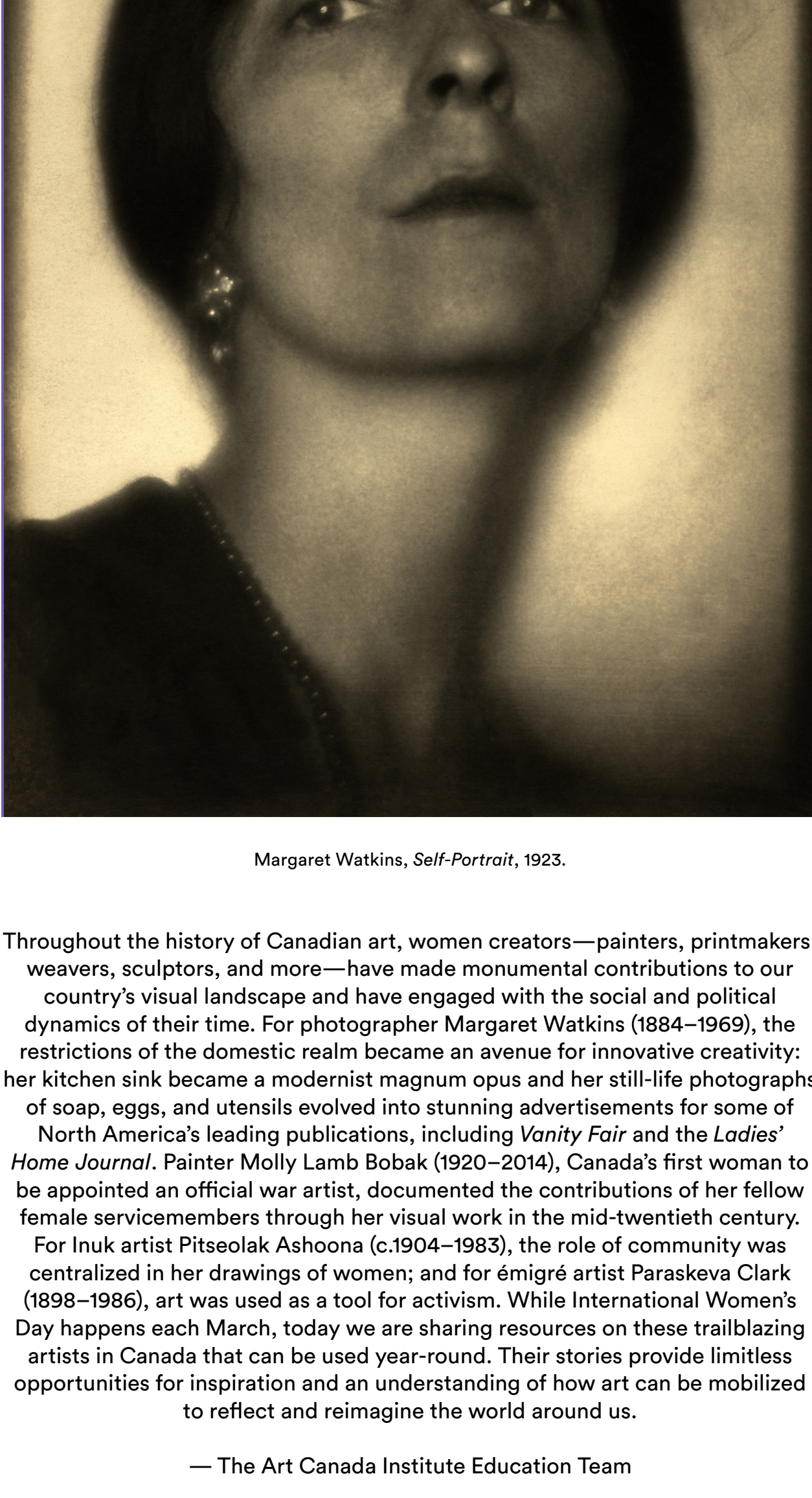


EDUCATION NEWSLETTER

CELEBRATING VISUAL PERSPECTIVES
FOUR WOMEN ARTISTS TO KNOW

Uncover female voices within Canadian art history through our teaching resources on social, political, and community engagement



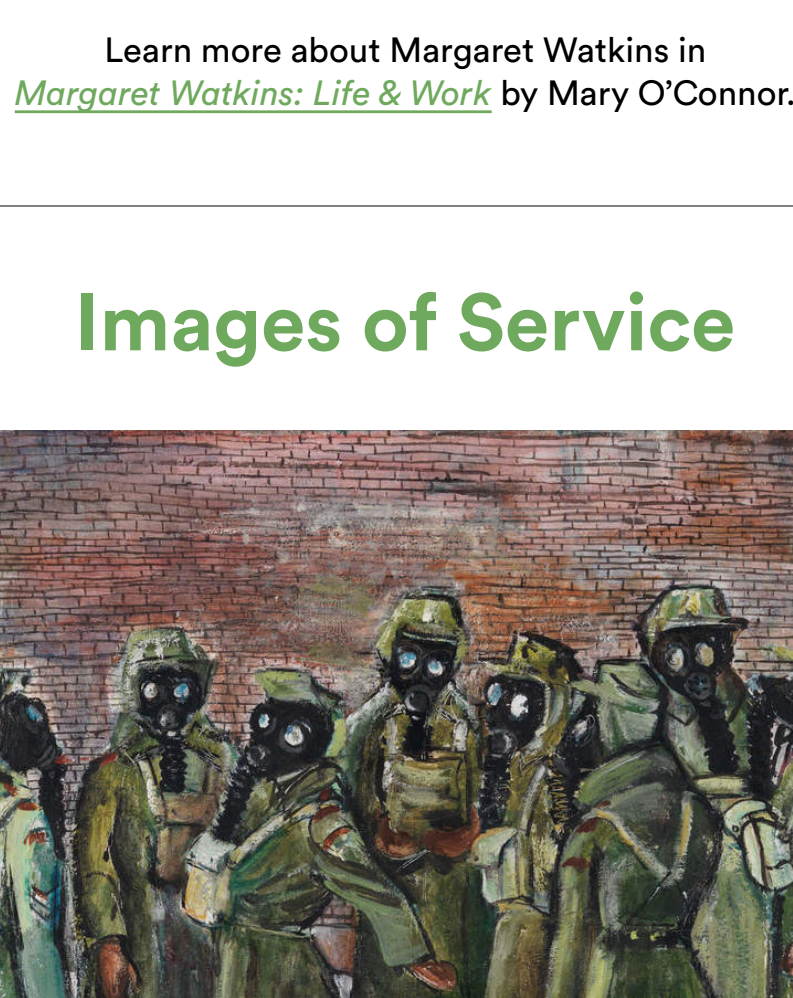
Margaret Watkins, *Self-Portrait*, 1923.

Throughout the history of Canadian art, women creators—painters, printmakers, weavers, sculptors, and more—have made monumental contributions to our country's visual landscape and have engaged with the social and political dynamics of their time. For photographer Margaret Watkins (1884–1969), the restrictions of the domestic realm became an avenue for innovative creativity: her kitchen sink became a modernist magnum opus and her still-life photographs of soap, eggs, and utensils evolved into stunning advertisements for some of North America's leading publications, including *Vanity Fair* and the *Ladies' Home Journal*. Painter Molly Lamb Bobak (1920–2014), Canada's first woman to be appointed an official war artist, documented the contributions of her fellow female servicemembers through her visual work in the mid-twentieth century. For Inuk artist Pitseolak Ashoona (c.1904–1983), the role of community was centralized in her drawings of women; and for émigré artist Paraskeva Clark (1898–1986), art was used as a tool for activism. While International Women's Day happens each March, today we are sharing resources on these trailblazing artists in Canada that can be used year-round. Their stories provide limitless opportunities for inspiration and an understanding of how art can be mobilized to reflect and reimagine the world around us.

— The Art Canada Institute Education Team

AVENUES TO EXPLORE

Visual Innovations

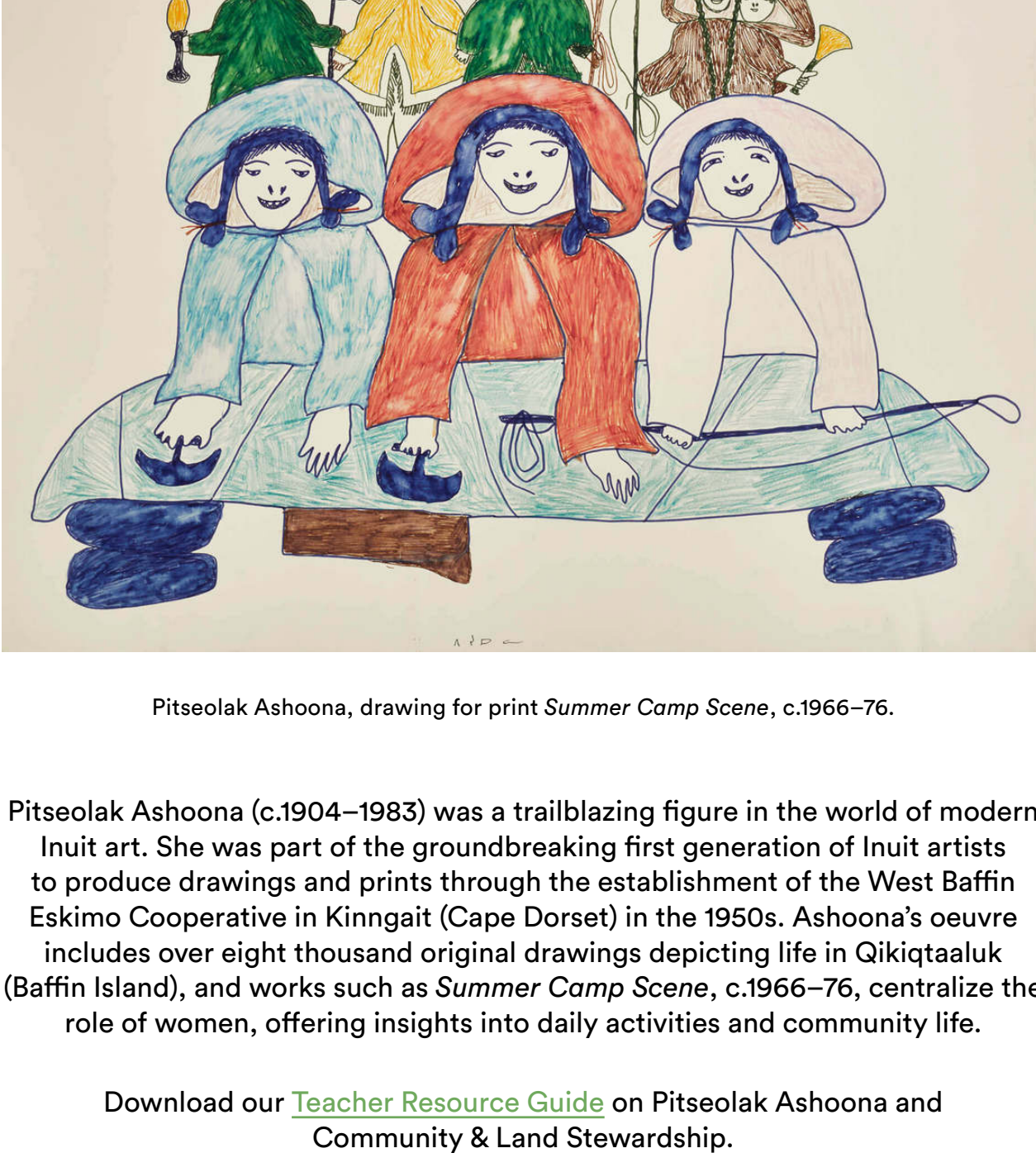


Hamilton, Ontario-born Margaret Watkins (1884–1969) was a sought-after creative in the world of advertising photography. An early pioneer of the genre, Watkins's journey to the profession took her from her hometown to New York City, where she perfected the art of the ad in highly innovative images that captured the look and feel of the modern world. Taking some of Watkins's best-known still-life, portrait, and product photographs as a starting point, our newest Teacher Resource Guide invites students into a deeper understanding of how aesthetics and subject matter can be used to communicate, influence, and resonate in visual advertisements.

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

Learn more about Margaret Watkins in [Margaret Watkins: Life & Work](#) by Mary O'Connor.

Images of Service



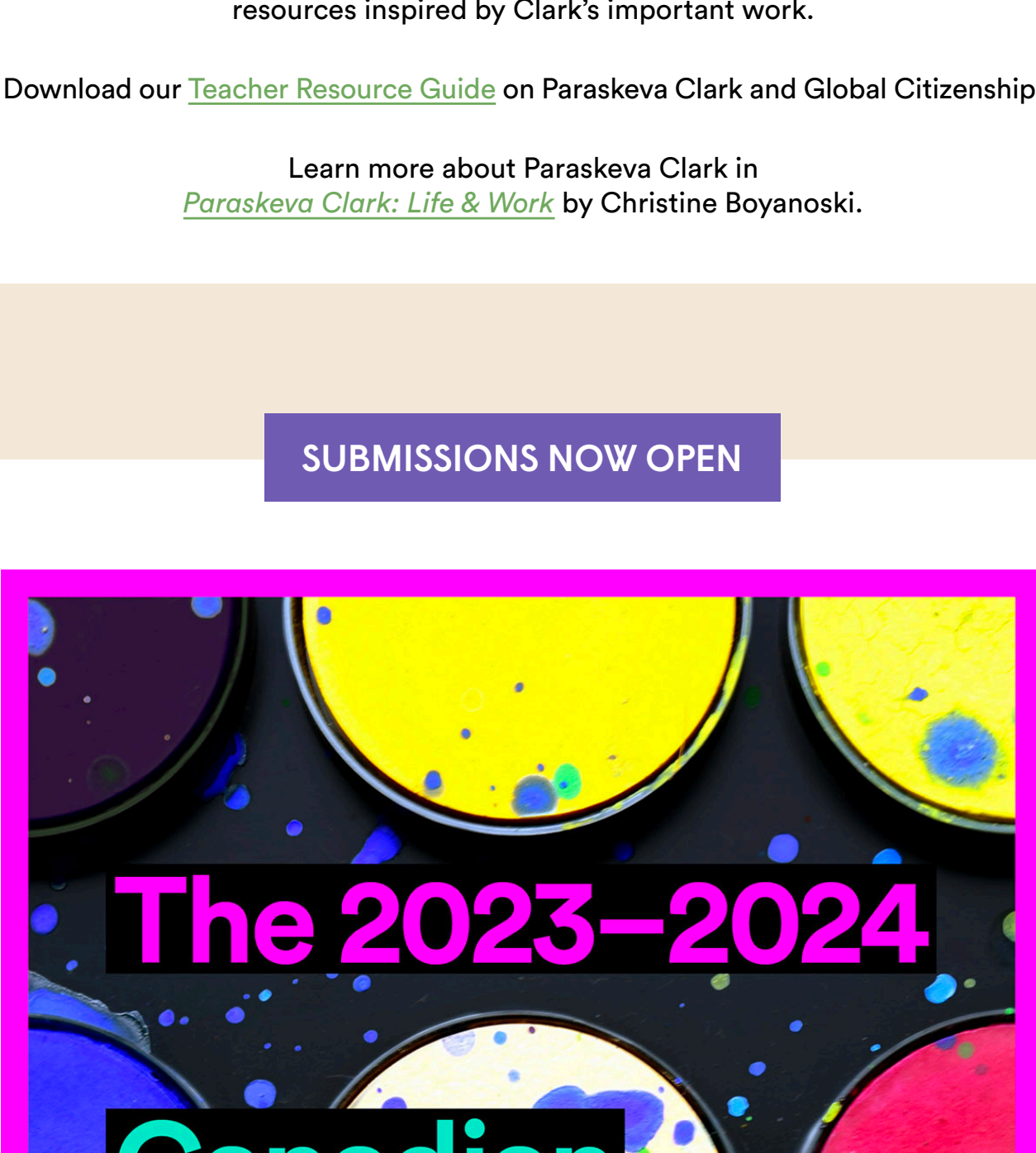
Molly Lamb Bobak, *Gas Drill*, 1944.

Molly Lamb Bobak (1920–2014) was the first woman to be appointed an official Canadian war artist. In 1942, she joined the Canadian Women's Army Corps and was sent overseas to London, where she depicted female military training (as in *Gas Drill*, 1944) as well as dynamic scenes of marches and parades—subject matter for which she would later be widely renowned. Our Teacher Resource Guide on Lamb's work and women in the Second World War enables students to explore the artist's illustrated diary and its compelling accounts of the crucial roles Canadian women played overseas during wartime, including driving transport vehicles, cooking in hospitals, and working as typists, stenographers, and telephone operators.

Download our [Teacher Resource Guide](#) on Molly Lamb Bobak and Women in the Second World War.

Learn more about Molly Lamb Bobak in [Molly Lamb Bobak: Life & Work](#) by Michelle Gewurtz.

Land Stewardship



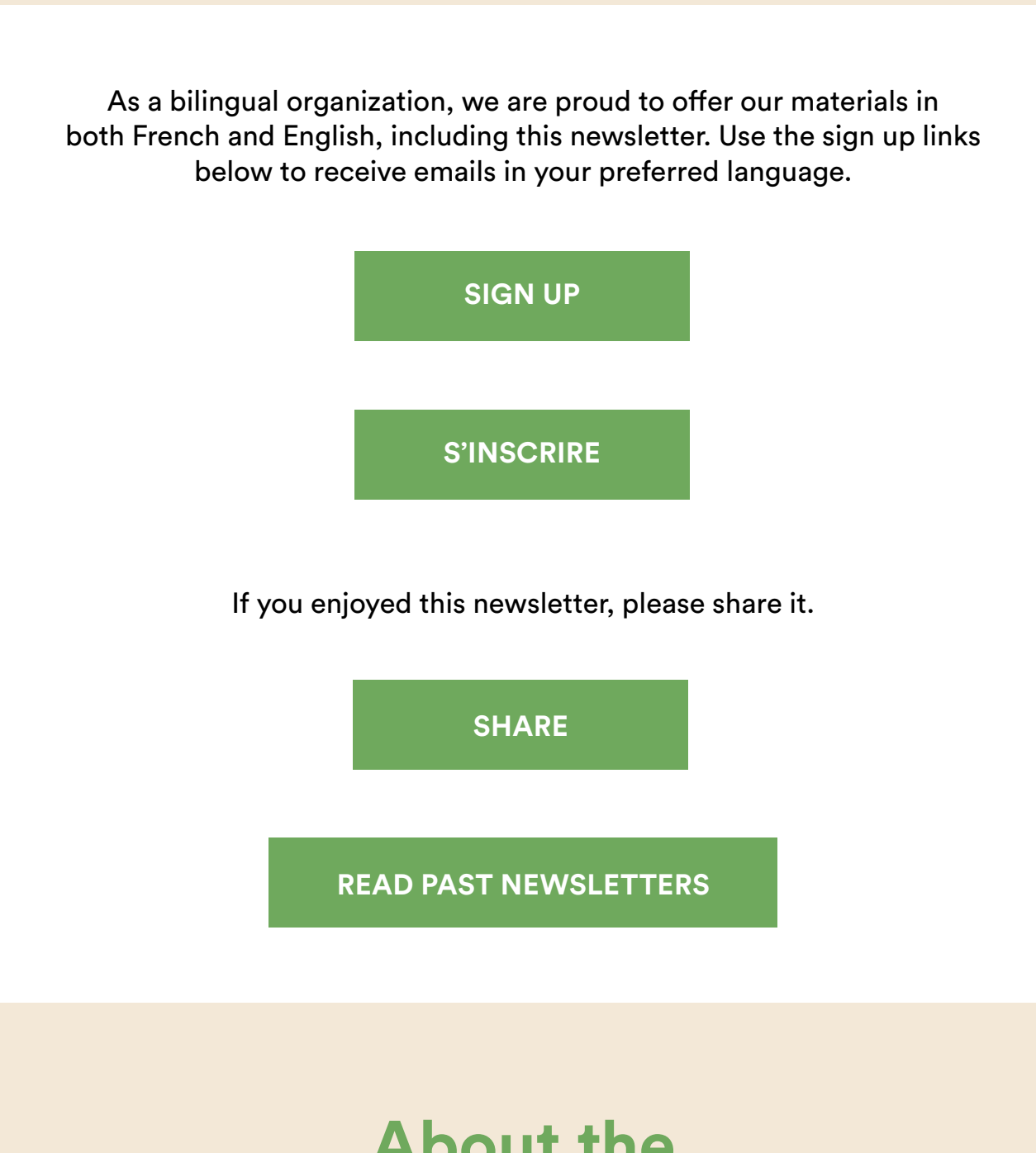
Pitseolak Ashoona, drawing for print *Summer Camp Scene*, c.1966–76.

Pitseolak Ashoona (c.1904–1983) was a trailblazing figure in the world of modern Inuit art. She was part of the groundbreaking first generation of Inuit artists to produce drawings and prints through the establishment of the West Baffin Eskimo Cooperative in Kinnegait (Cape Dorset) in the 1950s. Ashoona's oeuvre includes over eight thousand original drawings depicting life in Qikiqtaaluk (Baffin Island), and works such as *Summer Camp Scene*, c.1966–76, centralize the role of women, offering insights into daily activities and community life.

Download our [Teacher Resource Guide](#) on Pitseolak Ashoona and Community & Land Stewardship.

Learn more about Pitseolak Ashoona in [Pitseolak Ashoona: Life & Work](#) by Christine Lalonde.

Speaking Up



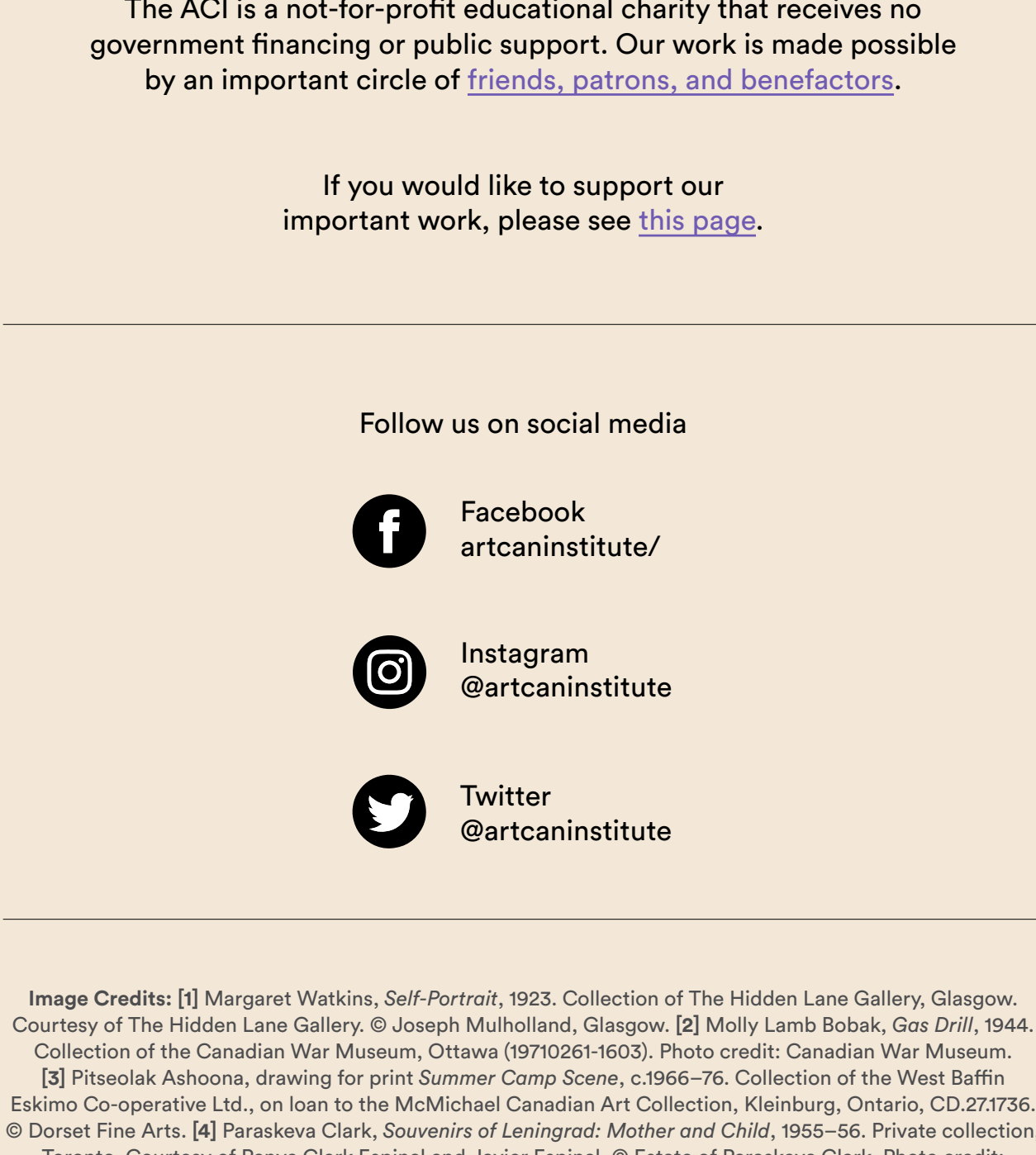
Paraskeva Clark, *Souvenirs of Leningrad: Mother and Child*, 1955–56.

Paraskeva Clark (1898–1986) was born in Saint Petersburg, Russia, in 1898 and emigrated to Toronto in 1931, where she continued her artistic career as a painter. She was an activist during a period of great social and political upheaval, a fact reflected in some of her most famous paintings, like *Souvenirs of Leningrad: Mother and Child*, 1955–56. She believed that art could make change, and once stated: "I feel I should be working side by side with the women of my homeland. Since this is not possible, I must help them in any way I can." This connection between personal empathy and global responsibility is explored in our teaching resources inspired by Clark's important work.

Download our [Teacher Resource Guide](#) on Paraskeva Clark and Global Citizenship.

Learn more about Paraskeva Clark in [Paraskeva Clark: Life & Work](#) by Christine Boyanoski.

SUBMISSIONS NOW OPEN



Looking for more ways to integrate the story of Canadian art into your classroom? Consider encouraging your students to enter the 2023–2024 edition of ACI's annual student challenge. Students from Grade 7 through Grade 12 are eligible to participate. Submissions are open now, and the final deadline to participate is March 29, 2024.

Learn more about how to submit your students' work to the [Canadian Art Inspiration Student Challenge](#).

For project ideas, consult our free-to-download [Student Creativity Booklet](#).

As a bilingual organization, we are proud to offer our materials in both French and English, including this newsletter. Use the sign up links below to receive emails in your preferred language.

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Art Canada Institute

Launched in 2013, the Art Canada Institute is the only national institution whose mandate is to promote the study of an inclusive multi-vocal Canadian art history to as broad an audience as possible, in both English and French, within Canada and internationally. The ACI works with more than fifty of Canada's leading art historians, curators, and visual culture experts who are dedicated to the creation of authoritative original content on the people, themes, and topics that have defined Canadian art history.

We are creating a central digital resource to tell the world about Canada's most important works of art and where they are located. By functioning as an online art museum, a [digital library](#), and an interactive Canadian art encyclopedia, the ACI is an indispensable resource on Canada's visual heritage.

Visit us at aci-iac.ca

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Image Credits: [1] Margaret Watkins, *Self-Portrait*, 1923. Collection of The Hidden Lane Gallery, Glasgow. Courtesy of The Hidden Lane Gallery. © Joseph Mulholland, Glasgow. [2] Molly Lamb Bobak, *Gas Drill*, 1944. Collection of the Canadian War Museum, Ottawa (1970261-1603). Photo credit: Canadian War Museum. [3] Pitseolak Ashoona, drawing for print *Summer Camp Scene*, c.1966–76. Collection of the West Baffin Eskimo Co-operative Ltd., on loan to the McMichael Canadian Art Collection, Kleinburg, Ontario, CD.273736. © Dorset Fine Arts. [4] Paraskeva Clark, *Souvenirs of Leningrad: Mother and Child*, 1955–56. Private collection, Toronto. Courtesy of Panya Clark Espinal and Javier Espinal. © Estate of Paraskeva Clark. Photo credit: Christopher Dew.