

MACKENZIE ART GALLERY SCHOOL TOURS

TEACHER'S RESOURCE GUIDE

WINTER 2017



CORE FUNDING PROVIDED BY:



Canada Council
for the Arts
Conseil des Arts
du Canada



Sask **Culture** | Funding provided by
Saskatchewan Lotteries

City of Regina



University
of Regina

School Tours fill quickly, please visit mackenzieartgalleryeducation.ca for more information
or call 306-584-4250 ext. 4292 to book your tour today!

School Tour and Studio Workshop \$100 / class up to 50 students

*additional fees apply for groups larger than 50

School Tour Fees support the Gallery's commitment to delivering outstanding, curriculum-based
and interactive tour experiences, facilitated by trained artists and educators.

mackenzieartgallery.ca | 3475 Albert Street, Regina SK

Germaine Arnaktauyok, *The Sun and the Moon*, 2003, etching on paper, 60 x 75 cm. Kampelmacher Memorial Collection of Indigenous Art. Promised gift to the MacKenzie Art Gallery Permanent Collection.


MACKENZIE
ART GALLERY



@atTheMag



facebook.com/MacKenzieArtGallery



CONTENTS

Introduction	2
Exhibition Overview	3
Curricular Connections	5
Pre and Post-Tour Activities	10
Artist List	11

INTRODUCTION

This winter season, we are excited to share with you the exhibit ***Across the Turtle's Back: The Kampelmacher Memorial Collection of Indigenous Art***. This extensive exhibition of both two- and three-dimensional works **offers a glimpse into the diversity of artwork made by First Nations, Métis, and Inuit artists across North America**. We invite you to use this exhibit as a starting point to challenge colonial ways of thought, learn about the stories and values that bring people together across cultures, explore creative technologies and artistic methods employed by Indigenous peoples, and discover a variety of works by contemporary Indigenous artists.



TOUR OBJECTIVES

- Students will experience a broad and eclectic survey of North American Indigenous art through an expansive collection acquired by Canadian collectors Thomas Druyan and Alice Ladner.
- Students will learn about modern and contemporary Indigenous artistic practices through the exhibition's themes of story, portraiture, abstraction, music, mythology, and Indigenous worldviews.
- In this exhibition, students will explore colonial history and Indigenous issues through contemporary experiences and perspectives.

ABOUT THE EXHIBITION

ACROSS THE TURTLE'S BACK

The Kampelmacher Memorial
Collection of Indigenous Art

The Kampelmacher Memorial Collection of Indigenous Art is the result of one couple's **passion for North American Indigenous art**. The exhibition features **245 artworks** that have been selected from over 1,000 works assembled by Yellowknife collectors Thomas Druyan and Alice Ladner. Named in honour of Druyan's grandparents Wolf and Sala Kampelmacher, the collection was **developed over almost 25 years** and **illustrates a myriad of artistic expressions from across the turtle's back**. Over 100 of these works have been promised as a donation from Druyan and Ladner.

The exhibition gives **insight into an eclectic vision** driven less by artist's reputation or style and more by the **expressive qualities of individual works**. Druyan and Ladner's enthusiasm in supporting artists of Indigenous descent often led them to include those **artists they felt were deserving of greater recognition**. While the range of subject matter and styles throughout the collection are quite varied, there are a number of **recurrent themes**: supernatural beings and legends; bears, birds and other animals; depictions of customary



Qavavau Manumie, *Dark Fantasy*, 2008, etching/aquatint on paper, edition 36/50, 81.3 x 96.5 cm. Kampelmacher Memorial Collection of Indigenous Art. Promised gift to the MacKenzie Art Gallery Permanent Collection.

practices and worldviews; flora, fauna, and images of the land; and works exploring political issues and history. Several stylistic groups and categories are encompassed within the collection. Early Inuit printmaking and tapestry, and contemporary Inuit carvings from across the four regions collectively known as Inuit

Nunangat are well represented. There are also numerous works by artists from the Manitoulin Island area of Ontario, other Woodland School artists, and members of the Professional Native Indian Artists Inc. Artists from the Southwest United States and many more contemporary artists from across Canada and throughout

North America are also prominently represented.

A key objective for Thomas Druyan and Alice Ladner in making a large donation of works to the MacKenzie is to **create an educational resource for current and future generations of students, scholars and community members.**

This generous gift will undoubtedly be utilized for the years to come through permanent collection and outreach exhibitions, and through the Gallery's program of loans to institutions across Canada and beyond. This substantial acquisition will also **fill holes in the Gallery's existing holdings** with the addition of previously unrepresented artists, including: Joane Cardinal-Shubert, Roy Thomas, Blake Debassige, Eddy Cobiness, Rick Rivet, Allen Angecone, Pitalousie Saila and Germaine Arnaktauyok. Furthermore, it will **supplement the collection with important early works by a number of leading contemporary artists**, including: Robert Houle, Carl Beam, Alex Janvier and Helen Kalvak. The donation, one of the largest in the MacKenzie's history, will make a significant contribution to the Gallery's representation of First Nations and Inuit artists, and will add to our growing reputation as a leader in the collecting of contemporary Indigenous art.

- Michelle LaVallee, Curator



Images (clockwise starting top left): **Leland Bell**, *Thoughts in the Void*, circa 1975, acrylic on canvas, 59 x 49 cm. Kampelmacher Memorial Collection of Indigenous Art. Promised gift to the MacKenzie Art Gallery Permanent Collection. **Allen (Ahmoo) Angecone**, *Wolves Looking Out of Den*, 1984, silkscreen on paper, 29 x 41 cm (sight). Kampelmacher Memorial Collection of Indigenous Art. Promised gift to the MacKenzie Art Gallery Permanent Collection. **Rick Rivet**, *Small Pox Jack, #1*, 1992, acrylic on canvas, 156 x 123.2 cm. Kampelmacher Memorial Collection of Indigenous Art. Promised gift to the MacKenzie Art Gallery Permanent Collection. **Pitalousie Saila**, *Spring Morning*, 2000, ink on paper, 39 x 57 cm. Kampelmacher Memorial Collection of Indigenous Art. Promised gift to the MacKenzie Art Gallery Permanent Collection.

CURRICULAR CONNECTIONS

CONNECTIONS TO ARTS EDUCATION CURRICULUM

KINDERGARTEN

- CPK.1 – Express ideas through exploration of the elements of dance including: action, body, dynamics, relationships, space—With younger students, we will create a dance out of a pattern of movements as an interpretation of artworks in the exhibition.
- CPK.4 – Create artworks that express own observations and ideas about the world—We will be creating group artworks about family memories as a response to art pieces about family by artists such as Daphne Odjig, fulfilling indicator B.
- CRK.1 – Respond to arts expressions verbally and non-verbally (e.g., through movement or drawing)—Besides responding through our own visual artwork and through dance, we will also use the MacKenzie Method as a means of encouraging student-focused discussion about the artwork around us, the ideas portrayed in the artwork, the feelings the work evokes, and the techniques used to portray different ideas, fulfilling indicator F.
- CHK.2 – Recognize a wide variety of arts expressions as creations of First Nations and Métis peoples—By looking at a wide range of artwork from many different First Nations, as well as Métis and Inuit artists, students can see the diversity of expression of these artists both in the past and in a contemporary context, fulfilling indicator C.

GRADE 1: PATTERNS

Consider how abstraction often relies heavily on patterns. Use pattern in dance expression in response to a traditional Inuit story, and in the process of learning to weave on a simple loom.

- CP1.1 – Create movements and movement patterns in response to stimuli such as stories, poems, music, or objects as starting points.—With younger students, we will create a dance out of a pattern of movements as an interpretation of the legend of Sedna and the visual pieces around us that represent her story, fulfilling indicator A.
- CP1.7 – Investigate a variety of formal and informal patterns in art works and the environment, and apply observations to own work—Discuss abstraction in the works of artists such as Bob Boyer and how it uses pattern, fulfilling indicator D. Use a loom to create a small piece of weaving, thinking about creating a pattern with colour choice, fulfilling indicator A.
- CR1.1 – Demonstrate understanding that the arts are a way of expressing ideas—use the MacKenzie Method as a means of encouraging student-focused discussion about the artwork around us, the ideas portrayed in the artwork, the feelings the work evokes, and the techniques used to portray different ideas, fulfilling indicators A, B, D, F.
- CH1.2 – Identify traditional arts expressions of First Nations and Métis artists—By looking at a wide range of artwork from many

different First Nations, as well as Métis and Inuit artists, students can see the diversity of expression of these artists both in the past and in a contemporary context. Many pieces seen in the exhibit will tie into the theme of storytelling, and we will discuss specific stories, such as the legend of Sedna. This will fulfill indicators E, F, and G.

GRADE 2: COMMUNITY

Discuss what family means both to Indigenous communities. Ask students to consider what family means to them personally. Discover how traditions of different Indigenous communities influence the style of their artists.

- CR2.1 – Examine arts expressions to determine how ideas for arts expressions may come from artists' own communities—Learn about artistic expressions from various First Nations, Inuit, and Métis groups across North America, discussing how traditional and contemporary styles may have influenced their works, and what social issues their communities may be dealing with that are depicted in these artworks. Fulfills indicators A, B, and F.
- CH2.2 – Describe key features in traditional art by Saskatchewan First Nations and Métis artists—Observe artwork by Métis artist Bob Boyer and discuss how his use of geometric shapes and abstraction is related to his Cree heritage, fulfilling indicator A.

GRADE 3: ENVIRONMENT

Observe many depictions of landscape and the relationships between Indigenous people and their environments.

- CP3.7 – Create visual art works that express ideas about the natural, constructed, and imagined environments—Students will see depictions of the natural environment, much of them using techniques of abstraction to depict nature. They can use this as inspiration to depict an abstract landscape in their weaving project, fulfilling indicators A and B.
- CP3.8 – Create artworks using a variety of visual art concepts (e.g., contour lines), forms (e.g., drawing, sculpture), and mixed media (e.g., pencils, pastels, found objects)—Students create artworks on small looms, as well as with pencil crayons in the gallery, allowing them to explore different art techniques, potentially touching on many indicators in this category.
- CR3.2 – Respond to arts expressions that use the environment (natural, constructed, imagined) as inspiration—Many of the pieces we will observe and discuss use real and imagined landscapes as their subjects, and depict relationships between Indigenous peoples and the natural world they live in. Discussion could fulfill indicators A, C, and E.
- CH3.1 – Compare how arts expressions from various groups and communities may be a reflection of their unique environment (e.g., North and South Saskatchewan, urban and rural). As stated previously, many of the works in this exhibit explore the connections of Indigenous peoples to their localized environments. Discussions could fulfill indicators A, D, and E.

- CH3.2 – Demonstrate an awareness of traditional and evolving arts expressions of Saskatchewan First Nations and Métis artists in own communities or regions—Observe artwork by Métis artist Bob Boyer and discuss how his use of geometric shapes and abstraction is related to his Cree heritage, and how he chooses to depict the world around him, fulfilling indicators B, D, and F.

GRADE 4: SASKATCHEWAN VOICES

Look at a painting created by Saskatchewan Métis artist Bob Boyer, considering his unique style, and what his artwork says about Indigenous communities.

- CP4.8 – Create art works using a variety of visual art concepts (e.g., organic shapes), forms (e.g., kinetic sculpture, mural), and media (e.g., wood, wire, and found objects)—Students will create loom weavings, which could depict abstract scenes of the Saskatchewan landscape if they choose. This could fulfill a number of indicators.
- CH4.2 – Analyze and respond to arts expressions of various Saskatchewan First Nations and Métis artists—One of the artists included in this collection is Métis artist Bob Boyer. Students could discuss his role in influencing how the community understands Métis artists, and consider the effects of colonialism on Indigenous peoples, fulfilling indicators B and C.

GRADE 5: POP CULTURE

Look at how popular culture influences Indigenous artists such as Bill Powless, and how Indigenous artists influence and are a part of contemporary popular culture.

- CP5.8 – Create art works using a variety of visual art concepts (e.g., positive space), forms (e.g., graphic design, photography), and

media (e.g., mixed media, paint). Students will create small loom-woven artworks, and will also create drawings while in the gallery, potentially fulfilling a number of indicators.

- CH5.2 – Compare traditional and evolving arts expressions of First Nations, Métis, and Inuit artists from different regions of Canada, and examine influences of pop culture on contemporary art—Look at a watercolour by self-taught artist Bill Powless called Culture Clash and discuss how the cultures he is depicting both overlap and contrast with each other. Look at artworks by many contemporary Canadian First Nations, Inuit, and Métis artists, and consider how their artwork has evolved alongside the Euro-centric art world, and has influenced that world as well. These discussions could fulfill indicators B-D.

GRADE 6: IDENTITY

Consider how Indigenous identity is an important part of the works in this exhibit. Discuss portraiture and depictions of individuals.

- CP6.10 – Create visual artworks that express ideas about identity and how it is influenced (e.g., factors such as pop culture, cultural heritage, peer groups, personal and family interests, gender)—Students will create group artworks about what family means to them individually and as a group, and could use this as a starting point to discuss how family influences their personal identities, fulfilling indicators B, E, and F.
- CP 6.12 – Demonstrate increased skills and problem-solving abilities in a variety of visual art media—Students will explore the techniques of simple loom weaving, devise ways to work within the limitations of the medium, fulfilling indicators A, B, and C.

- CR6.2 – Investigate and identify ways that the arts can express ideas about identity—Look at the section in this exhibit on portraiture, and discuss how the identities of the artists and the subjects are depicted, considering many cultural influences, fulfilling indicators A, B, and C.
- CH 6.2 – Identify ways that First Nations, Métis, and Inuit artists express cultural identity in contemporary work—Observe and compare stylistic choices of Indigenous artists from across North America. Consider the messages about identity, both on an individual and cultural scale that are posed by many of these artworks. These activities fulfill indicators B,C, and D.

GRADE 7: PLACE

Observe and discuss how Indigenous visual artists and storytellers are inspired and influenced by the variety of environments they come from, while not over-generalizing these ties to make broad sweeping statements about all First Nations artists.

- CP7.11 – Investigate and use various visual art forms, images, and art-making processes to express ideas about place—Students will create small loom-woven fabric hangings, and can explore abstract depictions of landscape through this process if they choose, fulfilling indicator D.
- CP7.12 – Use image-making skills, tools, techniques, and problem-solving abilities in a variety of visual art media.—Through the loom-weaving process, students will have to problem-solve to create meaningful works of art within the limitations that weaving presents, potentially fulfilling many indicators in this category.
- CR7.3 – Examine and describe how arts expressions of various times and places

reflect diverse experience, values, and beliefs—Discuss many different depictions of landscape and environment in Indigenous art, noting how environment can influence localized artistic styles, and consider how environment often influences the stories and legends that are important to different cultures, fulfilling indicators A and C.

- CH7.2 – Investigate how Indigenous artists from around the world reflect the importance of place (e.g., relationship to the land, geography, region, urban/rural environments—As above, discuss and compare the artwork of many different Indigenous groups and their depictions of their environments. Consider how Inuit artists are very strongly influenced by their environments, both in the subject matter they depict, the stories that these subjects relate to, and the materials they choose to work with. Discuss also how some depictions of Indigenous people and their ties to the land can also become stereotypes, and how contemporary artist address this. These discussions fulfill indicators A-D.

GRADE 8: SOCIAL ISSUES

Consider how artists use their work to raise awareness around many social issues related to Indigenous peoples. The work we will explore challenges stereotypes, broadens our view on the effects of historical events, challenges colonization and Euro-centric ways of thinking, and considers what all people have in common and can tie us together.

- CP8.12 – Solve visual art problems using a variety of processes and media—Students will create loom weavings, fulfilling indicator D by challenging them to work in a new medium.
- CH8.2 – Analyze the influence of social issues

on the work of contemporary First Nations, Métis, and Inuit artists, and share results—Students will view and consider artwork of many artists who address social issues, such as Bob Boyer, Alex Janvier, Jane Ash Poitras, Carl Beam, and Rick Rivet. This work addresses issues ranging from stereotyping of First Nations peoples, the removal of Indigenous peoples from their traditional lands, the spread of diseases by European settlers, the way North America views many issues through a colonized viewpoint, and much more. Students will discuss the social issues that Indigenous artists in particular are faced with when trying to present their work to a Euro-centric art world. These discussions can fulfill indicators A-C.

GRADE 9: TAKING ACTION

Look at how Indigenous artists use their artworks as a means of activism. These artists challenge stereotypes and raise awareness around many social issues that are faced by their cultures. Consider extending this exhibition within your classroom by choosing social issues to discuss in the gallery, and propose actions based on these issues as personal or group projects.

- CP9.12 – Solve visual art problems in new and unfamiliar ways—Students will create loom weavings, fulfilling indicator A.
- CR9.2 – Investigate and identify ways in which today's arts expressions may inspire change—Discuss how artists such as Daphne Odjig challenged perceptions of Indigenous artists held by the broader art world, and helped their peers to advance their careers and gain respect.

ARTS EDUCATION 10, 20, 30

This exhibit could be tied to the following modules:

Module 1 – History in the Making This exhibition could be used to explore Indigenous perspectives on art history.

Module 3 – Tell it like it is! This exhibition could be used to consider issues such as Personal and Cultural Identity, or Families and Relationships

Module 5 – The Arts in Pop Culture This exhibition could be used to explore the

CONNECTIONS TO ENGLISH LANGUAGE ARTS

KINDERGARTEN

- CRK.3 – Listen, comprehend, and respond to gain meaning in oral texts—Explore an interpretation of the legend of Sedna and respond through dance or discussion, highlighting parts of the story, fulfilling indicators A, E, and G.
- CCK.2 – Use and construct symbols, pictures, and dramatizations to communicate feelings and ideas in a variety of ways—Create a visual depiction of family memories, and come up with words that represent family to your group, fulfilling indicators D and J.

GRADE 1

- CR1.1 – Comprehend and respond to a variety of grade-level texts (including contemporary and traditional visual, oral, written, and multimedia) that address: identity (e.g., All About Me) community (e.g., Friends and Family) social responsibility (e.g., Conservation) and relate to own feelings, ideas, and experiences—Students will observe and discuss images by First Nations artist depicting what family means to them,

and respond by creating artworks that depict their own family memories, fulfilling indicator A.

- CR1.2 – View and comprehend the explicit messages, feelings, and features in a variety of visual and multimedia texts (including pictures, photographs, simple graphs, diagrams, pictographs, icons, and illustrations)—Use the MacKenzie Method to delve into feelings depicted in artworks, and discuss the use of images and symbols in sharing information in various cultures, fulfilling indicators G and H.
- CC1.1 – Compose and create a range of visual, multimedia, oral, and written texts that explore and present thoughts on: identity (e.g., Feelings) community (e.g., Neighbourhood), and social responsibility (e.g., Plants and Trees). Create a group artwork depicting memories related to the theme of family, and discover common ideas that your group associates with family, fulfilling indicator A.

GRADE 2

- CR2.1 – Comprehend and respond to a variety of grade-level texts (including contemporary and traditional visual, oral, written, and multimedia) that address: identity (e.g., Just Watch Me) community (e.g., People and Places) social responsibility (e.g., Friendship) and make connections to prior learning and experiences—Listen to an interpretation of the legend of Sedna, as well as discuss the depictions of sea monsters and (name) in Inuit art, and discuss what shapes and influences these depictions, fulfilling indicators A and B.
- CR2.2 – View and explain (with support from the text) the key literal and inferential ideas (messages), important details, and how elements (such as colour, layout, medium, and special fonts) enhance meaning in grade-appropriate visual and multimedia texts—Use the MacKenzie Method to delve into meanings depicted in

artworks, and discuss the use of elements of art to depict these meanings, fulfilling indicators A, F, and J.

- CC2.1 – Compose and create a range of visual, multimedia, oral, and written texts that explore: identity (e.g., My Family and Friends) community (e.g., Our Community) social responsibility (e.g., TV Ads for Children) and have students make connections to their own lives—Create a group artwork depicting memories related to the theme of family, and discover common ideas that your group associates with family, fulfilling indicators A and C, and touching on indicator F.
- CC2.2 – Use a variety of ways to represent understanding and to communicate ideas, procedures, stories, and feelings in a clear manner with essential details—Listen to an interpretation of the legend of Sedna, and respond through dance, noting what parts of the story were important when choosing what to depict, and thinking about how the quality of movement can represent the feeling or meaning of the text, fulfilling indicator G.

CONNECTIONS TO SOCIAL STUDIES

KINDERGARTEN

- DRK.3- Analyze ways in which place and physical systems influence daily life, including the influence of place on the daily life of First Nations and Métis people. Observe depictions of Inuit life, and discuss the innovative ways in which they met their needs, fulfilling indicators B-D.

GRADE ONE

- IN1.3- Assess ways in which relationships help to meet human needs—Observe images of family by artists such as Daphne Odjig, and discuss what needs are being met for different people in these images, fulfilling indicators B and C.
- DR1.2- Describe kinship patterns of the past and present and describe according to traditional teachings (e.g., Medicine Wheel teachings)—Observe images of family by artists such as Daphne Odjig, and discuss the relationships of the people in the images, and what interactions they could be having. Discuss how these interactions are similar or different to interactions with your own family, and recount memories of your own family through visual depictions, fulfilling indicators A, B, C, and D.
- DR1.3- Demonstrate awareness of humans' reliance on the natural environment to meet needs, and how location affects families in meeting needs and wants—Observe depictions of Inuit life, and discuss the innovative ways in which they meet their needs in harsh environments. Also explore stories depicting the relationships of Inuit people and the ocean, fulfilling indicators D and E.

(Right) Exhibition view of *How We Filled the Vault: Sixty Years of Collecting* at the MacKenzie Art Gallery, 2013.

MACKENZIE ART GALLERY TOURS AND CONNECTIONS TO CROSS-CURRICULAR COMPETENCIES

CROSS-CURRICULAR COMPETENCY TO DEVELOP CRITICAL THINKING:

- The gallery experience confronts students with multiple contexts that shape artistic practice and experience.
- Students are encouraged to understand the creativity of others, inspiring their own creativity.
- The gallery methodology challenges students to critically engage with works of art through peer discussion, analysis, and interpretation.

CROSS-CURRICULAR COMPETENCY TO DEVELOP IDENTITY AND INTERDEPENDENCE:

- The gallery experience introduces students to artists who explore their individual and collective identities through a variety of artistic contexts.
- Students engage with art objects, which stimulates critical thinking, memory, and senses of identity.
- Students learn about the cultural and environmental responsibilities of artists as well as their own individual responsibilities.

CROSS-CURRICULAR COMPETENCY TO DEVELOP LITERACIES:

- Gallery methodology develops visual literacy among students through peer discussion, interpretation, and analysis.
- The gallery experience introduces students to new visual literacies, inspiring students to create art and engage in conversations with their new knowledge.

CROSS-CURRICULAR COMPETENCY TO DEVELOP SOCIAL RESPONSIBILITY:

- In addition to the exploration of art objects, the gallery experience offers a space for considering social context, engagement, and change.
- The gallery experience supports the role of artists and students as socially responsible leaders in our city, province, and country.
- With this exhibition, students will be challenged to think about the relationships between Indigenous and non-Indigenous peoples in North America, considering their treatment in the past, present, future.



PRE-TOUR ACTIVITY

READING AND RESPONDING TO *MWAKWA TALKS TO THE LOON* BY DALE AUGER

Materials

- Book; *Mwakwa Talks to the Loon: A Cree Story for Children* by Dale Auger
- Writing materials, possibly computers for word processing
- Pencils, erasers
- Watercolour paper
- Watercolours and watercolour pencil crayons
- Paint brushes
- Tape

Instructions

1. Read the book together and discuss the lessons presented within it. How did the characters learn those lessons?
2. Have the students think of lessons they have learned in their own lives. What happened to help them learn those lessons? Did anyone help teach them?
3. Students will write short stories about these lessons.
4. Have them decide what the important events are in the story to help determine what images to draw and paint. Once they have drawn the images lightly on watercolour paper with pencil, they can tape the paper to their desk or a piece of cardboard, and paint the images. Use watercolour pencils to create bolder, darker colours with more control than the brushed-on paints.
5. Students can type their stories out, and create a book with illustrations. Alternatively, students might choose to illustrate their stories, but not write them out, rather to use the illustrations as an aid for telling their stories out loud to others.
6. If students are older, they may wish to share their stories with younger students at their school.

POST-TOUR ACTIVITY

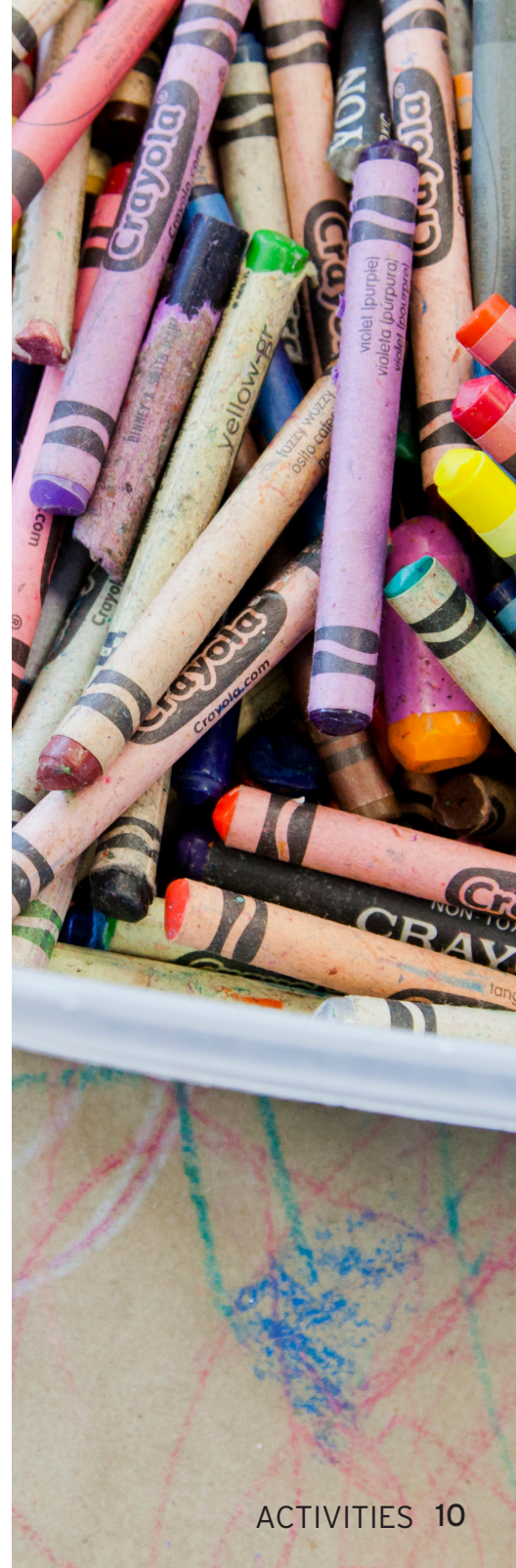
SCARY MONSTERS—EXPLORING OUR FEARS

Materials

- Pencils and Erasers
- Art materials of your choice (markers, crayons, pencil crayons, coloured pens, etc.)

Instructions

1. Have students think about what they are afraid of.
2. Discuss the depictions of the sea creature Qalupalik that were seen in the gallery, and how she can represent the dangers of the sea. Afterwards, students will draw a monster or creature that represents one of their fears. (Note- if some fears are uncomfortable for students to address, remind them that they don't necessarily have to pick the thing they are most afraid of, they could pick any one of their fears). Have them think about different aspects of their fears, and how they can be worked into their creations. For example, if a student is afraid of the dark, their monster might be the colour of the night sky, and it might be eating lightbulbs to extinguish the light in people's homes.
3. Students can colour their drawings with their choice of materials.
4. As a follow-up activity, students may choose to write short stories or poems about their monsters, and what their monsters do to create fear. This activity could also offer a chance to consider what they could do to overcome the monsters, perhaps by conquering, tricking, or befriending them.



LIST OF ARTISTS

Tony Abeyta
Kalai Adla
Malaya Akulukjuk
Olassie Akulukjuk
Adam Alaruk
Thomasie Alikatuktuk
Allen (Ahmoo) Angeconeb
Johnny Angnatuk
Simeona Arnakretuar
Angutingornerk
Perpetua Anituq
Germaine Arnaktauyok
Arnaqu Ashevak
Delmer Ashkewe
Kumwartok Ashoona
Qaqak (Kaka) Ashoona
Shuvinai Ashoona
Iola Audlakiak
Dale Auger
George Auqsaq Rick Bartow
Carl Beam
Jackson Beardy
Leland Bell
Earl Biss
Bob Boyer
David P. Bradley
Joane Cardinal-Schubert
Andrea Carlson
Don Chase
Eddy Cobiness
Blake Debassige
Clyde Drew
Joe Emiqutailaq
Isaacie Etidlui
Tivi Etok

Jerry Evans
Sanford Fisher
Jeff Hill
Robert Houle
Jimmy Iqaluq
Samwillie Iqaluq
Agnes Iqqugaqtuq
Jaco Ishulutaq
Davidee Itulu
Arnold Jacobs
Alex Janvier
Itualuk Naluiyuk Kadyulik
Joshim Kakegamic
Helen Kalvak
Kangaamiut School
Pauloosie Karpik
Silas Kayakjuak
Ross Kayotak
Andrew Kilabuk
Annie Kilabuk
Abraham Kingmiaqtuq
Iyola Kingwatsiuk
Bob Konana
Noah Koughajuke
Billy Kuksuk
Ashevak Kullualik
Floyd Kuptana
Charles Lovato
Dennis Manernaluk
Qavavau Manumie
Clifford Maracle
R. Gary Miller
Roy Morris
David Morrisseau
Norval Morrisseau

Dan Namingha
Abraham Nastapoka
Samson Nastapoka
David Neel
William Noah
Maxine Noel (Ioyan Mani)
Josiah Nuilaalik
Guy Nutarak
Nytom (John Goodwin)
Daphne Odjig
David Chethlahe Paladin
Romeo Palluq
Flossie Pappidluk
Aggeok Pitseolak
Lypa Pitsiulak
Jane Ash Poitras
Kananginak Pootoogook
Ralph Porter Sr.
Bill Powless
Aoudla Pudlat
Mary Pudlat
Paniluk Qamanirq
Isapie Qanguk
Andrew Qappik
Davidee Qaqasilq
Eli Sallualu Qinuajua
Ragee Quppapik (Kopapik)
Eegyvucluk Ragee
Carl Ray
Rick Rivet
Michael Robinson
Abraham (Apakark) Anghik
Ruben
Pitalousie Saila
Pudlo Samayualie

Jim Schoppert
Aqjangajuk Shaa
Toonoo Sharky
Joseph Shuqslak
Suzie Silook
Roger Simon
Isah Qumalu Sivuarapik
Rev Armand Tagoona
Nelson Takkiruk
Taogaea
Imaruituq Taqtu
Ningeokuluk Teevee
Roy Thomas
Solomonie Tigullaraq
Brian D. Tripp
Therese Paolak Tugumiar
Oviloo Tunnillie
Judas Ullulaq
Simeonie Uppik
Utye
Saul Williams
Duffy Wilson
Linus Woods
Wayne Yerxa