



TEACHER RESOURCE GUIDE
FOR GRADES 9–12

LEARN ABOUT

REGIONAL HERITAGE

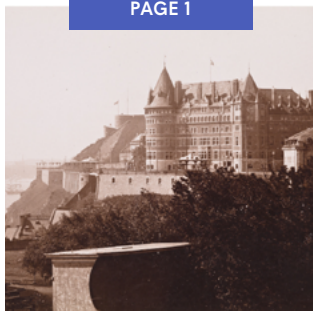
through explorations of

HISTORICAL AND CONTEMPORARY ART IN QUEBEC CITY

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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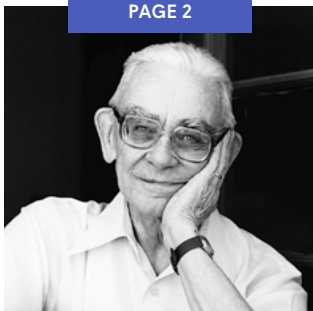
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QUEBEC CITY REGIONAL HERITAGE IMAGE FILE

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RESOURCE OVERVIEW

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

Quebec City, the capital of the province of Quebec, has a rich history of art that spans more than four centuries. Strategically located along the north shore of the St. Lawrence River, the city offers spectacular natural beauty that has long served as a muse for many—from the Haudenosaunee and Huron-Wendat who have lived in the area since time immemorial to the explorers who established the first permanent French colonial settlement in 1608 and the street artists of today. Examining the work of some of the city’s most significant creators, including Jean Paul Lemieux (1904–1990), Giorgia Volpe (b.1969), and Ludovic Boney (b.1981), this guide encourages students to reflect on the pivotal role art has played in shaping Quebec City’s unique culture and multi-faceted identity.

Curriculum Connections

- Grades 9–12 Geography
- Grades 9–12 History
- Grades 9–12 Visual Arts

Themes

- City Planning
- Indigenous Art and History
- Infrastructure
- Installation Art
- Public Art



Fig 1. Jules-Ernest Livernois, *Château Frontenac and Dufferin Terrace Viewed from Université Laval, Quebec City*, c.1894. Livernois captures the Château Frontenac, a landmark that has become embedded within Quebec City’s urban identity.

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 Quebec City.

- Learning Activity #1: Exploring the Indigenous History and Art of the Land ([page 5](#))
- Learning Activity #2: Sites of Significance: Installation Art and the City ([page 7](#))
- Culminating Task: A Panoramic View of My City: A Collaborative Mural ([page 10](#))

A Note on Using This Guide

This guide will examine Quebec City and its history. This history directly involves the colonization of the land and the displacement of Indigenous Peoples who were the original inhabitants. The impact of colonialism, the continuing presence of Indigenous Peoples in the region, and the call for teachers to engage in reconciliation should guide discussions and learning when using this guide.

WHO WAS JEAN PAUL LEMIEUX?



Fig 2. Jean Paul Lemieux, c.1987.

respected Canadian Impressionist painter Marc-Aurèle de Foy Suzor-Coté (1869–1937). With his skills steadily improving, Lemieux decided to become a professional painter, and he enrolled at the École des beaux-arts de Montréal in September 1926. His art education was very traditional, as his school refused to teach or tolerate modern art. The emphasis on representational art was in contrast to the European trend toward styles such as Cubism and Fauvism and contributed to the interest in figurative art that flourished in Quebec in the 1930s and 1940s.

Throughout his early career, Lemieux travelled to Western Europe and America, visiting museums and learning about different forms of art, such as professional illustration. He resumed his education in Montreal in 1931 and graduated in 1934. He was then hired to be an assistant teacher of drawing and design at the École des beaux-arts de Montréal, his alma mater. In 1937, Lemieux accepted a teaching position at the École des beaux-arts de Québec, in Quebec City, and in June of that same year, he married an artist named Madeleine Des Rosiers.

Lemieux spent his career with three titles: painter, teacher, and art critic. He quickly established himself as an important figure in the world of Canadian art. His work was renowned, and Lemieux received various accolades throughout his lifetime, including becoming a member of the Royal Canadian Academy of Arts in 1966. He received the Canada Council Medal in 1967 and was named a Companion of the Order of Canada in 1968. In 1967, the Montreal Museum of Fine Arts mounted a retrospective of his work, which toured to the Musée du Québec (now the Musée national des beaux-arts du Québec) and the National Gallery of Canada. Jean Paul Lemieux died in Quebec City in 1990.

Jean Paul Lemieux was born in Quebec City on November 18, 1904.

He was the middle child—between his older sister, Marguerite, and his younger brother, Henri—born to parents Joseph Flavien and Corinne Blouin. The family led a privileged life, moving to a luxurious Victorian-style home in 1908 and spending summers at the Kent House hotel, a picturesque resort overlooking Montmorency Falls. While staying at Kent House, Lemieux met an American artist who painted canvases for display around the hotel. At ten years old, he became fascinated with watching the painter work and was quickly inspired to begin sketching. Lemieux painted his first watercolour later that summer.

The Lemieux family moved to Montreal in 1917, after spending a year in California. Once back in Quebec, Jean Paul went to the Collège Mont-Saint-Louis and then Loyola College, while also taking lessons in watercolours. In 1926, he began studies with the



Fig 3. Jean Paul Lemieux, *La médecine à Québec (Medicine in Quebec City)*, 1957. This is an example of Lemieux's interest in painting murals with simplified geometric figures and landscapes.



Fig 4. Jean Paul Lemieux, *La Fête-Dieu à Québec (Corpus Christi, Quebec City)*, 1944. Lemieux captures Quebec City's architectural landscape during a religious festival.

WHO IS GIORGIA VOLPE?



Fig 5. Giorgia Volpe, date unknown.

Volpe was one of approximately fifty artists asked to participate—an honour that speaks to her immense impact on the arts scene in Quebec City. At this exhibition, Volpe presented *La dérive (Drift)*, 2008, an installation work consisting of a canoe motif woven out of recycled plastic. The strips of corrugated plastic, woven according to traditional basket-making techniques, were sourced from campaign signs left over from the 2007 provincial election. Volpe's work made an impactful statement on the political climate of the time, while also highlighting environmental issues and evoking Quebec folklore (specifically, the Chasse-Galerie, or "Bewitched Canoe," a popular French-Canadian tale). These themes have persisted throughout Volpe's expansive practice, which has evolved to include many public installations that engage passersby in art experiences within their local environments.

Volpe has participated in over one hundred exhibitions, public art interventions, and artist residencies throughout her career. Her works have been exhibited in the MNBAQ, the Museum of Contemporary Art in São Paulo, the Bangkok Art & Culture Centre, the *Résonance* section of the Biennale de Lyon, Portugal's *Contextile* 2018, and the VIII International Biennial of Contemporary Textile Art WTA in Madrid, among others. Volpe's work can also be found in numerous public and private collections around the world. She continues to create art in Quebec City.

Giorgia Volpe was born in 1969 in São Paulo, Brazil. She earned a bachelor's degree in plastic arts and art education from the University of São Paulo, as well as a master of fine arts degree from Laval University in 2001. Since 1998, she has been living and working in Quebec City, where she has established herself as one of Canada's leading multidisciplinary artists.

Volpe's creative practice includes public art [installations](#), performance art, and other forms of experimental multimedia art. She is interested in the relationship between the body and its environment, and her art often conveys dualities, such as inside and outside, public and private, real and imaginary. Volpe uses traditional crafting techniques to explore these contemporary themes, invoking a contrast between her subject matter and chosen media.

In 2008, the Musée national des beaux-arts du Québec (MNBAQ) hosted the exhibition *C'est arrivé près de chez vous (It Happened in Your Neighbourhood)*, organized for the city's four hundredth



Fig 6. Giorgia Volpe, *Se la couler douce (Taking It Easy)*, 2015–21. This work exemplifies Volpe's creative approach to topics such as humanity's impact on the natural world.

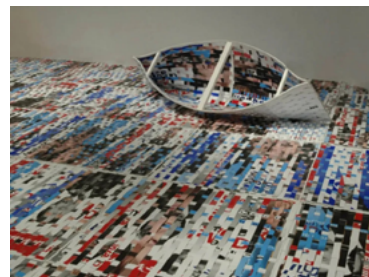


Fig 7. Giorgia Volpe, *La dérive (Drift)*, 2008. A common motif in Volpe's work, this canoe was woven together using strips of discarded plastic.

WHO IS LUDOVIC BONEY?



Fig 8. Ludovic Boney, date unknown.

Ludovic Boney was born on June 30, 1981, in Wendake, a Huron-Wendat village near Quebec City. He studied sculpture at the Maison des métiers d'art de Québec from 1999 to 2002. Upon graduating, Boney collaborated with four fellow artists to create Bloc 5, an artists' workshop and co-operative. Here, Boney created his first public art projects, both on his own and in collaboration with other local artists. His projects are often composed of industrial materials, including aluminum, steel, and wood.

Boney moved to Lévis in 2015. He has developed a portfolio that includes large-scale works of [public art](#) as well as sculptures that can be seen regularly in galleries and artist-run centres across Canada. His work is characterized by a blend of industrial and organic forms and is often inspired by the urban environment. Boney recently presented his work at A Space Gallery in Toronto, Le Lieu in Quebec City, and the Antoine-Sirois Gallery at the Université de Sherbrooke.

Throughout his artistic practice, Boney emphasizes the nature of space, encouraging viewers of his art to consider their surroundings in interesting new ways.

Boney has built more than forty public art sculptures across Quebec over the course of his twenty-year professional career. One of Boney's most notable public sculptures is the work *Les arches d'entente* (*The Arches of Understanding*), which he designed in 2020 for the Musée de la civilisation in Quebec City. This piece, with its soaring, repeated arches in various shades of blue, is installed in the museum's lobby, to share a message of reconciliation. The arches represent Huron-Wendat longhouses, which were central to community life in Iroquoian cultures. The installation evokes the long-standing alliance that has developed between the people of Quebec City and the Huron-Wendat Nation and highlights the centuries-long Indigenous presence both within and outside the institution's walls.

With his unique approach to artistic interventions in public spaces, Ludovic Boney has established himself as a prominent figure in Quebec and in Canadian art more broadly. In 2017, he was on the long list for the Sobey Art Award, one of Canada's most prestigious art prizes. He is also the recipient of a grant from the Conseil des arts et des lettres du Québec and the REVEAL Indigenous Art Award of the Hnatyshyn Foundation. Boney's work has been purchased by public and private institutions and collectors in both Canada and France.



Fig 9. Ludovic Boney, *Une cosmologie sans genèse* (*A Cosmology Without Genesis*), 2015. This public work was commissioned to encourage interactions between contemporary art and architecture.



Fig 10. Ludovic Boney, *Des perles en mémoire* (*Remembering Through Beads*), 2024. Boney often addresses themes of history, reconciliation, and public space in his large-scale installations.

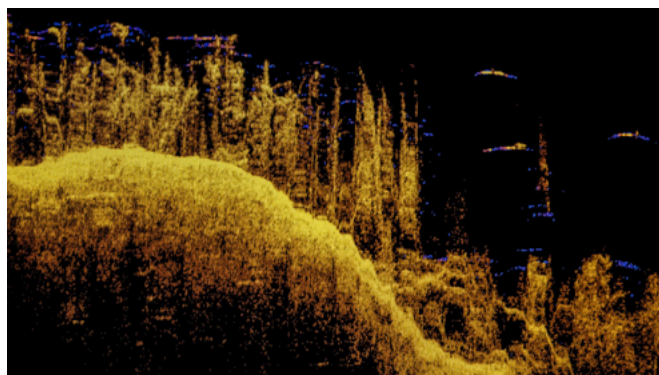


Fig 11. Ludovic Boney, *Mémoires ennoyées 2* (*Drowned Memories 2*), 2021. Boney captures underwater images of Innu First Nation territory, which was submerged by the creation of a dam.

LEARNING ACTIVITY #1

EXPLORING THE INDIGENOUS HISTORY AND ART OF THE LAND

For centuries, the [Haudenosaunee](#) have inhabited the land that is now called Quebec City. Many of the tools, objects, and artifacts they created over the course of generations have survived, providing insight into their ways of living and knowing. In this activity, students will explore the pre-contact history and culture of the Indigenous Peoples of the Quebec City region. By examining artworks and objects, students will build a deeper understanding of the rich culture, life, and traditions of Indigenous Peoples.

Big Idea

Pre-contact art and culture

Learning Goals

1. I can use my critical thinking and creative skills to analyze a piece of artwork and make specific observations.
2. I can use proper terminology when discussing the art I see.
3. I can understand how artists throughout history are inspired by different materials.



Fig 12. Once-known St. Lawrence Iroquoian creator, axe head, 1000–400 BCE. This artifact is a design typical of the Iroquoian Peoples of the Centre-du-Québec region.

Materials

- Quebec City Regional Heritage [Image File](#)
- [Quebec City Art & Artists: An Illustrated History](#)
- Notebooks
- Pens, pencils

Process

1. Invite students to read the section “Pre-contact Indigenous Culture and the City’s Founding (1608)” in the Art Canada Institute book *Quebec City Art & Artists* by Michèle Grandbois.
2. Ask students to reflect upon the Indigenous history of the land where Quebec City is situated and note why it is important to understand the histories of the First Peoples. After they have had a moment for reflection, engage students in a discussion using the following guiding questions:
 - Why do you think the Haudenosaunee were drawn to this landscape?
 - What geographical features make it an ideal place to live?
 - Quebec City is the only entryway into the North American continent from the Atlantic coast. Based on this information, what are the benefits and disadvantages of this location?
 - What natural resources did the Haudenosaunee use during this time?
 - How were the Indigenous people impacted by the fur trade?
 - What common objects and materials were used as currency in the fur trade?

Learning Activity #1 continued

3. The Haudenosaunee, or “people of the longhouse,” and the Huron-Wendat created objects for everyday use, as well as objects for diplomacy, ritual, and sacred practices. Task students with selecting an artwork or object that was made by an Indigenous maker and discussed in *Quebec City Art & Artists*. Examples might include the following:

- Once-known St. Lawrence Iroquoian creator, axe head, 1000–400 BCE
- Once-known St. Lawrence Iroquoian creator, corn ear vessel, c.1350–c.1600
- Once-known Huron-Wendat artist, wampum belt, 1678
- Once-known Haudenosaunee artist, *The Two Dog Wampum*, 1721–81
- Once-known Huron-Wendat artist, fan, c.1860
- Mrs. Paul Thomas, basket, c.1911 or earlier

Further exploration can be conducted using the online collections of the [Musée de la civilisation](#) (see External Resources). Ask students to summarize in their notebooks the historical and cultural significance of the objects they choose and describe what materials were used to create them.

4. If additional context is needed, encourage students to review the section “First Nations Creators of the Beads of Diplomacy” in *Quebec City Art & Artists*.

5. Place students in groups and ask them to share their objects and their new learning. If time permits, have students summarize their learning in a formal written response.



Fig 13. Once-known St. Lawrence Iroquoian creator, corn ear vessel, c.1350–c.1600. This vessel features a corn ear motif around the opening—a hint at its use in food storage and preservation.



Fig 14. Once-known Huron-Wendat artist, fan, c.1860. This unique fan is made using ostrich feathers and porcupine quills.



Fig 15. Mrs. Paul Thomas, basket, c.1911 or earlier. The creativity of Huron-Wendat craftswomen is evident in works such as this intricately woven basket.



Fig 16. Once-known artist, wampum belt, 1678. The Algonquin communities of this region wove wampum, or shell beads, into necklaces and clothing for ceremonial and diplomatic purposes.



Fig 17. Once-known artist, *The Two Dog Wampum*, 1721–81. Wampum, usually white and purple in colour, were woven into stylized scenes that told cultural, spiritual, or ceremonial stories.

LEARNING ACTIVITY #2

SITES OF SIGNIFICANCE: INSTALLATION ART AND THE CITY

Public art is an important part of any thriving city, and Quebec City has a rich collection of works that have been installed in public spaces for community enjoyment. In this activity, students will examine how art can reflect, respond to, and influence a city, using public artworks by contemporary creators such as Giorgia Volpe and Ludovic Boney as case studies. Students are invited to consider how these works change their understandings and impressions of specific aspects of the city. The activity concludes with students considering a specific place within their school or community that holds significance and proposing a public installation that would reflect or alter this place based on their learning.

Big Idea

Place in relation to art

Learning Goals

1. I can use proper terminology when discussing the art I see.
2. I can reimagine a space through art creation.
3. I can understand historical and contemporary approaches to art creation.

Materials

- Quebec City Regional Heritage [Image File](#)
- [Quebec City Art & Artists: An Illustrated History](#)
- Ludovic Boney biographic information sheet
- Giorgia Volpe biographic information sheet
- Camera
- Pencils, pens, coloured pencils
- Printer

Process

1. Project the following artworks, which show various scenes in and around Quebec City throughout its history:

- James Pattison Cockburn, *The Citadel of Quebec from the Ice*, 1831
- Millicent Mary Chaplin, *Our House, Number 13 St. Ursula Street, Quebec, from July 1838 to September 1842*, c.1838–40
- Jules-Ernest Livernois, *La Haute-Ville et l'hôtel du Parlement vus de l'Université Laval, Québec (Upper Town and the Parliament Building Seen from Université Laval, Quebec City)*, c.1890
- Charles Huot, *Le débat sur les langues : séances de l'Assemblée législative du Bas-Canada le 21 janvier 1793 (The Language Debate: The Sitting of the Legislative Assembly of Lower Canada on 21 January 1793)*, 1910–13
- Simone Hudon, *Rue Saint-Flavien à Québec (Saint-Flavien Street in Quebec City)*, c.1930–44



Fig 18. James Pattison Cockburn, *The Citadel of Quebec from the Ice*, 1831. Cockburn was a prolific artist who created over one hundred depictions of Quebec City.



Fig 19. Millicent Mary Chaplin, *Our House, Number 13 St. Ursula Street, Quebec, from July 1838 to September 1842*, c.1838–40. Chaplin spent four years in Quebec City creating approximately one hundred artworks depicting her surroundings.

Learning Activity #2 continued

2. Discuss as a class how Quebec City has inspired artists across time. Which elements of culture, landscape, and architecture have influenced the artists' works? Which events and people proved to be impactful sources of inspiration? What do you feel you know about Quebec City simply from viewing these works?
3. Project images of the following works by contemporary artists Ludovic Boney and Giorgia Volpe:

- Ludovic Boney, *Les arches d'entente* (*The Arches of Understanding*), 2020
- Giorgia Volpe, *Passage migratoire n° 1* (*Migratory Passage No. 1*), 2016
- Giorgia Volpe, *Le musée de l'eau* (*The Museum of Water*), 2023–24



Fig 20. Ludovic Boney, *Les arches d'entente* (*The Arches of Understanding*), 2020. This public sculpture in the lobby of the Musée de la civilisation represents the city's commitment to reconciliation.



Fig 21. Giorgia Volpe, *Passage migratoire n° 1* (*Migratory Passage No. 1*), 2016. This piece was installed in the city to encourage unexpected encounters between art and architecture.



Fig 22. Giorgia Volpe, *Le musée de l'eau* (*The Museum of Water*), 2023–24. The city commissioned this installation to raise awareness about the environmental impact of plastic bottles.

Engage students in a discussion using the following guiding questions:

- How do these works show line, texture, space, etc.? What makes you say that?
- What do you like about the works? What makes you say that?
- How do these works change the landscape of the areas where they are installed? How can art change the feel of a place?

4. Introduce students to contemporary artists Ludovic Boney and Giorgia Volpe using the biographic information sheets provided in this guide. Discuss their careers and how they are each known for public art installations created in city spaces.
5. Invite students to read the “Key Artists” sections on Ludovic Boney and Giorgia Volpe in *Quebec City Art & Artists*. Ask students to reflect on their installations and the meanings behind them. What do students find interesting about the works? How do the works connect to the history, place, and people of Quebec City?



Fig 23. Simone Hudon, *Rue Saint-Flavien à Québec* (*Saint-Flavien Street in Quebec City*), c.1930–44. Hudon was part of the revival of printmaking in Quebec City and continued her contributions to the discipline through her teaching.

Learning Activity #2 continued

6. Task students with selecting a space in the school that they find meaningful. Invite them to photograph the space and design a public art installation that could transform it. Students should first print out and annotate their photograph to describe why they chose this space and how they find it important or inspiring. They should then consider how they could influence the space through installation art.
7. Have students create rough sketches, receive feedback from their peers, and then create a final drawing of their proposed sculpture. Once their final rendering is complete, students should reflect on their design and share their thinking by drafting an artist statement.
8. If time permits, students can build their sculptures out of various materials, either as maquettes or in full scale, and install them in the space.



Fig 24. Jules-Ernest Livernois, *La Haute-Ville et l'hôtel du Parlement vus de l'Université Laval, Québec (Upper Town and the Parliament Building Seen from Université Laval, Quebec City)*, c.1890. Livernois dominated the field of photography in late nineteenth century Quebec City.



Fig 25. Charles Huot, *Le débat sur les langues : séances de l'Assemblée législative du Bas-Canada le 21 janvier 1793 (The Language Debate: The Sitting of the Legislative Assembly of Lower Canada on 21 January 1793)*, 1910–13. Huot studied French academic painting in Paris, bringing the traditional style to his depictions of Canadian history.

CULMINATING TASK

A PANORAMIC VIEW OF MY CITY: A COLLABORATIVE MURAL

Cityscapes are a defining feature of any metropolitan area—the buildings, landforms, and geographies of a place help to create its unique character. Quebec City has many iconic landmarks, such as the Château Frontenac and the St. Lawrence River, which have become synonymous with the identity of the provincial capital. Artist Jean Paul Lemieux captured these landmarks in his acclaimed mural sketch for “Québec (projet de peinture murale)” (“Quebec [Mural Project]”), 1949. In this activity, taking inspiration from Lemieux, students will reflect upon their personal connections to their own city by creating a collaborative artwork depicting its significant sites and landmarks.

Big Idea

Landmarks and cityscapes

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 create a mural of a city.
3. I can use proper terminology when discussing the art I see.
4. I can communicate the historical and cultural history of a specific place.
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. Mural composition is created with care using various materials, such as paint, watercolours, pencil crayons, etc., following techniques shown in class.
3. Collaborative mural artwork shows a clear understanding of daily and seasonal changes as seen in the local community.
4. The materials and tools provided are respected and treated with care. You work slowly and submit your best work.

Materials

- Quebec City Regional Heritage [Image File](#)
- [Quebec City Art & Artists: An Illustrated History](#)
- Jean Paul Lemieux biographic information sheet
- Art materials of your choice
- Roll of kraft paper



Fig 26. Millicent Mary Chaplin, *View from Mrs. Chaplin's Dressingroom Window, Quebec, 1839*. This delicately painted scene depicts Quebec City's architecture and landscape, as seen from a window.

Culminating Task continued



Fig 27. Jean Paul Lemieux, preparatory sketch for “Québec (projet de peinture murale)” (“Quebec [Mural Project]”), 1949. Lemieux’s panoramic view of Quebec City was created as a submission for an arts competition.

Process

1. Begin by projecting two works by the Quebec City–born artist Jean Paul Lemieux: *Janvier à Québec* (*January in Quebec City*), 1965, and the preparatory sketch for Québec (projet de peinture murale). Explain that these works both depict Quebec City, and that the second is a sketch for a mural that was never made. Engage students in a discussion using the following guiding questions:
 - What is a mural and where have you seen one before?
 - Do you recognize any of the buildings or aspects of the city?
 - What materials do you think were used to create this work? What makes you say that?
 - What types of buildings and infrastructure do you see? Why do you think the artist chose to include these?
 - How do you think the land has changed over time?
 - Why do you think the French settlers chose to stay and build a city in this location?
2. Introduce students to the artist, Jean Paul Lemieux, using the biographic information sheet provided in this guide. For additional context, encourage students to read the sections “Architecture and the Identity Movement after Confederation (1867–1900)” and “Twentieth-Century Regionalist Painting and Institutionalization (1900–60)” in *Quebec City Art & Artists*. Take time to learn about key landmarks of Quebec City that are highlighted in these sections.
3. For further reading, invite students to review the “Key Works” section on Jean Paul Lemieux.
4. Engage students in a community walk of an area of your city. Task students with noticing key landmarks and the general infrastructure of the city. Students can bring their sketchbooks to create quick sketches of specific buildings and places.
5. Once you have returned to the classroom, create a list of the key landmarks and places on the board.



Fig 28. Jean Paul Lemieux, *Janvier à Québec* (*January in Quebec City*), 1965. Quebec City’s iconic landmarks loom in the background of this snowy painting.

Culminating Task continued

6. Assign students to a landmark/place from the list and provide them with time to research the landmark's historical significance or a story about it. Students should prepare a few paragraphs to explain the cultural and historical aspects of the place.
7. Return to Jean Paul Lemieux's preparatory sketch for Québec (projet de peinture murale) as a class. Introduce students to the concept of creating a mural. Students can collaborate to create their own mural by first painting the background. The teacher can also choose to create the background ahead of time.
8. Ask students to return to their chosen landmark/place and task them with drawing the landmark within the proportions of the mural. Once their drawings are complete, they should place them in the correct geographical location on the collaborative mural.
9. Have students label the landmarks/places and add a legend to the side of the mural. If desired, a QR code that links to each student's research can be placed next to every location on the legend so viewers can read the cultural/historical information the students created.



Fig 29. James Wilson Morrice, *Le bac, Québec (The Ferry, Quebec)*, 1907. In this example of Canadian Impressionism, Morrice uses simple shapes and muted colours to capture the winter landscape.



Fig 30. Zacharie Vincent Telari-o-lin, *Les chutes de Lorette (Lorette Falls)*, c.1860. The area surrounding Lorette Falls is captured here using multiple perspectives.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Quebec City Art & Artists: An Illustrated History* by Michèle Grandbois: <https://www.aci-iac.ca/art-books/quebec-city-art-artists/>
- [Quebec City Regional Heritage Image File](#) with artworks and images related to this lesson
- “Who Was Jean Paul Lemieux?” biographic information sheet ([page 2](#))
- “Who Is Giorgia Volpe?” biographic information sheet ([page 3](#))
- “Who Is Ludovic Boney?” biographic 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](#).

Haudenosaunee

The Haudenosaunee, or “people of the longhouse,” form a democratic confederacy of five Iroquois nations, consisting of the Mohawk, Oneida, Onondaga, Cayuga, and Seneca. In 1722, the Tuscarora nation joined the confederacy, which became known as Six Nations to English speakers. Each nation has its own language and traditional territory, spread throughout New York and parts of Quebec and eastern Ontario. The Six Nations of the Grand River reserve, where all nations are represented, is located near Brantford, Ontario, on the still-disputed Haldimand Tract land.

Installation art

Installations are generally three-dimensional artworks often constructed in relationship to a given site. Hybrid art forms, they can include a variety of media, such as painting, sculpture, sound, video, and performance. They may be temporary or permanent. Installation art emerged in the 1960s and marked a shift away from the production of discrete aesthetic art objects to the creation of experiential, interactive, and immersive environments.

Public art

Art designed and installed in public spaces for community enjoyment. Taking diverse forms, including sculptures, murals, and performances, public art is typically commissioned by public institutions or private organizations to enrich shared environments and foster cultural engagement.



Fig 31. Louis-Philippe Hébert, *Halte dans la forêt* (A Halt in the Forest), 1889. This monument depicts Indigenous hunting practices and can serve as an opportunity to discuss the impact of public sculpture.

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.

Chauvin Trading Post, Société des musées du Québec

<https://www.musees.qc.ca/en/museums/guide/chaubin-trading-post.html>

Musée de la civilisation

<https://collections.mcq.org/>

Virtual Exhibits, Musée Huron-Wendat

<https://museehuronwendat.ca/en/the-museum/exhibitions/virtual-exhibit/>

Musée national des beaux-arts du Québec

<https://www.mnbaq.org/en>

Ludovic Boney Artist Website

<https://en.ludovicboney.com>

Giorgia Volpe Artist Website

<https://giorgiavolpe.net/>



Fig 32. Murals on Dufferin-Montmorency viaduct pillars, presented as part of *Passage mural (Mural Passage)*, organized by Street Art in Action in collaboration with Québec Nova Murale and EXMURO, Quebec City, 2023. This mural is an example of the vibrant arts scene in Quebec City.

FIGURE LIST

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Cover Image: Jean Paul Lemieux, *La Fête-Dieu à Québec (Corpus Christi, Quebec City)*, 1944, oil on canvas, 152.7 x 122 cm. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1945.41). © Estate of Jean Paul Lemieux. Photo credit: MNBAQ, Patrick Altman.

Fig 1. Jules-Ernest Livernois, *Le Château Frontenac et la terrasse Dufferin vus de l'Université Laval, Québec (Château Frontenac and Dufferin Terrace Viewed from Université Laval, Quebec City)*, c.1894, gelatin silver print, 12.1 x 19.7 cm. Collection of the Musée national des beaux-arts du Québec, Quebec, gift from the Michel Lessard Collection (2010.144). Photo credit: MNBAQ, Jean-Guy Kérucac.

Fig 2. Jean Paul Lemieux, c.1987. Photo credit: Harry Palmer.

Fig 3. Jean Paul Lemieux, *La Fête-Dieu à Québec (Corpus Christi, Quebec City)*, 1944, oil on canvas, 152.7 x 122 cm. Collection of the Musée national des beaux-arts du Québec, Quebec City, Purchase (1945.41). © Estate of Jean Paul Lemieux. Photo credit: MNBAQ, Patrick Altman.

Fig 4. Jean Paul Lemieux, *La médecine à Québec (Medicine in Quebec City)*, 1957, oil on canvas, 304.5 x 559 cm. Collection of Université Laval, Quebec City (L.BAp.62). © Estate of Jean Paul Lemieux. Photo credit: Michel Élie © CCQ (MCC) 2009. © Gestion A.S.L. inc.

Fig 5. Giorgia Volpe, date unknown. Photo credit: Jean-François Boisvert.

Fig 6. Giorgia Volpe, *Se la couler douce (Taking It Easy)*, 2015–21, performance and installation, presented as part of the Symposium international d'art-nature des Jardins du précambrien at the Derouin Foundation, Val-David, Quebec. Courtesy of Giorgia Volpe. Photo credit: Giorgia Volpe, Jean-François Boisvert.

Fig 7. Giorgia Volpe, *La dérive (Drift)*, 2008, polypropylene, dimensions variable. Installation view from the exhibition *C'est arrivé près de chez vous (It Happened in your Neighbourhood)* at the Musée national des beaux-arts du Québec, 2008–9. Courtesy of Giorgia Volpe. Photo credit: Giorgia Volpe.

Fig 8. Ludovic Boney, date unknown. Courtesy of Ludovic Boney.

Fig 9. Ludovic Boney, *Une cosmologie sans genèse (A Cosmology Without Genesis)*, 2015, aluminum, pigments, and steel cables, 1,570 x 800 cm. Collection of the Musée national des beaux-arts du Québec, Quebec City, Created as part of the Government of Quebec's Politique d'intégration des arts à l'architecture et à l'environnement des bâtiments et des sites gouvernementaux et publics (2016.80). © Ludovic Boney. Photo credit: MNBAQ, Idra Labrie.

Fig 10. Ludovic Boney, *Des perles en mémoire (Remembering Through Beads)*, 2024. Installation at the Plains of Abraham, Quebec City. Photo credit: JSCHP.

Fig 11. Ludovic Boney, *Mémoires ennoyées 2 (Drowned Memories 2)*, 2021, inkjet print, 76.2 x 134.6 cm, various collections. Courtesy of Ludovic Boney. Photo credit: Ludovic Boney, CFO.

Fig 12. Once-known St. Lawrence Iroquoian creator, axe head, 1000–400 BCE, copper, 5.6 x 14 x 2 cm. Collection of the Musée de la civilisation, Quebec (2007-143). Photo credit: MCQ, Red Méthot – Icône.

Fig 13. Once-known St. Lawrence Iroquoian creator, corn ear vessel, c.1350–c.1600, terracotta, 29 x 21 cm. Collection of Pointe-à-Callière, Montréal Archaeology and History Complex, housed at the Laboratoire et Réserve d'archéologie du Québec (CdEx-3-Vase 84). Photo credit: Pointe-à-Callière, Montréal Archaeology and History Complex, Julie Toupin.

Fig 16. Once-known Huron-Wendat artist, fan, c.1860, ostrich and blackbird feathers, birch bark, wool, moose hair, porcupine quill, 41 x 29.5 x 7 cm. Collection of the Musée de la civilisation, Quebec City, Acquired with the assistance of a movable cultural property grant awarded by the Department of Canadian Heritage under the Cultural Property Export and Import Act (2007-365). Photo credit: MCQ, Annabelle Fouquet – Perspective Photo.

Fig 17. Mrs. Paul Thomas, basket, c.1911 or earlier, sweet grass, wood, 11.2 cm (height), 21.3 cm (outside diameter). Collection of the Canadian Museum of History, Gatineau (III-H-44). Courtesy of Canadian Museum of History.

Fig 14. Once-known Huron-Wendat artist, wampum belt, 1678, *Mercenaria* (quahog clam), sea snail, glass beads, leather, porcupine quills, plant fibres, 145 cm (length). Collection of the Cathédrale de Chartres, Paris. Photo credit: DRAC Centre-Val de Loire-F. Laugnie.

Fig 15. Once-known artist, *The Two Dog Wampum*, 1721–81, shell: northern quahog (*Mercenaria mercenaria*), knobbed whelk (*Busycon carica*); hide: deer buckskin (*Odocoileus virginianus*); fibre; pigment: red ochre, with fringes: 20 x 0.5 x 238 cm, without fringes: 20 x 0.5 x 169.5 cm. Collection of the McCord Stewart Museum, Montreal, Gift of David Ross McCord (M1904). Photo credit: McCord Stewart Museum.

Fig 18. James Pattison Cockburn, *The Citadel of Quebec from the Ice*, 1831, watercolour over graphite on wove paper, 15.3 x 23.9 cm. Collection of the National Gallery of Canada, Ottawa, Purchase, 1979, with funding from the Government of Canada under the Cultural Property Export and Import Act (23444). Photo credit: NGC.

Fig 19. Millicent Mary Chaplin, *Our House, Number 13 St. Ursula Street, Quebec, from July 1838 to September 1842*, c.1838–40, watercolour over graphite with traces of scraping on paper, 29.8 x 37.6 cm. Collection of Library and Archives Canada, Ottawa (1956-62-44). Photo credit: Library and Archives Canada.

Fig 20. Ludovic Boney, *Les arches d'entente (The Arches of Understanding)*, 2020, aluminum, 830 x 350 x 150 cm. Collection of the Musée de la civilisation, Quebec City (2019-318-1). Courtesy of Ludovic Boney. Photo credit: MCQ, Guillaume D. Cyr.

Fig 21. Giorgia Volpe, *Passage migratoire n° 1 (Migratory Passage No. 1)*, 2016, in-situ intervention, Place Royale, Quebec City, Coroplast (old election posters), Ty-Rap fasteners, wood, steel cables, LED solar lights, variable dimensions (each canoe: 80 x 150 x 60 cm). Presented as part of *Passages insolites (Unusual Passages)*, Quebec City, 2017. Courtesy of Giorgia Volpe. Photo credit: Giorgia Volpe, Stéphane Bourgeois.

Fig 22. Giorgia Volpe, *Le musée de l'eau (The Museum of Water)*, 2023–24, installed in Saint-Charles River Linear Park, Quebec City. Courtesy of Giorgia Volpe. Photo credit: Giorgia Volpe.

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Fig 23. Simone Hudon, *Rue Saint-Flavien à Québec (Saint-Flavien Street in Quebec City)*, c.1930–44, etching and drypoint, 24.9 x 20 cm (paper); 20.2 x 15 cm (image). Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift of Muriel H. Plamondon (2000.287). © Estate of Simone Hudon. Photo credit: MNBAQ, Denis Legendre.

Fig 24. Jules-Ernest Livernois, *La Haute-Ville et l'hôtel du Parlement vus de l'Université Laval, Québec (Upper Town and the Parliament Building Seen from Université Laval, Quebec City)*, c.1890, gelatin silver print, 12 x 21.5 cm. Collection of the Musée national des beaux-arts du Québec, Quebec City, Gift from the Michel Lessard Collection (2011.108). Photo credit: MNBAQ, Denis Legendre.

Fig 25. Charles Huot, *Le débat sur les langues : séances de l'Assemblée législative du Bas-Canada le 21 janvier 1793 (The Language Debate: The Sitting of the Legislative Assembly of Lower Canada on 21 January 1793)*, 1910–13, oil on canvas mounted on the wall, 3.9 x 8.7 m. Collection of the National Assembly of Quebec, National Assembly Chamber, Quebec City. Photo credit: Francesco Bellomo.

Fig 26. Millicent Mary Chaplin, *View from Mrs. Chaplin's Dressingroom Window, Quebec*, 1839, watercolour over graphite with traces of scraping on paper, 22.8 x 38 cm. Collection of Library and Archives Canada, Ottawa (1956-62-46). Photo credit: Library and Archives Canada.

Fig 27. Jean Paul Lemieux, preparatory sketch for "Québec (projet de peinture murale)" ("Quebec [Mural Project]"), 1949, oil on millboard, 25.4 x 101.6 cm. The Royal Collection, United Kingdom. Courtesy of The Royal Collection. © Estate of Jean Paul Lemieux. Photo credit: Royal Collection Enterprises Limited.

Fig 26. Jean Paul Lemieux, *Janvier à Québec (January in Quebec City)*, 1965, oil on canvas, 106.4 x 151.5 cm. Collection of the Art Gallery of Ontario, Toronto, Gift of Kyra Montagu, Jane Glassco, and John L. Gordon, in memory of their mother, Mrs. Walter Gordon, 1995 (95/159). © Estate of Jean Paul Lemieux. Photo credit: AGO.

Fig 28. James Wilson Morrice, *Le bac, Québec (The Ferry, Quebec)*, 1907, oil on canvas, 62 x 81.7 cm. Collection of the National Gallery of Canada, Ottawa, Purchased 1938 (4301). Photo credit: NGC.

Fig 30. Zacharie Vincent Telari-o-lin, *Les chutes de Lorette (Lorette Falls)*, c.1860, oil on cardboard, 48 x 60.6 cm. Collection of the Musée de la civilisation, Quebec City (2006-979). Photo credit: MCQ.

Fig 31. Louis-Philippe Hébert, *Halte dans la forêt (A Halt in the Forest)*, 1889, bronze. Collection of the National Assembly of Quebec. Courtesy of World of Images. Photo credit: Réal Filion.

Fig 32. Murals on Dufferin-Montmorency viaduct pillars, presented as part of *Passage mural (Mural Passage)*, organized by Street Art in Action in collaboration with Québec Nova Murale and EXMURO, Quebec City, 2023. Photographer unknown. Courtesy of EXMURO art public.