

The background of the cover is a historical painting depicting a river scene. In the foreground, a wooden raft with several people is on the water. A small boat is visible in the lower right corner. The middle ground shows a town with various buildings and a church spire. The sky is filled with soft, white clouds. The overall style is that of a 19th-century landscape painting.

TEACHER RESOURCE GUIDE
FOR GRADES 4–12

LEARN ABOUT

REGIONAL HERITAGE
through explorations of
**HISTORICAL AND
CONTEMPORARY
ART IN OTTAWA**

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

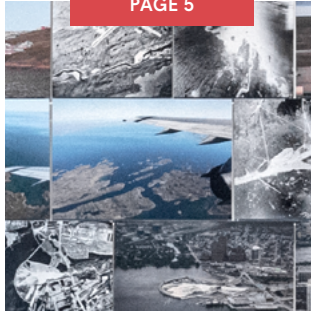
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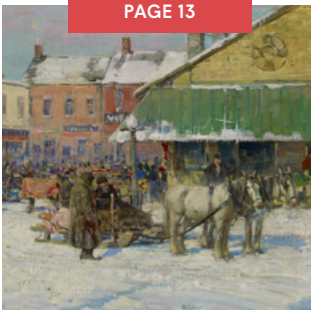
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FOR TEACHERS**

RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book [Ottawa Art & Artists: An Illustrated History](#) by Jim Burant. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Ottawa Regional Heritage Image File](#) provided.

Situated within the Canadian Shield, at the conjunction of the Ottawa, Rideau, and Gatineau rivers, the Ottawa valley region has long been an important meeting place for Indigenous peoples and settlers alike. As author Jim Burant notes, the Anishinaabe term “Odawa”—from which the name of the city derives—“refers to trade and trading and is an apt name for a city where the commerce of goods and ideas became so important.” Ottawa is well-known for its architectural marvels like the Parliament Buildings and the Rideau Canal. But beyond these “official” landmarks, the city has always been home to artists highlighting alternate ways to make historical meaning. Exploring works by Ottawa-based creators including Leslie Reid (b.1947) and Jeff Thomas (b.1956), this guide facilitates learning about regional heritage by asking students to reflect upon how the past is integrated, valued, and institutionalized in the present.

Curriculum Connections

- Grade 4–8 Social Studies
- Grade 4–8 Visual Arts
- Grade 4 Science
- Grades 9–12 History
- Grades 9–12 Geography

Themes

- Historical perspectives
- Geography and place
- Memorials and cultural perspectives



Fig 1. David B. Milne, *From an Upper Window, Ottawa II*, 1924. Though Milne only briefly resided in Ottawa, he produced a number of works depicting the city from his studio on Sparks Street.

Teaching Exercises

The exercises in this guide explore the theme of “regional heritage” through artworks by historical and contemporary creators working in and around the region known today as the city of Ottawa.

- Learning Activity #1 – Historical and Cultural Knowledge: Understanding Pictographs ([page 5](#))
- Learning Activity #2 – Mapping Heritage: The Impact of Government on Built Environments ([page 7](#))
- Culminating Task – Proposals for Counter-monuments: Interventions in Sites of Local and National Significance ([page 10](#))

A Note on Using This Guide

When teaching about the regional heritage of this land, it is important to recognize the peoples who are its original inhabitants and stewards. Teachers are encouraged to review the ongoing petitions to the Crown put forth by the [Algonquins of Ontario](#) seeking recognition and protection of unceded Algonquin lands within the watersheds of the Kichissippi (Ottawa River) and the Mattawa River in Ontario. In Quebec, the [Kitigan Zibi Anishinaabeg](#) are continuing their petition for a historic Aboriginal Title claim for unceded lands in the City of Ottawa. Students and teachers are encouraged to engage in further learning about the stories, histories, and traditions of the communities who share these lands, and the historical sites that Ottawa is situated on. This guide may be used in conjunction with further actions and learning connected with Truth and Reconciliation.

WHO WAS LUCIUS R. O'BRIEN?



Fig 2. Photograph of Lucius R. O'Brien.

Lucius Richard O'Brien was born on August 15, 1832, in a log cabin at Shanty Bay on the shores of Lake Simcoe in Upper Canada. O'Brien was the second of six children born to Edward George O'Brien and Mary Sophia Gapper. Although raised in a rural setting, O'Brien's family supported his early interest in the arts. He likely pursued training at Toronto's Upper Canada College between 1844 and 1846, learning draughtsmanship from architect and engineer John George Howard (1803–1890). At the age of fifteen, O'Brien took a job in an architect's office where he studied—and later practiced—civil engineering. He continued to produce sketches in watercolour in his spare time.

While O'Brien's early works were primarily architectural and produced for a number of Toronto engravers and lithographers, he demonstrated considerable talent as a draughtsman and a colourist. He began to pursue a full-time career as an artist in 1873, painting oil and watercolour landscapes in Ontario, Quebec, and New Brunswick. O'Brien joined the Toronto-based Ontario Society of Artists in 1873 and was elected vice-president the following year. Upon his election, he helped establish the Ontario School of Art (now OCAD University), which officially opened its doors in 1876.

In 1879, O'Brien traveled to Ottawa to lobby support for the Ontario School of Art from the recently-appointed Governor General, the Marquess of Lorne (1845–1914). During their meeting, the Marquess of Lorne proposed a grander vision for a national arts academy that would attract the country's leading painters, sculptors, and architects. O'Brien accepted his offer to be named the first president of the [Royal Canadian Academy of Arts \(RCA\)](#). O'Brien exhibited his painting *Sunrise on the Saguenay, Cape Trinity*, 1880, in the RCA's inaugural exhibition held in Ottawa on May 6, 1880. The works exhibited in the exhibition, including O'Brien's, formed the core collection of the newly-established National Gallery of Canada.

In 1886, O'Brien became one of the first artists to travel west on the Canadian Pacific Railway. The purpose of this trip was to promote the Rocky Mountains as a tourist destination. O'Brien's paintings of the Rockies and the West Coast caught the imagination of the Canadian public and are considered to be some of the most iconic images of this region. One of the most prominent landscapists of his generation, O'Brien retired from the RCA in 1890 and continued to paint in both oil and watercolour until his death in 1899.



Fig 3. Lucius R. O'Brien, *A Mountain Train*, 1887. O'Brien produced this work during his sojourn to the Rocky Mountains via the transcontinental line of the Canadian Pacific Railway.



Fig 4. Lucius R. O'Brien, *Song of Les Erables Rapids, Ottawa River*, 1876. By the 1860s, the site depicted here had become a key portage site to the timber trade and logging industry established along the Ottawa River.



Fig 5. Lucius R. O'Brien, *Sunrise on the Saguenay, Cape Trinity*, 1880. Considered one of O'Brien's masterworks, this painting was one of the first to be acquired by the newly established National Gallery of Canada.

WHO IS LESLIE REID?



Fig 6. Leslie Reid in the Kluane Icefields, Yukon, 2022.

Leslie Reid was born in 1947 in Ottawa to a military family that moved frequently during her youth. Eye problems in early childhood made Reid sensitive to her surroundings and acutely aware of the subtle properties of light—which became an ongoing fascination in her art practice. Working with various media (such as painting, printmaking, photography, and video) and primarily in the [landscape](#) genre, the artist describes her oeuvre as an exploration of “the physical and perceptual sensations of our experience of a site and the signs of lives lived there.” Since the 1970s, Reid has gained national and international recognition as one of the most significant artists hailing from the Ottawa region.

Early works in the artist’s career explored landscapes, including Calumet Island (situated within the Ottawa River in western Quebec), the home of Reid’s maternal grandmother and the site of many childhood summer vacations. In works like *Calumet: In Time*, 2006—which features Reid’s son and his friend—the artist strategically deploys light to combine geography and memory, capturing a moment in time within a distinct place. Along with other landscapes by Reid, this painting highlights how the artist is often led towards particular sites through her family’s history.

Throughout her career, Reid has become increasingly interested in efforts to map the physical environment. In step with her approach to examining place through familial relationships, memories, and histories, many of Reid’s recent works retrace her father’s career as a pilot in the Royal Canadian Air Force (RCAF). In 2017, Reid was commissioned by the Ottawa Art Gallery to produce *Flight Line—Erasure*, which used historical and contemporary photographs of sites in Ottawa (like the former Rockcliffe Air Station) and landscapes in Nunavik and Nunavut to connect the development of the city of Ottawa with the transformation of the Canadian North between the 1920s and 1950s. Inspired by her father’s experience carrying out aerial mapping flights across this terrain, *Flight Line—Erasure* examines how government and commercial interest in the North have magnified the effects of climate change and threatened Indigenous ways of life.

Reid is also well-known within the Ottawa arts community as a significant mentor and teacher.

In 1972, after studying at the Byam Shaw School of Art, Chelsea College of Arts, and the Slade School of Fine Art in London, England, Reid was hired by the University of Ottawa’s Department of Visual Arts, where she was a full-time professor until earning emeritus status in 2007. She continues to live and work in Ottawa.



Fig 7. Leslie Reid, *Calumet: In Time*, 2006. Reid’s paintings are typically produced from photographs that she projects onto the surface of the canvas.



Fig 8. Leslie Reid, *Llewellyn III 59°04'N; 134°05'W*, 2015. This work is one of a series of paintings documenting climate change in the Canadian North with images of shrinking glaciers.

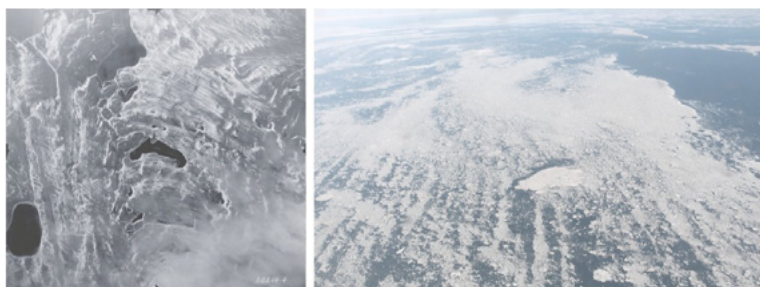


Fig 9. Leslie Reid, *Resolute I 1949-08-28; 2013-08-16*, 2016. This work is the result of Reid’s extensive travel in the High Arctic, particularly around Resolute Bay, the site of the Canadian government’s High Arctic Relocation program in the 1950s.

WHO IS JEFF THOMAS?



Fig 10. Photograph of Jeff Thomas.

the medium to convey his own perspectives and experiences.

Thomas and his family relocated from Buffalo to Toronto in 1984, a move that prompted a critical shift in Thomas's artistic and intellectual practice. His series *Bear Portraits*, which prominently feature his son (artist Bear Witness), forced viewers to confront stereotypical depictions of Indigenous Peoples and compare them with the realities of Indigenous life in the late twentieth century. In one photograph from 1984, a seven-year-old Bear stands in front of a brick wall tagged with the phrase "Culture Revolution." Thomas explains that this image "set in motion a new way of looking at the city and, like the graffiti, my revolution was against the invisible urban Iroquois presence."

Thomas made Ottawa his permanent home in 1991. Since residing in the nation's capital, Thomas has mapped Indigenous histories in urban space through high-profile projects. His photo series such as *Indians on Tour*, 2000–18, and the *Champlain Series*, 2000–11, have influenced wider actions for reconciliation. With photographs of prominent Indigenous cultural leaders, like artist Adrian Stimson (b.1964) and artist and curator Greg Hill (b.1967), posed in front of the Samuel de Champlain monument at Nepean Point, the *Champlain Series* drew attention to the sculpture of an [Anishinaabe](#) warrior at the explorer's feet and resulted in an official move to relocate the sculpture to its own site in Major's Hill Park.

Along with his art practice, Thomas continues to produce groundbreaking research on Indigenous histories in Canada. In 1994, he was hired by Library and Archives Canada to develop new descriptive captions for photographs in the archive's collection that document Indigenous life in the late-nineteenth and early twentieth centuries. In 2002, Thomas organized the touring exhibition *Where Are the Children? Healing the Legacy of the Residential Schools*, which presented the impact of the residential school system through archival photographs, documents, and the testimonies of survivors. Thomas received a prestigious Governor General's Award in Visual and Media Arts in 2019.



Fig 11. Jeff Thomas, *Champlain, Greg Hill in His Cereal Box Canoe*, Ottawa, Ontario, 2000. Kanyen'kehà:ka (Mohawk) artist and curator Greg Hill directed the Department of Indigenous Art at the National Gallery of Canada from 2007 to 2022.



Fig 12. Jeff Thomas, *Bear Portraits, Culture Revolution*, Toronto, Ontario, 1984. This portrait of Thomas's son was the catalyst for a longer series of works examining the experiences and perspectives of Indigenous people living in cities.



Fig 13. Jeff Thomas, *Buffalo Robe—Happy Canada Day*, Ottawa, 2013. Thomas has incorporated figurines like the one pictured here into his works documenting the erasure of Indigenous peoples from urban spaces.

LEARNING ACTIVITY #1

HISTORICAL AND CULTURAL KNOWLEDGE: UNDERSTANDING PICTOGRAPHS

At Mazinaw Lake in Southeastern Ontario’s Bon Echo Provincial Park, visitors are witness to more than 260 [pictographs](#) created by unnamed Indigenous makers. Among the earliest surviving artworks in the Ottawa region—which has been the ancestral territory of the Algonquin (Anishinaabe) peoples for millennia—these images are tangible, visual evidence of Indigenous histories of place and cultural knowledge recorded and passed down through generations. In this activity, students will examine these pictographs as significant sources of regional heritage that must be preserved for generations to come. Through close looking, discussion, and research, they will explore the ways in which Indigenous histories have been communicated visually and think about how, as examples of non-textual documentation, the Mazinaw pictographs compare to those found at rock art sites elsewhere in Canada and around the world.

Big Idea

Documenting History

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork.
2. I can explain why pictographs are significant sources of regional heritage.
3. I can draw connections between rock art and other historical and contemporary forms of meaning-making.



Fig 14. Pictographic representation of Nanabozho found at Mazinaw Lake, Bon Echo Provincial Park, Kaladar, Ontario. Nanabozho (Nanabush) is a powerful, shape-shifting being and a key figure in creation stories among Anishinaabe and Cree peoples.

Materials

- [Image File](#)
- [Ottawa Art & Artists by Jim Burant](#)
- Laptops, computers
- Thinking journals

Process

1. Begin with a class discussion on definitions of the term “history,” prompting students to reflect critically on associated terms like “pre-contact” and “prehistoric.” Capture keywords and formulate a working definition of “history” as a class.
2. Share images of the pictographs found on rock formations at Mazinaw Lake (Bon Echo Provincial Park). Divide students into pairs and ask them to visually analyze the pictographs and record their responses in their journals. Guiding questions to provoke discussion might include:
 - Why do you think there are so many depictions of animals? Which animals appear to be the most prevalent? What makes you say that?
 - Why do you think there are abstract/non-figurative forms? What concepts do you think the maker was trying to convey? What makes you say that?
 - Think about where these images are positioned on the rock face. How do you think they would have been accessed by visitors to this site? Could this positioning suggest that this site is culturally or historically significant? What makes you say that?

Learning Activity #1 continued

3. Ask students to read passages from [Ottawa Art & Artists](#) including “First Nations Culture in the Ottawa Region” and “Key Artists—Unknown Anishinaabe Artists.”
4. Once they have read more about the rock formations and other forms of Anishinaabe visual and material culture, lead students in a larger discussion about the potential meaning of pictographic representations, touching on how makers might have created these marks on stone to communicate personal accounts and stories, to mark sites of significance (such as meeting places), and/or to record histories, cultural events, and ceremonies.
 - A number of the pictographs have been identified as possible depictions of beings from Anishinaabe creation stories (specifically, the shapeshifting trickster figure Nanabozho [Nanabush], who often appears in the form of a hare). As such, these forms are considered to be sacred and information about their ceremonial use and safe care is communicated through storytelling by Indigenous knowledge keepers. It is important to emphasize this cultural significance when engaging students in discussion. Bring in [external resources](#) from the perspectives of Anishinaabe teachers, artists, and storytellers to provide more context.
 - Creation stories are intended to be transmitted orally without change from generation to generation. It is important to acknowledge that creation stories offer perspective on how things came to be by relaying values concerning one’s relationship to their community and with the land.
5. In your discussion, return back to the working definition of “history” formulated at the beginning of the session. Ask students to reflect upon what these non-textual documents tell us about sources of cultural and historical information from a “pre-contact” world. Capture keywords and amend your working definition of “history” to account for the significance of non-textual documentation.
6. Invite students to research other cultures and histories that use pictographs. Teachers can choose to provide a short list of examples and students can select one for further independent research. Students should share in written form the stories, places, and things represented in the pictographs. Students can then present this culture and history to classmates through formal assessed presentations or more informal show and share class discussions.
7. If time permits, students can engage in a critical compare and contrast of the similarities/differences between the pictographs of these different cultures, where they are located, the stories represented, and how they were created. As with any cross-cultural comparison activity, a discussion for how to show care and respect should be addressed before embarking on this learning.



Fig 15. Pictographic representations found at Mazinaw Lake, n.d., Bon Echo Provincial Park, Kaladar, Ontario.



Fig 16. Pictographic representations on the rock face, Mazinaw Lake, n.d., Bon Echo Provincial Park, Kaladar, Ontario.



Fig 17. Pictographic representations on the rock face, Mazinaw Lake, n.d., Bon Echo Provincial Park, Kaladar, Ontario.

LEARNING ACTIVITY # 2

MAPPING HERITAGE: THE IMPACT OF GOVERNMENT ON BUILT ENVIRONMENTS

Mapping is an interpretive and selective practice, the results of which often reflect the values of the maker. In the nineteenth century, officials residing in the European settlement of Bytown produced maps and works of art that illustrated the region's geographical landmarks and documented the city's architectural transformation into the nation's capital. Contemporary artists like Leslie Reid (b.1947) have drawn attention to the politics of mapping the region by investigating how government interventions continue to impact what we deem to be important sites of architectural heritage. Prompted by the works of Ottawa creators past and present, in this activity students will complete a mapmaking exercise to assess criteria used in the identification of key heritage sites in the built environment.

Big Idea

Government and Built Heritage

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork.
2. I can explain why various forms of mapping are not objective exercises.
3. I can identify landmarks that have become key heritage sites in my city and why they may have received this distinction.
4. I can document research about specific landmarks using appropriate tools and sources.



Fig 18. Henry Pooley, *Rideau Canal, Ottawa, Canada, 1833*. British officer Lieutenant Pooley's sketches of the Rideau Canal played a significant role in the industrial growth and development of Bytown.

Materials

- [Image File](#)
- Lucius R. O'Brien [biographical handout](#)
- Leslie Reid [biographical handout](#)
- [geoOttawa](#) mapping tool
- [OpenStreetMap list of National Historic Sites in Ottawa](#)
- Computers, laptops
- Pencils, pen, paper

Process

1. Share images of the following works:
 - Henry Pooley, *Rideau Canal, Ottawa, Canada, 1833*.
 - Lucius R. O'Brien, *Ottawa from the Rideau, 1873*.



Fig 19. Lucius R. O'Brien, *Ottawa from the Rideau, 1873*. Ottawa's selection as the nation's capital profoundly affected its built environment, resulting in the construction of landmarks like the Parliament Buildings pictured here.

Learning Activity #2 continued

2. Lead a class discussion about the two works and provide historical context for why and how depicted landmarks such as the Rideau Canal and the Parliament Buildings were built. You may refer to relevant passages in [Ottawa: Art & Artists](#) and to the Lucius R. O'Brien [biographical handout](#). Guiding questions could include:

- How are these landmarks presented in these paintings?
- Have people been included in these paintings? What can we tell about them?
- Consider how each artist has situated each landmark within its surroundings. Is there anything absent from the surroundings?
- Do you think these paintings offer objective views of each landmark? Have the artists idealized these images in any way?



Fig 20. Leslie Reid, *Flight Line—Erasure*, 2017. Reid's installation uses historic and contemporary photographs showing the transformation of the city of Ottawa alongside government interventions in the Canadian North.

3. Introduce students to contemporary Ottawa-based artist Leslie Reid by sharing the [biographical handout](#).

4. Share images of Reid's photomontage work, *Flight Line—Erasure*, 2017. Ask students to describe the work and compare it with the two paintings shown at the start of this exercise. Guiding questions could include:

- Can you identify any key landmarks in these photographs? How are they presented? Was it difficult for you to identify these landmarks? What makes you say that?
- Why do you think the artist has included aerial shots in this work? What does this shift in perspective suggest about how these images are intended to function?
- Is there anything absent from these photographs?

5. Continue your discussion by walking students through the [geoOttawa](#) site. Start by searching for the landmarks identified in the paintings by O'Brien and Pooley and images in Reid's photomontage. Walk students through different layers of the map and the Aerial Photo Slider tool that enables a view of the site through various points in time. Ask students to compare the street map view with the works previously discussed.



Fig 21. Leslie Reid, *Flight Line—Erasure* (detail), 2017.



Fig 22. Leslie Reid, *Flight Line—Erasure* (detail), 2017.

Learning Activity #2 continued

6. Once students have a feel for navigating geoOttawa, provide them with a list of [National Historic Sites in Ottawa](#) and ask them to select a site to investigate.
7. Instruct students to view their selected heritage site through different layers of the map and with the Aerial Photo Slider tool. Prompt them to think about geographic considerations (such as topography, access to means of transport, zoning, and proximity to natural landmarks) that may have influenced the placement of this site and its changes over time.
8. Using geoOttawa's tools, students will produce their own aerial maps of their chosen site, implementing the Aerial Photo Slider to capture three images of the site: one in the present and two from different moments in the past.
9. Ask students to annotate their aerial maps with observations about how the site has been used over time and why they believe it has been designated a national historical landmark. Written work should show a clear understanding about the historical and geographical considerations and criteria that influenced this designation.
10. Once complete, display the students' maps and ask them to present their findings.



Fig 23. *City of Ottawa, Canada with Views of Principal Business Buildings, 1895*, published by Toronto Lithographing Company. This unusual print records the growth of the city in the decades after Confederation.

CULMINATING TASK

PROPOSALS FOR COUNTER-MONUMENTS: INTERVENTIONS IN SITES OF LOCAL AND NATIONAL SIGNIFICANCE

In Ottawa and elsewhere, people are grappling with how to commemorate histories that have been forgotten or destroyed. Approaches to critical heritage often require the viewer to engage with a specific monument or landmark and interpret its multiple meanings. In his practice, Ottawa artist, curator, and scholar Jeff Thomas (b.1956) stimulates conversations about the absence of Indigenous histories in urban spaces, producing images that probe colonial landmarks like the Parliament Buildings as well as wide-scale urban development that continues to displace Indigenous peoples living in Canadian cities. In this activity, students will produce their own proposals to uplift marginalized perspectives by encountering the idea of “counter-monuments” and thinking about how intervening in public spaces offers a way to critique regional heritage.

Big Idea

Critical Heritage

Learning Goals

1. I can identify and document important historical perspectives.
2. I can document personal research about specific historical sites and events using appropriate tools and sources.
3. I can identify the historical and cultural importance of monuments.
4. I can use symbolism to effectively communicate specific contemporary and historical perspectives.

Success Criteria

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

1. Research about chosen monument is carefully documented and detailed.
2. Research uses and references appropriate sources.
3. Design and accompanying documentation effectively use symbolism to represent a specific historical or contemporary perspective.
4. Design and documentation show consideration and respect for all Canadians, Indigenous peoples, and other marginalized groups, both those originally represented and those whose narratives are being uplifted.

Materials

- [Image File](#)
- Jeff Thomas [biographical handout](#)
- Heritage Canada lists of [monuments](#) and [public art installations](#) in Ottawa
- Computers, laptops
- Art supplies

Process

1. Introduce students to Jeff Thomas and his work by sharing the [biographical handout](#) at the beginning of this guide.



Fig 24. Jeff Thomas, *Lest We Forget Major's Hill: Kitchi Zibi Omāmiwinini*, 2013. In 2013, Thomas and members of the Indigenous Ottawa collective held a naming ceremony with an Algonquin elder, who gave this sculpture the name “Kitchi Zibi Omāmiwinini” (Big River People).

Culminating Task continued

2. Lead students in a discussion of selected works from Thomas's *Indians on Tour* series:

- Jeff Thomas, *War Dancer, Hunter Statue, Queen Street, 2000.*
- Jeff Thomas, *Peace Chief at Parliament Hill and Peace Tower, Ottawa, 2003.*
- Jeff Thomas, *Chief Red Robe, Champlain Lookout, 2009.*
- Jeff Thomas, *Buffalo Dancer, Condo Construction Site, 2011.*

3. As part of the discussion, have students read the [fictional travelogues](#) that accompany these images. Written in the voice of the model figure pictured in the frame, the travelogues offer speculative windows into the subjective experiences of seemingly historical Indigenous figures travelling to the present. When reading the texts and discussing the images, students may address the following discussion prompts:

- Why do you think Jeff Thomas has used model figurines to stand in as “historical” Indigenous figures? What associations do these figurines bring to your mind? What makes you say that?
- How might the images and the texts subvert the colonial purpose of the travelogue as a written genre?
- Think about the landmarks that Jeff Thomas has featured in this series. Are these landmarks considered historically significant? What is the intended effect of positioning the figurines in front of these landmarks? Do you think the artist was successful? What makes you say that?

4. To conclude your discussion of Thomas's work, introduce students to the idea of a counter-monument by asking them to reflect upon the following definition, from the book [A Possession Forever: A Guide to Using Commemorative Memorials and Monuments in the Classroom](#):

“A counter memorial or monument seeks to disrupt dominant historical narratives, provide a voice for those whose stories have been marginalised or excluded, and enhance awareness and understanding of the historical event that is being commemorated.”

5. Instruct students to select a monument, public art installation, or memorial in the city to document. They can take photographs of the site, record their observations of what it looks like and where it is situated, and reflect upon what or who it depicts or commemorates. If possible, take your class on a walking tour to allow time for students to take photographs and create sketches.



Fig 25. Jeff Thomas, *War Dancer, Hunter Statue, Queen Street, 2000.* This work was created during one of Thomas's many photo walks through the city of Ottawa and sparked the artist's *Indians on Tour* series.



Fig 26. Jeff Thomas, *Peace Chief at Parliament Hill and Peace Tower, Ottawa, 2003.* The plastic figurines pictured in this series evoke stereotypical depictions of Indigenous peoples in popular media and material culture.



Fig 27. Jeff Thomas, *Chief Red Robe, Champlain Lookout, 2009.* In this image, Thomas has placed a figurine in front of the Champlain Lookout, one of the most spectacular vistas in Gatineau Park.

Culminating Task continued

6. Students should complete further research about their selected monument or installation, noting especially what stories it tells and what or who is left out of these stories. Students should also explain the historical significance of the monument/installation and why it was chosen to make this history. Students will consolidate their knowledge and write a few paragraphs to summarize what they have learned.
7. Upon completion of their research, invite students to propose a counter-monument that raises awareness about their selected monument or public art installation, especially highlighting missing narratives. Students should create rough sketches of their counter-monument and share with their peers and teacher for feedback.
8. Provide students with time and materials to create their counter-monument proposal. Once complete, display the finished works and ask students to share their research and their proposed counter-monument. Students can show creative freedom during this final step to best suit their age and stage.



Fig 28. Jeff Thomas, *Buffalo Dancer*, *Condo Construction Site*, 2011. This image comments on widespread commercial development in Ottawa, which continues to displace much of the city's urban Indigenous population.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Ottawa Art & Artists: An Illustrated History* by Jim Burant: <https://www.aci-iac.ca/art-books/ottawa-art-and-artists/>
- [Ottawa Regional Heritage Image File](#) with artworks and images related to this guide.
- “Who was Lucius R. O’Brien?” biographical handout ([page 2](#))
- “Who is Leslie Reid?” biographical handout ([page 3](#))
- “Who is Jeff Thomas?” biographical handout ([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](#).

Anishinaabe/Anishnabe/Anishinābe

A collective term that means “the people” or “original people” and refers to a number of interconnected communities such as the Ojibway/Ojibwa/Ojibwé, Odawa, Chippewa, Saulteaux, Mississauga, Potawatomi, and others. In Canada, the Anishinaabe/Anishnabe region includes areas of Manitoba, Ontario, and Quebec.

Landscape painting

The representation of natural scenery, including rivers, mountains, forests, and fields, landscape painting emerged as a genre in Chinese art in the fourth century. In Europe, landscapes began as background elements in portraits or other figurative paintings, becoming subjects in their own right around the sixteenth century.

Pictographs

An ancient art form, pictographs constitute a category of rock art in which images were created by applying, with a finger or brushes, paints or dyes (commonly red ochre, black, white, and yellow) to rock surfaces.

Royal Canadian Academy of Arts

An organization of professional artists and architects modelled after national academies long present in Europe, such as the Royal Academy of Arts in the U.K. (founded in 1768) and the Académie royale de peinture et de sculpture in Paris (founded in 1648).



Fig 29. Franklin Brownell, *Byward Market*, c.1915. Brownell carried out an artistic career in Ottawa for over fifty years, producing numerous paintings depicting everyday life in the city.

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.

Minwashin, Anicinabe Graphic Heritage – PDF

<https://minwashin.org/wp-content/uploads/2022/08/Anicinabe-Graphic-Heritage.pdf>

Dr. Johnathan Pitt, an Indigenous knowledge keeper of Anishinaabek and Haudenosaunee heritage, discusses the significance of Anishinaabe rock art

<https://www.sudbury.com/local-news/before-you-embark-on-this-canoe-trip-know-the-difference-between-a-petroglyph-and-a-pictograph-2549473>

Ontario Visual Heritage Project, “The Land Between: Mazinaw” – Youtube Video

https://www.youtube.com/watch?v=HITyDonk5cl&ab_channel=OntarioVisualHeritageProject

Parks Canada, “Mazinaw Pictographs National Historic Site of Canada”

https://www.pc.gc.ca/apps/dfhd/page_nhs_eng.aspx?id=348

Government of Canada, “History of the Hill”

<https://www.tpsgc-pwgsc.gc.ca/citeparlementaire-parliamentaryprecinct/histoire-history/index-eng.html>

Leslie Reid Artist Website

<https://lesliereid.ca/>

Jeff Thomas Artist Website

<https://jeff-thomas.ca/>



Fig 30. Lorraine Gilbert, *Once (Upon) a Forest Diptych: Lebreton Flats, Ottawa, Ontario and Boreal Forest Floor, La Macaza, Quebec*, 2010. Formerly a residential area, Lebreton Flats has remained largely vacant since the 1960s due to disputes over use of the land.

FIGURE LIST

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Cover image: Lucius R. O'Brien, *Ottawa from the Rideau*, 1873, watercolour over graphite on wove paper, 37.5 x 72.5 cm. Collection of the National Gallery of Canada, Ottawa, Gift of the National Capital Commission (Mackenzie King Estate Collection), Ottawa, 1990 (30573). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Fig 1. David B. Milne, *From an Upper Window, Ottawa II*, 1924, oil on canvas, 31 x 41 cm. The Thomson Collection, Art Gallery of Ontario, Toronto (AGOID.108487). Courtesy of the Art Gallery of Ontario. © Estate of David Milne. Photo credit: Art Gallery of Ontario.

Fig 2. Lucius R. O'Brien. M.O. Hammond Collection, National Gallery of Canada Archives, Ottawa. Courtesy of the National Gallery of Canada.

Fig 3. Lucius R. O'Brien, *A Mountain Trail*, 1887, watercolour over graphite on wove paper, 45.5 x 66 cm. Collection of the National Gallery of Canada, Ottawa, Purchased 1967 (15314). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Fig 4. Lucius R. O'Brien, *Song of Les Erables Rapids, Ottawa River*, 1876, watercolour over graphite on wove paper, 37 x 53.9 cm. Collection of the National Gallery of Canada, Ottawa, Purchased 1978 (23155). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Fig 5. Lucius R. O'Brien, *Sunrise on the Saguenay, Cape Trinity*, 1880, oil on canvas, 90 x 127 cm. Collection of the National Gallery of Canada, Ottawa, Royal Canadian Academy of Arts diploma work, deposited by the artist, Toronto, 1880 (113). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Fig 6. Leslie Reid, 2022. Courtesy of the artist.

Fig 7. Leslie Reid, *Calumet: In Time*, 2006, oil on canvas, 152 x 152 cm. Courtesy of the artist. © Leslie Reid.

Fig 8. Leslie Reid, *Llewellyn III 59°04'N; 134°05'W*, 2015, oil and graphite on canvas, 45.7 x 60.9 cm. Courtesy of the artist. © Leslie Reid.

Fig 9. Leslie Reid, *Resolute I 1949-08-28; 2013-08-16*, 2016, digital print on rag paper, 22.8 x 57.7 cm. Courtesy of the artist. © Leslie Reid.

Fig 10. Jeff Thomas, n.d. Courtesy of the artist.

Fig 11. Jeff Thomas, *Champlain, Greg Hill in His Cereal Box Canoe, Ottawa, Ontario*, 2000. Courtesy of the artist. © Jeff Thomas.

Fig 12. Jeff Thomas, *Bear Portraits, Culture Revolution, Toronto, Ontario*, 1984. Courtesy of the artist. © Jeff Thomas.

Fig 13. Jeff Thomas, *Buffalo Robe—Happy Canada Day, Ottawa*, 2013. Courtesy of the artist. © Jeff Thomas.

Fig 14. Pictographic representation of Nanabozho found at Mazinaw Lake, n.d., photographer unknown. Bon Echo Provincial Park, Kaladar, Ontario Parks. Courtesy of Ontario Parks.

Fig 15. Pictographic representations found at Mazinaw Lake, n.d., photographer unknown. Bon Echo Provincial Park, Kaladar, Ontario Parks. Courtesy of Ontario Parks.

Fig 16. Pictographic representations on the rock face, Mazinaw Lake, n.d., photographer unknown. Bon Echo Provincial Park, Kaladar, Ontario Parks. Courtesy of Ontario Parks.

Fig 17. Pictographic representations on the rock face, Mazinaw Lake, n.d., photographer unknown. Bon Echo Provincial Park, Kaladar, Ontario Parks. Courtesy of Ontario Parks.

Fig 18. Henry Pooley, *Rideau Canal, Ottawa, Canada*, 1833, watercolour over pencil on wove paper, 24.4 x 19.5 cm. Collection of Library and Archives Canada, Ottawa (c003585k). Courtesy of Library and Archives Canada / The Brechin Group Inc.

Fig 19. Lucius R. O'Brien, *Ottawa from the Rideau*, 1873, watercolour over graphite on wove paper, 37.5 x 72.5 cm. Collection of the National Gallery of Canada, Ottawa, Gift of the National Capital Commission (Mackenzie King Estate Collection), Ottawa, 1990 (30573). Courtesy of the National Gallery of Canada. Photo credit: NGC.

Fig 20. Leslie Reid, *Flight Line—Erasure*, 2017, photo mosaic printed on aluminum, 74 images, 2.1 x 3 m. Collection of the Ottawa Art Gallery, special commission for the Ottawa Art Gallery, 2017 (2018.04.08). Courtesy of the artist and the Ottawa Art Gallery. © Leslie Reid. Photo credit: Justin Wonnacott.

Fig 21. Leslie Reid, *Flight Line—Erasure (detail)*, 2017, photo mosaic printed on aluminum, 74 images, 2.1 x 3 m. Collection of the Ottawa Art Gallery, special commission for the Ottawa Art Gallery, 2017 (2018.04.08). Courtesy of the artist and the Ottawa Art Gallery. © Leslie Reid.

Fig 22. Leslie Reid, *Flight Line—Erasure (detail)*, 2017, photo mosaic printed on aluminum, 74 images, 2.1 x 3 m. Collection of the Ottawa Art Gallery, special commission for the Ottawa Art Gallery, 2017 (2018.04.08). Courtesy of the artist and the Ottawa Art Gallery. © Leslie Reid.

Fig 23. *City of Ottawa, Canada with Views of Principal Business Buildings*, 1895, colour map on sheet, 83 x 106 cm, published by Toronto Lithographing Company. Collection of the Library of Congress, Geography and Map Division, Washington (G3464.O8A3 1895.T6). Courtesy of the Library of Congress, Geography and Map Division.

Fig 24. Jeff Thomas, *Lest We Forget Major's Hill: Kitchi Zibi Omamiwinini*, 2013. Courtesy of the artist. © Jeff Thomas.

Fig 25. Jeff Thomas, *War Dancer, Hunter Statue, Queen Street*, 2000. Courtesy of the artist. © Jeff Thomas.

Fig 26. Jeff Thomas, *Peace Chief at Parliament Hill and Peace Tower, Ottawa*, 2003. Courtesy of the artist. © Jeff Thomas.

Fig 27. Jeff Thomas, *Chief Red Robe, Champlain Lookout*, 2009. Courtesy of the artist. © Jeff Thomas.

Fig 28. Jeff Thomas, *Buffalo Dancer, Condo Construction Site*, 2011. Courtesy of the artist. © Jeff Thomas.

Fig 29. Franklin Brownell, *Byward Market*, c.1915, oil on canvas, 41.3 x 53.7 cm. Collection of the Art Gallery of Ontario, Toronto, Gift of the Canadian National Exhibition Association, 1965 (68). Courtesy of the Art Gallery of Ontario. Photo credit: Art Gallery of Ontario.

Fig 30. Lorraine Gilbert, *Once (Upon) a Forest Diptych: Lebreton Flats, Ottawa, Ontario and Boreal Forest Floor, La Macaza, Quebec*, 2010, 2 ink-jet prints on polypropylene, 152.6 x 492.7 cm each. Collection of the Montreal Museum of Fine Arts, Anonymous gift (2019.109.1-2). Courtesy of Montreal Museum of Fine Arts. © Lorraine Gilbert.