ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

EDUCATION NEWSLETTER

ACI STUDENT ART CHALLENGE WINNERS INSPIRED BY CANADIAN VISIONARIES

We asked high school learners from coast to coast to create original works that pay homage to this country's greatest visual artists. Today, we share a selection of their remarkable creations

Clockwise from left: Maytal Peres, Kenzie Moore, Frankie Wu, Amelia Picard and Muying Deng with their winning works.

Who are your personal heroes? What is our responsibility to the planet? How do you connect with your culture? We asked, and students across Canada answered with exceptional creations inspired by the nation's greatest artists. Now in its fourth year, the ACI Canadian Art Inspiration Student Challenge received submissions from young makers in Grades 7 through 12 from across the country. They looked to the works of contemporary visionaries like Edward Burtynsky (b.1955) and Karen Tam (b.1977)—both of whom graciously adjudicated this year's contest—as well as to historical trailblazers like Montreal-based Helen McNicoll (1879–1915) and Winnipeg painter Lionel LeMoine FitzGerald (1890–1956). We commend and congratulate every single student who participated, and their teachers, who are mentoring the next generation of Canadian talent. We are delighted to share a selection of works by this year's winners in today's newsletter.

View our online exhibition showcase to see all eighteen winning works

— The Art Canada Institute Education Team

AVENUES TO EXPLORE

First Place Winner, Grades 7–9

DANCING WITH DEATH

by Lana Yousef

Lana Yousef, *Dancing with Death*, digital medium, 16.4 x 15.9 cm.

This student work was inspired by an Oscar Cahén mural.
View the online exhibition to learn more.

"Oscar Cahén's [...] mural for the staff lounge and cafeteria at the Imperial Oil executive office in Toronto fascinated me. [...] His mural brought life to the once-grey atmosphere, turning it into a room that popped with beaming colours. I wanted to incorporate these in my digital artwork, to explore the concept of death. The man and the skull in my drawing are looking away from the viewer, surrounded by shapes and bright colours, symbolizing life and nature. While they do not evoke decay, these elements, melded together, reinforce the idea of bringing a bright change to a once-sombre concept."

—Lana Yousef (Grade 9, Silverthorn Collegiate Institute, Etobicoke, Ontario)

Honourable Mention, Grades 7–9

TO MY VANISHED CHILDHOOD

by Muying Deng

Muying Deng, *To My Vanished Childhood*, colour pencil on paper, 30.5 x 25.4 cm.

This student work was inspired by a Helen McNicoll painting.
View the online exhibition to learn more.

"This artwork is inspired by Helen McNicoll's tender depictions of childhood. Some of McNicoll's fabulous art pieces demonstrate the simple goodness of childhood—a time when the world seems full of endless possibility. In honouring McNicoll's legacy, I wanted to create a scene of my childhood based on my vague memory, while also establishing my personal art style, to show my longing to go back to that time of innocence and pure joy."

—Muying Deng (Grade 9, Regina Christian School, Regina, Saskatchewan)

Honourable Mention, Grades 7–9

NAVY CONVICTION

by Luvena Theodora Rhosa

Luvena Theodora Rhosa, *Navy Conviction*, acrylic on canvas, 35 x 25 cm.

This student work was inspired by a Molly Lamb Bobak painting.
View the online exhibition to learn more.

"Molly Lamb Bobak's paintings monumentalizing moments and scenes from the Second World War inspired me to create this piece. I wanted to express my gratitude and admiration to those who fought during the war by painting one of the Canadian fighters. The title *Navy Conviction* implies how hard women had to work to have the same opportunities as men in various jobs."

—Luvena Theodora Rhosa (Grade 9, Milton District High School, Milton, Ontario)

Honourable Mention, Grades 7–9

MALFUNCTIONING

by Maytal Peres

Maytal Peres, *Malfunctioning*, acrylic on canvas, 55.9 x 71.2 cm.

This student work was inspired by a Prudence Heward painting.
View the online exhibition to learn more.

"*Malfunctioning* is inspired by Prudence Howard's *The Emigrants* and aims to critique social norms and trends. When I first saw Heward's painting, it really spoke to me because it seemed as though the person on the left was guiding the person on the right in a certain direction. I saw it in a way that the person on the right was hesitant to follow. [...] My piece features multiple self-portraits, with monochromatic faces trying to dominate the central figure. The glitch and pixelated effects symbolize the sentiment of unease in not following the norm, causing a glitch in the societal system."

—Maytal Peres (Grade 9, Herzliah High School, Montreal, Quebec)

Honourable Mention, Grades 7–9

CURLING

by Kenzie Moore

Kenzie Moore, *Curling*, acrylic paint and collage, 30.5 x 40.6 cm.

This student work was inspired by a Karen Tam sculpture.
View the online exhibition to learn more.

"I chose to make a piece about curling because it is the thing I am most passionate about. [...] I will be the youngest player on the Canadian U18 team in the upcoming year. Karen Tam's *Sporting Life* works motivated me to combine my love of art with my passion for curling. The way that Tam combines pieces of her life through sculpture and paint was inspiring to me. I created a 3D curling rock and added elements of books to create texture and meaning in my piece."

—Kenzie Moore (Grade 7, Devon Middle School, Fredericton, New Brunswick)

First Prize Winner, Grades 10-12

AMMAAKULUTCHÉ AND IHKULUSSHÍIA

by Amelia Picard

Amelia Picard, *Ammaakulutché and Ihkulusshíia* (diptych), acrylic on canvas, 152.4 x 101.6 cm.

This student work was inspired by a Kent Monkman painting.
View the online exhibition to learn more.

"As a Métis artist, [*The Scream* by Kent Monkman] inspired me to reflect on the cultural genocide against Indigenous people through my art. [...] In my painting on the left titled *Ammaakulutché* (meaning "reconciliation" in the Crow language), I painted Lakisha Flores (an Indigenous Crow model) wearing her regalia that has been collected and gifted to her. The regalia can be seen as a symbol of the resilience of Indigenous culture and history throughout the horrors of colonialism and a symbol of reclaiming tradition. Said horrors are represented on the right through my painting *Ihkulusshíia* (meaning "erasure" in the Crow language) of a girl in residential school."

—Amelia Picard (Grade 11, De LaSalle Public High School, Ottawa, Ontario)

Honourable Mention, Grades 10-12

DISCOVERY

by Edward Su

Edward Su, *Discovery*, acrylic on canvas, 45.7 x 60.9 cm.

This student work was inspired by an Edward Burtynsky photograph.
View the online exhibition to learn more.

"My painting is concerned with how artists, or people in general, can change the way we see the world. Images can easily deceive us [into] thinking that the world is still okay. In my artwork, I illustrate the natural world transforming into the city—something more metal and artificial—by juxtaposing an image of mountain scenery over that of the CN Tower. I was inspired by Edward Burtynsky's photographs showing the relationships between nature and human-built things. I wanted to express this relationship in my painting and comment on how one can be completely unaware of the world hurting because of our actions."

—Edward Su (Grade 10, Unionville High School, Markham, Ontario)

Honourable Mention, Grades 10-12

ABSTRACTION

by Theo Newbury

Theo Newbury, *Abstraction*, digital illustration, 56.4 x 63.5 cm

This student work was inspired by the art collective General Idea.
View the online exhibition to learn more.

"Art is a medium that transcends boundaries of all kinds. Pioneering queer self-expression and spreading AIDS awareness, General Idea changed the art scene in Canada. Their works are an inspiring testament to our brave history—an assurance that we will never lose our unconventional, bold creativity. Marcel Dot remains an icon as Miss General Idea 1971 and is the centerpiece—among other symbols—of my tribute to a more accepting future and a painful past. Our voices will be heard, and we will make the trailblazers who lit our way proud!"

—Theo Newbury (Grade 10, Mount Pearl Senior High School, Mount Pearl, Newfoundland)

Honourable Mention, Grades 10–12

BOY WITH JUNK

by Haeum Park

Haeum Park, *Boy with Junk*, oil paste and gouache, 45.7 x 60.9 cm.

This student work was inspired by an Ozias Leduc painting.
View the online exhibition to learn more.

"Ozias Leduc's *Boy with Bread* inspired me to make *Boy with Junk* because I wanted to represent the mindset of teenagers today through a boy who is fortunate but doesn't really care about his situation in life. Leduc's painting conveys a quiet, dreamlike feeling, depicting a boy leaning over and playing a harmonica while staring at his leftover bread. To contrast the sense of calmness displayed by the boy (who is neither rich nor fortunate), I gave my subject an aggressive, fierce look while he stuffs his face with junk, not having much care as he sits on the harmonica."

—Haeum Park (Grade 10, Ernest Manning High School, Calgary, Alberta)

Honourable Mention, Grades 10-12

SPRING BREAK

by Frankie Wu

Frankie Wu, *Spring Break*, acrylic on canvas, 30.4 x 30.4 cm.

This student work was inspired by a Lionel LeMoine FitzGerald painting. View the online exhibition to learn more.

"*Spring Break* is inspired by L.L. FitzGerald's *From an Upstairs Window, Winter*. [...] Feelings of warmth are evoked in a winterscape and aspects of study are left at the edges of the piece. In addition, the unique directions of the trees resemble imperfection and playfulness. I wanted to convey how we are spending less time outside through the occupation of technology and academics, which negatively impacts our mental wellbeing. Even the slightest moments of savouring the sights of nature can cleanse the mind and soul."

—Frankie Wu (Grade 11, Richmond Secondary School, Richmond, British Columbia)

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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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