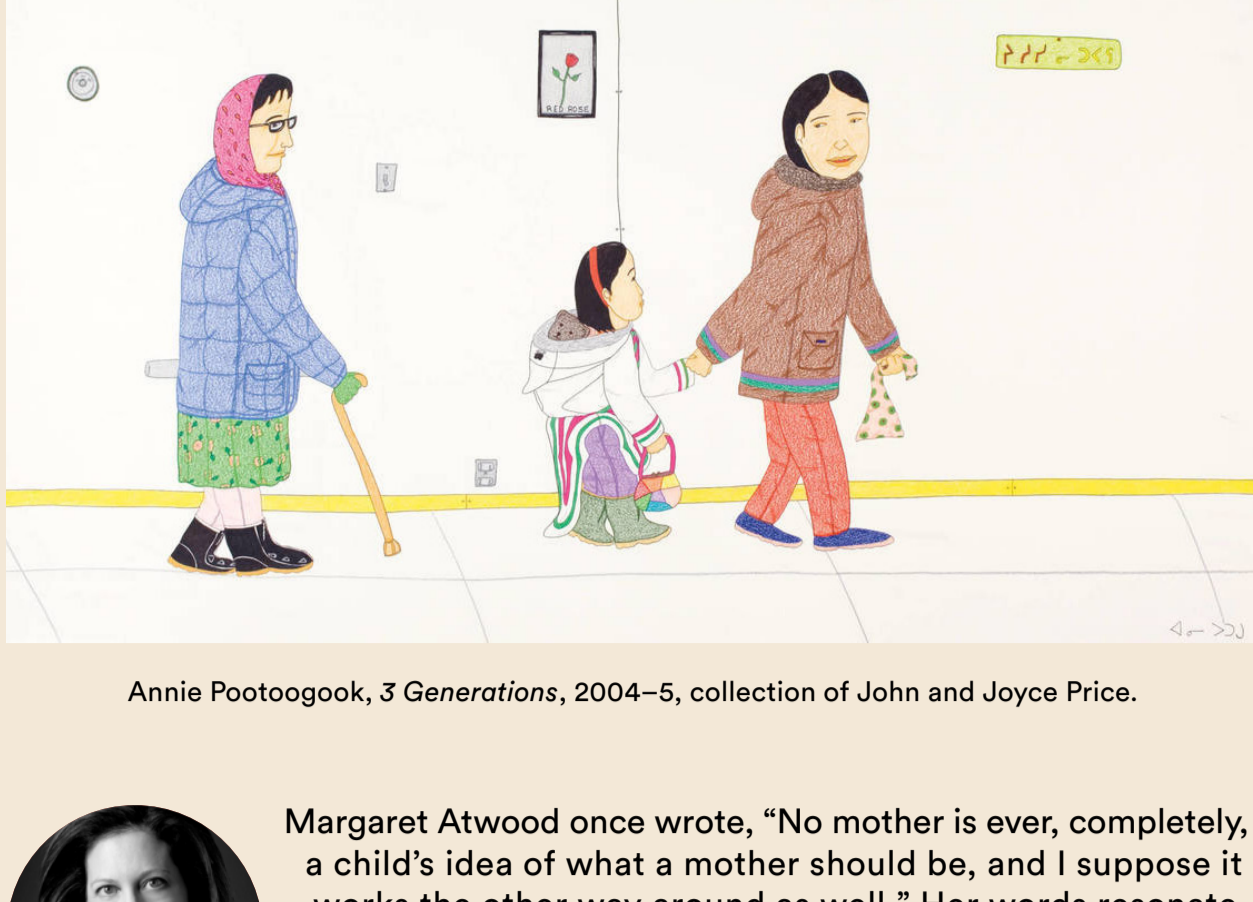


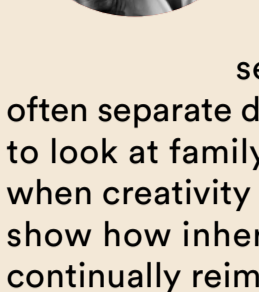
MAY 8, 2026

## LIKE MOTHER, LIKE DAUGHTER FOLLOWING MATRILINEAL CREATIVITY

*A look at Canadian artist mothers and the daughters who take after them.*



Annie Pootoogook, *3 Generations*, 2004–5, collection of John and Joyce Price.



Margaret Atwood once wrote, “No mother is ever, completely, a child’s idea of what a mother should be, and I suppose it works the other way around as well.” Her words resonate this week as we look forward to Mother’s Day on Sunday and celebrate the lives of Canadian women artists and the daughters who have followed in their footsteps. While the pairs profiled below share materials, methods, and ways of seeing, they create lines of influence that move in unique and often separate directions. We’re using this weekend’s holiday as an opportunity to look at family ties and trace how artistic vocabularies continue and evolve when creativity is a shared language. Together, these mothers and daughters show how inherited practice becomes a living legacy, carried forward and continually reimagined across generations.

**Sara Angel**

Founder and Executive Director, Art Canada Institute

## MARY PRATT AND BARBARA PRATT



Mary Pratt, *Jelly Shelf*, 1999, courtesy of Equinox Gallery, Vancouver.



Barbara Pratt, *Afternoon Tea*, 2020, courtesy of the artist.

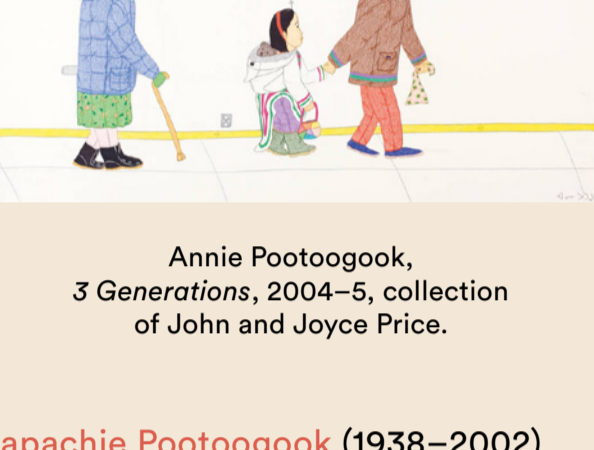
In works like *Jelly Shelf*, 1999, painter Mary Pratt (1935–2018) used light to transform everyday domestic moments into something extraordinary. Influenced by her mother’s attentive way of seeing and her mastery of photographic realism, [Barbara Pratt](#) (b.1963) carries this approach forward, as seen in *Afternoon Tea*, 2020, painted after Mary’s death as an homage to the birthday cakes her mother once made for her. Part of a larger Pratt artistic dynasty, mother and daughter shared an evolving vision, and their practices reveal how care, memory, and sensibilities pass between generations.

Learn more in ACI’s [Mary Pratt: Life & Work](#)

## NAPACHIE POOTOOGOOK AND ANNIE POOTOOGOOK



Napachie Pootoogook, *My Daughter's First Steps*, 1990, Canadian Museum of History, Gatineau.

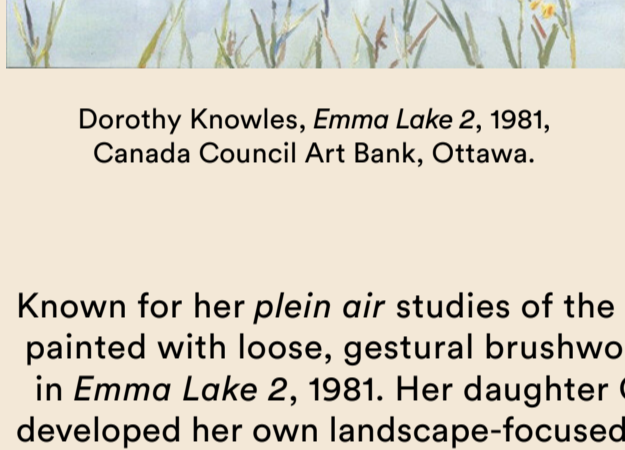


Annie Pootoogook, *3 Generations*, 2004–5, collection of John and Joyce Price.

In *My Daughter's First Steps*, 1990, [Napachie Pootoogook](#) (1938–2002) depicts herself with her daughter, Annie, as a child, capturing a universal and loving moment. Following her mother’s example, Annie Pootoogook (1969–2016) grew up to become an artist, creating works that often resonate with tenderness and vulnerability. In *3 Generations*, 2004–5, Annie portrays herself alongside Napachie and her grandmother, [Pitseolak Ashoona](#) (c.1904–1983), underscoring a matrilineal artistic lineage and generational ties.

Learn more in ACI’s [Annie Pootoogook: Life & Work](#)

## DOROTHY KNOWLES AND CATHERINE PEREHUDOFF FOWLER



Dorothy Knowles, *Emma Lake 2*, 1981, Canada Council Art Bank, Ottawa.



Catherine Perekudoff Fowler, *Summer in Bloom*, 2023, courtesy of Han Modern & Contemporary, Montreal.

Known for her *plein air* studies of the prairies, [Dorothy Knowles](#) (1927–2023) painted with loose, gestural brushwork that captured shifting light, as seen in *Emma Lake 2*, 1981. Her daughter Catherine Perekudoff Fowler (b. 1958) developed her own landscape-focused practice, including pieces like *Summer in Bloom*, 2023, offering a more structured, colour-saturated interpretation of her surroundings. The art of both mother and daughter reflects a shared way of seeing shaped by years spent observing the same terrain through distinct yet related perspectives.

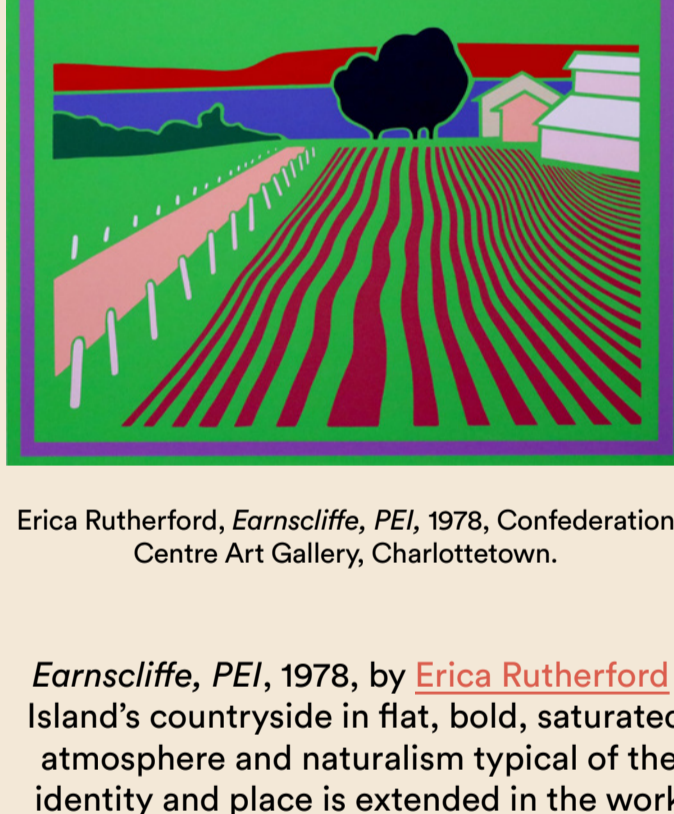
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## ERICA RUTHERFORD AND SUSANA RUTHERFORD



Erica Rutherford, *Earnscliffe, PEI*, 1978, Confederation Centre Art Gallery, Charlottetown.

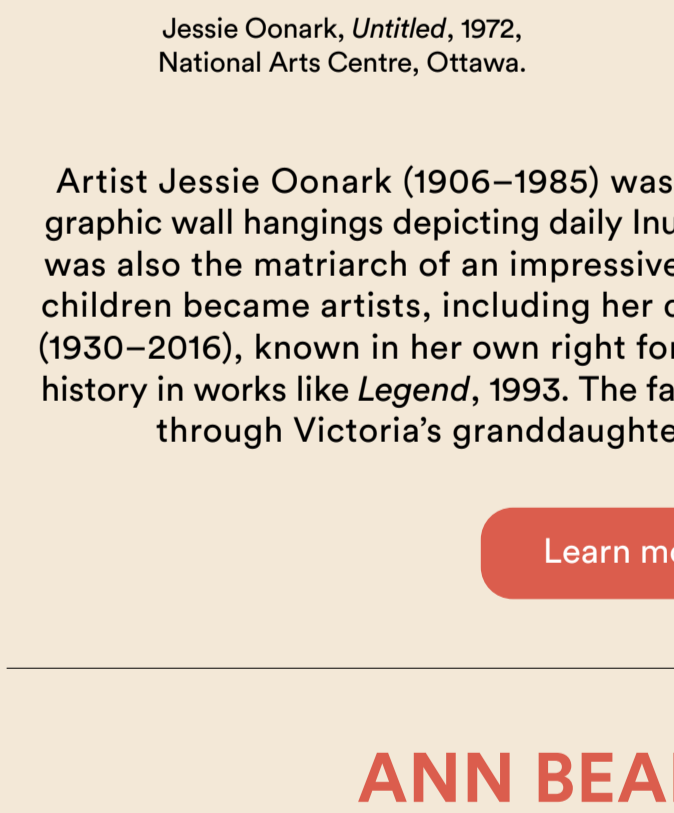


Susana Rutherford, *Anne and the Snow Queen*, 2021, courtesy of the artist.

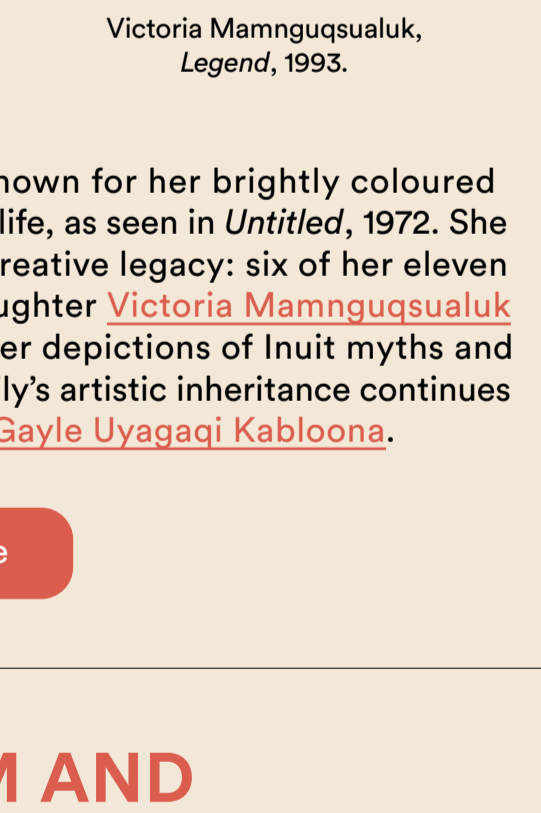
*Earnscliffe, PEI*, 1978, by [Erica Rutherford](#) (1923–2008) renders Prince Edward Island’s countryside in flat, bold, saturated colour, resisting the conventions of atmosphere and naturalism typical of the landscape genre. Erica’s interest in identity and place is extended in the work of her daughter Susana Rutherford (b.1966), a stained-glass artist and the creator of *Anne and the Snow Queen*, 2021. While the two works are crafted in different media, Susana’s composition echoes her mother’s, reflecting a shared affinity for landscape and belonging.

Learn more

## JESSIE OONARK AND VICTORIA MAMNGUQSUALUK



Jessie Oonark, *Untitled*, 1972, National Arts Centre, Ottawa.

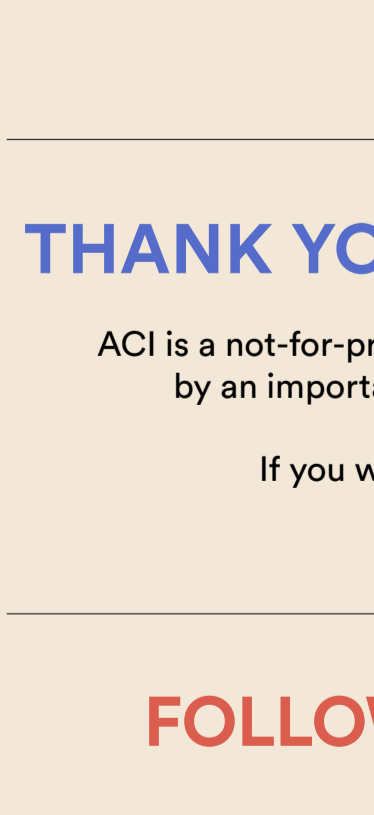


Victoria Mamnguqsualuk, *Legend*, 1993.

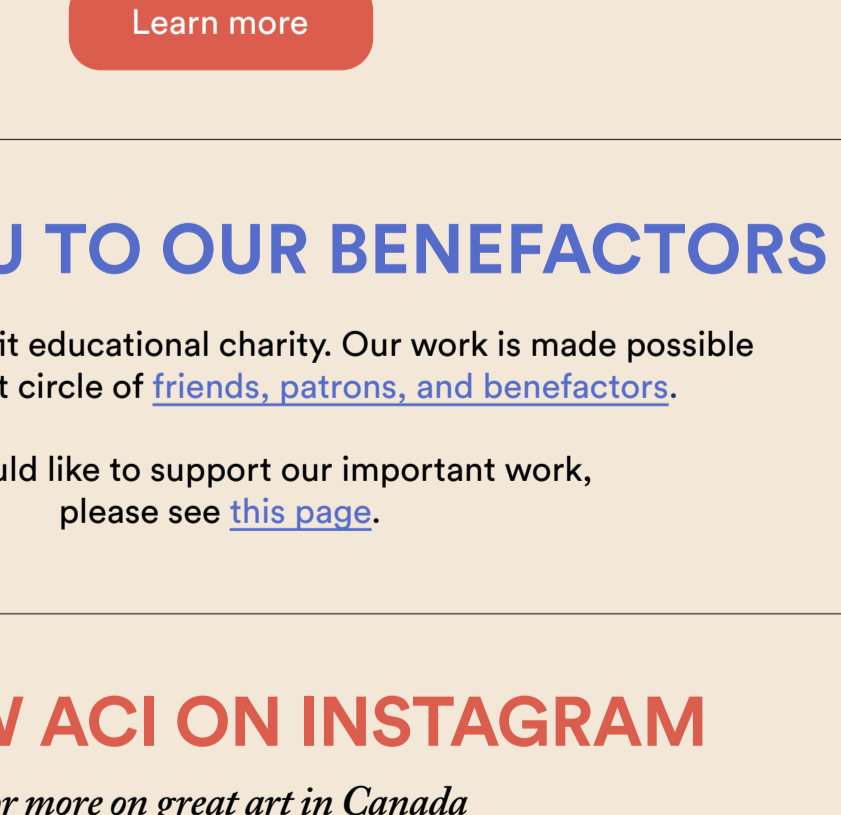
Artist Jessie Oonark (1906–1985) was known for her brightly coloured graphic wall hangings depicting daily Inuit life, as seen in *Untitled*, 1972. She was also the matriarch of an impressive creative legacy: six of her eleven children became artists, including her daughter [Victoria Mamnguqsualuk](#) (1930–2016), known in her own right for her depictions of Inuit myths and history in works like *Legend*, 1993. The family’s artistic inheritance continues through Victoria’s granddaughter [Gayle Uyagaqi Kabloona](#).

Learn more

## ANN BEAM AND ANONG MIGWANS BEAM



Ann Beam, *Corona*, 2003, courtesy of Estate of Ann Beam.



Anong Migwans Beam, *Beaver Pond Overflowing*, 2014, courtesy of the artist.

*Corona*, 2003, by multimedia artist Ann Beam (1944–2024), reflects her long-standing engagement with land, process, and transformation. She and her husband, fellow artist Carl Beam (1943–2005), raised their daughter, Anong Migwans Beam (b.1980), within an art-centred world. As a painter and mixed-media artist, Anong developed a visual language rooted in the waterways and geologies of place. Her works, including *Beaver Pond Overflowing*, 2014, extend her mother’s land-based sensibilities across generations.

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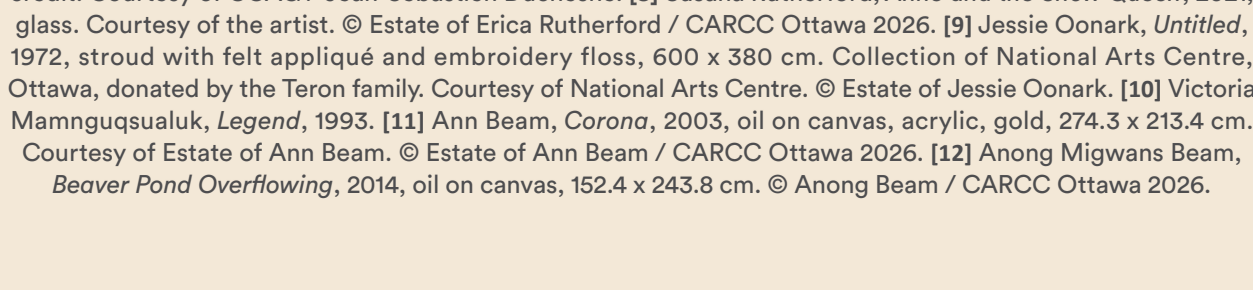


Image Credits: [1] Mary Pratt, *Jelly Shelf*, 1999, oil on canvas, 55.9 x 71.1 cm. Courtesy of Equinox Gallery, Vancouver. © Estate of Mary Pratt / CARCC Ottawa 2026. Photo credit: Ned Pratt. [2] Barbara Pratt, *Afternoon Tea*, 2020, oil on canvas, 40.6 x 50.8 cm. Courtesy of the artist. [3] Napachie Pootoogook, *My Daughter's First Steps*, 1990, lithograph, 55.8 x 85.8 cm. Collection of Canadian Museum of History, Gatineau. Courtesy of Inuitartzone.com. © Estate of Napachie Pootoogook. [4] Annie Pootoogook, *3 Generations*, 2004–5, coloured pencil on paper, 66 x 101.5 cm. Collection of John and Joyce Price. © Estate of Annie Pootoogook. [5] Dorothy Knowles, *Emma Lake 2*, 1981, oil on canvas, 129.5 x 180.3 cm. Collection of Canada Council Art Bank, Ottawa. Courtesy of Canada Council Art Bank. © Estate of Dorothy Knowles Perekudoff Fowler. [6] Catherine Perekudoff Fowler, *Summer in Bloom*, 2023, acrylic on canvas, 91.4 x 121.9 cm. Courtesy of Han Modern & Contemporary, Montreal. © Catherine Perekudoff Fowler. [7] Erica Rutherford, *Earnscliffe, PEI*, 1978, serigraph on paper, 94 x 83.2 cm. Collection of Confederation Centre Art Gallery, Charlottetown, gift of Gail Rutherford, 2009. Courtesy of Confederation Centre Art Gallery. © Estate of Erica Rutherford / CARCC Ottawa 2026. Photo credit: Courtesy of CCAG / Jean-Sébastien Duchesne. [8] Susana Rutherford, *Anne and the Snow Queen*, 2021, glass. Courtesy of the artist. © Estate of Erica Rutherford / CARCC Ottawa 2026. [9] Jessie Oonark, *Untitled*, 1972, stroud with felt appliqué and embroidery floss, 600 x 380 cm. Collection of National Arts Centre, Ottawa, donated by the Teron family, Courtesy of National Arts Centre. © Estate of Jessie Oonark. [10] Victoria Mamnguqsualuk, *Legend*, 1993. [11] Ann Beam, *Corona*, 2003, oil on canvas, acrylic, gold, 274.3 x 213.4 cm. Courtesy of Estate of Ann Beam. © Estate of Ann Beam / CARCC Ottawa 2026. [12] Anong Migwans Beam, *Beaver Pond Overflowing*, 2014, oil on canvas, 152.4 x 243.8 cm. © Anong Beam / CARCC Ottawa 2026.