrus*, 2018–19. Zhang's work takes cues from still life, decorative produce displayed in restaurants, and offerings to temples.



Fig 29. Gathie Falk, *196 Apples*, 1969–70. Falk's sculptural apples are a response to the arrangements of fruit that she saw daily in her neighbourhood food store.



Fig 30. Oscar Cahén, *Still-life*, 1950. Cahén was a highly versatile artist who often combined several media together.

CULMINATING TASK

ELEMENTS OF HOME: REGIONAL REPRESENTATIONS OF LOCAL MILIEUS

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 resonate with a beckoning sense of the local familiar. For contemporary Inuk artist Annie Pootoogook (1969–2016), representations of the places most familiar to her are brought to life in personal and creative ways, visible in her colourful representations of spaces associated with family and community. In this culminating task, students will consider the ways that artists have approached the depiction of their homes and collective locales, starting with a consideration of Pootoogook’s large-scale drawing *Cape Dorset Freezer*. From there, they will choose a neighbourhood, region, or visual association that is familiar to them, demonstrating their intentional application of the elements of art in works that explore depictions of “home.”

Big Idea

Elements of Canada

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork.
2. I can use the elements and principles of art and design to communicate a message.
3. I can explain my artistic choices and the symbolism used in my work.
4. I can use proper terminology when discussing the art I see.

Success Criteria

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

1. Written work is thoughtful, clear, and edited.
2. Students demonstrate a thorough understanding of how to use their chosen element(s) of art.
3. Artwork is created with care for materials and process. The student’s best work is submitted.
4. Artist statement and documentation of the creative process show specific aspects made with reference to the elements of art to create an intended effect.

Materials

- [Image File](#)
- [Annie Pootoogook biographical information sheet](#)
- [Elements of art information sheet](#)
- Pencils, pencil crayons, pastels
- Watercolours, acrylic paint, clay, and other art materials of your choice.
- Sketchbook and/or canvas, paper
- Sticky notes

Process

1. Introduce students to Annie Pootoogook using the biographical information sheet. Have students summarize key points about her style and technique.
2. Project Pootoogook’s key work *Cape Dorset Freezer*, 2005, in class, and explain that the work represents a key location in her home of Kinngait: the town co-op store, where local community members shop for food.



Fig 31. Annie Pootoogook, *Cape Dorset Freezer*, 2005. This drawing was one of the first produced in Pootoogook’s innovative large-scale format.

Culminating Task Continued

- With the work still projected, ask students to engage in a five-minute word association exercise with the word “home.” Ask them: “When I say the word ‘home’ to you, what are five key things that come to mind (places, people, experiences, sensory aspects)?” Invite students to share their words in small groups.
- Next, project the following artworks depicting the home regions of artists across Canada. As they are looking, share with students the different regions and stories connected to the works (included in the links below). Have students consider: What parts of Canada are represented in these images? How does the artist use the elements of art to explore themes connected to their home? Are there specific elements that stand out in each work?

- Emily Carr, [*Forest, British Columbia*](#), 1931–32
- [*Jack Chambers, Diego Sleeping No. 2*](#), 1971
- [*Christopher Pratt, Placentia Bay: A Boat in Winter*](#), 1996
- Maud Lewis, [*The Bluenose*](#), c.1960s
- Robert Houle, [*Muhnedobe uhyahyuk \(Where the gods are present\) \(Matthew, Philip, Bartholomew, Thomas\)*](#), 1989
- Karen Tam, [*Arbre à souhaits / Chinatown Wishing Tree*](#), 2021



Fig 32. Emily Carr, *Forest, British Columbia*, 1931–32. The lush forests of British Columbia held spiritual meaning for Carr.



Fig 33. Jack Chambers, *Diego Sleeping No. 2*, 1971. This painting is a key example of the artist’s technique of “perceptual realism.”



Fig 34. Christopher Pratt, *Placentia Bay: A Boat in Winter*, 1996. Born in Newfoundland, Pratt was inspired by its geography and his childhood memories of the province.



Fig 35. Maud Lewis, *The Bluenose*, c.1960s. Lewis often worked with images that were familiar to Nova Scotians, like this iconic fishing schooner.



Fig 36. Robert Houle, *Muhnedobe uhyahyuk (Where the gods are present) (Matthew, Philip, Bartholomew, Thomas)*, 1989. Houle’s painting is inspired by a sacred Sauteaux pilgrimage site situated near his childhood home.



Fig 37. Karen Tam, *Arbre à souhaits / Chinatown Wishing Tree*, 2021. Tam’s work pays homage to Montreal’s Chinatown, the community in which it was situated.

Culminating Task Continued

5. Now that students have explored regional representations of home in works by different artists, have them embark on their projects. Have them select a place, person, scene, or landscape that represents home to them.
6. Have students choose one or two elements of art that they want to focus on in their personal artwork. Their chosen element should create a clear effect in their final work.
7. Have students follow an artistic process learned in class in order to document their development and thinking during the creative process. This may include photographing subjects, creating exploratory sketches, or experimenting with media.
8. Distribute the artistic materials of your choice, and have students create their artworks.
9. In addition to their final piece and documentation of their creative process, ask students to write a formal artist statement to accompany their artwork, using proper terminology for the elements of art. Their statements should be guided by the following checklist:
 - How would you describe your subject and use of your chosen element of art?
 - What inspired you to create this work?
 - What message does your artwork convey to the viewer? How is it enhanced by the choices you have made in your specific element(s)?
 - What challenges did you face and how did you overcome them?
 - Is your completed artwork different from the original vision? If yes, describe what changes you made and why.
 - Self-reflect: What do you think you did well?
 - Self-reflect: What do you think you could improve on or learn more about?
10. As a concluding step, engage in a gallery walk. Provide students with sticky notes and allow them to ask questions or provide feedback by placing sticky notes next to the completed works of art.

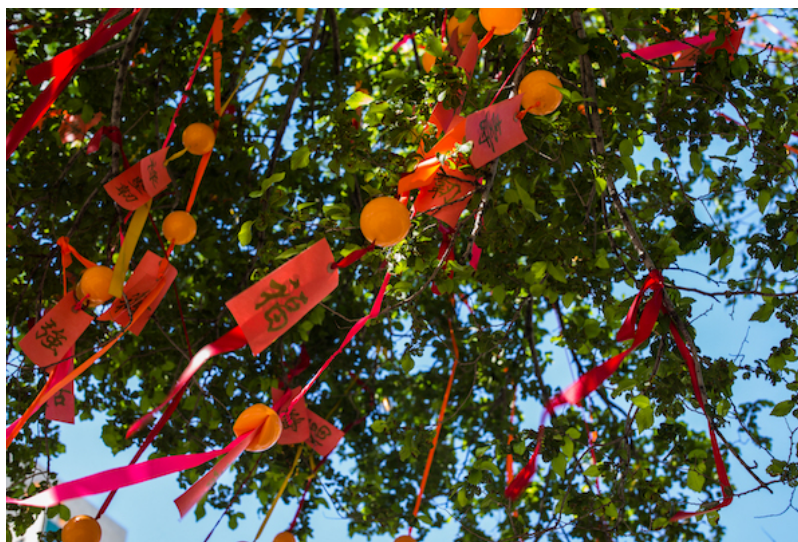


Fig 38. Karen Tam, *Arbre à souhaits / Chinatown Wishing Tree* (detail), 2021.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art exhibition *Artist and Abolitionist: The Ground-breaking Black Canadian Painter Edward Mitchell Bannister*:
<https://www.aci-iac.ca/online-exhibitions/artist-and-abolitionist-the-ground-breaking-black-canadian-painter-edward-mitchell-bannister/>
- The online art book *Kazuo Nakamura: Life & Work* by John G. Hatch:
<https://www.aci-iac.ca/art-books/kazuo-nakamura/>
- The online art book *Annie Pootoogook: Life & Work* by Nancy G. Campbell:
<https://www.aci-iac.ca/art-books/annie-pootoogook/>
- The Elements of Art [Image File](#) with artworks and images related to this guide
- “Who Was Edward Mitchell Bannister, and how did he make art?” information sheet ([page 2](#))
- “Who Was Kazuo Nakamura, and how did he make art?” information sheet ([page 3](#))
- “Who Was Annie Pootoogook, and how did she make art?” information sheet ([page 4](#))
- “Introducing the Seven Elements of Art” information sheet ([page 14](#))

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](#).

Impasto

A painting technique in which paint is applied so thickly that it stands out in relief and retains the marks of the brush or palette knife.

Linear Perspective

A visual strategy for depicting three-dimensional space on a two-dimensional flat surface, linear perspective uses lines converging on a vanishing point or series of vanishing points to create an illusion of depth. One-, two-, and three-point perspective are different forms of linear perspective.

West Baffin Eskimo Co-operative (Kinngait Studios)

Established in 1960 as a formalized organization, the West Baffin Eskimo Co-operative is an artists’ co-operative that houses a print shop. It markets and sells Inuit carvings and prints, in particular through its affiliate in the South, Dorset Fine Arts. Since approximately 2006 the arts and crafts sector of the co-op has been referred to as Kinngait Studios.



Fig 39. Kazuo Nakamura, *Four Plants*, 1958. Nakamura was known for oscillating between representational and abstract forms in his work.

INTRODUCING THE SEVEN ELEMENTS OF ART

Line: Line is the foundational element of art. There are numerous kinds of lines: short, long, curved, straight, horizontal, vertical, diagonal, thick, thin, solid, broken—the possibilities are infinite. Lines affect how a viewer’s eye moves through a work. They can also define aspects of the work; a “contour line” is a line that outlines the shape of a figure or object.

Shape: Shape is flat and two-dimensional, and can be measured by height and length only. Shapes are made from lines. Shapes can be “geometric,” such as triangles, circles, squares, and rectangles, or “organic,” referring to irregular, natural shapes.

Form: Where “shape” is flat and two-dimensional, “form” is three-dimensional, and includes a consideration of depth and volume. Form is most often discussed in relation to three-dimensional art forms, such as sculpture. Like shape, form is often expressed in two fundamental ways: “organic form,” which is recognizable by its curvilinear and natural lines; and “geometric form,” which includes straighter edges like those found in a cube or pyramid.

Space: Space is the area surrounding or within the shapes and parts of an artwork. “Negative space” is that which is found between or surrounding the objects that an artist is depicting, and “positive space” is that which is enclosed within the lines of an object or form, or which forms the main focus of an artwork (for example, a face in a portrait). Space can be used to convey perspective. How an artist uses and interprets space is known as “composition.”

Colour: Colours are often categorized in the following ways: “primary colours,” which include magenta red, cyan blue and yellow; “secondary colours,” which are created by blending primary colours together; and “tertiary colours,” which are created using a blend of primary and secondary colours. A consideration of colour often addresses colour “temperature” as well: for instance, identifying reds, oranges, and yellows as warm colours; blues, greens, and purples as cool colours; and black, white, and grey as neutral colours.

Value: Value refers to how light or dark a colour is, and is a distinct term from the other properties of colour, “hue” and “intensity.” As an expression of varying lightness and darkness, value creates the effects of highlights and shading in a work and can establish contrast. Value contributes to the effect of depth and three-dimensionality of shapes and objects in a composition.

Texture: Texture refers to the way a three-dimensional object feels, taking into consideration the surface of a material. In two-dimensional art forms like painting, texture is implied through the combined use of the other elements of art; pattern, for instance, can be used to represent how an object or surface feels.



Fig 40. Annie Pootoogook, *Drawing with Pencil (Bay Blanket)*, 2005–6. Pootoogook made several works focused on the act of drawing.

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.

PBS Elements of Art | KQED Art School

<https://www.pbslearningmedia.org/collection/elements-of-art/>

The Kennedy Center: Formal Visual Analysis: The Elements & Principles of Composition

<https://www.kennedy-center.org/education/resources-for-educators/classroom-resources/articles-and-how-tos/articles/educators/visual-arts/formal-visual-analysis-the-elements-and-principles-of-compositoin/>

The Art Assignment: The Definition of Art - Youtube Video

<https://www.youtube.com/watch?v=b2VpNx5ZxSA>

My Modern Met: How the 7 Elements of Art Shape Creativity

<https://mymodernmet.com/elements-of-art-visual-culture/>

Getty Museum: Introducing Formal Analysis: Still Life - Youtube Video

https://www.youtube.com/watch?v=kxALpig_Cac

Getty Museum: What Is a Still Life?

<https://www.getty.edu/news/what-is-a-still-life/>



Fig 41. Edward Mitchell Bannister, *Approaching Storm*, 1886. The ominous presence of storm clouds pictured here on the far left highlights nature as a powerful force.

FIGURE LIST

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Cover image: Marion Nicoll, *Alberta IV: Winter Morning*, 1961, oil on canvas, 99 x 116.8 cm. Private collection, Calgary. Courtesy of Levis Fine Art Auctions & Appraisals, Calgary. © Glenbow Museum, Calgary.

Fig 1. Annie Pootoogook, *Pitseolak Drawing with Two Girls on Her Bed*, 2006, coloured pencil and ink on paper, 51 x 66 cm. Private collection. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 2. Edward Mitchell Bannister, c.1880, photograph by Gustine L. Hurd. Collection of National Portrait Gallery, Smithsonian Institution, Washington, D.C., Gift of Sandra and Jacob Turner (NPG.76.66).

Fig 3. Edward Mitchell Bannister, *Boat on Sea*, n.d., oil on canvas, 12.9 x 20.4 cm. Collection of Smithsonian American Art Museum, Gift of J. Wesley Johnson (1983.95.89).

Fig 4. Edward Mitchell Bannister, *Boston Street Scene (Boston Common)*, 1898–99, oil on panel, 20.3 x 13.9 cm. Collection of Walters Art Museum, Baltimore, Museum purchase with funds provided by the Eddie and Sylvia Brown Challenge Grant and matching funds for the acquisition of African American Art (2002, 37.2766).

Fig 5. Edward Mitchell Bannister, *Untitled (floral still life)*, n.d., oil on canvas, 75.8 x 63.5 cm. Collection of Smithsonian American Art Museum, Gift of H. Alan and Melvin Frank (1983.95.152).

Fig 6. Kazuo Nakamura, seen in a photograph of members of the Painters Eleven during the Simpson's department store Abstracts at Home display, 1953. Collection of The Cahén Archives.

Fig 7. Kazuo Nakamura, *Untitled*, 1964, oil on canvas, 62.9 x 50.2 cm. Estate of the artist. Courtesy of Christopher Cutts Gallery, Toronto.

Fig 8. Kazuo Nakamura, *Forest*, 1953, oil on Masonite, 48 x 60.9 cm. Courtesy of Paul and Janice Sabourin. Photo by The Kalamán Group.

Fig 9. Kazuo Nakamura, *Block Structure*, 1956, oil on Masonite, 123.2 x 97.8 cm. Estate of the artist. Courtesy of Christopher Cutts Gallery, Toronto.

Fig 10. Kazuo Nakamura, *Blue Reflections, B.C.*, 1964, oil on canvas, 127 x 160 cm. Collection of MacLaren Art Centre, Barrie. Gift of Ron McQueen, 2002.

Fig 11. Annie Pootoogook, 2006. Courtesy of McMichael Canadian Art Collection, Kleinburg, Ontario. © Katherine Knight and Site Media Inc., Toronto. Photo credit: Katherine Knight.

Fig 12. Annie Pootoogook, *Playing Nintendo*, 2006, coloured pencil and ink on paper, 41.5 x 51 cm. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 13. Annie Pootoogook, *Sobey Awards*, 2006, coloured pencil and ink on paper, 57.5 x 76.5 cm. Collection of John and Joyce Price. Courtesy of the McMichael Canadian Art Collection, Kleinburg, Ontario. Reproduced with the permission of Dorset Fine Arts.

Fig 14. Annie Pootoogook, *Balvenie Castle*, 2006, wax pastel and ink on Arches paper, 77 x 113 cm. Collection of the Art Gallery of Nova Scotia, Halifax, purchased with funds provided by the Sobey Art Foundation, Stellarton, Nova Scotia, 2007 (2007.113). Reproduced with the permission of Dorset Fine Arts.

Fig 15. Edward Mitchell Bannister, *Oak Trees*, 1876, oil on canvas, 86 x 153 cm. Collection of Smithsonian American Art Museum, Washington, D.C., Gift of H. Alan and Melvin Frank (1983.95.155).

Fig 16. William Brymner, *Border of the Forest of Fontainebleau*, 1885, oil on canvas, 54 x 80.6 cm. Collection of the Agnes Etherington Art Centre, Queen's University, Kingston, Purchase, Chancellor Richardson Memorial Fund and Wintario matching grant, 1979 (22-027). Photo credit: Paul Litherland.

Fig 17. Edward Mitchell Bannister, *Untitled (moon over a harbor, wharf scene with full moon and masts of boats)*, c.1868, oil on fibreboard, 24.5 x 38.7 cm. Collection of Smithsonian American Art Museum, Washington, D.C., Gift of H. Alan and Melvin Frank (1983.95.76).

Fig 18. Helen McNicoll, *Moonlight*, c.1905, oil on canvas, 71.1 x 83.8 cm. Beaverbrook Art Gallery, Fredericton, Gift of Lord Beaverbrook (1959.140).

Fig 19. Molly Lamb Bobak, *CWACs on Leave in Amsterdam, September, 1945, 1946*, oil on canvas, 60.9 x 76.2 cm. Collection of the Canadian War Museum, Ottawa (19710261-1581). Photo credit: Canadian War Museum.

Fig 20. Greg Curnoe, *View of Victoria Hospital, Second Series (February 10, 1969–March 10, 1971)*, 1969–71, oil, rubber stamp and ink, graphite, and wallpaper on plywood, in Plexiglas strip frame, with audiotape, tape player, loudspeakers, and eight-page text (photocopied from a rubber-stamped notebook), 243.8 x 487 cm. National Gallery of Canada, Ottawa, Purchased 1971 (no. 16894). © Estate of Greg Curnoe (Copyright Visual Artists-CARCC, 2023). Photo credit: NGC.

Fig 21. Ooloosie Saila, *Untitled (Pink Landscape)*, 2019, colour pencil, ink, paper, 58.42 x 76.2 cm. Collection of Stephanie Comer and Rob Craigie. Courtesy of Fehley Fine Arts, Toronto. Reproduced with the permission of Dorset Fine Arts.

Fig 22. Lionel LeMoine FitzGerald, *Summer Afternoon, The Prairie*, 1921, oil on canvas, 107.2 x 89.5 cm. Collection of the Winnipeg Art Gallery (L-90). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: Ernest Mayer.

Fig 23. Takao Tanabe, *Landscape Study #4*, 1972, acrylic and watercolour on paper, 59.5 x 80 cm. Collection of the Canada Council Art Bank, 72/3-0812. Courtesy of the artist and Canada Council Art Bank, Ottawa. © Takao Tanabe. Photo credit: Brandon Clarida Image Services.

Fig 24. Marion Nicoll, *Alberta IV: Winter Morning*, 1961, oil on canvas, 99 x 116.8 cm. Private collection, Calgary. Courtesy of Levis Fine Art Auctions & Appraisals, Calgary. © Glenbow Museum, Calgary.

Fig 25. Kazuo Nakamura, *Still-Life*, 1959, oil on board, 33 x 24.1 cm. Private collection. Courtesy of Heffel Fine Art Auction House.

Fig 26. Kazuo Nakamura, *Reversed Images*, 1965, oil on canvas, 81.9 x 86.4 cm. Courtesy Galerie d'art Michel Bigué.

Fig 27. 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.

FIGURE LIST

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Fig 28. Shellie Zhang, *Still Life with Citrus*, from the series *Offerings to Both Past and Future*, 2018–19, chromogenic print, 45.7 x 61 cm. Courtesy of Shellie Zhang.

Fig 29. Gathie Falk, *196 Apples*, 1969–70, ceramic and Plexiglas stand, 40.6 x 88.3 x 66.7 cm. Promised gift of the artist to the Vancouver Art Gallery. Courtesy of Gathie Falk and Equinox Gallery, Vancouver. © Gathie Falk.

Fig 30. Oscar Cahén, *Still-life*, 1950, pastel on illustration board, 71 x 91.3 cm. National Gallery of Canada, Ottawa. © The Cahén Archives. Photo credit: NGC.

Fig 31. Annie Pootoogook, *Cape Dorset Freezer*, 2005, coloured pencil, black metallic ballpoint pen, and graphite on wove paper, 111.5 x 233.1 cm. Collection of the National Gallery of Canada, Ottawa, Purchased 2007 (42155). Reproduced with the permission of Dorset Fine Arts. Photo credit: NGC.

Fig 32. Emily Carr, *Forest, British Columbia*, 1931–32, oil on canvas, 130 x 86.8 cm. Collection of the Vancouver Art Gallery, Emily Carr Trust, VAG 42.3.9. Photo credit: Trevor Mills, Vancouver Art Gallery.

Fig 33. Jack Chambers, *Diego Sleeping No. 2*, 1971, oil on wood. Courtesy of the TD Corporate Art Collection. © Estate of Jack Chambers.

Fig 34. Christopher Pratt, *Placentia Bay: A Boat in Winter*, 1996, screenprint, 58.42 x 50.8 cm. Courtesy of Mira Godard Gallery, Toronto. © Estate of Christopher Pratt represented by Mira Godard Gallery.

Fig 35. Maud Lewis, *The Bluenose*, c.1960s, oil over graphite on board, 29 x 42.6 cm. Collection of Dr. Doug Lewis and Florence Lewis, Digby, Nova Scotia. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 36. Robert Houle, *Muhnedobe uhyahyuk (Where the gods are present) (Matthew, Phillip, Bartholomew, Thomas)*, 1989, oil on canvas, one of four paintings, 244 x 182.4 x 5 cm each. National Gallery of Canada, Ottawa, purchased 1992 (36168.1-4). Photo: NGC. © Robert Houle.

Fig 37. Karen Tam, *Arbre à souhaits / Chinatown Wishing Tree*, 2021. Photo credit: Kim Soon Tam. Courtesy of Karen Tam.

Fig 38. Karen Tam, *Arbre à souhaits / Chinatown Wishing Tree (detail)*, 2021. Photo credit: Kim Soon Tam. Courtesy of Karen Tam.

Fig 39. Kazuo Nakamura Kazuo Nakamura, *Four Plants*, 1958. Courtesy of Sotheby's.

Fig 40. Annie Pootoogook, *Drawing with Pencil (Bay Blanket)*, 2005–6, coloured pencil, ink, paper, 55.9 x 66 cm. Collection of Stephanie Comer and Rob Craigie. Courtesy of expandinginuit.com. Reproduced with the permission of Dorset Fine Arts.

Fig 41. Edward Mitchell Bannister, *Approaching Storm*, 1886, oil on canvas, 102.0 x 152.4 cm. Collection of Smithsonian American Art Museum, Gift of G. William Miller (1983.95.62)