# **JUNE 14, 2024**

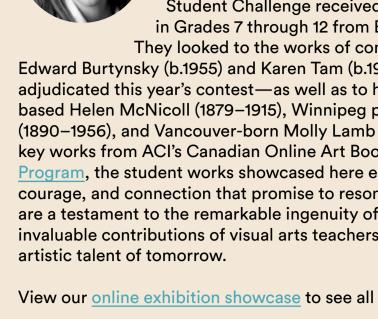
## **2024 GREAT CANADIAN ART** INSPIRATION STUDENT CHALLENGE We asked students from coast to coast to create original artworks that pay

ANNOUNCING THE WINNERS OF THE

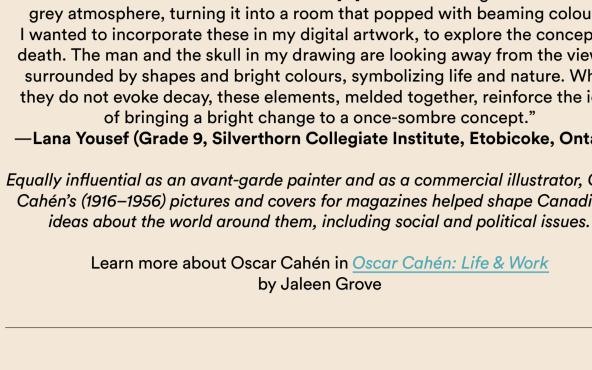
homage to this country's greatest historical and contemporary artists. Today, we share their remarkable works.



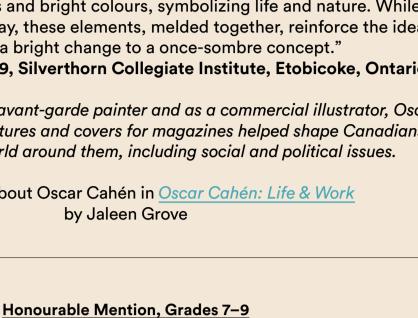
based Helen McNicoll (1879–1915), Winnipeg painter Lionel LeMoine FitzGerald (1890–1956), and Vancouver-born Molly Lamb Bobak (1920–2014). Inspired by key works from ACI's Canadian Online Art Book Project and K-12 Education



First Place Winner, Grades 7–9 DANCING WITH DEATH by Lana Yousef Inspiration **Student Artwork** 



Inspiration



Student Artwork

colour pencil on paper, 30.5 x 25.4 cm.

Helen McNicoll, Watching the Boat, c.1912, Muying Deng, To My Vanished Childhood,

TO MY VANISHED CHILDHOOD

by Muying Deng

#### One of the nation's most prolific artists, Helen McNicoll (1879–1915) garnered acclaim for her bright and sunny representations of rural landscapes, child subjects, and modern female figures—works that helped popularize Impressionism in Canada.

Learn more about Helen McNicoll in Helen McNicoll: Life & Work by Samantha Burton

Honourable Mention, Grades 7-9 NAVY CONVICTION by Luvena Theodora Rosa Inspiration **Student Artwork** HMCs.

### official war artist. Her paintings and drawings are an important statement on women's involvement in the Second World War. Learn more about Molly Lamb Bobak in Molly Lamb Bobak: Life & Work

by Michelle Gewurtz

Honourable Mention, Grades 7–9

MALFUNCTIONING

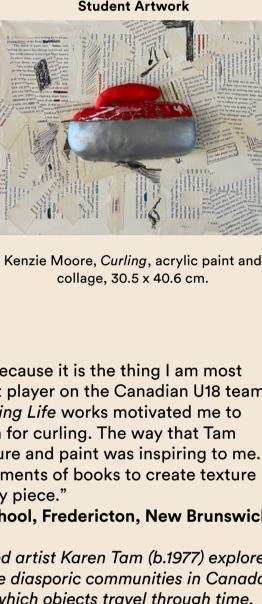
by Maytal Peres

Molly Lamb Bobak (1920–2014) was the first Canadian woman to serve as an

"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)







Amelia Picard, Ammaakulutché and

Ihkulusshíia (diptych), acrylic on canvas,

152.4 x 101.6 cm.

**AMMAAKULUTCHÉ AND IHKULUSSHÍIA** by Amelia Picard Inspiration **Student Artwork** 

"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 *Ihkulusshiia* (meaning "erasure" in the Crow language) of a girl in residential school." —Amelia Picard (Grade 11, De La Salle Public High School, Ottawa, Ontario)

The Scream, 2017, was included in Kent Monkman's (b.1965) landmark exhibition, Shame and Prejudice: A Story of Resilience, at the Art Museum of the University of Toronto.

Learn more about Kent Monkman in Kent Monkman: Life & Work by Shirley Madill

Kent Monkman, The Scream, 2017, acrylic on

canvas, 213.4 x 335.3 cm, Denver Art Museum.

As seen in Kent Monkman: Life & Work.

Edward Burtynsky, Row-Irrigation,

Imperial Valley, Southern California, USA,

2009, photograph.

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First Place Winner, Grades 10-12

"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)

Award-winning contemporary photographer Edward Burtynsky (b.1955) is internationally revered for his compelling images that reveal the significant impact human activity has had on the Earth.

Learn more about Edward Burtynsky

Honourable Mention, Grades 10–12

ABSTRACTION

by Theo Newbury

Inspiration

General Idea, The 1971 Miss General Idea Pageant, 1971, various media, dimensions variable. As seen in

General Idea: Life & Work.

Inspiration

Ozias Leduc, L'enfant au pain (Boy with Bread), 1892-99, oil on canvas,

50.7 x 55.7 cm, National Gallery of Canada, Ottawa. As seen in Ozias Leduc: Life & Work.

Inspiration

Edward Su, Discovery, acrylic on canvas,

45.7 x 60.9 cm.

**Student Artwork** 

Theo Newbury, Abstraction, digital

illustration, 56.4 x 63.5 cm.

Student Artwork

Haeum Park, Boy with Junk, oil paste and gouache,

45.7 x 60.9 cm.

Zontal) rose to prominence in the 1970s with their boundary-pushing performance, photography, and installation works critiquing everything from consumer culture and mass media to social inequality and the HIV/AIDS crisis. Learn more about General Idea in General Idea: Life & Work by Sarah E.K. Smith Honourable Mention, Grades 10-12 **BOY WITH JUNK** by Haeum Park

"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)

Largely self-taught, Ozias Leduc (1864–1955) was one of Quebec's most important painters. His Boy with Bread is celebrated for its masterful composition, which was conceived over seven years.

> Learn more about Ozias Leduc in Ozias Leduc: Life & Work by Laurier Lacroix

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 well-being. 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)

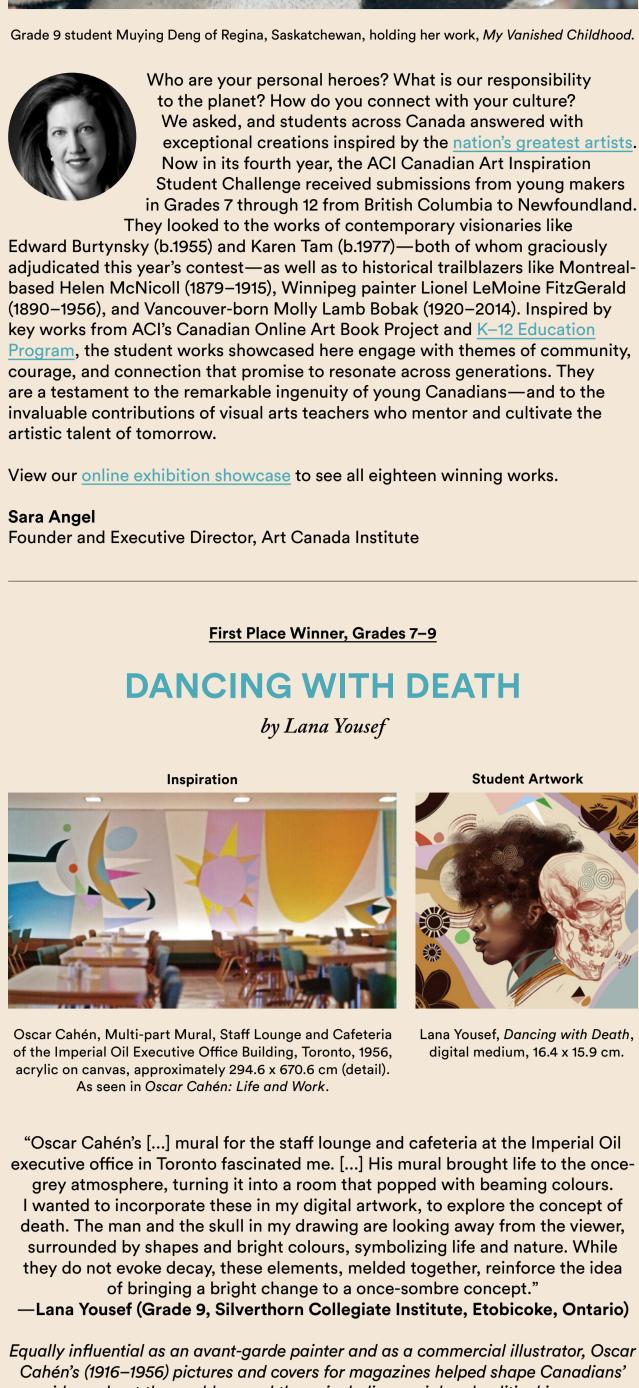
Manitoba artist Lionel LeMoine FitzGerald (1890–1956) was characterized by art critics as "the man who looks out of the window," producing many interior/ exterior views that illustrate his skilled methods of observation and convey a deep sense of familiarity and place.

The ACI is a not-for-profit educational charity that receives no government financing or public support. Our work is made possible

SPRING BREAK by Frankie Wu Student Artwork

Learn more about Lionel LeMoine FitzGerald in Lionel LeMoine FitzGerald: Life & Work by Michael Parke-Taylor THANK YOU TO OUR BENEFACTORS

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#### "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)

Molly Lamb Bobak, Canteen, Nijmegan, Holland, 1954, oil

and ink on canvas, 51.2 x 61.1 cm, Canadian War Museum,

Ottawa. As seen in Molly Lamb Bobak: Life & Work.

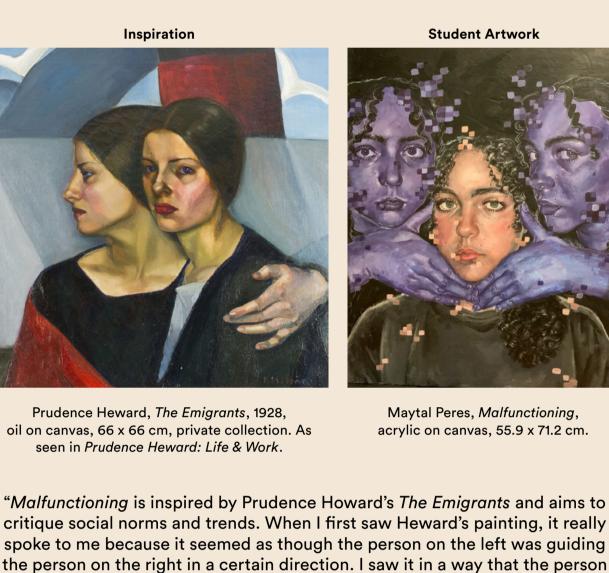
oil on canvas, 64.1 x 76.8 cm, private collection,

Vancouver. As seen in Helen McNicoll: Life & Work.

Luvena Theodora Rhosa, Navy

Conviction, acrylic on canvas,

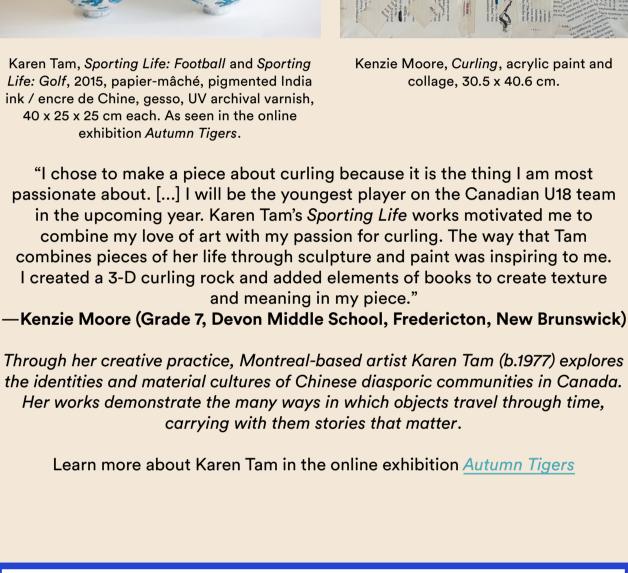
35 x 25 cm.

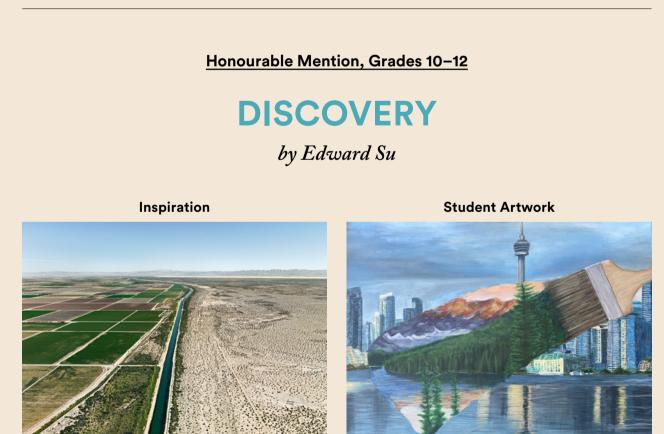


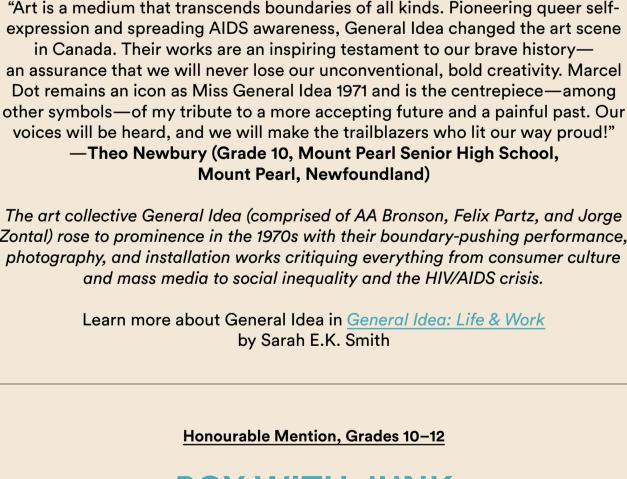
on the right was hesitant to follow. [...] My piece features multiple self-portraits, with monochromatic faces trying to dominate the central figure. The glitch and pixelated effects symbolize the sentiment of unease in not following the norm, causing a glitch in the societal system." —Maytal Peres (Grade 9, Herzliah High School, Montreal, Quebec)

Earning critical acclaim early in her career, Montreal artist Prudence Heward (1896–1947) developed a style and method of painting that reflected her own experiences as a modern woman navigating Canada's shifting social landscape during the inter-war period.

Learn more about Prudence Heward in Prudence Heward: Life & Work by Julia Skelly









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Lamanna Estate. Courtesy of General Idea. © General Idea. Photo credit: General Idea. [9] Ozias Leduc, L'enfant au pain (Boy with Bread), 1892-99, oil on canvas, 50.7 x 55.7 cm. Collection of the National Gallery of Canada, Ottawa, Purchased in 1969 (15793). © Ozias Leduc Estate / SODRAC. [10] Lionel LeMoine FitzGerald, From an Upstairs Window, Winter, c.1950-51, oil on canvas, 61 x 45.7 cm. Collection of the National Gallery of Canada, Ottawa, Purchased 1951 (5800). © With the permission of Patricia and Earl Green, co-holders of the FitzGerald copyright. Photo credit: National Gallery of Canada.