



TEACHER RESOURCE GUIDE  
FOR GRADES 9–12

LEARN ABOUT  
**LITERARY DEVICES**  
*through the art of*  
**ALEX COLVILLE**

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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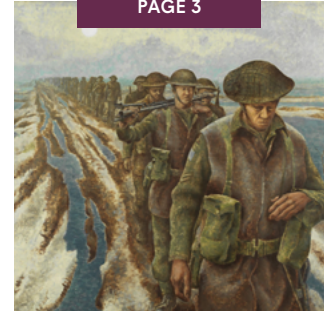
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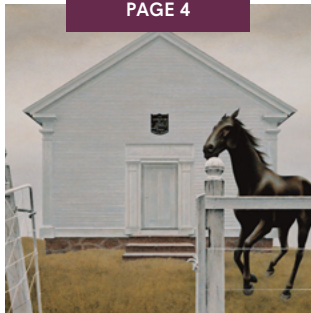
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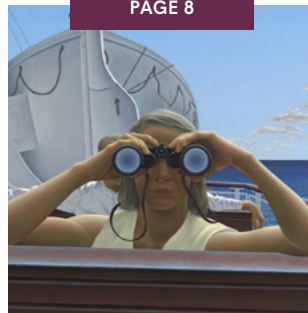
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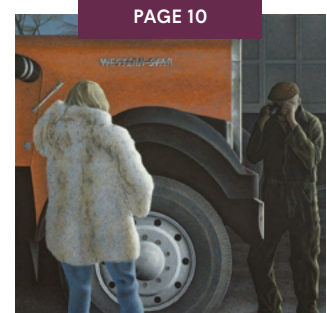
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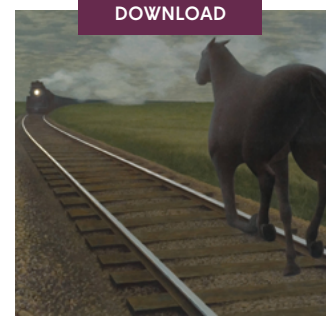
**ADDITIONAL  
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READ ONLINE



**ALEX COLVILLE: LIFE &  
WORK BY RAY CRONIN**

DOWNLOAD



**ALEX COLVILLE  
IMAGE FILE**

## RESOURCE OVERVIEW

This teacher resource guide has been designed to complement the Art Canada Institute online art book [Alex Colville: Life & Work](#) by Ray Cronin. The artworks within this guide and images required for the learning activities and culminating task can be found in the [Alex Colville Image File](#) provided.

Alex Colville (1920–2013) is one of Canada’s most celebrated painters. His significant contributions include the work he produced as an official war artist during the Second World War, and his studies of modern life in postwar Canada. Though he worked in the visual arts, Colville was passionate about literature and philosophy, and his visual vocabulary was influenced by the work of writers whom he admired. For instance, his intense focus on everyday life is similar to that of Alice Munro in her writings. As author Ray Cronin points out in *Alex Colville: Life & Work*, “His approach is literary.... He is a storyteller of sorts but without a message to deliver.” This guide explores the deep connections between the worlds of art and literature in Colville’s work and examines the fabric of storytelling.

### Curriculum Connections

- Grades 9–12 English
- Grades 10–12 Dramatic Arts
- Grades 10–12 Visual Arts
- Grade 12 The Writer’s Craft

### Themes

- “The everyday”
- Fiction and non-fiction
- Literary devices
- Literature
- Storytelling

### Teaching Exercises

The exercises in this guide take Alex Colville’s works as starting points for literary analysis and creative writing.

- Learning Activity #1: Discussion activity: understanding tone and point of view ([page 4](#))
- Learning Activity #2: Examining fiction and non-fiction: creativity and realism ([page 6](#))
- Culminating Task: Writer’s room: writing a dramatic scene ([page 8](#))

### A Note on Using This Guide

Over the course of his career, Alex Colville captured a wide range of subjects in his paintings. Teachers should be aware that some of his paintings have ominous elements, such as handguns that suggest violence; he also created works with realistic nudity. As a war artist, Colville witnessed horrific violence, including the liberation of Bergen-Belsen concentration camp, and he created chilling paintings in response. While all these works are addressed in *Alex Colville: Life & Work*, teachers need not use them as part of this resource’s activities.



Fig 1. Alex Colville, *French Cross*, 1988. In this painting, a rider has stopped to look at the Acadian Deportation Cross at Grand Pré, Nova Scotia.

## WHO WAS ALEX COLVILLE?



Fig 2. Alex Colville, C.C. (Companion, Order of Canada), 1986.

**Alex Colville was born in Toronto in 1920** and moved to St. Catharines, Ontario, with his family in 1927. Two years later the Colvilles headed east, taking up residence in Amherst, Nova Scotia. Shortly after arriving, Colville developed pneumonia and almost died. Kept at home for six months to recover, he drew and read to entertain himself. In 1934 he began taking art classes as part of a program run by Mount Allison University in nearby Sackville, New Brunswick. Four years later, the university offered Colville a scholarship, and he enrolled in the fall of 1938.

**At Mount Allison Colville followed a traditional curriculum** based on drawing and painting. Determined to have a career as a professional artist, he submitted work to exhibitions in Montreal and elsewhere while he was still a student, and he had some success. He also developed a relationship with his classmate Rhoda Wright. They were married in 1942, the year Colville graduated.

**When Colville completed his studies**, he enlisted in the armed forces, hoping to become an official war artist. In 1944 he got his wish and was sent to England, and then the Mediterranean, and finally northern Europe. Although he later rejected the idea that his wartime experiences had defined his worldview, Colville witnessed many things that profoundly affected him. He was present at the liberation of the Bergen-Belsen concentration camp, where he saw mass graves of Jews and other victims of the Nazi regime, killed in the Holocaust.

**After the war**, Colville returned to Sackville to teach at Mount Allison. At first he struggled to find time for his own art, but in 1950 he had a breakthrough in developing his style. The following year he had his first solo show. Colville saw this turning point as the beginning of his mature work, and in 1963 he was able to resign from Mount Allison to focus on his art. For the rest of his career, Colville drew on his surroundings in Sackville and Wolfville, Nova Scotia, where he and Rhoda moved in 1973, to create his artworks. Often he made art that featured ordinary life. He used his pets and family as models, exploring relationships between humans and animals, men and women, and the young and old. His wife, Rhoda, appears frequently in his paintings, as does Colville himself.

**Colville achieved great success** in the 1960s and 1970s, and in the 1980s and 1990s he was widely respected as one of the country's most important artists. He remained committed to realism, and his images rose to the level of the iconic, with some of them (for example, *To Prince Edward Island*, 1965) becoming important touchstones in the history of Canadian art. Colville died in Wolfville in 2013, less than seven months after Rhoda.



Fig 3. Alex Colville, *Landing Craft Assault Off Southern France, 1944*. After the D-Day invasion, the allied forces sent troops to southern France. Colville was stationed on one of the ships.



Fig 4. Alex Colville, *Living Room, 1999–2000*. This work is one of Colville's last paintings.



Fig 5. Alex Colville, *Dog and Groom, 1991*. Family dogs are important figures in many of Colville's paintings.



Fig 6. Alex Colville, *Cyclist and Crow, 1981*. In this scene, the woman appears to look towards the crow flying nearby.

## NATIONAL & WORLD EVENTS

## ALEX COLVILLE'S LIFE

Founding of Owens Art Gallery at Mount Allison University, where Alex Colville studied (this is the oldest university art gallery in Canada).

The Second World War begins.

On April 15, Bergen-Belsen concentration camp is liberated—Colville is present. Later that year, the war ends.

Albert Camus publishes *The Rebel: An Essay on Man in Revolt*.

Ernest Hemingway publishes *The Old Man and the Sea*.

Hemingway is awarded the Nobel Prize in Literature, for his achievements in narrative writing and his influence on contemporary writers.

Canada celebrates its centennial.

Alice Munro publishes *The Progress of Love*, a book of short stories. It is awarded the Governor General's Award for English Fiction.

Munro is awarded the Nobel Prize in Literature for mastering the contemporary short story.

1895

1920

1929

1934

1938

1939

1942

1944

1945

1946

1951

1952

1954

1963

1967

1973

1986

2013

2014

Alex Colville is born in Toronto.

The Colvilles move to Amherst, Nova Scotia.

Colville begins taking art classes in Amherst.

Colville enrolls at Mount Allison University in Sackville, New Brunswick, where he meets fellow student Rhoda Wright.

Newly graduated from Mount Allison, Colville enlists in the First Canadian Army and marries Rhoda.

Colville becomes an official war artist.

Upon his demobilization, Colville accepts a faculty position at Mount Allison.

Colville's first solo exhibition, in Saint John, New Brunswick.

Success as a professional artist allows Colville to resign from Mount Allison and devote himself to painting.

The Colvilles move to Wolfville, Nova Scotia.

Colville dies at home in Wolfville, seven months after the death of his wife.

The exhibition *Alex Colville* opens at the Art Gallery of Ontario; it becomes the best-attended Canadian show in the history of the gallery.



Fig 7. Alex Colville, *Infantry, Near Nijmegen, Holland, 1946*. As a war artist, Colville created hundreds of paintings, drawings, and watercolours.

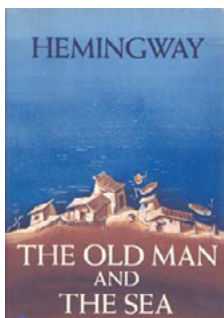


Fig 8. Original cover of *The Old Man and the Sea* by Ernest Hemingway.

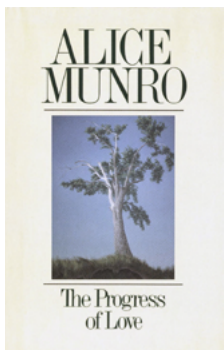


Fig 9. Cover of Alice Munro's *The Progress of Love* (1986), featuring Alex Colville's painting *Elm Tree at Horton Landing, 1956*.



Fig 10. Alex Colville, age eleven, near Tidnish, Nova Scotia, where his family had a summer cottage, c.1931.



Fig 11. Lieutenant D. Alex Colville, war artist, Third Canadian Infantry Division, Germany, March 4, 1945.

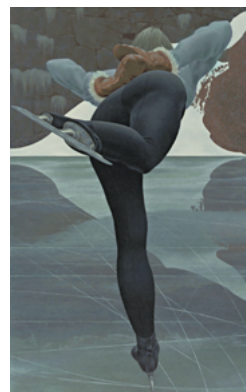


Fig 12. Alex Colville, *Skater, 1964*. Colville created this work shortly after he left Mount Allison.



Fig 13. Alex and Rhoda Colville, with Min, outside their home in Wolfville, Nova Scotia, 1988.

## LEARNING ACTIVITY #1

# DISCUSSION ACTIVITY: UNDERSTANDING TONE AND POINT OF VIEW

Very often, when we look at a scene that Alex Colville has painted, our point of view is ambiguous—it is not clear whose eyes we are looking through and what our role in the scene might be. Works like *Traveller*, 1992, *To Prince Edward Island*, 1965, and *Embarkation*, 1994, invite us to imagine that we are part of a narrative suggested by the painting. One of Colville’s great strengths was creating meaning through suggestion and leaving the rest of his painting’s story up to the viewer’s imagination. This activity is designed to explore tone and point of view, and the important role that these literary devices play in building a story. Understanding the ways in which Colville’s paintings convey a certain mood invites students to analyze the structural importance of tone and point of view in constructing a narrative.

### Big Idea

Tone and point of view in images and written texts

#### Learning Goals

1. I understand the literary devices “tone” and “point of view.”
2. I can apply the literary devices I have learned about to literary analysis.
3. I can write a creative text using literary devices.

### Materials

- [Alex Colville Image File](#)
- Paper
- Pencils or pens
- “Who Was Alex Colville?” biographic information sheet ([page 2](#))

### Process

1. Introduce students to Alex Colville using the biographic information sheet. Show students two of Colville’s famously ambiguous paintings and invite different perspectives and interpretations of the images. Possible paintings for discussion include the following: *Horse and Train*, 1954; *Verandah*, 1983; *Embarkation*, 1994; *To Prince Edward Island*, 1965; *Traveller*, 1992.
2. Building on students’ observations, introduce them to the concept of “tone” (the writer’s attitude or perspective) in literary texts (see Additional Resources ([page 12](#)) for links to definitions that may be shared with students). Emphasize that authors construct certain moods in their stories just as Colville does in his paintings.



Fig 14. Alex Colville, *Horse and Train*, 1954. This painting was inspired by a poem by South African writer Roy Campbell (1901–1957).



Fig 15. Alex Colville, *Verandah*, 1983. Although *Verandah* depicts a casual moment, Colville would have planned the composition very carefully.



Fig 16. Alex Colville, *Embarkation*, 1994. In this work the viewer sees the scene from above.



Fig 17. Alex Colville, *To Prince Edward Island*, 1965. One of Colville’s most famous works, this painting shows a scene on the top deck of a P.E.I. ferry.



Fig 18. Alex Colville, *Traveller*, 1992. In this painting a curving diagonal line leads to the horizon.

*Learning Activity #1 Continued*

3. Once students are familiar with the concept of literary tone, have them form groups and assign each group a painting (more paintings are available in the [Alex Colville Image File](#)). Have them consider what the tone of their assigned painting is. Possible leading questions include the following: How do you feel about the scene shown in the painting? What parts of the painting make you feel that way? What stories does this painting remind you of? Are the stories happy, sad, exciting? Overall, is the painting hopeful? Mysterious? Dramatic? Distressing? Why or why not?
4. Next, introduce students to the concept of “narrative point of view” (first- and third-person point of view are common in fiction) through a selection of short literary excerpts that students can read in groups. Use texts from the course reading list or see the activity extension for some of Colville’s favourite literary authors.
5. Assign each group a narrative point of view. Using their assigned Colville painting as inspiration, have students write monologues based on their discussions of tone and their assigned point of view. This activity can be adapted to accommodate other literary genres (for instance, poetry or drama).



Fig 19. Alex Colville, *West Brooklyn Road*, 1996. *West Brooklyn Road* represents a scene on Nova Scotia Highway 101 near Wolfville, where Colville lived.

**Activity Extension**

Some of Colville’s favourite writers could be incorporated into Step 4 of this activity to introduce students to the concept of narrative point of view. These writers include the following:

- Joseph Conrad
- John Dos Passos
- Ford Maddox Ford
- Ernest Hemingway
- Thomas Mann
- Alice Munro
- Iris Murdoch

## LEARNING ACTIVITY #2

EXAMINING FICTION AND NON-FICTION:  
CREATIVITY AND REALISM

Because Alex Colville’s paintings depict people, places, and objects with exceptional attention to detail and surface, they are often seen as examples of [realism](#), a style in which the artist tries to represent the world factually and truthfully. Yet while Colville’s work looks realistic, the scenes he painted are very seldom about real events. He drew on both non-fiction and fiction to suggest stories in his paintings. When describing his work *Church and Horse*, 1964, for instance, Colville noted that a photograph of a real event was connected to the fictional world in the painting, explaining: “I recall watching the funeral [of U.S. President John F. Kennedy], as I suppose many people did, with great interest, and being impressed with the black, riderless horse, and I suppose that this has some kind of crazy connection with my having done the painting.” Using this work as a springboard, this activity invites students to examine fiction and non-fiction.

**Big Idea**

Understanding fiction and non-fiction

**Learning Goals**

1. I understand the difference between fiction and non-fiction texts.
2. I understand creative approaches to non-fiction in art and literature.
3. I can use my critical and creative thinking skills to analyze an artwork.

**Materials**

- [Alex Colville Image File](#)
- Large sheets of paper for brainstorming
- Markers
- Paper for note-taking
- Pencils or pens
- “Who Was Alex Colville?” biographic information sheet ([page 2](#))

**Process**

1. Introduce students to Alex Colville using the biographic information sheet. Show students the “riderless horse” photograph taken at the funeral of President John F. Kennedy alongside Colville’s painting *Church and Horse*, 1964 (see the [Alex Colville Image File](#)). A possible extension for this step is to have students read news coverage of the event itself, to reinforce their familiarity with non-fiction writing.
2. Have students reflect on these two visual approaches to the theme of the “fallen hero”—one a “realistic” photograph, and the other a painting. Discuss as a class the following guiding question: Which image has a greater impact, and why?



Fig 20. Alex Colville, *Church and Horse*, 1964. This painting became one of Colville’s most famous works.



Fig 21. Riderless Horse in President John F. Kennedy’s Funeral Procession to St. Matthew’s Cathedral, November 25, 1963.



*Learning Activity #2 Continued*

3. Building on their discussion, guide students in brainstorming a list of interpretive approaches to both images based on their knowledge of literary devices. Possible suggestions include the following devices:

- Narrative point of view
- Setting
- Tone
- Plot
- Conflict
- Simile and metaphor

4. Apply this analysis to two short texts (one fiction and one non-fiction) that engage with the theme of the fallen or tragic hero (any texts engaging with this theme are appropriate here, and selections can be made from your course readings; for instance, possible tragic heroes to discuss include Hamlet and Jay Gatsby). After reading excerpts taken from the texts in discussion groups, have students compare the two genres using their brainstorming of literary devices as a basis for their discussion.

5. To wrap up the activity, as a class consider the following questions: How are the experiences of looking at the photograph and looking at the painting different? How is the experience of reading and analyzing a work of fiction different than reading and analyzing a work of non-fiction? Which do you prefer? Why?



Fig 22. Alex Colville, *Horse and Girl*, 1984. Horses appear in several of Colville's paintings.

## CULMINATING TASK

# WRITER'S ROOM: WRITING A DRAMATIC SCENE

As Colville's style matured, a cinematic (movie-like) quality became one of the characteristics of his work. As he expressed it, "In a sense the things I show are moments in which everything seems perfect and something is revealed." Taking Colville's approach as inspiration, this activity invites students to write a dramatic scene of their own. Although Colville remained committed to "the everyday" as subject matter that could be endlessly mined to explore the smallest details of the human experience, his paintings were anything but ordinary. Works such as *Family and Rainstorm*, 1955, *Horse and Train*, 1954, and *Western Star*, 1985, evoke the dramatic tension of a cinematic scene. It is no surprise, then, that film directors have been inspired by Colville's work.

### Big Idea

Writing a dramatic scene

#### Learning Goals

1. I can understand the structure of a work of creative fiction.
2. I can understand and can create dramatic tension.
3. I can understand how to approach the creative writing process.
4. I can apply my understanding of the elements of drama (role/character, relationship, time and place, tension, and focus and emphasis) to the construction of a scene.

#### Success Criteria

To be added to, reduced, or changed in collaboration with students.

1. Dramatic scene demonstrates understanding of major literary devices.
2. Dramatic scene employs literary devices effectively in order to build tension.
3. Dramatic scene clearly tells a story (though the story's ending may be ambiguous).
4. Reflection shows thoughtful analysis of the experience of reading the dramatic scene with peers.
5. Both the dramatic scene and the reflection are clearly written and edited.

### Materials

- [Alex Colville Image File](#)
- Large sheets of paper for brainstorming
- Markers
- Paper
- Pens and pencils



Fig 23. Alex Colville, *To Prince Edward Island*, 1965. A scene in Wes Anderson's *Moonrise Kingdom* (2010) was inspired by this painting.



Fig 24. Alex Colville, *Kiss with Honda*, 1989. Here a couple exchanges a kiss—perhaps in greeting, or perhaps in farewell.

*Culminating Task Continued***Process**

1. Introduce students to a selection of Alex Colville's paintings, focusing on works that introduce an element of dramatic tension. As a class, have them assess the dramatic tone of each painting and discuss the possible sources of tension in each work, taking into account character, setting, subject matter, and other devices that are applicable to the work. Paintings to choose from include the following:
  - *Soldier and Girl at Station*, 1953
  - *Horse and Train*, 1954
  - *Family and Rainstorm*, 1955
  - *Western Star*, 1985
2. In groups, have students brainstorm the different elements that contribute to making a cinematic or theatrical scene dramatic. As part of this exercise, you may wish to show a film clip; any dramatic film that is appropriate to the age and stage of students can be used. Ask students to share their lists with the class and build a list for future reference. Post this list in the classroom (this group work will help inform students' subsequent individual projects).
3. Next, assign each student one of the paintings that was analyzed in Step 1. Have students work individually to imagine a narrative scenario for their Colville painting and begin writing a dramatic scene based on the visual elements they identify, integrating the following literary devices to build dramatic tension:
  - Narrative point of view
  - Tone
  - Dialogue
  - Characterization
  - Setting
  - Plot
  - Conflict
4. Have students submit their plans for their scenes for initial feedback.
5. Once students have finished writing their scenes, have them form groups and work together to read their scenes aloud. If all the students in a group have written scenes in response to the same painting, have them act out their scenes with the Colville painting as a backdrop.
6. Give students time to write short reflections on the experience of reading their scenes/seeing their scenes performed by their peers. Students should submit both the scene and the reflection for assessment.

Fig 25. Alex Colville, *Soldier and Girl at Station*, 1953.Fig 26. Alex Colville, *Horse and Train*, 1954.Fig 27. Alex Colville, *Family and Rainstorm*, 1955.Fig 28. Alex Colville, *Western Star*, 1985.

## HOW ALEX COLVILLE MADE ART: STYLE & TECHNIQUE

Here are a few of the important artistic concepts that characterize the art of Alex Colville. For more information see the [Style & Technique](#) chapter of *Alex Colville: Life & Work*.

### EXPERIMENTS WITH PAINT AND MATERIALS

Colville painted in a distinctive style that he developed over many years. He used tiny, thin strokes and fine brushes to create a kind of [Pointillism](#) without drawing attention to the individual marks. Instead of oil, he often used egg tempera or [casein](#) paint. Because these kinds of paints can crack when they dry, Colville used wood board instead of canvas for his paintings, and he glazed their finished surfaces to give them a smooth appearance. By the mid-1960s he was using acrylic paints, which dry quickly and are well suited to his style.

### LOOKING AT EVERYDAY LIFE

Many of the images in Colville's paintings come from the world around him. He himself, his wife Rhoda, his children, and his pets all served as models. He often borrowed settings from his surroundings, like the ferry trip represented in *To Prince Edward Island*, 1965. These images anchor Colville's paintings in reality by presenting us with things that we recognize as part of the artist's everyday life. To record images, Colville took photographs and made sketches, but his paintings were never copies of these documents. Instead, he might turn an element in a photo into a sketch to work out how he wanted to paint it, or use watercolour to figure out what colours he wanted to use.

### A CINEMATIC APPROACH

By combining images, Colville created scenes filled with a sense of menace or impending consequences: these scenes suggest narratives. Sometimes two elements might suggest slightly different points of view—like the truck about to go under the overpass and the man waving on top of it in *West Brooklyn Road*, 1996—creating the impression that the scene itself is in motion. Combined, these two characteristics give Colville's paintings a cinematic quality and a sense of dramatic tension.

### GEOMETRY AND ORDER

Colville's paintings are carefully planned, and they rely on geometry to convey a sense of order that highlights their tensions. In *Ocean Limited*, 1962, for example, triangles and diagonal lines create symmetries between the man walking in the foreground and the train passing in the background. The sizes of triangle Colville uses are determined by the [golden section](#) (or "golden ratio"), a mathematical relationship in which a smaller part has the same relationship to a larger part as that larger part has to the whole created when you put both parts together. This rule and other principles of classical geometry can be found throughout Colville's paintings.

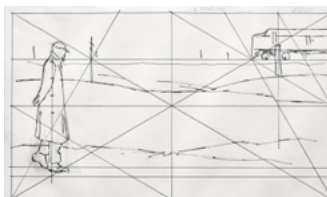


Fig 32. Alex Colville, *Sketch for Ocean Limited*, c.1961. For his painting *Ocean Limited*, Colville created numerous sketches to work out the underlying geometry.



Fig 29. Alex Colville, *Black Cat*, 1996. In this print Colville's cat appears to be playing with a ruler.



Fig 30. Alex Colville, *To Prince Edward Island*, 1965. Looking through her binoculars, the woman in this painting seems to look right through the viewer.



Fig 31. Alex Colville, *West Brooklyn Road*, 1996. Colville painted several scenes in which the viewer seems to share the view of a car driver or passenger.



Fig 33. Alex Colville, *Ocean Limited*, 1962. Every element of this composition, from the figure to the telephone poles, was carefully placed.

## ADDITIONAL RESOURCES

### Supplementary Materials Provided by the Art Canada Institute

- The online art book *Alex Colville: Life & Work* by Ray Cronin: <https://aci-iac.ca/art-books/alex-colville>
- [Alex Colville Image File](#) with artworks and images related to this lesson
- “Who Was Alex Colville?” biographic information sheet ([page 2](#))
- Timelines of national and world events and Alex Colville’s life ([page 3](#))
- “How Alex Colville Made Art: Style & Technique” information sheet ([page 10](#))

### 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](#).

#### Atlantic Realism

Realism is a style of art in which subjects are depicted as factually as possible. It was embraced by several important artists from Canada’s Atlantic Provinces in the mid- and late twentieth century, including Miller Brittain, Christopher Pratt, Mary Pratt, Alex Colville, and Tom Forrestall. It remains an important variety of Canadian art.

#### casein

A milk phosphoprotein, casein is strongly adhesive and commonly employed as glue or as a binding ingredient in paint. Casein paint is used as an alternative to tempera.

#### golden section

A mathematical concept applied to proportion, in which a straight line or rectangle is divided into two unequal parts: the smaller portion relates to the larger portion by the same ratio that the larger portion relates to the whole.

#### Pointillism

A painting technique developed in 1886 by Georges Seurat and Paul Signac as an offshoot of Impressionism. In this style, rather than broken brushstrokes, artists used thousands of small dots of intense and complementary colours that coalesced to make their images. In this way they developed an understanding of how the human eye works and the reality of light as a spectrum of colour.



Fig 34. Alex Colville, *Couple on the Beach*, 1957. *Couple on the Beach* is one of Colville’s early works, painted only six years after his first solo show.

## 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.

### How to Write a Dramatic Screenplay: Drama Script Writing, by MasterClass

<https://www.masterclass.com/articles/how-to-write-a-dramatic-screenplay#what-is-a-drama-screenplay>

### Interview with Alex Colville, CBC Archives

<https://www.cbc.ca/archives/entry/the-vision-of-alex-colville>

### Literary Devices Resource

<https://literary-devices.com/>

For the definition of "tone," see:

<https://literary-devices.com/content/tone/>

### Purdue Online Writing Lab

This website includes writing exercises for subject-specific writing.

[https://owl.purdue.edu/owl/purdue\\_owl.html](https://owl.purdue.edu/owl/purdue_owl.html)

For definitions of literary terms, see:

[https://owl.purdue.edu/owl/subject\\_specific\\_writing/writing\\_in\\_literature/literary\\_terms/index.html](https://owl.purdue.edu/owl/subject_specific_writing/writing_in_literature/literary_terms/index.html)

### Canadian War Museum

<https://www.warmuseum.ca>



Fig 35. Alex Colville, *Woman, Man, and Boat*, 1952. In this painting the relationship between the figures is ambiguous.

## FIGURE LIST

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Cover: Alex Colville, *Verandah*, 1983, acrylic polymer emulsion on Masonite, 80 x 80 cm. Private collection. © A.C. Fine Art Inc.

Fig 1. Alex Colville, *French Cross*, 1988, acrylic polymer emulsion on board, 56.5 x 80 cm. Private collection. © A.C. Fine Art Inc.

Fig 2. Alex Colville, C.C. (Companion, Order of Canada), 1986, photograph by Harry Palmer.

Fig 3. Alex Colville, *Landing Craft Assault Off Southern France*, 1944, oil on canvas, 101.4 x 76 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (19710261-1679). © Canadian War Museum.

Fig 4. Alex Colville, *Living Room*, 1999–2000, acrylic on Masonite, 41.8 x 58.5 cm. Collection of the National Gallery of Canada, purchased 2000 (no. 40408). © A.C. Fine Art Inc. Photo credit: National Gallery of Canada.

Fig 5. Alex Colville, *Dog and Groom*, 1991, acrylic polymer emulsion on hardboard, 62.4 x 72 cm. Private collection. © A.C. Fine Art Inc.

Fig 6. Alex Colville, *Cyclist and Crow*, 1981, acrylic on hardboard, 70.6 x 100 cm. Collection of the Montreal Museum of Fine Arts, gift of Lavalin Inc. © A.C. Fine Art Inc.

Fig 7. Alex Colville, *Infantry, Near Nijmegen, Holland*, 1946, oil on canvas, 101.6 x 121.9 cm. Beaverbrook Collection of War Art, Canadian War Museum, Ottawa (19710261-2079). © Canadian War Museum.

Fig 8. Original cover for *The Old Man and the Sea* by Ernest Hemingway. Courtesy of Wikicommons.

Fig 9. Cover of *The Progress of Love*, by Alice Munro (Toronto: McClelland & Stewart, 1986), featuring Alex Colville's painting *Elm Tree at Horton Landing*, 1956. Reproduced by permission from Penguin Random House Canada. Image © A.C. Fine Art Inc.

Fig 10. Alex Colville, age eleven, near Tidnish, Nova Scotia, where his family had a summer cottage, c.1931. Courtesy of the Colville Family.

Fig 11. Lieutenant D. Alex Colville, War Artist, Third Canadian Infantry Division, Germany, March 4, 1945. Department of National Defence Archives, Library and Archives Canada, Ottawa (PA-206003). Photograph by Lieut. Barney J. Gloster.

Fig 12. Alex Colville, *Skater*, 1964, synthetic polymer paint on composition board, 113 x 69.8 cm. Collection of the Museum of Modern Art, New York, gift of R.H. Donnelley Erdman (by exchange) (372.1965). © A.C. Fine Art Inc.

Fig 13. Alex and Rhoda Colville, with Min, outside their home in Wolfville, Nova Scotia, 1988. Courtesy of the Colville Family. Photo credit: Guido Mangold.

Fig 14. Alex Colville, *Horse and Train*, 1954, casein tempera on hardboard, 41.2 x 54.2 cm. Collection of the Art Gallery of Hamilton, gift of Dominion Foundries and Steel Limited (Dofasco), 1957. © A.C. Fine Art Inc.

Fig 15. Alex Colville, *Verandah*, 1983. (See cover figure for details).

Fig 16. Alex Colville, *Embarkation*, 1994, acrylic polymer emulsion on panfibre wood particleboard, 47.5 x 74.2 cm. Beaverbrook Art Gallery, Fredericton, gift of Harrison McCain, C.C. (1995.09). © A.C. Fine Art Inc.

Fig 17. Alex Colville, *To Prince Edward Island*, 1965, acrylic emulsion on Masonite, 61.9 x 92.5 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1966 (no. 14954). © National Gallery of Canada, Ottawa. Photo credit: National Gallery of Canada.

Fig 18. Alex Colville, *Traveller*, 1992, acrylic polymer emulsion on board, 43.2 x 86.4 cm. Collection of the Art Gallery of Hamilton, anonymous bequest, 2014. © A.C. Fine Art Inc.

Fig 19. Alex Colville, *West Brooklyn Road*, 1996, acrylic polymer emulsion on hardboard, 40 x 56.5 cm. Collection of Fox Harb'r Golf Resort & Spa. © A.C. Fine Art Inc.

Fig 20. Alex Colville, *Church and Horse*, 1964, acrylic on hardboard, 55.5 x 68.7 cm. Collection of the Montreal Museum of Fine Arts, purchase, Horsley and Annie Townsend bequest and anonymous donor (1966.1529). © A.C. Fine Art Inc.

Fig 21. Riderless Horse in President John F. Kennedy's Funeral Procession to St. Matthew's Cathedral, November 25, 1963. John F. Kennedy Presidential Library and Museum, Boston (KN-C30749). Photo credit: Robert Knudson.

Fig 22. Alex Colville, *Horse and Girl*, 1984, acrylic polymer emulsion on hardboard, 45 x 60 cm. Private collection. © A.C. Fine Art Inc.

Fig 23. Alex Colville, *To Prince Edward Island*, 1965. (See figure 17 for details).

Fig 24. Alex Colville, *Kiss with Honda*, 1989, acrylic polymer emulsion on hardboard, 31 x 62 cm. Private collection. © A.C. Fine Art Inc.

Fig 25. Alex Colville, *Soldier and Girl at Station*, 1953, glazed tempera on hardboard, 40.6 x 61 cm. The Thomson Collection at the Art Gallery of Ontario, Toronto (103990). © A.C. Fine Art Inc.

Fig 26. Alex Colville, *Horse and Train*, 1954. (See figure 14 for details.)

Fig 27. Alex Colville, *Family and Rainstorm*, 1955, glazed tempera on Masonite, 57.1 x 74.9 cm. Collection of the National Gallery of Canada, Ottawa. Purchased 1957 (no. 6754). © A.C. Fine Art Inc. Photo credit: National Gallery of Canada.

Fig 28. Alex Colville, *Western Star*, 1985, acrylic on Masonite, 73.8 x 73.8 cm. Collection of the Musée d'art contemporain de Montréal, Lavalin Collection. © A.C. Fine Art Inc.

Fig 29. Alex Colville, *Black Cat*, 1996, serigraph on paper, edition of 70, 36 x 36 cm. Collection of the Owens Art Gallery, Mount Allison University, Sackville (2013.37). © A.C. Fine Art Inc.

Fig 30. Alex Colville, *To Prince Edward Island*, 1965. (See figure 17 for details).

Fig 31. Alex Colville, *West Brooklyn Road*, 1996. (See figure 19 for details).

Fig 32. Alex Colville, *Sketch for Ocean Limited*, c.1961, graphite and ink on paper, 15 x 24 cm. Collection of the Art Gallery of Nova Scotia, Halifax, gift of the artist (1998.333.1). © A.C. Fine Art Inc.

Fig 33. Alex Colville, *Ocean Limited*, 1962, oil and synthetic resin on Masonite, 68.5 x 119.3 cm. Collection of the Art Gallery of Nova Scotia, Halifax, purchased with funds provided by Christopher Ondaatje, Toronto, Ontario, the Art Sales and Rental Society, Halifax, Nova Scotia, and a private donor, 1994 (1994.18). © A.C. Fine Art Inc.

Fig 34. Alex Colville, *Couple on the Beach*, 1957, casein tempera on Masonite, 73.4 x 96.4 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1959 (no. 7744). © National Gallery of Canada. Photo credit: National Gallery of Canada.

Fig 35. Alex Colville, *Woman, Man, and Boat*, 1952, glazed tempera on Masonite, 32.3 x 51.3 cm. Collection of the National Gallery of Canada, Ottawa, purchased 1954 (no. 6258). © A.C. Fine Art Inc. Photo credit: National Gallery of Canada.