



TEACHER RESOURCE GUIDE
FOR GRADES 6–12

LEARN ABOUT

REGIONAL HERITAGE
through explorations of
**HISTORICAL AND
CONTEMPORARY
ART IN HALIFAX**

ART CANADA INSTITUTE | INSTITUT DE L'ART CANADIEN

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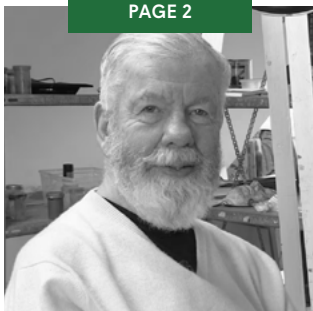
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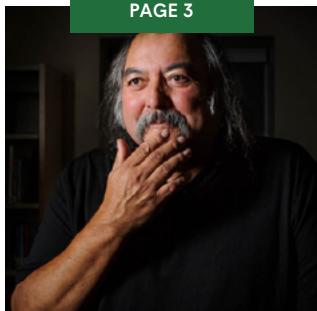
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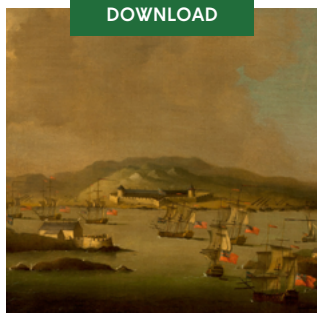
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ADDITIONAL RESOURCES

DOWNLOAD



HALIFAX REGIONAL HERITAGE IMAGE FILE

VISIT THE WEBSITE



EXPLORE ACI'S RESOURCES FOR TEACHERS

RESOURCE OVERVIEW

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

Halifax—also known as Kjiptuk, or “great harbour,” in the Mi’kmaw language—is one of Canada’s oldest settlements. Nova Scotia’s capital has nurtured generations of artists and diverse creators, and they have all left records of the city and their experiences of it through their practices of making. This rich visual history has not only led to a thriving contemporary arts scene but also woven a vibrant tapestry of Halifax’s various stories. Exploring works by Halifax-based creators Alan Syliboy (b.1952), Tom Forrestall (1936–2024), and Sylvia D. Hamilton, this guide encourages students to reflect on the many ways to interpret representations of the past as well as the very nature of how moments, experiences, and stories become history.

Curriculum Connections

- Grade 6 Social Studies
- Grades 6–12 History
- Grades 6–12 Visual Arts
- Grades 9–12 Creative Writing
- Grades 9–12 Drama

Themes

- Canadian Art
- Maritime History
- Storytelling
- Understanding History
- Writing Your Own History

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 the city of Halifax.

- Learning Activity #1: Knowledge and Creativity across Time ([page 5](#))
- Learning Activity #2: Historical Perspectives on the Landscape ([page 7](#))
- Culminating Task: Documenting Your History ([page 9](#))

A Note on Using This Guide

When teaching about the history of this land, it is important to recognize the peoples who are its original inhabitants and stewards. Students and teachers are encouraged to engage in further learning about the stories, histories, and traditions of the communities that share these lands and the historical sites on which Halifax is situated. This guide may be used in conjunction with actions and ideas connected with truth and reconciliation. We also recommend noting the complex settler histories of the people from this region, including those who lived in Africville, and the potential trauma that exists owing to injustices of the past that continue into the present day.



Fig 1. Ruth Salter Wainwright, *Water Street, Halifax*, 1953. Salter Wainwright exhibited widely throughout Halifax and, later, across Canada.

WHO WAS TOM FORRESTALL?

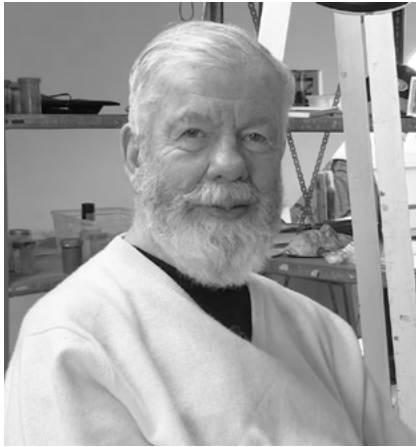


Fig 2. Tom Forrestall in his studio, date unknown.

Tom Forrestall was born in 1936 in Nova Scotia's Annapolis Valley. When he was eleven years old, Forrestall began taking Saturday classes at the Nova Scotia College of Art (now NSCAD University) in Halifax. In 1954, he enrolled at Mount Allison University, where he worked with important mentors such as Alex Colville (1920–2013), Lawren P. Harris (1910–1994), and Ted Pulford (1914–1994). Studies with Colville introduced Forrestall to egg tempera painting, a technique that involves suspending powdered pigment in egg yolk. This paint is durable, dries quickly, and is well suited to realism because it requires a meticulous approach with small brushes. By the late 1960s, it had become Forrestall's preferred medium and a signature of his work.

In the 1960s, Forrestall became a pillar of [Atlantic Realism](#), a style he learned from Colville. His realistic paintings depicted life in Halifax, from serene landscapes to dramatic moments captured in time. Forrestall received acclaim and widespread recognition for his work—a reflection of the renewed public interest in realism at the time. Forrestall expanded his practice in the mid-1960s by painting images on surfaces in a variety of shapes, including circles, polygons, and triangles. These paintings reflected his assertion that the traditional canvas, a rectangle, is just one shape among many. The shaped works were also a testament to Forrestall's creative thinking and innovative career.

After graduating from Mount Allison, Forrestall moved to Fredericton, New Brunswick, where he was briefly the assistant curator at the Beaverbrook Art Gallery. In 1971, the Beaverbrook organized his first touring exhibition, which travelled across Canada and the United States. Many other exhibitions followed, including *Tom Forrestall: Paintings, Drawings, Writings*, organized by the Art Gallery of Nova Scotia in 2008.

Forrestall moved back to Nova Scotia in 1972, living in Dartmouth until his death in 2024. Active in his community, he served on the boards of both the Art Gallery of Nova Scotia and the Nova Scotia College of Art and Design. Forrestall's work can be found in major public and private collections across Canada, including those of the National Gallery of Canada, the Art Gallery of Ontario, the Musée d'art contemporain de Montréal, the Art Gallery of Nova Scotia, and the Beaverbrook Art Gallery. Forrestall died in November 2024 at the age of eighty-eight.



Fig 3. Tom Forrestall, *Dog, Girl and Beach*, 1979. This is an example of Forrestall's meticulous attention to detail.



Fig 4. Tom Forrestall, *The Dramatic Entrance*, 1985–August 2011. This work is an example of Forrestall's cinematic style of realism.



Fig 5. Tom Forrestall, *Midday Nap, Near the Fountain*, 2021–22. Forrestall's paintings were often made on uniquely shaped boards.

WHO IS ALAN SYLIBOY?



Fig 6. Alan Syliboy, date unknown.

Alan Syliboy was born in 1952 on Millbrook First Nation, a Mi'kmaw community an hour outside of Halifax. He began exhibiting regularly in Halifax in the early 1980s, and his approach to imagery, inspired in part by Mi'kmaw petroglyphs, has influenced subsequent generations of artists and Nova Scotia's capital city as a whole.

Throughout his early childhood, Syliboy spoke Mi'kmaw with his family members, many of whom were fluent in the language. He lost this ability during his school years, however, when speaking Mi'kmaw was actively discouraged. He dealt with that trauma by turning inward, using drawings instead of words to connect with his culture. In 1970, Syliboy participated in an educational program created by the organization Tribe Incorporated, which sent artists to teach in

First Nations communities. He learned from Wolastoqi artist Shirley Bear (1936–2022), who encouraged him to explore Mi'kmaw petroglyphs—carvings left by Indigenous artists on stone surfaces across Mi'kma'ki, the ancestral territory of the Mi'kmaq that spans the Atlantic provinces, for millennia. This profound influence led Syliboy to develop his signature style—graphic forms, bold lines, and vibrant colours that work together to connect the artist to his identity, experiences, and cultural heritage.

Syliboy has enjoyed great success as an artist. In 1993, his art was included in *Pe'l A'tukwey: Let Me... Tell a Story: Recent Work by Mi'kmaq and Maliseet Artists* at the Art Gallery of Nova Scotia, the first exhibition of Mi'kmaw and Wolastoqey (Maliseet) contemporary art in a Canadian art gallery. Syliboy exhibited across the Maritimes throughout the rest of the 1990s, and in 2001, he was part of the two-person exhibition *Homeboys* with Alex Janvier (1935–2024). This landmark show was the first contemporary exhibition in the Art Gallery of Nova Scotia's new First Nations Gallery. His work has always remained on display in this dedicated Indigenous exhibition space.

Since 2000, Syliboy has been working in a variety of media, including painting, sculpture, music, literature, and animation. He has maintained his active involvement in Halifax's arts community, serving as a board member for the East Coast Music Association, Arts Nova Scotia, and NSCAD University. In 2002, Syliboy was awarded the Queen Elizabeth II Golden Jubilee Medal for artistic achievement. In 2013, the Beaverbrook Art Gallery in Fredericton mounted a solo exhibition, *The Thundermaker*, and in 2015, he published a children's book of the same name. Syliboy received an honorary doctorate from St. Francis Xavier University in 2017. He continues to live and work on Millbrook First Nation.



Fig 7. Alan Syliboy, *Wolverine and Little Thunder*, date unknown. This piece demonstrates Syliboy's graphic style.



Fig 8. Alan Syliboy, *Tuff's Cove Survivor*, 1999. Syliboy's art practice became a means for reclaiming, understanding, and celebrating his culture.

WHO IS SYLVIA D. HAMILTON?



Fig 9. Sylvia D. Hamilton, date unknown.

Sylvia D. Hamilton was born in Beechville, Nova Scotia, a Halifax community first settled by Black refugees from the War of 1812. She began her career in teaching and radio journalism. In the mid-1980s, Hamilton was part of an ad hoc group whose members wanted to make films by and about women. She proposed a documentary about Black mothers and daughters, which was selected by the group and pitched to the [National Film Board of Canada](#) (NFB). The film, *Black Mother Black Daughter*, which Hamilton co-directed with Claire Prieto (b.1945), was released by the NFB in 1989.

Hamilton continued her career in filmmaking, and her second work, *Speak It! From the Heart of Black Nova Scotia*, was released by the NFB in 1992. This documentary received critical and popular acclaim and won the Canada Award at the 1994 Geminis, as well as the 1994 Maeda Prize from NHK-Japan Broadcasting. In all, Hamilton directed fifteen films, including *Portia White: Think on Me* (2000) and *The Little Black School House* (2007). Today she runs the documentary film production company Maroon Films Inc. and is an Inglis Professor Emeritus at the University of King's College in Halifax.

In addition to being a filmmaker, Hamilton is a writer with two books of poetry and many essays and articles to her credit. In 2013, she began showing her Excavations series of exhibitions, which involve presenting text and objects connected to ideas of place, memory, and history. Hamilton has mounted these “excavations” across Canada, including as part of the touring exhibition *Here We Are Here: Black Canadian Contemporary Art*, organized by the Royal Ontario Museum in 2018.

Hamilton has won numerous awards, including Nova Scotia's premier art prize, the Portia White Prize (2002), which celebrates the entirety of an artist's career. She won the National Film Board's Kathleen Shannon Documentary Award for *Black Mother Black Daughter* (1990). In addition to its Gemini Award and Maeda Prize, *Speak It!* also earned the Rex Tasker Award for Best Atlantic Documentary at the Atlantic Film Festival (1993). In 2019, Hamilton received the Governor General's History Award for Popular Media and the Documentary Organization of Canada's DOC Luminary Award. In 2023, she was appointed to the Order of Nova Scotia, and in 2024, she was named a Member of the Order of Canada.



Fig 11. Sylvia D. Hamilton, still from *Portia White: Think on Me*, 2000. Hamilton creates films that feature a unique blend of tenderness, honesty, and activism.



Fig 10. Sylvia D. Hamilton, still from *Black Mothers, Black Daughters*, 1989. Hamilton and her mother, Marie Waldron Hamilton, sit at the kitchen table discussing equality and empowerment.



Fig 12. Installation view of Sylvia D. Hamilton, *Here We Are Here*, 2013–17. In her Excavations series, Hamilton uses text and objects to explore ideas of place, memory, and history.

LEARNING ACTIVITY #1

KNOWLEDGE AND CREATIVITY ACROSS TIME

For generations, Mi'kmaw artists and artisans made objects and images that would be considered art today. Petroglyphs, or drawings etched into stone, are an example of Mi'kmaw creativity, and over five hundred are known to exist in various sites around Nova Scotia's Kejimikujik National Park and National Historic Site. Centuries after they were created, these petroglyphs continue to inspire and create meaning. Contemporary artist Alan Syliboy has incorporated Mi'kmaq symbols into his practice to explore his identity, heritage, and community. In this activity, students will analyze Syliboy's use of petroglyphs in his work and write a dialogue that spans a millennium, based on their own symbol of significance.

Big Idea

Symbols throughout history

Learning Goals

1. I can make connections between visual forms.
2. I can reflect on the importance of symbols throughout history.
3. I can use proper visual arts terminology in my oral and written responses.
4. I can write a creative text about my own symbol of significance.

Materials

- [Halifax Regional Heritage Image File](#)
- [Alan Syliboy biographical handout](#)
- [Halifax Art & Artists: An Illustrated History](#)
- Paper
- Pencils

Process

1. Show students the undated *Eight-Pointed Star* petroglyph by a once-known Mi'kmaw artist and ask them to brainstorm about what the symbol might mean. Record student responses on the board.
2. Show students *Four Humpback Whale Drum*, date unknown, by Alan Syliboy and ask them to brainstorm about what the symbols might mean. Record student responses on the board.
3. Ask students to look at the two images together. Are there any visual similarities or repeated forms? What might the symbols mean in relation to one another? Allow for a collaborative discussion.
4. Assign students the "Once-Known Mi'kmaw Artist" section of the Key Works chapter in [Halifax Art & Artists: An Illustrated History](#). Then introduce students to Alan Syliboy using the biographic information sheet and encourage them to read through it alone or in pairs, highlighting any text that might help to explain the connection between the [rock art](#) petroglyph and Syliboy's drum.



Fig 13. Once-Known Mi'kmaw Artist, *Eight-Pointed Star*, date unknown. This stone etching depicts the eight-pointed star, which represents the sun and the eight nations of Mi'kma'ki.



Fig 14. Jon Seca LaBillois and Alan Syliboy, *Four Humpback Whale Drum*, date unknown. Syliboy takes inspiration from Mi'kmaw petroglyphs.

Learning Activity #1 continued



Fig. 15. Once-Known Mi'kmaw Artist, *Figure*, date unknown. This petroglyph was made at least six hundred years ago.



Fig 16. Alan Syliboy, *All My Relations, Family*, 1992. Syliboy combines shapes found in Mi'kmaw petroglyphs with bold colours in this contemporary composition.

5. Encourage discussions about the meaningful relationship between the two works and how the repeated imagery represents Syliboy's connection to his heritage, culture, and community. Have students share their thoughts about the inspiration for and cultural and visual similarities between these two works in small groups, then invite each group to share their ideas with the class.
6. Introduce the idea that the once-known Mi'kmaw artist probably never imagined that an artist living approximately one thousand years later would see their creation and find it inspiring. Help students conceptualize that amount of time by noting how much history the petroglyph has survived (i.e., key historical events you have already discussed in class that would help students visualize a span of one thousand years).
7. Ask students to imagine that Alan Syliboy travelled back in time to meet the creator of the petroglyph. What might they talk about? Encourage conversations around the idea of preserving history for future generations and how meaningful that would be to witness.
8. Once the discussion is complete, ask students to work independently to brainstorm their own symbol of significance. This could be a symbol that represents their identity, culture, or community. Make clear to students that this is not an invitation to use or appropriate Mi'kmaw cultural symbols but, rather, an opportunity to identify their own symbols. Ask each student to draw a simple sketch of their chosen symbol and keep it in front of them for the remainder of the activity.
9. The final steps in this activity require students to use their imaginations, so encourage them to go into it with open minds and foster a supportive space in which they can let go of overthinking. Have students imagine that the symbol they just drew survived for a thousand years and was used in the work of a future artist. Ask them to write a script, dialogue, or series of letters between the artist in the distant future and themselves in the present day. Encourage students to think about how meaningful it would be to know that the symbol they chose, which is so important to their life, would be passed down for generations and continue to create meaning.
10. If time permits, give students the opportunity to perform their scripts for their peers.

LEARNING ACTIVITY #2

HISTORICAL PERSPECTIVES ON THE LANDSCAPE

Landscape painting is a tradition that has endured throughout Halifax's history. Artists across centuries have been drawn to the region's terrain, harbour, and shoreline, and as a result, they have created a rich visual history of what this land has endured. The landscape has been changed by events such as colonialization, militarization, and industrialization. In this activity, students will learn about Tom Forrestall's landscapes using the lens of environmentalism. Students will also learn about additional critical lenses, which they will use to analyze works of art that trace the history of Halifax.

Big Idea

Critical lenses

Learning Goals

1. I can use my critical thinking skills to analyze a work of art.
2. I understand how to look at artwork using a critical lens.
3. I can write about an artwork's history and context based on my critical analysis.
4. I can use proper visual arts terminology in my oral and written responses.

Materials

- [Halifax Regional Heritage Image File](#)
- [Tom Forrestall biographical handout](#)
- ["Tom Forrestall, Island in the Ice" video](#)
- Cardstock
- Glue sticks
- Paper
- Pencils
- Scissors



Fig 17. Tom Forrestall, *Island in the Ice*, 1987. This painting depicts a rare weather event that filled the Halifax harbour with pack ice for the first time in recorded history.

Process

1. Introduce students to Tom Forrestall using the biographic information sheet. Show students his painting *Island in the Ice*, 1987.
2. Invite students, individually or in groups, to brainstorm ideas about Forrestall's depiction of the Halifax landscape. Ask them to consider what the subject matter, themes, and meaning of the painting might be.
3. Create a template for paper glasses using cardstock and scissors. Distribute the template to students so they can each create their own pair of paper glasses. Have students decorate the frame of their glasses with images relating to the term "environmentalism."
4. Invite students to put on their paper glasses, or "critical lenses," while they complete the rest of this activity.
5. Introduce the concept of critical lenses. Explain that a critical lens is a way of looking at a work of art from a certain perspective or based on a certain theme. Describe how critical lenses can be used to shift people's perspectives when looking at art to help them find meaning. Emphasize that critical lenses can be used to look at any form of media, whether it is a painting like Forrestall's or a movie, book, or news story.

Learning Activity #2 continued

6. Have students watch “[Tom Forrestall, Island in the Ice](#),” a video created by the Art Gallery of Nova Scotia.
7. Introduce the idea of environmentalism in relation to Forrestall’s painting. Explain that it depicts a severe weather event and ask students how their understanding of the work might have changed, knowing that historical context. Continue the discussion by reiterating to students that environmentalism is an example of a critical lens. Have students brainstorm about ways that *Island in the Ice* can connect to climate change, nature, and the environment.
8. Encourage students to brainstorm other themes, perspectives, or critical lenses they could use to analyze this painting (e.g., Indigenous studies). Invite them to repeat steps 3 to 5, creating additional pairs of paper glasses and analyzing the work through these lenses.
9. Introduce additional artworks, such as *Halifax Harbour, Time of War*, c.1917, by Arthur Lismer (1885–1969); *The Town and Harbour of Halifax in Nova Scotia, as appears from George Island, 1764*, by Richard Short (active 1748–1777), Dominic Serres (1719–1793), and James Mason; and *The Capture of Louisbourg*, c.1745, by Peter Monamy (1681–1749). Repeat steps 3 to 5 again for these works, adding critical lenses such as military history, colonialism, and industrialization. Invite students to compare and contrast these works with Forrestall’s *Island in the Ice* while wearing their critical lenses.
10. Conclude the activity by asking students to write a reflection on the value of critical lenses and the things they found challenging about the concept. Ask them to also reflect on what we can learn about a place’s history by looking at artworks that depict the landscape.



Fig 18. Arthur Lismer, *Halifax Harbour, Time of War*, c.1917. Lismer created this depiction of the Halifax harbour while serving as an official war artist.



Fig 19. Richard Short, Dominic Serres, and James Mason, *The Town and Harbour of Halifax in Nova Scotia, as appears from George Island, 1764*. This engraving print is one of the earliest images of Halifax in existence.



Fig 20. Peter Monamy, *The Capture of Louisbourg*, c.1745. Depictions of the Halifax harbour were some of the first settler images of the region.

CULMINATING TASK

DOCUMENTING YOUR HISTORY

Like any city, Halifax has a story that can be told from many perspectives. Throughout this guide, students have learned about symbols that span centuries and different lenses that can be used to make meaning, and they have been asked to contemplate which artifacts, artworks, and images get remembered. Inspired by the work of filmmaker and documentarian Sylvia D. Hamilton, this culminating task asks students to document the cultural knowledge, events, and stories that inform their own lives. Students will learn from Hamilton's work and create a proposal to produce their own short films about the places where they live.

Big Idea

Documentaries and storytelling

Learning Goals

1. I can analyze a documentary film.
2. I can identify a topic of historical and cultural importance in my life.
3. I can write a proposal to express my ideas.
4. I can reflect on how history is documented.

Success Criteria

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

1. The documentary proposal is clearly articulated and answers the questions posed.
2. The accompanying photograph represents the proposal topic visually and connects to the theme.
3. The proposal identifies a critical lens that is used to explain the documentary topic.
4. The proposal includes a reflection on why this documentary should be made and how it could shape history.

Materials

- [Halifax Regional Heritage Image File](#)
- [Sylvia D. Hamilton biographical handout](#)
- *Black Mother Black Daughter* short film by Sylvia D. Hamilton
- Camera
- Paper
- Pencils

Process

1. Introduce students to Sylvia D. Hamilton through the biographic information sheet. To help frame the students' reading, highlight important notes from Hamilton's biography, including her connection to her community in Beechville (a Halifax neighbourhood first settled by Black refugees from the War of 1812) and her work for the National Film Board of Canada. For additional context, share the [National Film Board's](#) website and explain that the agency's purpose is to preserve the country's audiovisual heritage.



Fig 21. Sylvia D. Hamilton, still from *Black Mother Black Daughter*, 1989. In this film, Hamilton explores ideas of community, legacy, tradition, and empowerment.

Culminating Task continued



Fig 22. Sylvia D. Hamilton, still from *Black Mother Black Daughter*, 1989. In this scene, a group of Nova Scotia women share in the craft of basketweaving.



Fig 23. Sylvia D. Hamilton, still from *Black Mother Black Daughter*, 1989. This was Hamilton's first documentary released by the National Film Board.

2. Show students Sylvia D. Hamilton's documentary *Black Mother Black Daughter*, either in its entirety or through a selection of clips. The film is available through the National Film Board of Canada.
3. Engage students in a conversation about how documentaries, using many voices, can tell stories that might otherwise be lost. Ask them to brainstorm about other documentaries they've seen. Would they have known about the history, story, or idea presented without seeing the documentary? These lines of questioning can act as a springboard for further discussions about how documentaries shape our understanding of history and how there are always multiple perspectives on any given topic.
4. Taking inspiration from Hamilton, ask students to reflect on their own lives, communities, homes, and stories. Have each student choose a topic relating to their experience or identity that they would like to make a documentary about.
5. Ask students to imagine that they are sending a documentary proposal to the National Film Board of Canada. Tell them their proposal must explain why their topic should be preserved through a documentary.
6. Ask students to write a short proposal that explains the topic, theme, and subject matter for their documentary. Importantly, they must choose a critical lens through which to address their topic. Their proposal should clearly outline how they would approach the topic of their documentary. Who would they interview? Where would they film? What story or stories would they tell? Which communities would benefit from having these stories told? Sound is very important in documentaries, so ask students to include the type of music or songs they might use to help tell their stories.



Fig 24. Sylvia D. Hamilton, still from *Speak It! From the Heart of Black Nova Scotia*, 1992. Students from the Cultural Awareness Youth Group lead a Peace and Justice Rally in Halifax, Nova Scotia.

Culminating Task continued

7. Invite students to take a photograph that captures their topic and highlights how they would present it to their audience, keeping in mind their chosen critical lens.
8. Ensure that students include a reflection on the importance of their documentary topic and why it should be recorded. Why should their topic be remembered?
9. Invite students to present their proposals to the class and display their accompanying photographs.
10. If your class has the time, resources, and materials required, you may wish to extend this activity and invite students to produce, film, and edit their short documentary.



Fig 25. Sylvia D. Hamilton, still from *Speak It! From the Heart of Black Nova Scotia*, 1992. This film focuses on the experiences of a group of Black Halifax teenagers growing up in a predominantly White community.

ADDITIONAL RESOURCES

Supplementary Materials Provided by the Art Canada Institute

- The online art book *Halifax Art & Artists: An Illustrated History* by Ray Cronin: <https://www.aci-iac.ca/art-books/halifax-art-and-artists>
- [Halifax Regional Heritage Image File](#) with artworks and images related to this lesson
- “Who Was Tom Forrestall?” biographic information sheet ([page 2](#))
- “Who Is Alan Syliboy?” biographic information sheet ([page 3](#))
- “Who Is Sylvia D. Hamilton?” 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](#).

Atlantic Realism

Realism was embraced by several important artists from Canada’s Atlantic Provinces in the mid- and late twentieth century, including Miller Brittain (1912–1968), Christopher Pratt (1935–2022), Mary Pratt (1935–2018), Alex Colville, and Tom Forrestall. It remains an important variety of Canadian art.

Landscape painting

The representation of natural scenery, including rivers, mountains, forests, and fields, landscape painting emerged as a genre in Chinese art in the fourth century. In Europe, landscapes began as background elements in portraits or other figurative paintings before becoming subjects in their own right around the sixteenth century.

National Film Board of Canada

Founded in Ottawa in 1939, the National Film Board of Canada (NFB) is a federal agency that creates, conserves, and distributes the nation’s audiovisual heritage. The NFB has produced more than thirteen thousand individual documentaries, animated films, and other works that have garnered more than seven thousand awards, both nationally and internationally.

Rock art

A worldwide prehistoric art form that involved either painting pictographs onto or carving petroglyphs into immovable rock surfaces, such as cave walls and cliff faces. In what is now Canada, rock art was associated with healing and prophecy.



Fig 26. Donald Cameron Mackay, *Landscape, Herring Cove*, c.1950. This cheerful depiction of Herring Cove illustrates life in Nova Scotia during the mid-twentieth century.



Fig 27. Elizabeth Styring Nutt, *Autumn on the Northwest Arm, Halifax, Nova Scotia*, 1930. Styring Nutt captures a serene moment on the Halifax coast.

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.

"Mi'kmawe'l Tan Teli-kina'muemk / Teaching About the Mi'kmaq," Mi'kmawey Debert Cultural Centre
<https://www.mikmaweydebert.ca/sharing-our-stories/education-and-outreach/school-curriculum/>

National Film Board of Canada
<https://www.nfb.ca/>

"The Story of Africville," Canadian Museum for Human Rights
<https://humanrights.ca/story/story-africville>

"Speak It! From the Heart of Black Nova Scotia: A User's Guide" by Sylvia D. Hamilton and John Burchall, Black Educators Association of Nova Scotia
[Speak It! From Heart of Black Nova Scotia Guide.pdf](#)

"Think Like a Historian: The Halifax Explosion," Historica Canada
<http://education.historicacanada.ca/en/tools/474>

"Teaching and Learning Resources," Nova Scotia Archives
<https://archives.novascotia.ca/teaching-learning/>

Alan Syliboy Artist Website
<https://alansyliboy.ca/>



Fig 28. Shauntay Grant at Citadel Hill, Halifax, with *Winter Quilt*, c.1950, by her great-grandmother Annie Simmonds, 2013, photograph by Shyronn Smardon.

FIGURE LIST

Every effort has been made to secure permissions for all copyrighted material. The Art Canada Institute will gladly correct any errors or omissions.

Cover Image: John O'Brien, *Halifax Harbour, Sunset*, c.1853, oil on linen, 49 x 76.5 cm. Courtesy of the Art Gallery of Nova Scotia, Halifax.

Fig 1. Ruth Salter Wainwright, *Water Street, Halifax*, 1953, oil on canvas board, 40.8 x 51 cm. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Isabel Wainwright, Halifax and Harold Wainwright, Bridgewater, 2002 (2002.22). Courtesy of the Art Gallery of Nova Scotia.

Fig 2. Tom Forrestall, n.d. Photographer unknown. Courtesy of Mira Godard Gallery, Toronto.

Fig 3. Tom Forrestall, *Dog, Girl and Beach*, 1979, egg tempera on panel, 108.8 x 114.8 cm. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Willard Strug, Halifax, Nova Scotia, 2005 (2005.506). Courtesy of the Art Gallery of Nova Scotia.

Fig 4. Tom Forrestall, *The Dramatic Entrance*, 1985–August 2011, egg tempera on board, 61 x 81 cm. Courtesy of Mira Godard Gallery, Toronto.

Fig 5. Tom Forrestall, *Midday Nap, Near the Fountain*, 2021–22, egg tempera on board, 54.6 x 111.8 cm. Private collection. Courtesy of Mira Godard Gallery, Toronto.

Fig 6. Alan Syliboy, n.d. Photographer unknown. Courtesy of the artist.

Fig 7. Alan Syliboy, *Wolverine and Little Thunder*, date unknown. Courtesy of Alan Syliboy and Nimbus Publishing Ltd., Halifax.

Fig 8. Alan Syliboy, *Tuft's Cove Survivor*, 1999, acrylic, watercolour pencil, ink, and photo transfer on illustration board, 76 x 101.5 cm. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with funds provided by the Canada Council for the Arts Acquisition Assistance Program and the AGNS Gallery Shop, 1999 (1999.202). Courtesy of the Art Gallery of Nova Scotia. Photo credit: RAW Photography.

Fig 9. Sylvia D. Hamilton, n.d. Photograph by Paul Adams. Courtesy of University of King's College.

Fig 10. Sylvia D. Hamilton and Claire Prieto, still from the film *Black Mother Black Daughter*, 1989, 28 minutes. Courtesy of Sylvia D. Hamilton.

Fig 11. Sylvia D. Hamilton, still from the film *Portia White: Think on Me*, 2000, 50 minutes. Courtesy of Sylvia D. Hamilton.

Fig 12. Installation view of Sylvia D. Hamilton, *Here We Are Here*, 2013–17, in the exhibition *Here We Are Here: Black Canadian Contemporary Art* at the Art Gallery of Nova Scotia, Halifax, 2019. Courtesy of the Art Gallery of Nova Scotia, Halifax. Photo credit: RAW Photography.

Fig 13. Once-Known Mi'kmaw Artist, *Eight-Pointed Star*, date unknown, petroglyph, Bedford Barrens, Halifax. Photo credit: Ray Cronin.

Fig 14. Jon Seca LaBillois and Alan Syliboy, *Four Humpback Whale Drum*, date unknown, cedar, moose hide, and acrylic paint, 76.5 x 72.3 x 38.5 cm. Collection of the Beaverbrook Art Gallery, Fredericton (Gift of the artist, 2010). Courtesy of the Beaverbrook Art Gallery.

Fig 15. Once-Known Mi'kmaw Artist, *Figure*, date unknown, petroglyph, Bedford Barrens, Halifax. Photo credit: Ray Cronin.

Fig 16. Alan Syliboy, *All My Relations, Family*, 1992, serigraph on paper, 41 x 51 cm. Collection of the Art Gallery of Nova Scotia, Halifax, purchased with funds provided by MT&T (An Aliant company), Halifax, Nova Scotia, 1993 (1993.108). Courtesy of the Art Gallery of Nova Scotia.

Fig 17. Tom Forrestall, *Island in the Ice*, 1987, egg tempera on masonite, 72.5 x 214.5 cm. Collection of the Art Gallery of Nova Scotia, Halifax, Acquisition made possible with funds provided by Christopher Ondaatje, Toronto, Ontario, 1994 (1994.19). Courtesy of the Art Gallery of Nova Scotia.

Fig 18. Arthur Lismer, *Halifax Harbour, Time of War*, c.1917, oil on canvas, conserved onto aluminum, 102.5 x 130 cm. Collection of the Dalhousie Art Gallery, Halifax, Gift of the artist, 1955 (1955-1). Courtesy of the Dalhousie Art Gallery.

Fig 19. Richard Short, Dominic Serres, and James Mason, *The Town and Harbour of Halifax in Nova Scotia, as appears from George Island*, 1764, engraving on laid paper, image: 33.6 x 50.2 cm. Collection of the Anna Leonowens Gallery Archives, NSCAD University, Halifax. Courtesy of the Anna Leonowens Gallery Archives, NSCAD University.

Fig 20. Peter Monamy, *The Capture of Louisbourg*, c.1745, oil on canvas, 54 x 98.3 cm. Collection of the Art Gallery of Nova Scotia, Halifax, Purchased with the assistance of a Movable Cultural Property grant accorded by the Department of Canadian Heritage under the terms of the Cultural Property Export and Import Act and with funds donated by Farhad Vladi, Günter Thiel, Jörg Pilawa, Joe Ramia and other friends of the AGNS, and Fred and Elizabeth Fountain, 2011 (2011.39). Courtesy of the Art Gallery of Nova Scotia.

Fig 21. Sylvia D. Hamilton and Claire Prieto, still from the film *Black Mother Black Daughter*, 1989, 28 minutes. Courtesy of Sylvia D. Hamilton.

Fig 22. Sylvia D. Hamilton and Claire Prieto, still from the film *Black Mother Black Daughter*, 1989, 28 minutes. Courtesy of Sylvia D. Hamilton.

Fig 23. Sylvia D. Hamilton and Claire Prieto, still from the film *Black Mother Black Daughter*, 1989, 28 minutes. Courtesy of Sylvia D. Hamilton.

Fig 24. Sylvia D. Hamilton, still from the film *Speak It! From the Heart of Black Nova Scotia*, 1992, 28 minutes. Collection of the National Film Board of Canada, Ottawa. Courtesy of the National Film Board of Canada.

Fig 25. Sylvia D. Hamilton, still from the film *Speak It! From the Heart of Black Nova Scotia*, 1992, 28 minutes. Collection of the National Film Board of Canada, Ottawa. Courtesy of the National Film Board of Canada.

Fig 26. Donald Cameron Mackay, *Landscape, Herring Cove*, c.1950, oil on canvas, 61.1 x 76.1 cm. Collection of the Art Gallery of Nova Scotia, Halifax, Purchase, 1951 (1951.1). Courtesy of the Art Gallery of Nova Scotia.

Fig 27. Elizabeth Styring Nutt, *Autumn on the Northwest Arm, Halifax, Nova Scotia*, 1930, oil on canvas, 50.5 x 60.8 cm. Collection of the Art Gallery of Nova Scotia, Halifax, Gift of Harold P. Connor, Halifax, Nova Scotia, 2001 (2001.103). Courtesy of the Art Gallery of Nova Scotia.

Fig 28. Shauntay Grant at Citadel Hill, Halifax, with *Winter Quilt*, 2013. Photo: Shyronn Smardon.