



TEACHER RESOURCE GUIDE
FOR GRADES 8–12

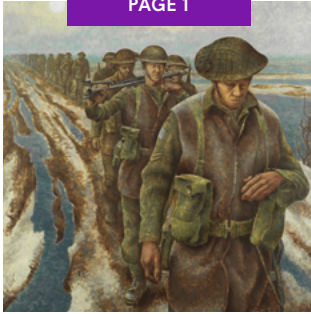
LEARN ABOUT

**WAR AND
COMMEMORATION**
through explorations of
**HISTORICAL AND
CONTEMPORARY
ART IN CANADA**

ART CANADA INSTITUTE | **INSTITUT DE L'ART CANADIEN**

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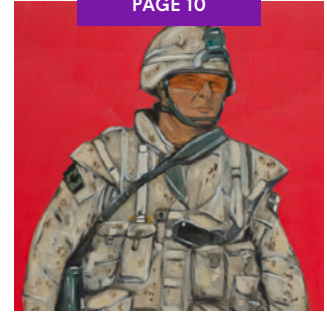
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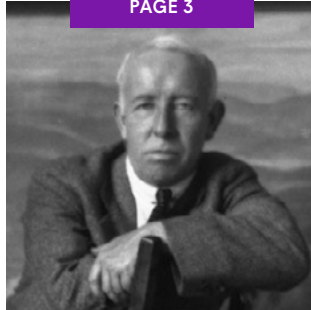
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WAR AND COMMEMORATION IMAGE FILE

VISIT THE WEBSITE



EXPLORE ACI'S RESOURCES FOR TEACHERS

RESOURCE OVERVIEW

This Teacher Resource Guide has been designed to complement the Art Canada Institute online art book [War Art in Canada: A Critical History](#) by Laura Brandon. The artworks within this guide and images required for the learning activities and culminating task can be found in the [War and Commemoration Image File](#) provided.

War and conflict have wreaked havoc on the history of what we now call Canada for centuries. As author Laura Brandon notes: “Reflecting our cultural, military, political, and social evolution over thousands of years, war art in Canada documents, supports, protests, and questions the battles that our nation has fought and brings us closer to those involved.” This Teacher Resource Guide introduces the work of three creators to facilitate deep learning about conflict and commemoration: A.Y. Jackson (1882–1974), who documented Canadian involvement in the First World War; Molly Lamb Bobak (1920–2014), the country’s first woman to be named an official war artist; and Adrian Stimson (b.1964), a member of the Siksika (Blackfoot) Nation in southern Alberta, who has created works inspired by his own personal and familial connections to service. From explorations of empathy to examinations of the persuasive command of visual media, the learning activities in this guide—adaptable to any historical or contemporary era—invite students to immerse themselves in the power of war art to communicate, persuade, and commemorate.

Curriculum Connections

- Grade 8 Social Studies
- Grades 9–12 Social Science
- Grades 8–12 Visual Arts
- Grades 8–12 Dramatic Arts

Themes

- Canadian Art
- War
- Conflict
- Commemoration



Fig 1. Alex Colville, *Infantry, Near Nijmegen, Holland, 1946*. Colville produced this work while he served as an official war artist during the Second World War.

Teaching Exercises

The activities found in this guide explore the theme of War and Commemoration as represented in artworks by A.Y. Jackson, Molly Lamb Bobak, and Adrian Stimson.

- Learning Activity #1 – Letters Home: Exploring Conflict and Historical Documentation ([page 5](#))
- Learning Activity #2 – The Art of Persuasion: De-coding War Propaganda ([page 8](#))
- Culminating Task – Creative Commemoration: Honouring Sacrifice and Service ([page 10](#))

A Note on Using This Guide

It is important to acknowledge that visual and material culture that engages with war and conflict predates government-sanctioned Canadian war art programs, and that Indigenous nations have shaped and contributed to the long history of war art in Canada.

The learning activities in this guide ask students to reflect on war and conflict, and conversations that arise may be personal. It is important to ensure that a class community of respect has been established prior to these activities, and that clear standards of positive actions and words towards peers have been communicated.

WHO WAS MOLLY LAMB BOBAK?



Fig 2. Molly Lamb painting in London, England, July 12, 1945.

One of Canada's pioneering women artists, Molly Lamb Bobak was born in 1920 on Lulu Island, just outside of Vancouver. Her father was the photographer and art critic Harold Mortimer-Lamb. Lamb spent her childhood in houses that were filled with creativity and frequented by her father's many artist friends, including members of the Group of Seven such as Lawren Harris and Frederick Varley, and other modernist artists who would influence her later career.

Lamb was a nineteen-year-old art student when the Second World War started. She joined the Canadian Women's Army Corps (CWAC) in 1942. The CWAC was established because Canada needed women to pitch in and support the war effort, working at jobs that were traditionally held by men. Surrounded by activity and fascinating characters, Lamb kept a diary in which she humorously illustrated and described her experiences:

daily chores, gas drills, canteen duty, and day trips during her time off. In 1944 she tied for second place in the National Gallery of Canada's Canadian Army Art Show. The following year, Lamb became the first and only woman to be named one of Canada's official war artists. She was sent to Europe to document the end and aftermath of the war, capturing scenes of returning troops, bombed-out villages, and army officers giving aid to children.

After the war, Lamb returned to Canada and married fellow war artist Bruno Bobak, whom she had met while living in London, U.K. The couple moved to Vancouver where Lamb Bobak taught night classes at the Vancouver School of Art. A scholarship and grants enabled the Bobaks and their children to travel, first to France and then throughout Europe during the 1950s. Encountering the works of [Cubist](#) and modernist artists, Lamb Bobak began to develop a unique style that focused on combining formal aspects with her preferred representational subject matter of crowds, florals, landscapes, and urban scenes.

In 1960, the Bobaks settled in Fredericton, New Brunswick. Scenes of everyday life there—energetic crowds of people at the beach, fairs, sporting events, or just on the street—became the subject of some of Lamb Bobak's most beloved and recognized paintings. She also provided illustrations for children's books and wrote an illustrated memoir that combined text with watercolours of flowers. Lamb Bobak died in 2014, the last of Canada's official war artists.



Fig 3. Molly Lamb Bobak, *Gas Drill*, 1944. Lamb's war images are an important statement on women's involvement in the Second World War.



Fig 4. Molly Lamb Bobak, *On the Beach*, 1983. Lamb is revered for her crowd scenes developed from quick sketches, a technique she honed during her time as an official war artist.



Fig 5. Molly Lamb Bobak, *Private Roy*, 1946. This portrait depicts Private Eva May Roy, who worked in the Canadian Women's Army Corps.



Fig 6. Molly Lamb Bobak, *Living Room*, c.1973. This work was painted in the Bobak home on Lansdowne Street in Fredericton, N.B.

WHO WAS A.Y. JACKSON?



Fig 7. Portrait of A.Y. Jackson, 1938.

A founding member of the Group of Seven, A.Y. (Alexander Young) Jackson was born on October 3, 1882, in Montreal. Jackson began working in the office of a lithograph company in Montreal at the age of twelve in order to support his mother and five siblings. It was through this job that he commenced his training as an artist, first through evening lectures offered at the Monument-National and later at the Art Association of Montreal under the tutelage of William Brymner.

In 1906, Jackson left for Chicago, where he joined a commercial art firm and continued his studies at the Chicago Art Institute. He was able to save his earnings and pay his way to study with Jean-Paul Laurens at the Académie Julien in Paris a year later. While in Paris, Jackson committed

himself to a career as a professional painter. He returned to Canada in 1912, settling first in Sweetsburg, Quebec, where he produced and began exhibiting a number of Impressionistic paintings. Struggling to make a living, Jackson was considering moving to the United States until a letter from Toronto artist J.E.H. MacDonald changed his mind. Encouraged by MacDonald's interest in his work, Jackson relocated to Toronto and was welcomed into the Studio Building, an artist space financed by Lawren Harris.

With the outbreak of the First World War, Jackson enlisted as a private in the 60th Battalion of the Canadian Expeditionary Force. He was seriously injured during the Battle of Sanctuary Wood in June 1916 and was invalided back to England. Although he had not painted for nearly two years, in August 1917 the Canadian War Memorials Fund appointed him to record Canada's participation in the war. The first Canadian to be officially employed as a war artist, Jackson produced forty-five artworks for the organization. He often avoided depicting the human cost of war or representing wounded men. Instead, his works were based on quick on-the-spot sketches documenting the effects of war on the landscape.

After the war, Jackson again took up residence in the Studio Building and turned his eye towards the Canadian landscape, taking frequent sketching trips throughout the Muskoka, Algoma, and Algonquin regions of Ontario. In 1920, Jackson, along with J.E.H. MacDonald, Arthur Lismer, Frederick Varley, Frank Johnston, Franklin Carmichael, and Lawren Harris, exhibited for the first time in Toronto as the [Group of Seven](#). Jackson remained a leader in the Canadian art world by working tirelessly to unite artists in English and French-speaking milieus. He died in 1974.

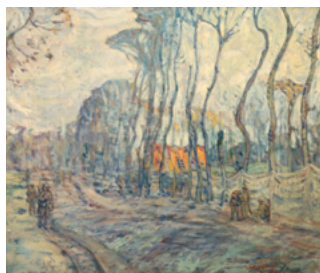


Fig 8. A.Y. Jackson, *The Kemmel – Vierstraat Road*, 1917. This painting shows the camouflage netting used to conceal the movements of soldiers and equipment from the enemy.



Fig 9. A.Y. Jackson, *Vimy Ridge from Souchez Valley*, 1918. Based on a sketch of the same subject matter, this painting presents a mottled sky completed with light, feathery strokes.



Fig 10. A.Y. Jackson, *Angres*, 1918. Jackson visited Angres, a village close to Vimy Ridge, six months after the Canadian victory there.



Fig 11. A.Y. Jackson, *Beaver Lake, Combermere, Ontario*, 1961. Jackson created this work while he was residing in Manotick, a town south of Ottawa.

WHO IS ADRIAN STIMSON?



Fig 12. Adrian Stimson, photograph by Will Wilson.

Adrian Stimson was born in 1964 in Sault Ste. Marie, Ontario. He is a member of the Siksika (Blackfoot) Nation of southern Alberta, located one hour east of Mohkínstsis (Calgary). Working across installation, painting, photography, and [performance](#) for nearly two decades, Stimson’s art practice addresses the construction of identity and history, the centrality of the bison to Blackfoot cultural and spiritual life, and the intergenerational impacts of the residential school system. Stimson turns complicated Indigenous-settler relations on their head, using humour and imagined personas—Buffalo Boy and the Shaman Exterminator—as part of an act of historical reclamation.

In 2010, Stimson travelled to Afghanistan with the Canadian Forces Artist Program (CFAP). Preceded by the Canadian War Memorial Fund (1916–18), The Canadian War Records Program (1942–45), and the Canadian Armed Forces Civilian Artists Program (1968–95), the CFAP supports art produced in response to global conflict. During his two-week journey, Stimson was

stationed at the Ma’sum Ghar and Kandahar bases. He produced a number of works in response to this experience.

Unlike contemporaries who have investigated media representations of global warfare, or who have documented the daily realities of living in a warzone, Stimson views conflict through the lens of personal histories. Members of his family, including his father, served as soldiers in the Canadian military and historically as Blackfoot warriors. His war artworks do not celebrate this service as a patriotic duty, but rather link war to colonization. As Stimson explains in his journals written before, during, and after his trip to Afghanistan (which were assembled and printed for his 2013 exhibition, *Holding Our Breath*, at grunt gallery in Vancouver), “As a First Nations person, I am interested in our shared history with the military, how it was used against us as First Nations (Oka), or any deemed radical group and is a noble calling for many Indigenous persons.”

Stimson continues to produce groundbreaking multimedia works on the lands of the Siksika Nation. In 2018, Stimson received a Governor General’s Award in Visual and Media Arts, and in 2022, the Remai Modern in Saskatoon, Saskatchewan, organized *Adrian Stimson: Maanipokaa’iini*, the first-ever survey of his work.



Fig 13. Adrian Stimson, *Maanipokaa’iini*, 2022, installation view at Remai Modern, Saskatoon. Featuring installation, photography, paintings, and video works, *Maanipokaa’iini* marks the first-ever survey of Stimson’s artistic career.



Fig 14. Adrian Stimson, photograph from *Holding Our Breath*, 2011.



Fig 15. Adrian Stimson, *Sick and Tired*, 2006. This installation is made of elements from the Old Sun Residential School, which was established in 1883 on the Siksika Blackfoot Reserve near Gleichen, Alberta.

LEARNING ACTIVITY #1

LETTERS HOME: EXPLORING CONFLICT AND HISTORICAL DOCUMENTATION

One of the objectives of “official” war art programs was to establish a visual record documenting Canadian contributions to twentieth-century war efforts. Two programs in particular facilitated the production of powerful communicative imagery: the Canadian War Memorials Fund (CWMF), launched in 1916 during the First World War; and the Canadian War Art Program (CWAP), launched in 1943 during the Second World War. In this activity, students will explore conflict and creative documentation through the work of Molly Lamb Bobak and A.Y. Jackson, two artists who made significant contributions through these initiatives. After a critical analysis of their work, students will write letters in-role, summarizing the context, political climate, and social and emotional effects of conflict through their own documentary gazes.

Big Idea

Empathy, documentation, and writing in-role

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork.
2. I can research a specific period of history.
3. I can write a historical letter in-role, that shows my understanding of a time period and the social and emotional repercussions of conflict.
4. I can show respect, critical thinking, and empathy in my work.

Materials

- “Who Was Molly Lamb Bobak?” biographical handout ([page 2](#))
- “Who Was A.Y. Jackson?” biographical handout ([page 3](#))
- [Image File](#)
- Whiteboard
- Paper, pencils, pens
- Computers (optional)

Process

Please note: Under the guidance and direction of the teacher, students will select a specific time period and conflict to focus on for this activity. Teachers should link the historical era to the specific curriculum in their course of study.

1. Introduce students to A.Y. Jackson and Molly Lamb Bobak using the biographical handouts at the beginning of this guide (and this [short video](#) about Molly Lamb Bobak).
2. Tell students about the programs that these artists participated in using the links to [Canadian War Art Programs](#).



Fig 16. A.Y. Jackson, *House of Ypres*, 1917–18. This painting pictures a bombed-out house in Ypres, Belgium.

Learning Activity #1 continued

3. As a class, discuss the importance of documenting historical events using the guiding questions below:

- How does visual documentation differ from written documentation?
- As viewers, what impact could an image of conflict have on our emotions and perceptions of history?
- What potential harm or bias might we see in visual documentation of specific historical periods?
- How can we use images to better understand and empathize with a specific conflict, group of people, or individual?

4. Project the following works of art by war artists A.Y. Jackson and Molly Lamb Bobak:

- A.Y. Jackson, *A Copse, Evening*, 1918
- A.Y. Jackson, *Gas Attack, Liéven*, 1918
- Molly Lamb Bobak, *W110278: The Personal War Records of Private Lamb, M*, 1942–45
- Molly Lamb Bobak, *Boat Drill, Emergency Stations*, 1945

As you show each image, engage in a critical discussion of what the artist documented, and discuss what historical clues are communicated through the work of art.



Fig 17. A.Y. Jackson, *A Copse, Evening*, 1918. Stalwart tree trunks stand stiff and upright amongst battle detritus in this painting capturing the effects of war on the Belgian landscape.



Fig 18. A.Y. Jackson, *Gas Attack, Liéven*, 1918. This painting depicts an Allied nighttime gas attack on German lines in France.

5. Next, introduce the letter-writing assignment by explaining the concept of being “in-role”: placing yourself in the shoes of a fictional historical character who has experienced conflict. The assignment should be tailored to the specific historical period that you are covering in your learning unit.

6. Share with students a few examples of letters that individuals have written during specific conflicts (teachers will need to do external research for this step, based on the learning unit). As a class, analyze what is included in the letter and how the information is shared. Discuss what would potentially not be included in a letter home and why. Lastly, discuss what emotional clues are included in the letter that better communicate the experience of the individual.

Learning Activity #1 continued

7. Share that war letters often included simple sketches, made from available materials, to help document and communicate the combatant's feelings and experiences in the absence of photographs. Discuss how these sketches often illustrated surroundings (as in the paintings of A.Y. Jackson) or experiences of daily life (as in the work of Molly Lamb Bobak). Refer back to the artwork examples in Step 4.
8. Next, as a class, discuss the following guiding question: What is inspiring about the documentary approaches of A.Y. Jackson and Molly Lamb Bobak? How might we be inspired by these primary sources to create a fictional historical letter home?
9. Provide a variety of primary and secondary sources and time for students to undertake their research. Remind them to show care and respect for the event and implicated communities, and provide additional support to students who find engaging in this activity emotionally challenging.
10. Ask students to write a fictional letter home in-role that engages with the process of creative documentation. They should consider capturing the context, surroundings, political climate, and social and emotional effects of conflict. Ask them to illustrate their writing with a simple documentary sketch.
11. Once the letters and sketches are complete, they can be shared in small groups, as part of larger individual class presentations, or as part of a learning portfolio. If time permits, you may ask students to create more ambitious works of art, based on the sketches they included in their letters, inspired by the art of A.Y. Jackson or Molly Lamb Bobak.



Fig 19. Molly Lamb Bobak, Illustration from *W110278: The Personal War Records of Private Lamb, M*, 1942–45. Bobak's wartime diary is unique for its chronicling of army life from a woman's perspective.



Fig 20. Molly Lamb Bobak, *Boat Drill, Emergency Stations*, 1945. This painting illustrates the group spirit of the CWACs as well as Lamb's propensity for caricature.



Fig 21. Molly Lamb Bobak, *Inside the Auxiliary Service Canteen at Amersfoort, Holland*, 1945. As an official war artist, Lamb recorded daily life for the CWACs as well as the aftermath of the war.

LEARNING ACTIVITY #2

THE ART OF PERSUASION: DE-CODING WAR PROPAGANDA

As author Laura Brandon describes, “Propaganda is the organized dissemination of information to influence thoughts, beliefs, feelings, and actions.” The proliferation of visual propaganda in Canada is often associated with the First World War when the poster boom was at its peak, encouraging individuals to enlist, invest, and adhere to ideologies that were being developed by the propaganda machine. This learning activity invites students to critically engage with some of these materials in order to learn about the often-potent power of persuasion. They will then create propaganda posters of their own, using text, images, and symbols to communicate persuasive meaning centered on an advocacy cause directly relevant to their chosen context.

Big Idea

Persuasion

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork.
2. I can identify the ability of propaganda to sway people's thoughts, emotions, and political views.
3. I can speak and listen respectfully during class discussions.
4. I can use proper historical terminology.
5. I can create a propaganda poster inspired by critical research.

Materials

- [Image File](#)
- Materials for poster creation (paper, markers, pencil crayons, pencils, sketchbooks)
- Method for projecting or displaying images

Process

1. As a class, read the section entitled “Propaganda Materials” in *War Art in Canada: A Critical History*. Discuss the following guiding questions:

- What is propaganda?
- How can propaganda be used to communicate specific views?
- What makes a successful propaganda poster?
- What are the positive and negative effects of propaganda?
- Why is propaganda so important in specific periods of time?
- Did you know that most propaganda is anonymous? What are the potential reasons for this?



Fig 22. Eric Aldwinckle, *Canada's New Army Needs Men Like You*, c.1941–42. During the Second World War, posters depicting acts of heroism were used to persuade people to enlist.

Learning Activity #2 continued

2. Project the following propaganda posters in class:

- Anonymous, *Victory Bonds Will Help Stop This – Kultur vs. Humanity*, 1918
- Anonymous, *Save Waste Bones – They Make Glue For Aircraft... And Are Used for Explosives*, 1940–41
- Franklin Arbuckle, *Invest and Protect. Help Finish the Job*, n.d.
- Harry “Mayo” Mayerovitch, *I was a Victim of Careless Talk*, 1943



Fig 23. Anonymous, *Victory Bonds Will Help Stop This – Kultur vs. Humanity*, 1918. This poster played on the outrage sparked by the torpedoing of a hospital ship in 1918.



Fig 24. Anonymous, *Save Waste Bones – They Make Glue For Aircraft... And Are Used for Explosives*, 1940–41. This poster encouraged Canadians to recycle materials that could be used for the war effort.



Fig 25. Franklin Arbuckle, *Invest and Protect. Help Finish the Job*, n.d. The cherubic baby featured in this poster reinforces the idea that all Canadians had to contribute to end the war.



Fig 26. Harry “Mayo” Mayerovitch, *I was a Victim of Careless Talk*, 1943. This poster was produced by the National Film Board.

For each individual poster, discuss the following questions:

- What time period is this propaganda poster from?
- What message is it trying to communicate? What is it trying to persuade people to see, do, or think?
- How does this propaganda poster use text, images, and symbols?
- In your opinion, what are the strengths and weaknesses of this propaganda poster?

3. Under the guidance and direction of the teacher, students will research a conflict using the additional resources included in this guide. Students should pick a cause or message that would have a positive effect on the affected communities, through a propaganda poster. It is essential that teachers provide a critical lens as to what is an appropriate choice/cause/theme for this activity.

4. After students have completed their research, provide them with pencils and paper to create a rough draft of their poster. Have students share this rough draft with their peers and teacher for feedback and support.

5. Once their rough draft is approved, provide students with art materials to create their final draft of the propaganda poster.

6. Once complete, engage students in a show-and-share presentation of the posters. Ask students to write a short accompanying report summarizing the time period and the historical significance of their topic and cause. Create a gallery space and have each student’s propaganda poster hung next to the report.

CULMINATING TASK

CREATIVE COMMEMORATION: HONOURING SACRIFICE AND SERVICE

While the visual traditions connected with war are effective in their ability to document and persuade, they are also, crucially, an important vessel to honour, memorialize, and heal. For contemporary Siksika (Blackfoot) artist Adrian Stimson, recognizing the contributions of Indigenous soldiers to historical and contemporary conflicts—including in Afghanistan, where he himself was stationed in 2010 as a member of the Canadian Forces Artists Program—connects to the artist’s personal and familial history of service. Through the study of Stimson’s powerful contemporary works, including *Trench*, 2017, and the portrait pair *Master Corporal Jamie Gillman 2010* and *Corporal Percy Beddard 2010*, 2011–12, students will explore the contributions of Indigenous communities to histories of twentieth-century conflict in Canada. Inspired by Stimson’s personal investment in his creative work, their learning will culminate in commemoration projects focused on their own community connections to conflict.

Big Idea

Commemoration and Remembrance

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 design to communicate a message.
3. I can explain my artistic choices.
4. I can use proper terminology when discussing the art I see.
5. I can talk about my work and the work of my peers using proper visual arts terminology.

Success Criteria

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

1. Written work is thoughtful, clear, and edited.
2. Composition: You demonstrate a thorough understanding of how to visually express an understanding of a time period, person, or group of people.
3. Artwork is created with care. You work slowly and submit your best work. You also show mastery of your chosen medium.
4. Artist’s statement and documentation of creative process show decisions made about design and broader understanding of this period of history or contemporary life.

Materials

- “Who is Adrian Stimson?” biographical handout ([page 4](#))
- [Image File](#)
- Variety of materials for art creation (pencil crayons, pastels, collage materials, etc.)
- Sketchbook and/or canvas, paper

Process

1. Introduce the contemporary artist Adrian Stimson through the biographical handout.



Fig 27. Adrian Stimson, *Trench*, 2017. In this five-day performance, Stimson dug a six-foot-deep trench in a U-shape pattern, a Niisitapi (Blackfoot) symbol of war.

Culminating Task continued

2. Next, introduce his work *Trench*, 2017, which commemorates the approximately 4,000 Indigenous soldiers who served in the First World War. As a class, read through the description of this five-day interdisciplinary performance in the Key Works section of *War Art in Canada: A Critical History*.

3. As a second key work, show students the portrait pair entitled *Master Corporal Jamie Gillman 2010* and *Corporal Percy Beddard 2010, 2011–12*, which honours the service of two soldiers in Afghanistan. As a class, read the description included in the Critical Issues section of *War Art in Canada* entitled “Indigenous Representation.”

4. Using the following guiding questions, engage in a critical discussion on these works:

- In what ways are performance art and portraiture effective in the creation of commemorative works?
- What stories was the artist exploring in these works?
- What impact do you think these works have had on the artist’s community?
- What communities do you think these works resonate with?
- How might we all be inspired by these works when thinking about the histories of war and conflict that we have explored?
- If you could ask the artist any questions about these works, what would they be?
- How might we research and create a commemorative work that draws attention to our own community connections to conflict?



Fig 28. Adrian Stimson, *Trench*, 2017. A rare medium in Canadian war art, Stimson’s performance attempts to draw attention to how Indigenous soldiers have been excluded from the history of the Second World War.

5. Under the guidance and direction of the teacher, students will select a specific historical time period and conflict to focus on for this activity. Students are encouraged to explore a context and time period that is meaningful to them (for example, to their cultural heritage, family history, or the history of their community or geographical location). Teachers should link the historical time period to the specific curriculum in their course of study.

6. Students will research their chosen conflict and become familiar with all key ideas. Students will then consolidate their knowledge and write a few paragraphs to summarize their learning based on the success criteria communicated by the teacher.

7. Next, invite students to create a commemorative artwork that visually communicates the historical, personal, social, and political significance of their chosen context. Examples might include the creation of a commemorative coin, a postcard, a portrait pairing, a sculpture, a flag, or a performance. Students should create rough sketches of their ideas and share with their peers and teacher for feedback.



Fig 29. Adrian Stimson, *Master Corporal Jamie Gillman 2010, 2011–12*. This portrait is one of two depicting Indigenous soldiers Stimson met while he was stationed in Kandahar in 2010.



Fig 30. Adrian Stimson, *Corporal Percy Beddard 2010, 2011–12*. The red background of this work suggests that it may be more accurately read as a memorial.

8. Provide students with time and materials to create their final commemorative work. Once complete, display the finished works with their written texts and engage the class in a gallery walk. Students can also share their works in an oral presentation or conference.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *War Art in Canada: A Critical History* by Laura Brandon: <https://www.aci-iac.ca/art-books/war-art-in-canada/>
- [The War and Commemoration Image File](#) with artworks and images related to this lesson.
- “Who Was Molly Lamb Bobak?” information sheet ([page 2](#))
- “Who Was A.Y. Jackson?” information sheet ([page 3](#))
- “Who is Adrian Stimson?” information sheet ([page 4](#))

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](#).

Cubism

A radical style of painting developed by Pablo Picasso and Georges Braque in Paris between 1907 and 1914, Cubism is defined by the representation of numerous perspectives at once. Cubism is considered crucial to the history of modern art for its enormous international impact; famous practitioners also include Juan Gris and Francis Picabia.

Group of Seven

A progressive and nationalistic school of landscape painting in Canada, the Group of Seven was active between 1920 (the year of the group’s first exhibition, at the Art Gallery of Toronto, now the Art Gallery of Ontario) and 1933. Founding members were the artists Franklin Carmichael, Lawren Harris, A.Y. Jackson, Frank Johnston, Arthur Lismer, J.E.H. MacDonald, and Frederick Varley.

Performance Art

A genre of art presented live and in which the medium is the artist’s body in time. The performance may involve multiple participants, as well as the audience. Performance art originated in the early twentieth century with movements like Dadaism and Futurism and found wider prominence in the 1960s and 1970s after the decline of Modernism. Common themes of this genre concern the dematerialized art object, ephemerality, the artist’s presence, anti-capitalism, and the integration of art with life.



Fig 31. Henrietta Mabel May, *Women Making Shells*, 1919. May combines her interest in Impressionism with her skills in producing industrial scenes in this painting of a noisy munitions factory.

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.

Adrian Stimson Artist Website

<https://adrianstimson.com/>

Facing History and Ourselves

<https://www.facinghistory.org/>

Indigenous Peoples and the World Wars

<https://www.thecanadianencyclopedia.ca/en/article/history-of-the-armed-forces-in-canada>

Canadian War Museum

<https://www.warmuseum.ca/learn/research-collections/>

Veterans Affairs Canada: Wars and Conflicts

<https://www.veterans.gc.ca/eng/remembrance/wars-and-conflicts>

Canadian War Art Programs

<https://www.thecanadianencyclopedia.ca/en/article/war-artists>



Fig 32. Marc-Bernard Philippe, *Peacekeepers*, n.d. This painting by Haitian Canadian artist Marc-Bernard Philippe depicts blue-helmeted peacekeepers interacting with Haitian children.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Cover Image: A.Y. Jackson, *A Copse, Evening*, 1918, oil on canvas, 86.9 x 112.2 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0186). Courtesy of the Canadian War Museum.

Fig 1. Alex Colville, *Infantry, Near Nijmegen, Holland*, 1946, oil on canvas, 101.6 x 121.9 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-2079). Courtesy of the Canadian War Museum.

Fig 2. Second Lieutenant Molly Lamb of the Canadian Women's Army Corps (C.W.A.C.), *A War Artist*, London, England, July 12, 1945. Collection of Library and Archives Canada, Ottawa (3191978). Photograph by Karen Hermiston. Courtesy of Library and Archives Canada / The Brechin Group Inc.

Fig 3. Molly Lamb Bobak, *Gas Drill*, 1944, oil on canvas, 68.8 x 86.8 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-1603). Courtesy of the Canadian War Museum.

Fig 4. Molly Lamb Bobak, *On the Beach*, 1983, oil on canvas, 76.2 x 101.6 cm. Private collection, Calgary. Courtesy of Heffel Fine Art Auction House.

Fig 5. Molly Lamb Bobak, *Private Roy*, 1946, oil on Masonite, 76.4 x 60.8 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-1626). Courtesy of the Canadian War Museum.

Fig 6. Molly Lamb Bobak, *Living Room*, c.1973, oil on masonite, 80 x 121 cm. Collection of the Canada Council Art Bank, Ottawa (ABBA #79/80-0208). Photo credit: Lipman Still Pictures.

Fig 7. Portrait of A.Y. Jackson, 1938. Collection of Library and Archives Canada, Ottawa (a195925-v8). Courtesy of Library and Archives Canada / John Vanderpant.

Fig 8. A.Y. Jackson, *The Kimmel – Vierstraat Road*, 1917, oil on canvas, 63.2 x 76.2 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0165). Courtesy of the Canadian War Museum.

Fig 9. A.Y. Jackson, *Vimy Ridge from Souchez Valley*, 1918, oil on canvas, 86.6 x 112.5 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0171). Courtesy of the Canadian War Museum.

Fig 10. A.Y. Jackson, *Angres*, 1918, oil on canvas, 86.8 x 112.5 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0188). Courtesy of the Canadian War Museum.

Fig 11. A.Y. Jackson, *Beaver Lake, Combermere, Ontario*, 1961, oil on panel, 34 x 26.7 cm. Firestone Collection of Canadian Art, the Ottawa Art Gallery (FAC 0670). Courtesy of the Ottawa Art Gallery.

Fig 12. Adrian Stimson. Photograph by Will Wilson. Courtesy of Adrian Stimson.

Fig 13. Adrian Stimson, *Maanipokaa'iini*, 2022, installation view at Remai Modern, Saskatoon. Photo credit: Blaine Campbell.

Fig 14. Adrian Stimson, photograph from *Holding Our Breath*, 2011. Courtesy of Adrian Stimson.

Fig 15. Adrian Stimson, *Sick and Tired*, 2006, windows and infirmary bed from Old Sun Residential School, feathers, fluorescent lights and bison robe, installation view in *Adrian Stimson: Maanipokaa'iini*, 2022, Remai Modern, Saskatoon. Collection of the MacKenzie Art Gallery. Photo credit: Blaine Campbell.

Fig 16. A.Y. Jackson, *House of Ypres*, 1917–18, oil on canvas, 63.8 x 76.8 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0189). Courtesy of the Canadian War Museum.

Fig 17. A.Y. Jackson, *A Copse, Evening*, 1918, oil on canvas, 86.9 x 112.2 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0186). Courtesy of the Canadian War Museum.

Fig 18. A.Y. Jackson, *Gas Attack, Liéven*, 1918, oil on canvas, 63.6 x 77 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0179). Courtesy of the Canadian War Museum.

Fig 19. Molly Lamb Bobak, "A Typical Day in the Life of a C.W.A.C.," November 8, 1943, illustration from *W110278: The Personal War Records of Private Lamb, M*, 1942–45, pencil and watercolour with pen and black ink on wove paper. Collection of Library and Archives Canada, Ottawa, gift of Molly Lamb Bobak (1990-25 DAP 00080). © Library and Archives Canada. Photo credit: Library and Archives Canada.

Fig 20. Molly Lamb Bobak, *Boat Drill, Emergency Stations*, 1945, oil on canvas, 61 x 71 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-1557). Courtesy of the Canadian War Museum.

Fig 21. Molly Lamb Bobak, *Inside the Auxiliary Service Canteen at Amersfoort, Holland*, 1945, watercolour, ink and graphite on paper, 22.6 x 30.3 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-1606). Courtesy of the Canadian War Museum.

Fig 22. Eric Aldwinckle, *Canada's New Army Needs Men Like You*, c.1941–42, ink on paper, 91.3 x 60.9 cm. Collection of the Canadian War Museum, Ottawa (CWM 20010129-0611). Courtesy of the Canadian War Museum.

Fig 23. Anonymous, *Victory Bonds Will Help Stop This – Kultur vs. Humanity*, 1918, ink on paper, 91.5 x 61 cm. Collection of the Canadian War Museum, Ottawa (CWM 19850475-034). Courtesy of the Canadian War Museum.

Fig 24. Anonymous, *Save Waste Bones – They Make Glue For Aircraft... And Are Used for Explosives*, 1940–41, ink on paper, 38.4 x 25.5 cm. Collection of the Canadian War Museum, Ottawa (CWM 19920196-001). Courtesy of the Canadian War Museum.

Fig 25. Franklin Arbuckle, *Invest and Protect. Help Finish the Job*, n.d., ink on paper, 91 x 61 cm. Collection of the Canadian War Museum, Ottawa (CWM 19750317-099). Courtesy of the Canadian War Museum.

Fig 26. Harry "Mayo" Mayerovitch, *I was a Victim of Careless Talk*, 1943, ink on paper, 62 x 46.5 cm. Collection of the Canadian War Museum, Ottawa (CWM 19920196-140). Courtesy of the Canadian War Museum.

Fig 27. Adrian Stimson, *Trench*, 2017, five-day interdisciplinary performance. Collection of the artist. © Adrian Stimson.

Fig 28. Adrian Stimson, *Trench*, 2017, five-day interdisciplinary performance. Collection of the artist. © Adrian Stimson.

Fig 29. Adrian Stimson, *Master Corporal Jamie Gillman 2010*, 2011–12, oil on canvas, 198 x 107 cm. Collection of the artist. Courtesy of the Agnes Etherington Art Centre, Kingston. © Adrian Stimson.

Fig 30. Adrian Stimson, *Corporal Percy Beddard 2010*, 2011–12, oil on canvas, 198 x 107 cm. Collection of the artist. Courtesy of the Agnes Etherington Art Centre, Kingston. © Adrian Stimson.

Fig 31. Henrietta Mabel May, *Women Making Shells*, 1919, oil on canvas, 182.7 x 214.9 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19710261-0389). Courtesy of the Canadian War Museum.

Fig 32. Marc-Bernard Philippe, *Peacekeepers*, n.d., acrylic on canvas, 76.5 x 101.5 cm, Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (CWM 19970043-001). Courtesy of the Canadian War Museum.