

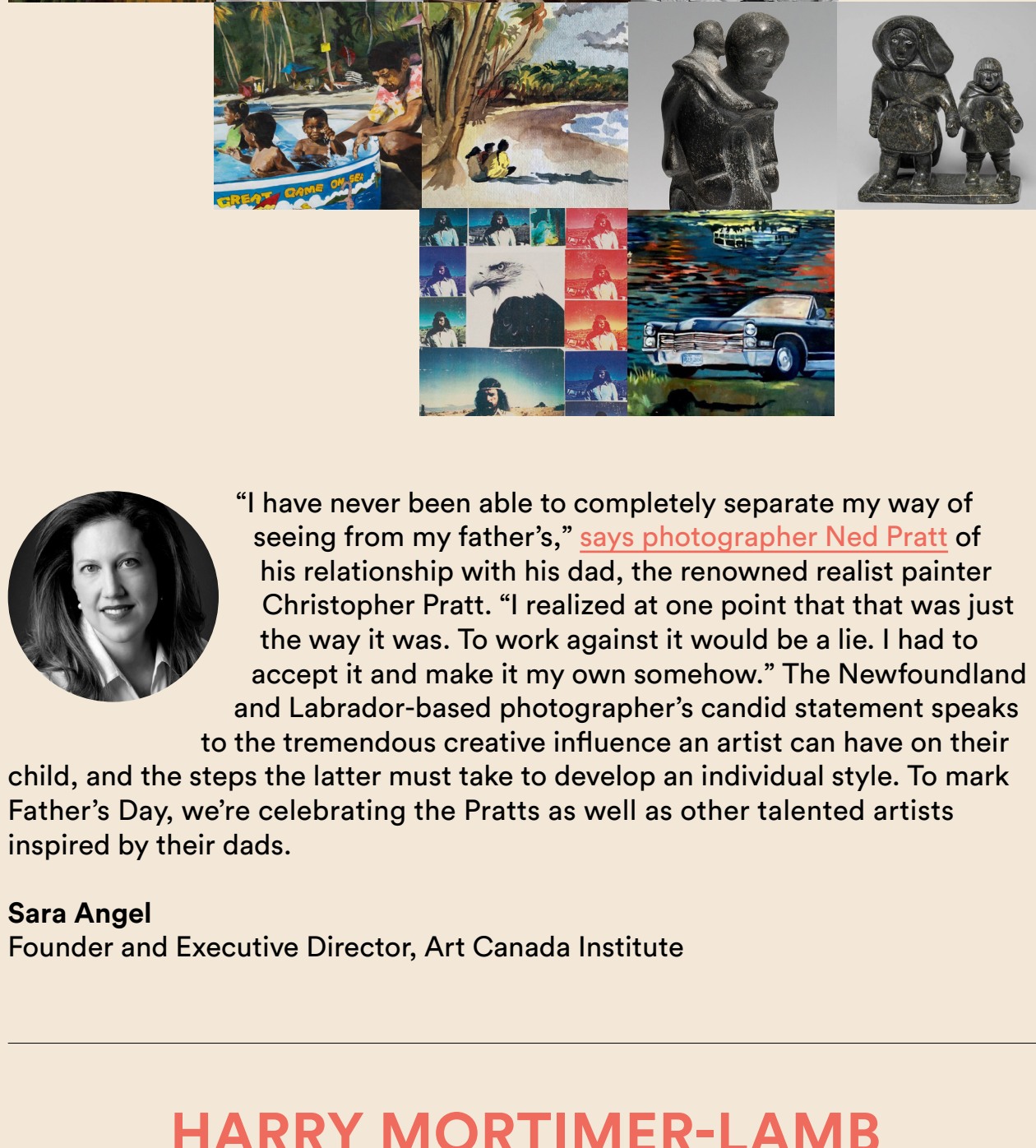
JUNE 16, 2023

# FAMILY MATTERS

## CREATIVE FATHERS AND CHILDREN

### IN CANADIAN ART

*In honour of Father's Day this Sunday, we're spotlighting artist dads whose creativity and talent inspired their children to follow their lead.*



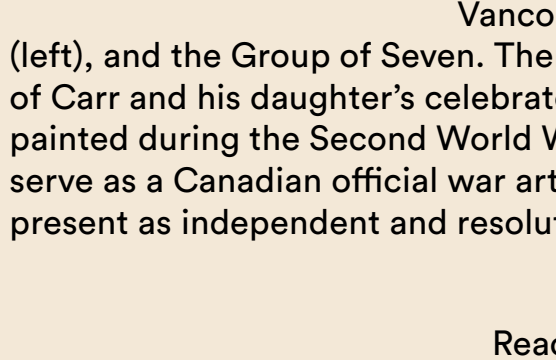
**Sara Angel**  
Founder and Executive Director, Art Canada Institute

"I have never been able to completely separate my way of seeing from my father's," says photographer **Ned Pratt** of his relationship with his dad, the renowned realist painter Christopher Pratt. "I realized at one point that that was just the way it was. To work against it would be a lie. I had to accept it and make it my own somehow." The Newfoundland and Labrador-based photographer's candid statement speaks to the tremendous creative influence an artist can have on their child, and the steps the latter must take to develop an individual style. To mark Father's Day, we're celebrating the Pratts as well as other talented artists inspired by their dads.

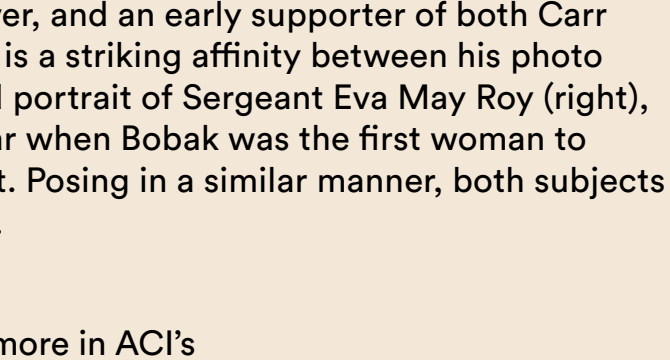
## HARRY MORTIMER-LAMB

and his daughter

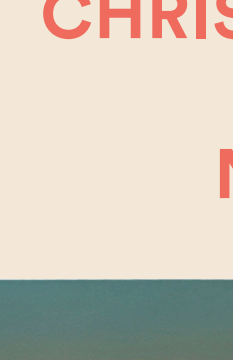
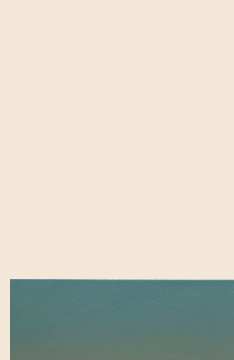
## MOLLY LAMB BOBAK



Harold Mortimer-Lamb, *Emily Carr in Her Studio*, 1939, Vancouver Art Gallery.



Molly Lamb Bobak, *Private Roy*, Canadian Women's Army Corps, 1946, Canadian War Museum, Ottawa.



"The famous photograph of Emily Carr in her skullcap, leaning forward on her arms, was taken by Dad," wrote artist Molly Lamb Bobak (1920–2014), far left, in her 1978 memoir. Harold Mortimer-Lamb (1872–1970), far left, was a leading photographer, the co-owner of the influential Vanderpant Galleries in Vancouver, and an early supporter of both Carr (left), and the Group of Seven. There is a striking affinity between his photo of Carr and his daughter's celebrated portrait of Sergeant Eva May Roy (right), painted during the Second World War when Bobak was the first woman to serve as a Canadian official war artist. Posing in a similar manner, both subjects present as independent and resolute.

Read more in ACI's [Molly Lamb Bobak: Life & Work](#) by Michelle Gewurtz

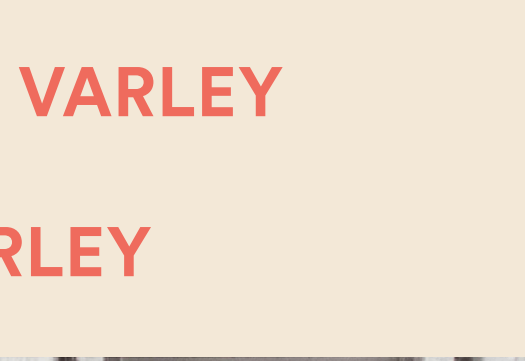
## CHRISTOPHER PRATT

and his son

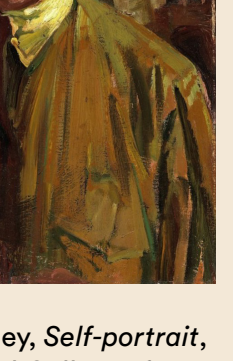
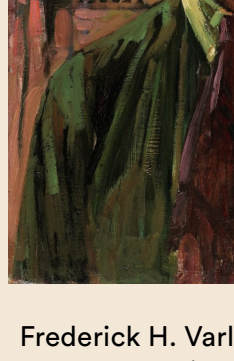
## NED PRATT



Christopher Pratt, *Placentia Bay: A Boat in Winter*, 1996, courtesy of Mira Godard Gallery, Toronto.



Ned Pratt, *The White Prow*, 2017, courtesy of Christina Parker Gallery, St. John's.



Acclaimed for his enigmatic realist paintings of Newfoundland and Labrador, Christopher Pratt (1935–2022), far left, depicted places of great personal significance to him, like Placentia Bay on the southeast coast (left). He passed on this deep attachment to his home province to his son Ned (b.1964), far right, who has created minimalist, abstract photographs of the same landscapes for the past fifteen years. While a career in the arts wasn't pushed on Ned, his father and mother (revered painter **Mary Pratt** [1935–2018]) nevertheless had a profound impact on his artistic practice. In search of his own distinct point of view, he settled on photography as his primary medium. In his words, photography "gave me a road that led away, at least technically," from both parents.

[Learn more about Christopher Pratt](#)

[Learn more about Ned Pratt](#)

## FREDERICK H. VARLEY

and his son

## PETER VARLEY



Frederick H. Varley, *Self-portrait*, 1919, National Gallery of Canada, Ottawa.



Peter Varley, *Swans in a Student Spool of Classic Ballet*, c.1970, courtesy of Stephen Bulger Gallery, Toronto.



A founding member of the Group of Seven, Frederick H. Varley (1881–1969), far left, was a talented landscape painter and portraitist. In his 1919 *Self-Portrait* (left), the bold contrast between the light and shadow falling on his face combined with his intense gaze creates a psychologically charged piece. Varley's Toronto-born son Peter (1921–2000), far right, was raised in Vancouver while Varley taught at the Vancouver School of Decorative and Applied Arts. Surrounded by his father's artist friends, Peter developed a passion for photography after meeting John Vanderpant (1884–1939), a pioneer of the medium. With an interest in both landscape and figurative subjects like his father, Peter worked as a scenic, commercial, and architectural photographer for four decades.

[Learn more about Frederick H. Varley](#)

[Learn more about Peter Varley](#)

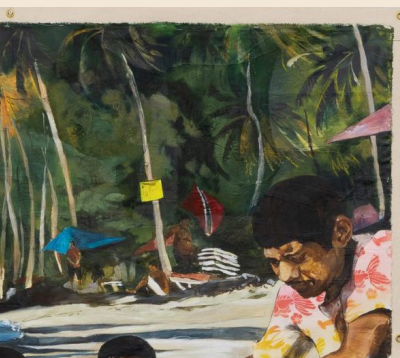
## WILLIAM NOTMAN

and his son

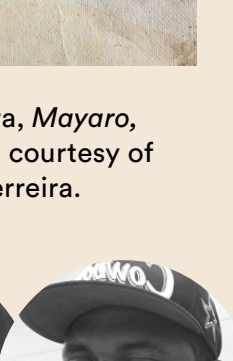
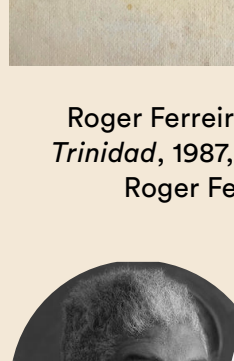
## CHARLES NOTMAN



William Notman, *Miss Evans and Friends*, Montreal, 1887, McCord Stewart Museum, Montreal.



Notman Photographic Co. Ltd., *Charles F. Notman and friends*, Boston, MA, about 1885, McCord Stewart Museum, Montreal.



Canada's first internationally renowned photographer, William Notman (1826–1891), far left, set up elegant studios in Montreal that attracted prominent businessmen, politicians, celebrities, and high society women like Miss Evans and her companions (left). His three sons trained as photographers and joined the family business. In 1882 the eldest, William McFarlane Notman (1857–1913), far right, became a partner and the studios were renamed William Notman & Son. After his death, his brother Charles, pictured here with his friends (right; Charles is seated on the left), took over. When he retired in 1935, Charles donated the impressive Notman Photographic Archive—consisting of 200,000 glass negatives and 450,000 prints—to the city's McCord Stewart Museum.

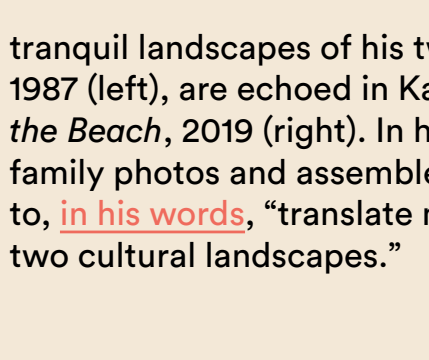
Read more in ACI's [William Notman: Life & Work](#) by Sarah Parsons

[Share](#) this newsletter with friends who love Canada's art, or invite them to [sign up here](#) for our weekly dispatch.

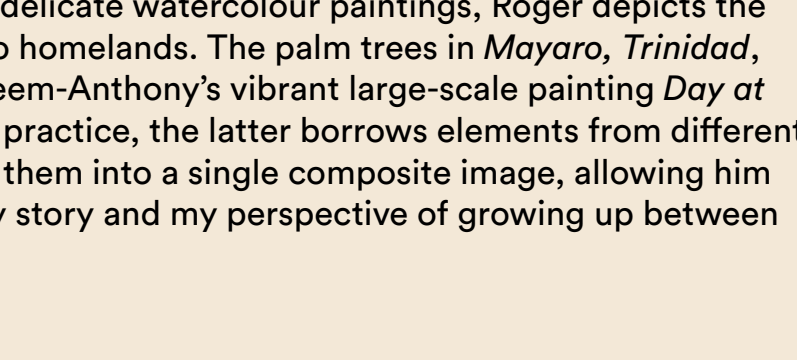
## ROGER FERREIRA

and his son

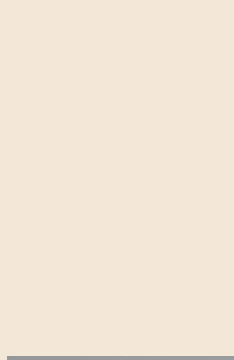
## KAREEM-ANTHONY FERREIRA



Roger Ferreira, *Mayaro, Trinidad*, 1987, courtesy of Roger Ferreira.



Kareem-Anthony Ferreira, *Day at the Beach*, 2019, courtesy of Kareem-Anthony Ferreira and Nino Mier Gallery, West Hollywood.



Last fall, the Art Gallery of Hamilton held the major exhibition [Gatherings](#), featuring works by Trinidadian Canadian artist Roger Ferreira (b.1961), far left, a notable figure in the city's arts community, and his son, Kareem-Anthony Ferreira (b.1989), far right, an emerging artist with a growing international presence. In his delicate watercolour paintings, Roger depicts the tranquil landscapes of his two homelands. The palm trees in *Mayaro, Trinidad*, 1987 (left), are echoed in Kareem-Anthony's vibrant large-scale painting *Day at the Beach*, 2019 (right). In his practice, the latter borrows elements from different family photos and assembles them into a single composite image, allowing him to, in his words, "translate my story and my perspective of growing up between two cultural landscapes."

[Learn more about Roger Ferreira](#)

[Learn more about Kareem-Anthony Ferreira](#)

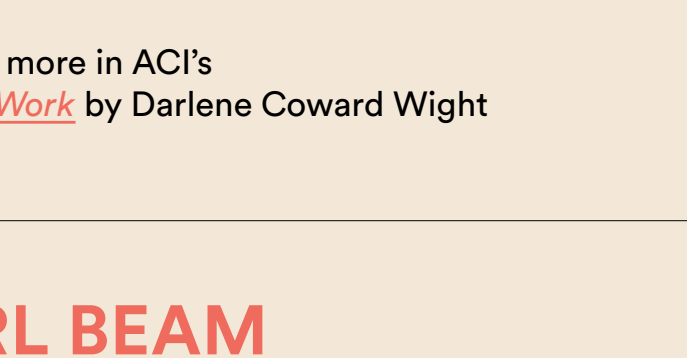
## TOONOO

and his daughter

## OVILOO TUNNILLIE



Toonoo, *Mother and Child*, 1960–65, Winnipeg Art Gallery.



Oviloo Tunnillie, *My Mother and Myself*, 1990, Canadian Museum of History, Gatineau.



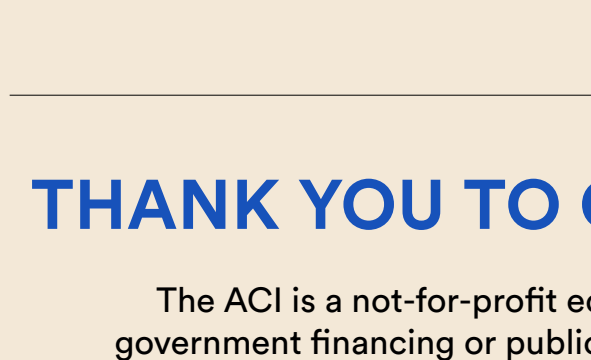
In the early 1950s, Nunavut-born Toonoo (1920–1969), far left, became one of the first Inuit artists to sell his work to the southern market and garner recognition. His art—including *Mother and Child*, 1960–65 (left)—captivated his daughter, Oviloo (1949–2014), far right, and would later spur her interest in carving, says author Darlene Coward Wight in *Oviloo Tunnillie: Life & Work*. Although the art form was typically reserved for men, Toonoo taught his daughter how to carve stone. With a rare ability to express palpable, raw emotion in her pieces, Oviloo went on to become one of very few internationally acclaimed female stone carvers.

Read more in ACI's [Oviloo Tunnillie: Life & Work](#) by Darlene Coward Wight

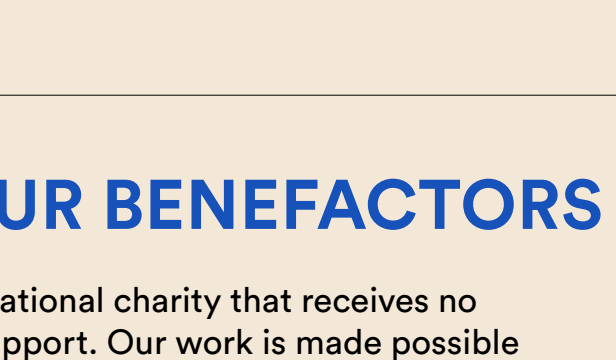
## CARL BEAM

and his daughter

## ANONG MIGWANS BEAM



Carl Beam, *Artist and Eagle in a High Tech Environment*, 1980, MacLaren Art Centre, Barrie.



Anong Migwans Beam, *Camp Cadillac*, 2019, courtesy of Anong Migwans Beam and Gallery Gevik, Toronto.



In the 1970s, when Norval Morrisseau's (1931–2007) highly stylized, narrative-based paintings dominated conversations about what constituted Eastern Woodlands art, Carl Beam (1943–2005), far left, went in another direction. He was instead inspired by American Pop artists and responded to their innovative mixed-media techniques. A member of M'Chigeeng First Nation, Beam created photo-based lithographs, such as *Artist and Eagle in a High Tech Environment*, 1980, and other works that explored the tensions inherent in Western and Indigenous relations. Beam supported the artistic pursuits of his daughter Anong Migwans Beam, far right, and fostered her strong connection to her cultural heritage. In her nostalgic painting *Camp Cadillac*, 2019, the presence of numerous birds alludes to her father's traditional surname, Migwans, which means "little feather or bird."

[Learn more about Carl Beam](#)

[Learn more about Anong Migwans Beam](#)

## THANK YOU TO OUR BENEFACTORS

The ACI is a not-for-profit educational charity that receives no government financing or public support. Our work is made possible by an important circle of [friends, patrons, and benefactors](#).

If you would like to support our important work, please see [this page](#).

Follow us on social media



Facebook  
[artcaninstitute/](#)



Instagram  
[@artcaninstitute](#)



Twitter  
[@artcaninstitute](#)

Image Credits: [1] Harold Mortimer-Lamb, *Emily Carr in Her Studio*, 1939, modern print from original negative. Collection of the Vancouver Art Gallery, gift of Claudia Beck and Andrew Gruff. [2] Molly Lamb Bobak, *Private Roy*, Canadian Women's Army Corps, 1946, oil on fibreboard, 76.4 x 60.8 cm. Collection of the Canadian War Museum, Ottawa (1970261-1626). Photo credit: Canadian War Museum. [3] Christopher Pratt, *Placentia Bay: A Boat in Winter*, 1996, screenprint, 58.4 x 50.8 cm. Courtesy of Mira Godard Gallery, Toronto. Estate of Christopher Pratt represented by Mira Godard Gallery. [4] Ned Pratt, *The White Prow*, 2017, chromogenic print, 83.8 x 117.5 cm. Courtesy of Christina Parker Gallery, St. John's. [5] F.H. Varley, *Self-portrait*, 1919, oil on canvas, 60.5 x 51 cm. Collection of the National Gallery of Canada, Ottawa. Purchased 1936 (4272). Photo credit: NGC. [6] Peter Varley, *Swans in a Student Spool of Classic Ballet*, c.1970. Courtesy of Stephen Bulger Gallery, Toronto. [7] William Notman, *Miss Evans and Friends*, Montreal, 1887, silver salts on glass, gelatin dry plate process, 20 x 25 cm. Collection of the McCord Stewart Museum, Montreal. [8] Notman Photographic Co. Ltd., *Charles F. Notman and friends*, Boston, MA, about 1885, silver salts on paper mounted on paper, albumen process, 17.8 x 12.7 cm. Collection of the McCord Stewart Museum, Montreal. Gift of the estate of James Geoffrey Notman (N-1975.41.70). [9] Roger Ferreira, *Mayaro, Trinidad*, 1987, watercolour. Courtesy of Roger Ferreira. [10] Kareem-Anthony Ferreira, *Day at the Beach*, 2019, oil, mixed media, canvas. Courtesy of Kareem-Anthony Ferreira and Nino Mier Gallery, West Hollywood. [11] Toonoo, *Mother and Child*, 1960–65, stone, 16.5 x 6.9 x 7.7 cm. Collection of the Winnipeg Art Gallery (1107.71). Twomey Collection, with appreciation to the Province of Manitoba and Government of Canada. Courtesy of the Winnipeg Art Gallery. Photo credit: Lianed Marcolletta. © Dorset Fine Arts. [12] Oviloo Tunnillie, *My Mother and Myself*, 1990, serpentine (Kangiqsuqutag/Korok Inlet), 23.3 x 20.5 x 9.8 cm, signed with syllables, Canadian Museum of History, Gatineau (IV-C-5486). Courtesy of the Winnipeg Art Gallery. © Dorset Fine Arts. [13] Carl Beam, *Artist and Eagle in a High Tech Environment*, 1980, mixed media on paper, diptych, each 76.5 x 58 cm. Collection of the MacLaren Art Centre, Barrie. Gift of Arthur and Doris Grant, 2002. Courtesy of Anong Beam and Gallery Gevik, Toronto. [14] Anong Migwans Beam, *Camp Cadillac*, 2019, handmade, oil paint on canvas, 182 cm x 121 cm. Courtesy of Anong Migwans Beam. Courtesy of Anong Migwans Beam and Gallery Gevik, Toronto.