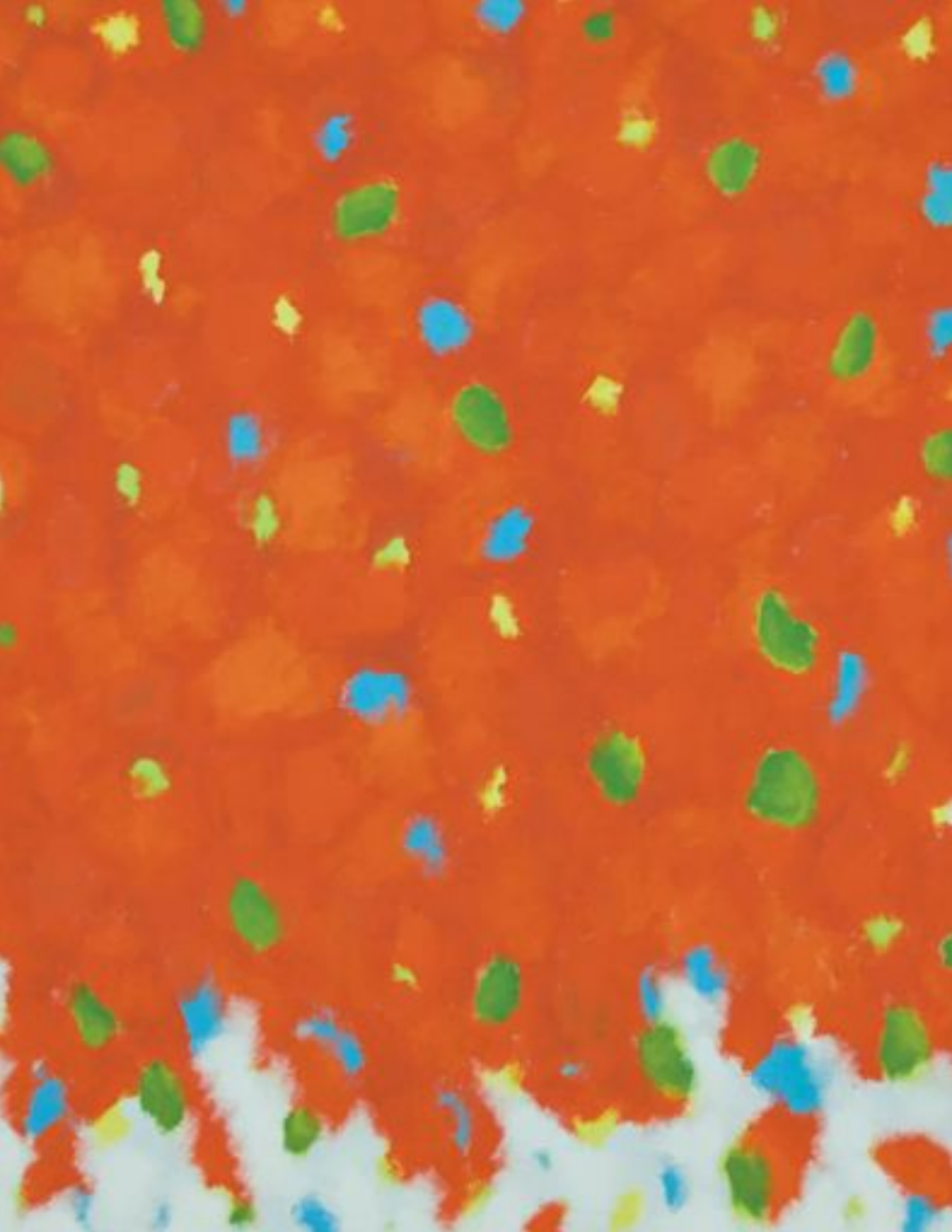




**CONSIGNOR CANADIAN FINE ART
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Auction of Important Canadian Art
May 21-29, 2014





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326 Dundas Street West
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Toronto, Ontario
M5T 1G5

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CONSIGNOR CANADIAN FINE ART

AUCTIONEERS & APPRAISERS

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1

1

DENNIS EUGENE NORMAN BURTON

Coming Down

acrylic on canvas
signed, titled and dated "10-1-76" on the reverse

72 ins x 90 ins; 180 cms x 225 cms

Provenance

Isaacs Gallery Ltd., Toronto.
An Established Canadian Corporate Collection,
Toronto.

Exhibited

Dennis Burton: Retrospective, The Robert McLaughlin Gallery, Oshawa, March 30 – May 1, 1977, travelling to the Art Gallery of Memorial University of Newfoundland, St. John's, the Beaverbrook Art Gallery, Fredericton, Southern Alberta Art Gallery, Lethbridge, The Banff Centre School of Fine Arts, The Saskatoon Gallery and Conservatory Corporation, the Art Gallery of Hamilton, the Agnes Etherington Art Centre, Kingston, the Art Gallery of Ontario, Toronto, and Sir George Williams Art Galleries, Concordia University, Montreal, 1977-1978, cat.no. 42.

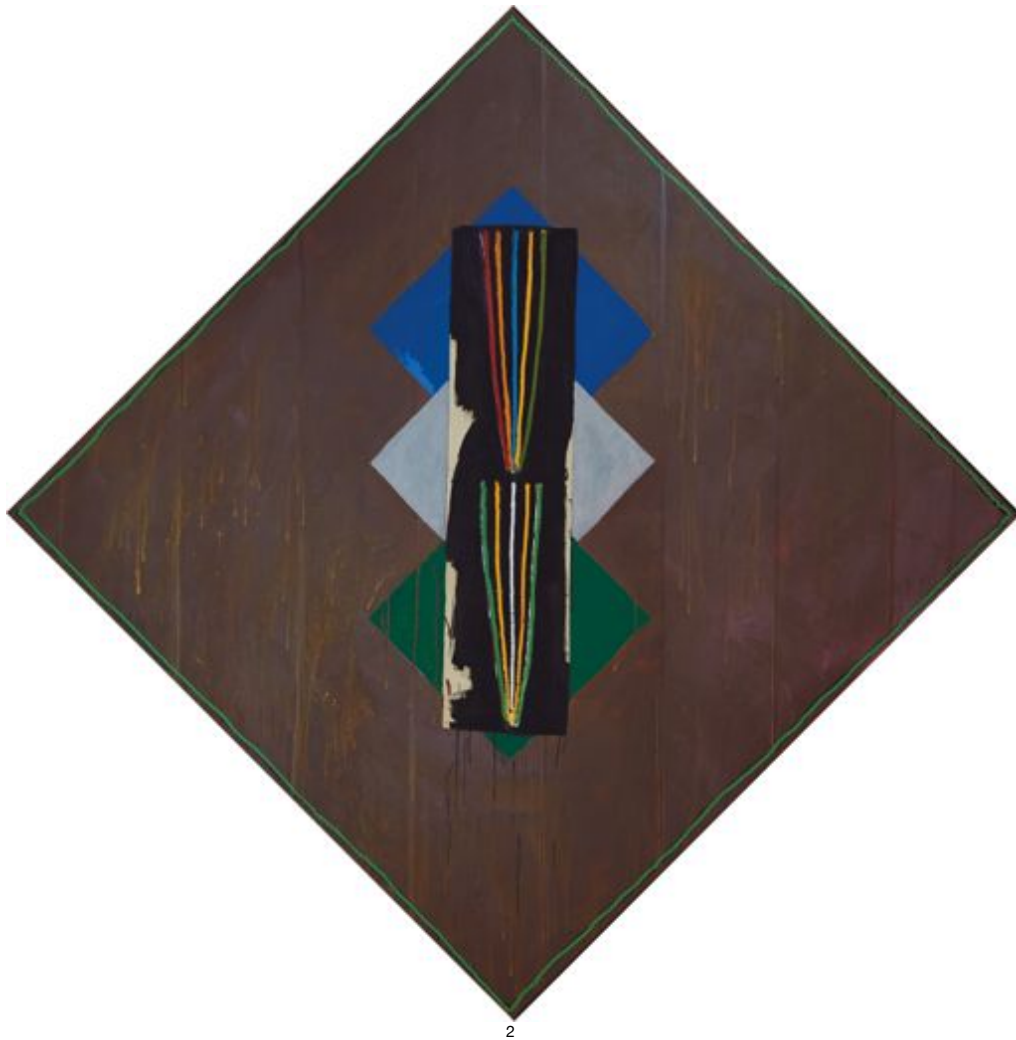
Literature

Joan Murray, *Dennis Burton: Retrospective*, The Robert McLaughlin Gallery, Oshawa, 1977, page 31, reproduced page 63, plate 42.

In an excerpt from the *Dennis Burton: Retrospective* exhibition catalogue, Burton describes *Coming Down* in detail:

Coming Down was done as the last work for my show at The Isaacs Gallery in February of '76. Coming down means coming down from drugs, coming down means emotionally, coming down after sex, coming down after eating, coming down the stairs, coming down from heaven. Coming down, going down, falling down. And it has to do with the way the paint is coming down the canvas...The entire work was done with a 2 x 4 and small bits of wood. The middle image was created by pools of acrylic paint along the wet side of the 2 x 4. Then I picked up the 2 x 4 and walked over to the canvas stapled to the wall. Holding the 2 x 4 over my head...I slapped it against the canvas so that all of the paint would adhere and splatter. Then I let the 2 x 4 slide down, alternating the pressure and lack of pressure on it, making vertical columns of paint on the canvas...I poured pools of acrylic onto a silkscreen squeegee to make the diagonal across the bottom. The area near the centre where there is a bit of white and some rather beautiful paint motion was done with small pieces of wood. I squeezed acrylic onto these and then pressed them against the canvas, letting the wood slide around...it's a mixed motion painting, the result of motion action, which is like action painting, and it was done with twentieth-century technique.

\$5,000 – 7,000



2

2 DAVID BOLDUC

Sight Reading

acrylic on canvas
signed, titled and dated 1979 on the reverse

64 ins x 64 ins; 160 cms x 160 cms

Provenance

Circle Arts International, Toronto.
An Established Canadian Corporate Collection, Toronto.

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, pages 251 and 253.

By the mid-1970s, Bolduc had developed his signature central imagery abstracts. These canvases incorporated a bold central image which, at times, was repeated across the canvas. The main motif, described by Bolduc as a “carrier for colour”, was rendered in vivid colours and set upon a textured backdrop in an unexpected hue. In *Sight Reading*, the vibrant green diamond shape found within the centre image is cleverly echoed in the green of the surrounding “frame-within-the-frame”. Bolduc remarked on his use of colour: “I’m interested in taking a nothing colour and giving it some bite to make it warmer. I’m not trying to be innovative. I’m trying to make an object you haven’t seen before. Colour is all that I am working with.” His cleverly arranged central motif, resembling ribbons, is captured in vibrant impasto colours which seem to come directly from the paint tube onto the canvas, creating a forceful illustration of the very process of painting.

\$7,000 – 9,000



3

3

TAKAO TANABE

Summer Foothills (4/79 Evening)

acrylic on canvas
signed lower right; signed, titled and dated
4/79 on the reverse

66 ins x 45 ins; 165 cms x 112.5 cms

Provenance

Marlborough-Godard, Toronto/Montreal.
Mira Godard Gallery, Toronto/Calgary.
Private Collection, Ontario.

Literature

Nancy E. Dillow and Jane Rule, *Takao Tanabe, 1972-1976: The Land*, University of Regina, Saskatchewan, 1976, page 7.
Robin Laurence, "A Landscaper of Many Colours: Tak Tanabe in Profile", *Border Crossings*, Volume 16, Number 1, February 1997, page 42.

Tanabe was Head of the Art Department at the Banff School of Fine Arts from 1973 to 1980. During his tenure, he was painting dramatic semi-abstract landscapes. Nancy Dillow notes that "Tanabe's paintings of the land are the outcome of intense personal discipline and a search for the subtleties of landscape." One of his favoured subjects were the foothills found at the edge of the prairies. In *Summer Foothills*, Tanabe takes a distant view of the subject and, through depicting the unevenness of the land and slight transitions in colour, the foothills become distinguishable. In an interview for *Border Crossings*, Tanabe remarked on his attachment to the subject: "What I want is this completely unoccupied, pristine land, as though I'm the first person to see it. It's lonely, it's mysterious, it has wonderful appeal to me. I feel great kinship with it."

\$15,000 – 18,000



4

4 HAROLD BARLING TOWN

God Series

mixed media on paper
signed and dated 1978 lower centre

19.75 ins x 25.25 ins; 49.4 cms x 63.1 cms

\$4,000 – 6,000

5 RAYMOND JOHN MEAD

Noodle Vendor's Flute

acrylic on paper
signed and dated 1981 lower left

40 ins x 26 ins; 100 cms x 65 cms

Provenance

An Established Canadian Corporate Collection, Toronto.

Ray Mead attended the Slade School of Art in London in the 1930s and immigrated to Canada following the Second World War. A member of Painters Eleven, he exhibited with other members in major shows such as: *Abstracts at Home* (1953), The Robert Simpson Company, Toronto; *Canadian Abstract Painting*, Smithsonian Institution, Washington, D.C., a touring exhibition (1956-58); and the *20th Annual Exhibition of American Abstract Artists with 'Painters Eleven' of Canada* (1956), Riverside Museum, New York. In January of 1982, the Robert McLaughlin Gallery held a retrospective exhibition entitled *Ray Mead: Two Decades*.

\$2,500 – 3,500



5



6

6
TED HARRISON

Walking Home

acrylic on canvas
signed lower right; signed, titled and dated 1983 on the reverse

24 ins x 18 ins; 60 cms x 45 cms

\$8,000 – 12,000

7
CHRISTIAN MARCEL BARBEAU

Manhattan Stories, Park Place

acrylic on canvas
signed and dated 1990 lower right; signed, dated and titled on the reverse

24 ins x 30 ins; 60 cms x 75 cms

\$2,500 – 3,000



7



8

8 RITA LETENDRE

Wahala

acrylic on canvas
signed and dated 1978 lower right; signed, titled and dated
1978 on the reverse

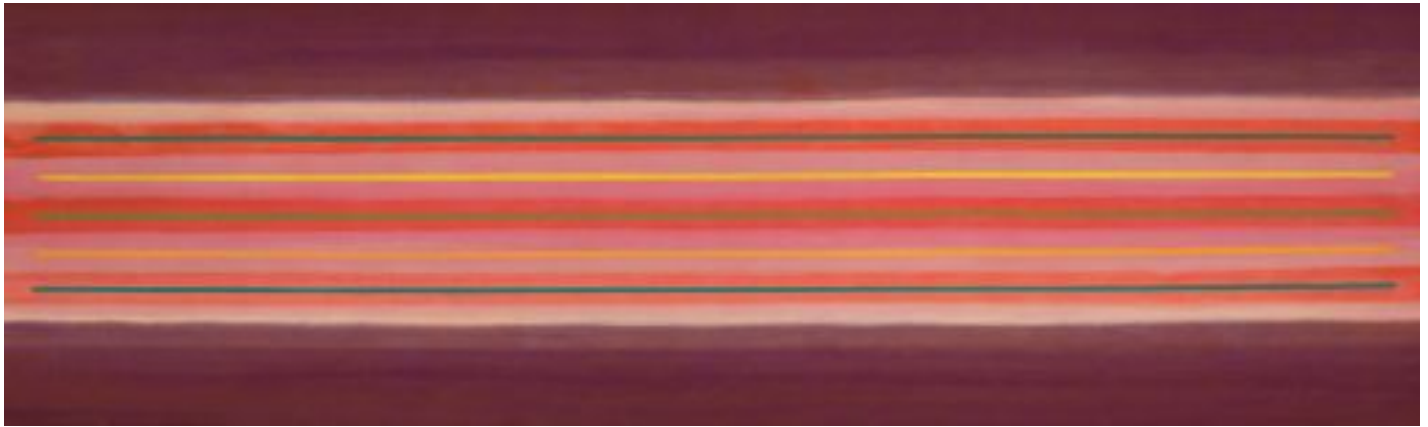
54 ins x 102 ins; 135 cms x 255 cms

Provenance

Gallery Moos, Toronto.
An Established Canadian Corporate Collection, Toronto.

Letendre's large canvases of the 1970s explore her fascination with depicting speed and vibration. In *Wahala*, the artist combines the hard-edged technique with airbrush. The use of airbrushed paint creates a dimension of depth while the dramatic shift in palette occurs when the black "arrow", framed by two vivid yellow stripes, slices through the surface of the work. *Wahala* is a testament to Letendre's ability to create dynamic and engaging works of art.

\$10,000 – 15,000



9

9 WILLIAM PEREHUDOFF

AC-78-33

acrylic on canvas
signed, dated 1978 and inscribed "AC-78-33" on the
reverse

41 ins x 136 ins; 102.5 cms x 340 cms

Provenance

An Established Canadian Corporate Collection, Toronto.

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 290.

Nancy E. Dillow, *William Perehudoff: Recent Paintings*, Norman Mackenzie Art Gallery, Regina, 1978, page 7.

Saskatoon artist William Perehudoff had a close relationship to the Emma Lake Artists' Workshops. During those held in 1962-63, he was introduced to Post-Painterly Abstraction by art critic Clement Greenberg and American artist Kenneth Noland. From here, he experimented with colour and sought to define his own unique voice. His voice would indeed become persuasive. In *Abstract Painting in Canada*, Nasgaard refers to Perehudoff's paintings' "plays of light and dark, of transparency and opacity [as] subtle and sensuous." Many of the artist's wide horizontal canvases of the mid-to-late 1970s were constructed of coloured ground transversed by vibrant parallel bars of colour. AC-78-33 contains what Dillow described as "the horizontal stretch of colour...[that] vibrates like a violin string, activating the entire canvas." The long parallel stripes incite thoughts of the prairie landscape; the purity of the level, immense fields which were central to the artist's life and work.

\$25,000 – 35,000

10 JACK HAMILTON BUSH

Summer Lake

acrylic on canvas
signed "Jack Bush - Toronto", titled and dated January
1973 on the reverse

49.75 ins x 68.25 ins; 124.4 cms x 170.6 cms

Provenance

André Emmerich, March 1973.
Downstairs Gallery, Edmonton.
An Established Canadian Corporate Collection, Toronto.

Exhibited

Jack Bush: Neue Bilder, André Emmerich Gallery, Zurich,
Switzerland, March 30 - April 27, 1974.

Literature

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*,
Vancouver/Toronto, 2010, page 36.
John Mclean, "Jack Bush: Recent Paintings", *Studio International*,
Volume 188, Issue 968, July - August 1974, pages 27-29, reproduced
page 29.

On an evening in 1965, Bush received a telephone call from gallerist
André Emmerich who had just met with Clement Greenberg. "I would
like you to come to my gallery" prompted Emmerich, "I think your
work deserves it, and I'm proposing to offer you a show February
12th [1966]. Clem says that you have the canvases and that they
are really good." This was the beginning of a critical relationship for
Bush with Emmerich, who would hold frequent exhibitions of Bush's
artwork in the late 1960s and throughout the 1970s in his New York
and Zurich galleries. *Summer Lake* was shown in one such
exhibition at the André Emmerich Gallery, Zurich, in the spring of
1974.

In *Summer Lake*, the blue pigment, which is pulled across the
surface of the canvas, creates a delicate yet dramatic and
variegated ground for his thoughtful arrangement of form and colour.
This open ground, formed methodically by painting in a single
direction, interacts strongly with the vibrant-coloured bars applied
with assertive sweeps. Bush finds his motif in nature, the very title
of the work suggesting an iridescent blue body of water captured
on a hot summer day. He retains something of the feel of nature,
but produces an entirely abstract work full of tension and vigour.
Summer Lake is an iconic example of the artist's lyrical arrangement
of bold-hued shapes against a wonderfully complex ground.

Artist markings on the reverse indicate that the artwork can be
displayed vertically or horizontally. *Summer Lake* was presented
vertically at the 1974 exhibition in Zurich.

Summer Lake will be included in the forthcoming *Jack Bush
Paintings: A Catalogue Raisonné*. We thank Dr. Sarah Stanners
for her assistance in the cataloguing of this painting. Sarah is
co-curating a Jack Bush retrospective exhibition to be held at the
National Gallery of Canada which is scheduled for November 2014
through February 2015.

\$100,000 – 150,000





11

11 BETTY ROODISH GOODWIN

Vest No. 2

soft-ground etching
signed, titled, dated 1-1970 and numbered 8/10

26 ins x 20 ins; 65 cms x 50 cms

Provenance

An Established Canadian Corporate Collection, Toronto.

Literature

Rosemarie L. Tovell, *The Prints of Betty Goodwin*, Vancouver/Toronto, 2002, pages 30-33, illustrated page 170, plate 122.
Arthur Bardo, "Betty Goodwin's Graphics: Minimum Creates Originals," *Montreal Star*, 25 March 1970.

In 1970, Montreal artist Betty Goodwin gained acclaim with her inventive soft-ground etchings of vests. Tovell discusses how "a moment of profound consequence in Goodwin's life as an artist occurred in January 1970... she suddenly realized that there was a deep connection between her 'Vest' print and herself; her father, whom she lost in childhood, had earned his living as a maker of vests." This insight had a great emotional impact on Goodwin, who remarked that "in the end, a successful work is the image of our being."

Goodwin's exhibition of *Vest* works at Gallery 1640 in March 1970 garnered much praise. Arthur Bardo, a reviewer for the *Montreal Star*, commented: "The printed image of vests, isolated by the white ground, forms a very powerful simple and convincing shape... These are not, as drawings would be, a translation of three-dimensional forms into a two-dimensional space. They are instead the expression of the formal possibilities created by compressing that shallow space."

The *Vest* etchings are likely Goodwin's most recognizable works, created through her innovative process of placing vests in an etching press.

\$4,000 – 6,000



12

12
JEAN PAUL RIOPELLE

Sans titre

watercolour and ink
signed and dated 1946 lower right

12 ins x 17.5 ins; 30 cms x 43.8 cms

\$18,000 – 22,000

13
BRUNO JOSEPH BOBAK

Vegetation

watercolour
signed and dated 1951 lower left

25 ins x 17 ins; 62.5 cms x 42.5 cms

This artwork shares similarities with *Corn*, another 1951 watercolour by Bruno Bobak, purchased by the National Gallery of Canada, now part of the institution's permanent collection (no. 5804).

\$1,200 – 1,500



13



14

14

THOMAS SHERLOCK HODGSON

Untitled (1977)

oil and collage on canvas
signed and dated 1977 with plastic lettering

57.75 ins x 57.5 ins; 144.4 cms x 143.8 cms

Provenance

An Established Canadian Corporate Collection, Toronto.

Literature

Tom Hodgson, *Creativity is Change*, published by the artist, 1975, not paginated.

David G. Taylor, *Tom Hodgson*, Lynnwood Arts Centre, Simcoe, 1988, page 20.

In the seventies, Tom Hodgson was creating paintings which he referred to as "process pieces". In a self-published book entitled *Creativity is Change*, Hodgson describes the materials for these abstracts: "Process materials can come from Canadian Tire, dressmaker's supply, sailmakers, electrical good stores...anything can be used...manufactured or found, new, used, broken...anything anywhere that one is drawn towards." In *Untitled (1977)*, Hodgson emphasizes texture through collage by cleverly arranging painted-over plastic letters throughout the composition which spell his name and the date of the work. Artworks such as *Untitled (1977)* demonstrate a highly experimental and innovative period in Hodgson's career.

\$6,000 – 8,000



15

15
TONY SCHERMAN

Something's Coming

encaustic on canvas
signed and dated 1982 on the reverse

60 ins x 48 ins; 150 cms x 120 cms

Provenance

Theo Waddington Galleries, Toronto.
An Established Canadian Corporate Collection, Toronto.

In *Something's Coming*, Scherman blends the still life subject with elements of abstraction. Animated brushstrokes enliven objects found within an interior setting. Through his mastered method of dripping and layering encaustic, Scherman achieves remarkable texture and light in this painting.

\$10,000 – 15,000



16

16
ALFRED CROCKER LEIGHTON

Floral Still Life

oil on canvas
signed lower right

18 ins x 16 ins; 45 cms x 40 cms

\$2,500 - 3,500



17

17
GERSHON ISKOWITZ

Untitled

watercolour
signed and dated 1977 lower right

17 ins x 22 ins; 42.5 cms x 55 cms

\$2,000 – 3,000



18

18
LOUIS JAQUE

Pulsion Horizontale, Radiante No. 3

acrylic on canvas
signed and dated 1969 lower left; titled on the reverse

31.75 ins x 25.75 ins; 79.4 cms x 64.4 cms

Provenance

McGill University Visual Arts Committee, Montreal.
Private Collection, Toronto.

\$1,500 – 2,000



19

19
GERSHON ISKOWITZ

Untitled

watercolour
signed and dated 1977 lower right

17 ins x 22 ins; 42.5 cms x 55 cms

\$2,000 – 3,000



20

20
GORDON RAYNER

Flying Out

acrylic on canvas
signed, titled and dated November 1980 on the reverse

60 ins x 72 ins; 150 cms x 180 cms

Provenance

Isaacs Gallery Ltd., Toronto.
An Established Canadian Corporate Collection, Toronto.

Literature

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, Toronto/Edmonton, 1983, pages 91-92, reproduced in colour, page 91, figure 79.
Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 250.

A Canada Council Grant in 1961 allowed Rayner to travel through Europe and North Africa. By 1967, the artist was exploring Iran and India and a 1974 trip brought him to Central and South America. These travels ushered in an array of bold colour and patterns to his work which he combined with his attachment to the Ontario landscape. He would spend winters in Toronto and summers at a cabin in Georgian Bay that he frequented since his youth. Discussing this painting, Burnett writes: "His response to this northern landscape, touched by his interest and experience of the East, has led to his finest pictures...[such as] *Flying Out* (1980), characterized by brilliance of colour and breadth of gesture."

New York art critic Donald Kuspit visited Toronto in 1980, taking a tour of galleries and studios and noting that Rayner had a certain "Persian sensibility" in his work which likened him to "Delacroix in Algeria and Gauguin in Tahiti, all in pursuit of paradise..." He was one of the Toronto artists that had developed a "Baroque flair and organic excess...filtered through a modernist abstract style."

\$8,000 – 12,000



21

21
WILLIAM PERHUDOFF

AC-79-9

acrylic on canvas
signed and inscribed "AC-79-9" on the reverse

32 ins x 62 ins; 80 cms x 155 cms

Provenance

Waddington Galleries, Toronto.
An Established Canadian Corporate Collection, Toronto.

Exhibited

William Perhudoff, Ten Years 1970-1980, Mendel Art Gallery, Saskatoon, October 1 - November 8, 1981, travelling to the University of Lethbridge, Medicine Hat Museum and Art Gallery, Moose Jaw Art Museum, Kitchener/Waterloo Art Gallery, Owens Art Gallery, Sackville, Swift Current National Exhibition Centre, Nickles Art Museum, Calgary, Edmonton Art Gallery, 1981-1983, cat.no. 12.

\$6,000 – 8,000



22

22
WILLIAM PERHUDOFF

AC-80-44

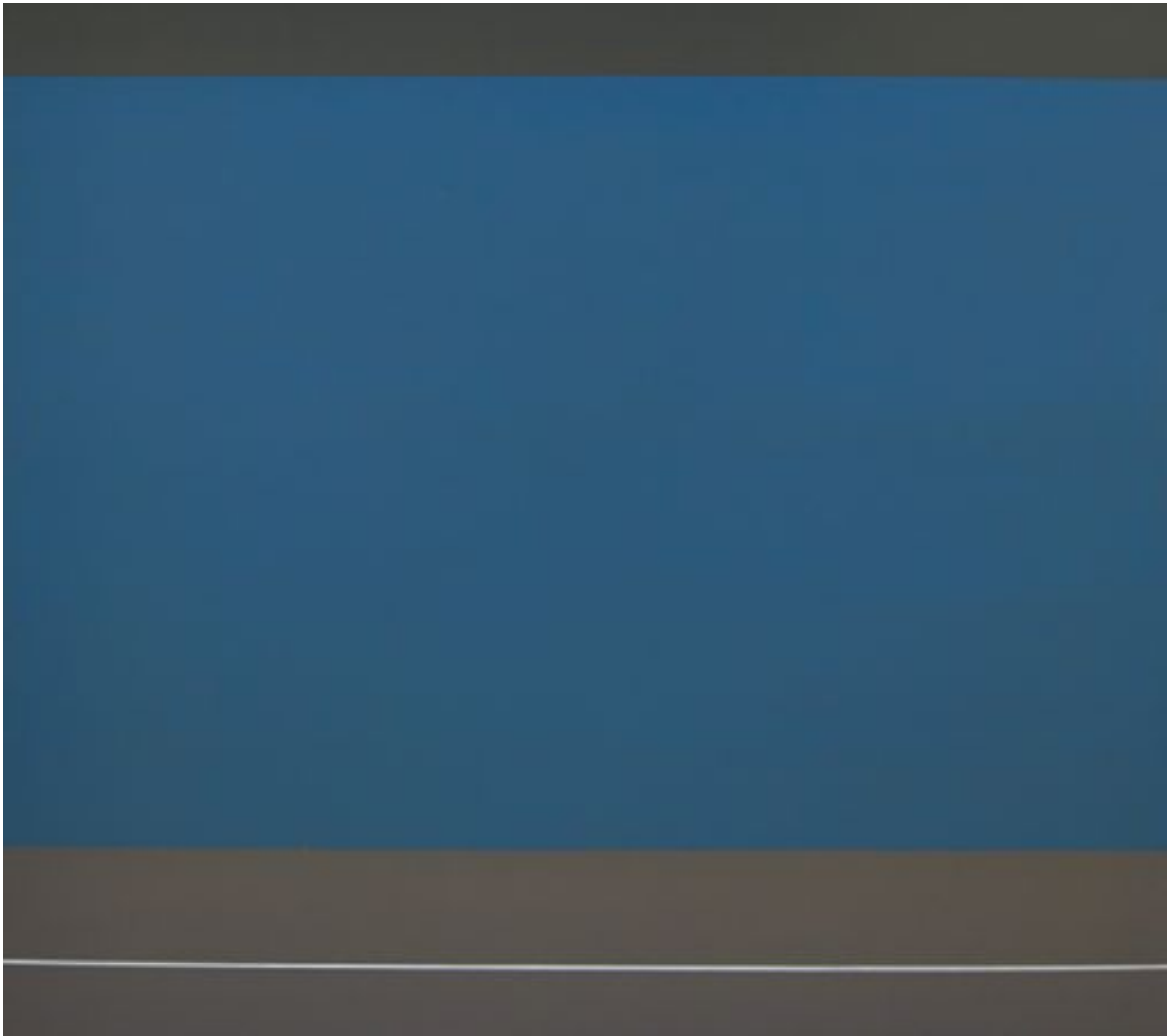
acrylic on canvas
signed, titled and dated 1980 on the reverse

30 ins x 35 ins; 75 cms x 87.5 cms

Provenance

Waddington Galleries, Montreal.
Private Collection, London.

\$4,000 – 6,000



23

23 YVES GAUCHER

Gris et Bleu

acrylic on canvas
signed, titled and dated Nov/Dec 1972 on the reverse

80 ins x 90 ins; 200 cms x 225 cms

Provenance

Marlborough-Godard, Toronto/Montreal.
An Established Canadian Corporate Collection, Toronto.

Literature

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, Toronto/Edmonton, 1983, reproduced in colour, page 78, figure 68.
Roald Nasgaard, *Yves Gaucher; A Fifteen-Year Perspective, 1963-1978*, Art Gallery of Ontario, Toronto, 1979, page 103.
Roald Nasgaard, *The Plasticiens and Beyond, Montreal, 1955-1970*, Varley Art Gallery, Markham, 2013, page 89.

Gaucher's series of Grey on Grey paintings of the late 1960s would resonate in his works of the early 1970s. The artist's fascination with, and mastery of, the colour grey would endure in this 1972 masterwork *Gris et Bleu*. The light grey has been replaced by a more "self-assertive" dark grey and blue with more hardened-edges present. By 1972, Gaucher had decreased the number of white horizontal lines in his composition from several to one. In *Gris et Bleu*, the experience of the work comes slowly, through taking in the "slow rhythmic roll up and down the surface of the painting." The expansive surface of the painting is without the gesture of the brushstroke, activating a mediative colour-based engagement with the viewer. In a 1974 interview, Gaucher described the function of a painting: "It's not what you see...it's not what you analyze...but the state of trance that you can be put into by the work..."

\$30,000 – 50,000

24
CHARLES PACHTER

Moosamour

baked enamel on aluminum
mounted and signed on a granite base

height 16.5 ins; 41.3 cms

\$3,000 – 5,000



24

25
HAROLD BARLING TOWN

Toy Horse #174

black acrylic on crescent paper board
signed and dated 1982 upper left; signed, titled and
dated on the reverse

60 ins x 40 ins; 150 cms x 100 cms

Provenance

Circle Arts International, Toronto.
An Established Canadian Corporate Collection, Toronto.

Drawing was always an important mode of expression for Town. The object of inspiration for the *Toy Horse* series was a rocking horse purchased from an antique store. In this prominent series which Town began in 1976, he explores all possibilities of graphically portraying the toy horse. In *Toy Horse 174*, Town creatively employs bold contour drawing and thick acrylic paint to depict the galloping subject in all of its playfulness.

\$6,000 – 8,000



25



26

26
GERSHON ISKOWITZ

October #2

oil on canvas
signed, titled and dated 1976 on the reverse

55 ins x 47 ins; 137.5 cms x 117.5 cms

Provenance

An Established Canadian Corporate Collection, Toronto.

Literature

Dennis Reid, *A Concise History of Canadian Painting: Third Edition*, Toronto, 2012, page 375.

Peter Mellen, *Landmarks of Canadian Art*, Toronto, 1978, page 240.

David Burnett, *Iskowitz*, Art Gallery of Ontario, Toronto, 1982, page 72.

International recognition came for Iskowitz when he was selected to represent Canada at the Venice Biennale in 1972. By 1976, his paintings were comprised of magnificent vivid shapes in contrasting tones, scattered upon laboriously painted surfaces. Dennis Reid describes the artist's process: "Iskowitz worked only at night under artificial light, in oils...He would build up a picture slowly, applying a colour, then when it had dried, applying another over it, leaving only parts of the previous layers exposed, thinly veiling others, or obscuring some parts entirely..."

Iskowitz drew on his personal recollections of experiences with landscape for his work, explaining that he would take "...the experience, out in the field, of looking up in the trees or in the sky, of looking down from the height of a helicopter. So what you try to do is make a composition of all those things, make some kind of reality... That's painting." The Canadian landscape provided him with striking patterns and vistas which emerged through tiers of scattered clouds below.

October #2 exemplifies the artist's unique manipulation of colour harmonies, textures and patterns. The painting reveals the moment at which "the landscape, the imagination, and the memory of experiences are united..."

\$30,000 – 40,000

27
JACK HAMILTON BUSH

Pink on Red (Thrust)

oil on canvas
signed and dated 1961 lower left; signed “Jack Bush -
Toronto”, titled and dated on the reverse

79 ins x 79.25 ins; 197.5 cms x 198.1 cms

Provenance

Jack Bush Art Estate (1974).
Waddington Galleries, Toronto.
An Established Canadian Corporate Collection, Toronto.

Literature

Ross Fox, *The Canadian Painters Eleven (1953-1960)*, The Robert
McLaughlin Gallery, Oshawa, 1994, pages 48-49.
Karen Wilkin, *Jack Bush on Paper: A Selection*, essay, New York,
January 2009.

Bush's journey as an artist took him from landscape to colour field painting. Following a well-received Painters Eleven exhibition at Toronto's Park Gallery in 1957, the gallery held solo exhibitions of Bush's artwork every year from 1958-61. The shapes of his late 1950s Painters Eleven period gave way to the magnificent *Thrust* paintings, noted by Fox as “the first major series of Bush's mature phase.” In the *Thrust* works of 1960-61, Bush addresses key spatial and colour concerns thus allowing his unique artistic identity to shine. The characteristic element of the *Thrust* works is a band often resembling a brushstroke that ‘thrusts’ about two thirds across or down the canvas. Some of these pivotal pictures were exhibited in Bush's premiere solo exhibition in New York, held at the Robert Elkon Gallery in 1962.

Bush began *Pink on Red (Thrust)* on June 7th and then departed on a road trip to the United States, visiting Chicago, Detroit and Buffalo. During this trip, he viewed paintings by Matisse, Rothko, Cézanne and Pollock and remarked how he had never seen so many masterpieces spanning the past century. Most impressed by Rothko and Matisse, Bush returned to Toronto and to *Pink on Red*, reworking the composition to reflect his recent experience. He completed the painting on June 20th. A drawing in the artist's records reveals how Bush altered the horizontal pink figure from an organic shape to a boxier, more structured form, suggesting the influence of Rothko. *Pink on Red (Thrust)* greatly impresses the viewer with its monumentality and emphatically expressive quality. It is not surprising that these *Thrust* works comprised the artist's first solo exhibition south of the border as they are of a breadth and calibre that contributed greatly to his international acclaim.

Pink on Red (Thrust) will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*. We thank Dr. Sarah Stanners for her assistance in the cataloguing of this painting. Sarah is co-curating a Jack Bush retrospective exhibition to be held at the National Gallery of Canada which is scheduled for November 2014 through February 2015.

\$175,000 – 225,000





28 TONY SCHERMAN

Six Works: Charlotte Corday; Mirabeau's First Funeral; Robespierre's Dream; Napoleon Shaving at Austerlitz; Himmler; Robespierre's Dream, 1998 (About 1789 series)

six oil and encaustic prints
each signed, all from an edition of 50, framed separately

30 ins x 30 ins; 75 cms x 75 cms (5)
32 ins x 30 ins; 81 cms x 75 cms (1)

Provenance
Galerie de Bellefeuille, Montreal.
Private Collection, New York.

Literature

Leah Ollman, *Tony Scherman: About 1789*, Soma Gallery, La Jolla, California, 1998, n.p.

There is power and grandeur in Scherman's representations; the very process of creating the artwork by mixing pigment with wax and applying as layers upon a surface, evokes the passage and layering of time. The medium effectively thrusts the faces from generations past into the present. Ollman observes how the depiction of still lifes suggests ordinary life, proposing that the "monstrous might lie in the range of the human...Though he puts names to faces, Scherman doesn't label them as heroes or villains. In the paintings, they are simply daunting presences, mirrors to our own capacities, our own moral range, the multiple possibilities of the self."

\$12,000 - 15,000
(6)

29
LEON BELLEFLEUR

Sausset Les Pins

oil on canvas
signed and dated 1959 lower left; initialed, titled and
inscribed "Aix-en-Provence" on the reverse

24 ins x 19.5 ins; 60 cms x 48.8 cms

\$12,000 – 15,000

29



30
ALEX CAMERON

Glitzy Illusion

oil on canvas
signed, titled and dated 2003 on the reverse

38 ins x 30 ins; 95 cms x 75 cms

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, page 257.

Roald Nasgaard describes that Alex Cameron "...has an impeccable pedigree for a third generation modernist abstract painter in Toronto. He studied at the New School of Art under Coughtry, Rayner, Burton and Markle. He was Jack Bush's studio assistant, worked for the David Mirvish Gallery and maintained an ongoing close relationship with Clement Greenberg. He showed with Jared Sable until he joined Klonaridis in 1985."

\$5,000 – 7,000



30



31

31 DOROTHY KNOWLES

Fields near Wakaw

oil on canvas
signed and dated 1979 lower right; signed, titled
and inscribed "OC-40-79" on the reverse

40 ins x 40 ins; 100 cms x 100 cms

Provenance

Downstairs Gallery, Edmonton.
An Established Canadian Corporate Collection, Toronto.

Exhibited

Dorothy Knowles: Paintings, 1964-1982, the Edmonton Art Gallery, travelling to the Norman Mackenzie Art Gallery, Regina,

the Art Gallery of Windsor, the London Regional Art Gallery, the Centre Saidye Bronfman, Montreal, the Mendel Art Gallery, Saskatoon, 1983-1984, cat.no. 36.

Knowles' very first solo exhibition was held in 1954 at the Saskatoon Art Centre when the artist was in her late twenties. She participated in Emma Lake Workshops in the 1950s and 1960s which greatly influenced her work by aiding in the development of her distinctive technique. Her paintings came to focus on capturing the richness of the prairie landscape through colour and texture. *In Fields near Wakaw*, Knowles masterfully interprets the diversity and abundance of nature.

\$6,000 – 8,000



32

32

ALFRED JOSEPH CASSON

Afterglow, Moose Lake (1967)

oil on canvas
signed lower left

24 ins x 30 ins; 60 cms x 75 cms

Provenance

Loch Gallery, Toronto.
Private Collection, Toronto.

Literature

Paul Duval, *A.J. Casson, His Life & Works / A Tribute*, Toronto, 1980, pages 225-227; page 236, for a work of similar handling and palette (*Afterglow*, 1965)

Paul Duval, *A.J. Casson*, Roberts Gallery, Toronto, 1975, page 115.

Listing the artist's "main painting places", Paul Duval notes that Casson visited Moose Lake in 1967 and 1968, also painting in Grenville, Quebec during both years.

Sharing similarities in handling and palette, *Afterglow, Moose Lake* and *Afterglow*, a 1965 oil by Casson, both depict dusk, the transitional time of day not encountered with great regularity through the painter's career. In both paintings, Casson handles the tranquility of the atmosphere perfectly, the scenes glowing through his use of masterfully combined yellows, oranges and pinks. The sky above the landscape appears ready to burst as the sun provides a final salute to the stillness, the approach of darkness mere moments away.

In 1967, the year which *Afterglow, Moose Lake* was painted, Casson was awarded the Silver Centennial Medal and his work was included in *Three Hundred Years of Canadian Art*, an exhibition at the National Gallery of Canada.

\$70,000 – 90,000



33

33 MARC-AURÈLE DE FOY SUZOR-COTÉ

Le vieux pionnier canadien

bronze

signed, titled and inscribed "1912", "Copyright Canada 1914", "Roman Bronze Works Inc. N.Y." and "No. 11"

16 ins x 16 ins x 8.75 ins;
40 cms x 40 cms x 21.9 cms

Provenance

Purchased at W. Scott & Sons, 1918.
By descent to the current Private Collection, Ontario.

Literature

Pierre L'Allier, *Suzor-Coté: L'oeuvre sculpté*, Musée du Québec, 1991, pages 46-47.

Discussing Suzor-Coté's development of the habitant figure through his work, L'Allier notes that the artist created several charcoal drawings and works in pastel of Father Edras Cyr, having completed a bust of the sitter in 1911. The theme of the pioneer sitting in a rocking chair smoking his pipe appears to have already germinated in Suzor-Coté's mind, L'Allier referencing an undated pastel in the Musée du Québec's collection, possibly acting as the preparatory study for the bronze.

Suzor-Coté presents *Le vieux pionnier canadien* as a dreamer, pondering his life, the rifle and varied tools represented on either side of the base testifying to his activities. Although he leans slightly back in his chair, Suzor-Coté depicts the figure in a comfortable position, capturing the essence of his subject for eternity, the heritage of his people present in the features and attitude of his model. The mastery of Suzor-Coté is clearly evident through the stability and detail of *Le vieux pionnier canadien*.

This lot includes a photocopy of the original W. Scott & Sons invoice, the bronze purchased in 1918 and remaining in the purchaser's family until this offering.

\$8,000 – 12,000



34

34
MARC-AURÈLE DE FOY SUZOR-COTÉ

La compagne du vieux pionnier

bronze
 signed, titled and inscribed "1912", "Copyright Canada
 United States 1918 by Suzor-Coté", "Roman Bronze
 Works Inc. N.Y." and "No. 11"

16 ins x 16.25 ins x 9.25 ins;
 40 cms x 40.6 cms x 23.1 cms

Provenance

Purchased at W. Scott & Sons, 1918.
 By descent to the current Private Collection, Ontario.

Literature

Pierre L'Allier, *Suzor-Coté: L'oeuvre sculpté*, Musée du Québec,
 1991, pages 48-49.

The faithful companion to *Le vieux pionnier canadien*, Pierre L'Allier describes *La compagne du vieux pionnier* as more discrete through her depiction than that of her partner, whose strong personality is imposed by the sculptor. Unlike her husband, *La compagne's* world is defined within the home, Suzor-Coté including clear detail in the quilted texture of the sitter's skirt (suggesting homespun clothing) and the grained design of the floor beneath her chair. Even at her advanced age, she continues to knit, Suzor-Coté showing his preoccupation with the gestures of *La compagne*, paying special attention to his representation of the hands of the old woman, which show clear signs of strength and arthritic wear.

L'Allier notes that *Le vieux pionnier canadien* and *La compagne du vieux pionnier* form a pair of inseparable figures, completing a cycle of existence, the husband and wife symbolizing the tenacity and perseverance of rural life.

This lot includes a photocopy of the original W. Scott & Sons invoice, the bronze purchased in 1918 and remaining in the purchaser's family until this offering.

\$8,000 – 12,000



35

35 CHARLES PACHTER

Pioneer (Susanna Moodie)

acrylic paint and inkjet print on canvas
signed and dated 1982 lower right; signed, titled and
dated on the reverse, from an edition of three

24 ins x 40 ins; 60 cms x 100 cms

Provenance

Private Collection, Toronto.

Literature

Bogomila Welsh-Ovcharov, *Charles Pachter*, Toronto, 1992,
illustrated page 71, plate 82.

Charles Pachter's 1980 limited edition volume of Margaret Atwood's *The Journals of Susanna Moodie* presented a collaboration between the artist and author with Pachter providing imagery alongside his friend and colleague's poetry. In creating *Pioneer*, Pachter employed the actress Janet Amos to pose as the Upper Canada settler. "She is portrayed without lower limbs, seen from a skewed angle, and suspended within an intense orange background. Although the facial expression is partially obscured by her lowered head, the voluminous forms in the gathered folds of her skirt and the sweep of her arm evoke a lyrical abstraction."

\$8,000 – 12,000

36 ALFRED LALIBERTÉ

L'homme et la roche

bronze
signed and titled

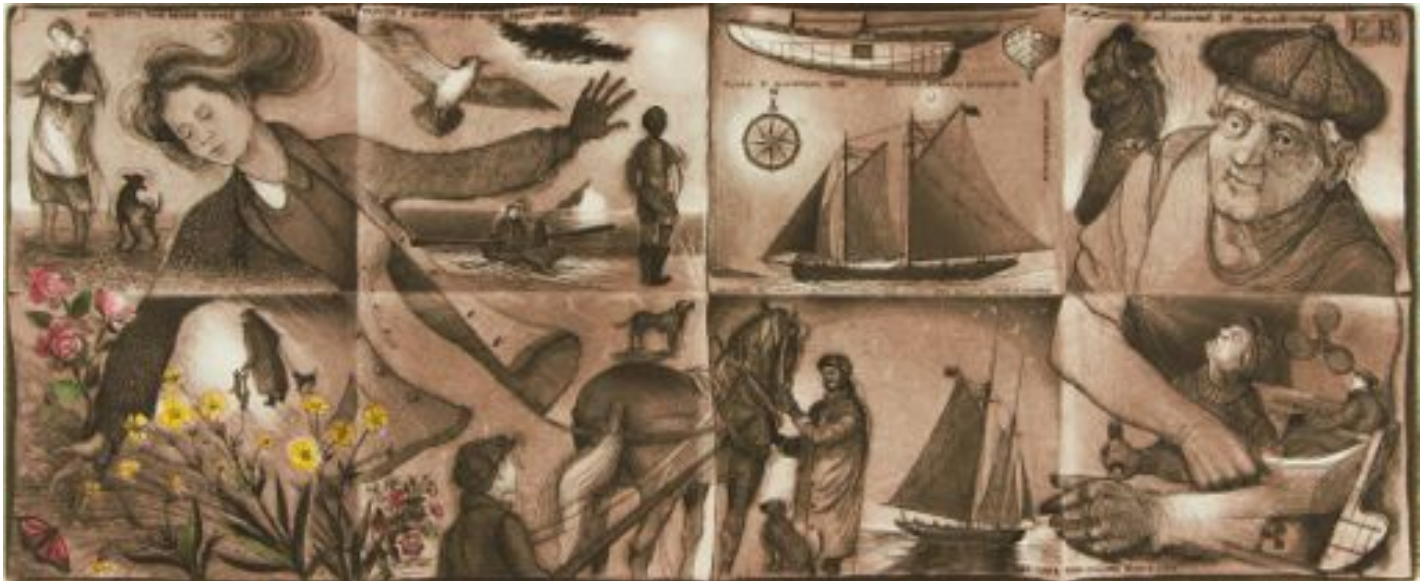
14.75 ins x 22 ins x 12.5 ins; 36.9 cms x 55 cms x 31.3 cms

An internationally trained artist, Laliberté's sculptural work is represented within monuments and memorials throughout the province of Quebec and are included in institutional collections across the country. Drawing from his early life in the Quebec countryside, Laliberté exhibited a strong interest in the representation of rural life, the sculptor able to rely upon his childhood memories to accurately depict the figures, crafts and customs related to the land and folklore of his culture. Like his friend and contemporary, Marc-Aurèle de Foy Suzor-Coté, Laliberté aimed to timelessly capture these figures and their lifestyle in the face of change through the early twentieth century.

\$5,000 – 7,000



36



37

37
DAVID LLOYD BLACKWOOD

Folded Studies

etching and aquatint with hand-colouring
signed, titled, dated 1993 and inscribed "H.C." in lower
margin

14 ins x 34 ins; 35 cms x 85 cms

\$2,500 – 3,500

38
DAVID LLOYD BLACKWOOD

Passing Shadow

etching and aquatint with hand-colouring
signed, titled, dated 1990 and inscribed "H.C." and
"Many thanks Ken. Oct 6, 1990. David B." in the lower
margin

31.75 ins x 19.75 ins; 79.4 cms x 49.4 cms

\$3,000 – 5,000



38



39

39
JEAN-PHILIPPE DALLAIRE

Breezy Shoreline, Lac St-Jean (1936)

oil on canvas
signed lower right

24 ins x 30 ins; 60 cms x 75 cms

\$10,000 – 15,000

40
20TH CENTURY CANADIAN SCHOOL

Coastal Landscape

oil on board

8 ins x 10 ins; 20 cms x 25 ins

\$600 – 800



40



41

41
FRANK HANS JOHNSTON

Woodland Stream

oil on board
signed lower left; titled on the artist's label on the
reverse

20 ins x 24 ins; 50 cms x 60 cms

\$15,000 – 20,000



42

42
ALFRED JOSEPH CASSON

Farmhouse near Tripp Lake, Lake Baptiste

oil on board
 signed lower right

9.25 ins x 11.25 ins; 23.1 cms x 28.1 cms

Provenance

Walter Klinkhoff Gallery, Montreal.
 Mayberry Fine Art, Winnipeg.
 Private Collection, Toronto.

\$25,000 – 35,000



43

43 ROBERT WAKEHAM PILOT

Hart House

oil on canvas
signed lower left

20 ins x 24 ins; 50 cms x 60 cms

Provenance

Continental Galleries of Fine Art, Montreal.
Private Collection, Toronto.

Highlighting the important history of Toronto's Hart House, Christine Boyanoski, curator of the current travelling exhibition *A Story of Canadian Art: As told by the Hart House Collection* notes:

Hart House was commissioned by the Massey family and gifted to the University of Toronto in 1919 as a cultural centre where students, faculty, and the broader public could mingle and converse. The Hart House Art Committee, comprised of

students, artists, faculty, and staff at the University of Toronto, began collecting art with the purchase of A.Y. Jackson's *Georgian Bay* in 1922, and continued to focus on the work of the Group of Seven and their contemporaries, as well as the Beaver Hall Group and Canadian Group of Painters, through the first half of the twentieth century.

Given the importance of Hart House within the Canadian art (and Toronto's) identity, it is not surprising that Robert Pilot chose the landmark for a rare Toronto landscape.

Reminiscent of Pilot's signature winter scenes depicting Quebec City and Montreal, *Hart House* is a celebration of mood and light, the spires of Soldier's Tower overlooking the clouded winter day. The bundled figures move briskly through the foreground, anticipating the warmth which pours from the glowing windows of their destination.

\$30,000 – 50,000



44

44
MAXWELL BENNETT BATES

Monique

oil on canvas
signed and dated 1978 lower left; titled on the stretcher

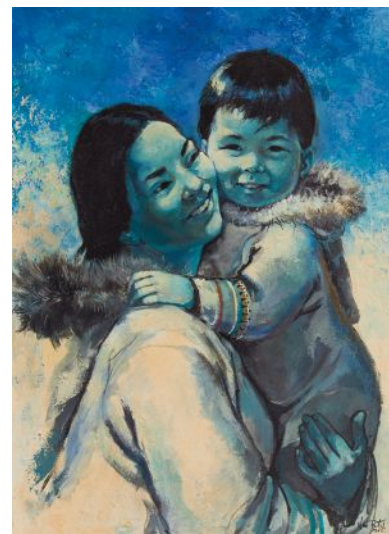
24 ins x 20 ins; 60 cms x 50 cms

Provenance

Private Collection, Calgary.

Bates scholar Nancy Townshend provides insight related to *Monique* on a label affixed to the reverse of the portrait. "Note the stark contrast between [Monique's] black hair, penetrating eyes, her snarl, her saturated cadmium red and crimson short-sleeved flared shirt, and her deformed upper arm (like Bates after his first stroke), and the single saturated yellow earring against a neutral background. The 1/3 to 2/3 viewpoint of her face goes back to Bates's *Man With Pipe* 1937."

\$10,000 – 15,000



45

45
NORI PETER

Mother and Child

oil on canvas
signed and dated 1965 lower right

30 ins x 22 ins; 75 cms x 55 cms

\$500 – 700

46
MAUD LEWIS

Winter Logging Scene

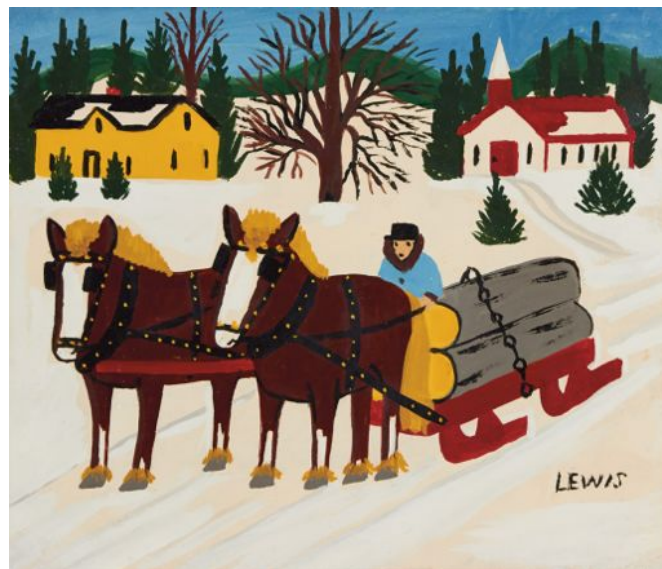
oil on board
signed lower right

11.75 ins x 13.75 ins; 29.4 cms x 34.4 cms

Provenance

Acquired directly from the artist, 1962.
Private Collection, Maine.

\$5,000 – 7,000



46

47
MAUD LEWIS

Sleighing and Skating Scene

oil on card
signed lower right

3.25 ins x 5.5 ins; 8.1 cms x 13.8 cms

Provenance

Private Collection, Nova Scotia.

According to Maud Lewis scholar, Alan Deacon, this enchanting scene, which is "detailed with vibrant colours, and extremely well done", was painted on one of the blank cards which the artist would have acquired from Edith Wallis, editor of the *Digby Courier*. Deacon believes that the card would have been painted during the 1950s.

\$3,000 – 5,000



47

48
MAUD LEWIS

Oxen in Spring

oil on board
signed lower right

11.25 ins x 11.75 ins; 28.1 cms x 29.4 cms

Provenance

Acquired directly from the artist, 1962.
Private Collection, Maine.

\$4,000 – 6,000



48



49



49 (verso)



The Ward (Toronto Archive Photo)

49 PETER CLAPHAM SHEPPARD

The Ward, Toronto (circa 1910)

oil on board
signed lower left, an autumn landscape on the reverse

10.5 ins x 8.5 ins; 26.3 cms x 21.3 cms

Provenance

The Estate of the Artist.
Private Collection, Ontario.

In the late nineteenth and early twentieth centuries, Toronto's "St. John's Ward" was a colourful and dense collection of homes and shelters, the area roughly bound by Yonge Street, University Avenue, Queen Street and College Street. The Ward was commonly settled by immigrants arriving in the city (and frequently, the country) for the first time. The Ward captured the attention (and often the sympathies) of artists based in Toronto, Sheppard and his contemporaries (including Lawren Harris) depicted the character of the region and evoked early and imperishably beautiful images of the life within the slum.

\$3,000 – 4,000



50



Toronto Skyline circa 1930 (Toronto Archive Photo)

50
PETER CLAPHAM SHEPPARD

Eventide, Toronto Skyline (circa 1932)

oil on board
signed lower right

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

The Estate of the Artist.
Private Collection, Ontario.

A lovely and poetic atmosphere in this work records an image of Toronto as it once existed, more than eighty years ago, before the city's transformation towards a world-class centre of the twenty-first century. Sheppard's depiction of the skyline includes the prominent and towering outline of the Canadian Bank of Commerce building, the 34-storey structure enjoying the status of being the tallest building in the Commonwealth from 1931 to 1962.

\$3,000 – 4,000



51



Ice Sailing, Lake Ontario, 1914 (Toronto Archive Photo)

51
PETER CLAPHAM SHEPPARD

Ice Sailing, Lake Ontario (circa 1912)

oil on board
signed lower right

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

The Estate of the Artist.
Private Collection, Ontario.

Ice yachting on Lake Ontario was a popular sport and pastime during the turn of the nineteenth century, enjoyed primarily by the upper classes, including the Roosevelts in the United States.

\$3,000 – 4,000



52

52
ALEXANDER YOUNG JACKSON

Early Spring

oil on board
signed lower left

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

\$12,000 – 15,000



53

53
ALEXANDER YOUNG JACKSON

Ripon on the Road to Chenville, Quebec

oil on board
 signed lower right; signed, titled and dated "probably
 1962" on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

Provenance

The Art Emporium, Vancouver.
 Private Collection, Toronto.

\$15,000 – 18,000



54

54
FREDERIC MARLETT BELL-SMITH

River Through the Mountains

watercolour
signed lower right

10.75 ins x 15.5 ins; 26.9 cms x 38.8 cms

\$2,000 – 3,000



55

55
WALTER JOSEPH PHILLIPS

Ski Trail (1945)

colour woodcut
signed in the lower right margin

4 ins x 3 ins; 10 cms x 7.5 cms

\$500 – 700



56

56
WALTER JOSEPH PHILLIPS

Trail from Skoki (1943)

colour woodcut
signed in the lower right margin

3.5 ins x 4 ins; 8.8 cms x 10 cms

\$600 – 800



57

57
ALEXANDER YOUNG JACKSON

Morning Light, Combermere

oil on board
signed lower left; signed, titled and dated
October 1963 on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

\$12,000 – 15,000

58
**FARQUHAR MCGILLIVRAY STRACHAN
KNOWLES**

Haystack, 1904

oil on unstretched canvas
signed and dated 1904 lower left

9.5 ins x 15 ins; 23.8 cms x 37.5 cms

\$500 – 700



58



59

59
MANLY EDWARD MACDONALD

Bay of Quinte, Ontario

oil on canvas
signed lower left; signed and titled on the reverse

24 ins x 32.25 ins; 60 cms x 80.6 cms

\$4,000 – 6,000

60
THOMAS KEITH ROBERTS

Low Tide, Port au Saumon

oil on board
signed lower right

10 ins x 16 ins; 25 cms x 40 cms

Provenance

The Fine Art Galleries, T. Eaton Company, Toronto.
Private Collection, British Columbia.

\$800 – 1,200



60



61

61
ROLAND GISSING

Western Landscape

oil on canvas
signed lower right

16 ins x 20 ins; 40 cms x 50 cms

\$1,200 – 1,500

62
FREDERIC MARLETT BELL-SMITH

Hyde Park Corner

watercolour
signed lower left

9 ins x 12.75 ins; 22.5 cms x 31.9 cms

Literature

Roger Boulet, *Frederic Marlett Bell-Smith (1846-1923)*, Art Gallery of Greater Victoria, 1977, plate 61 for a similar watercolour by the artist (circa 1900-1915, collection of the Art Gallery of Greater Victoria).

\$2,000 – 3,000



62

63
ALBERT JACQUES FRANCK

Backyard on Lisgar Street

oil on board
signed and dated 1967 lower right

16 ins x 12 ins; 40 cms x 30 cms

Provenance

Roberts Gallery, Toronto.
Private Collection, Toronto.

Although Franck's label on the reverse titles this artwork as *Backyard on Bleecker Street*, the title is changed to *Backyard on Lisgar Street* on the Roberts Gallery label.

\$5,000 – 8,000



63

64
GUTTORN OTTO

The Gartshore Dam

oil on board
signed lower right

24 ins x 32 ins; 60 cms x 80 ins

\$900 – 1,200



64



65

65
FRITZ BRANDTNER

Untitled Tree Study

watercolour, graphite and coloured inks
signed lower centre

10 ins x 6.75 ins; 25 cms x 16.9 cms

Provenance
Kastel Gallery, Montreal.
Private Collection, Toronto.

Exhibited
Fritz Brandtner, 1896-1969: A Retrospective Exhibition, Sir George William University, Montreal, 1971.

\$1,500 – 2,500

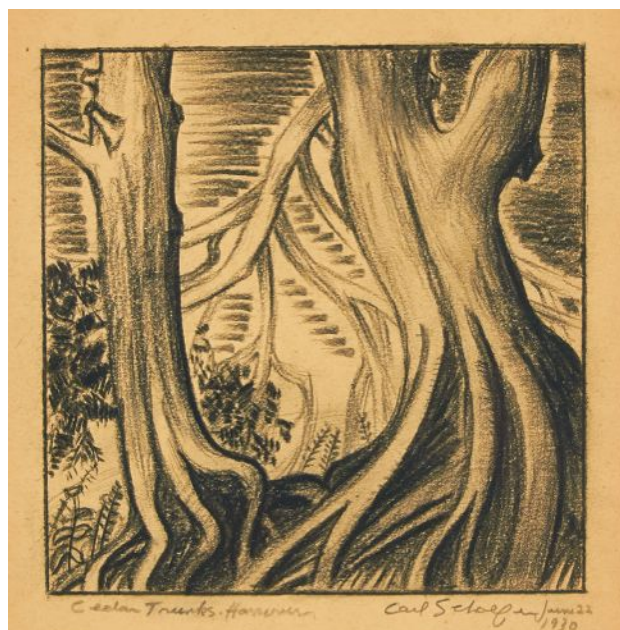
66
CARL FELLMAN SCHAEFER

Cedar Trunks, Hanover

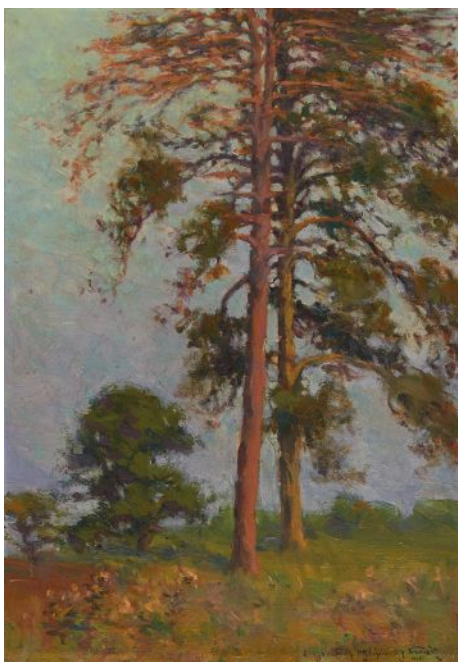
charcoal
signed and dated "June 22, 1930" lower right; titled lower left

7 ins x 7 ins; 17.5 cms x 17.5 cms

\$800 – 1,200



66



67

67
ELIZABETH ANNIE MCGILLIVRAY KNOWLES

In August's Glare

oil on canvas laid down on card
signed and dated 1905 lower right; titled on the reverse of the frame

17 ins x 12 ins; 42.5 cms x 30 cms

Provenance
Gift of the artist.
By descent to the present Private Collection, Ontario.

\$500 – 700

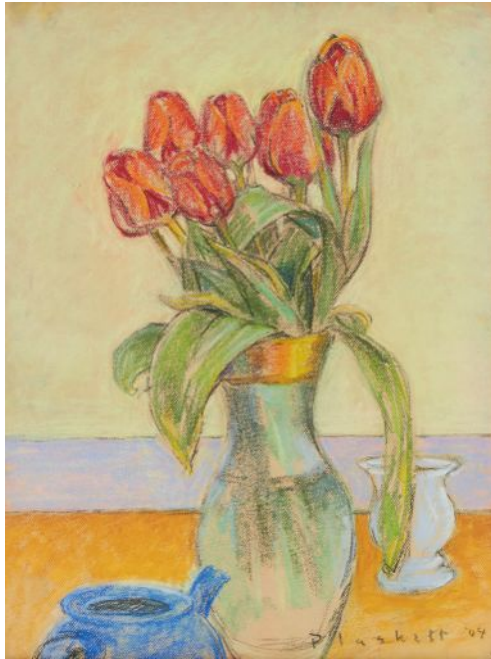
68
HENRY ERIC BERGMAN

Ghosts of the Woods

oil on canvas
signed lower right, with a landscape painting on the
reverse

27 ins x 32 ins; 67.5 cms x 80 cms

\$1,500 – 2,000



69

70
ROBERT GENN

Pattern With Papilio

acrylic on canvas
signed lower right; signed and titled on the reverse

12 ins x 16 ins; 30 cms x 40 cms

\$1,200 – 1,500

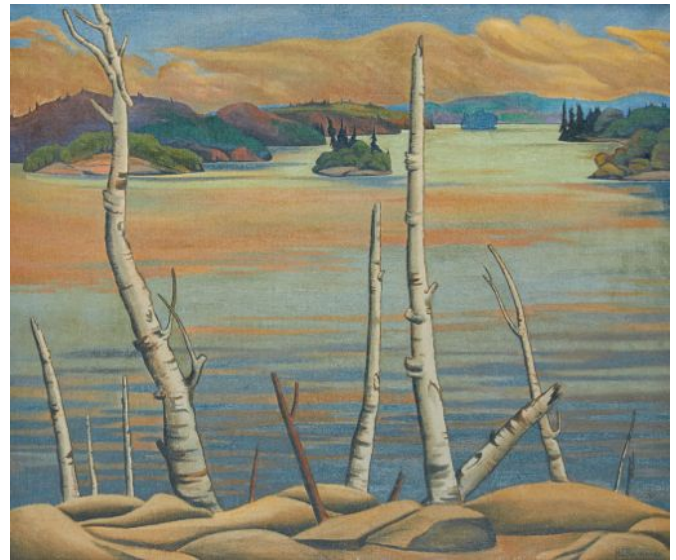
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can be viewed at Consignor.ca

**June Auction of Canadian & International
Contemporary Art**

June 19-25, 2014

*Highlights can be viewed at
Consignor.ca*



68

69
JOSEPH FRANCIS PLASKETT

Tulips in Glass Vase

pastel
signed and dated 2004 lower right

25 ins x 29.5 ins; 62.5 cms x 48.8 cms

\$800 – 1,000



70

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11. CAL reserves the right to refuse any bid and/or bidding registration application at their absolute discretion. Further, CAL also reserves the right to suspend or cancel any account used for bidding at their sole and absolute discretion. CAL also reserves the right to refuse any bid which is not in relation to the provided pre-sale auction estimate provided by CAL and also reserves the right to not accept a bid recognized to not fall within the set bidding increments during sale. Additionally, CAL reserves the right to accept any bid which does not meet any pre-established reserve. In no instance may a Bidder withdraw their submitted bid.

12. CAL reserves the right to accept and execute absentee bids on behalf of prospective purchasers, unable to directly participate in the particular auction. In such a case, CAL provides the service of absentee bidding as a privilege and shall not be responsible for failure to execute the absentee bid(s) for any reason whatsoever and shall also not be responsible for errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee bidding must complete and sign the required documentation (absentee bidding form) prior to the start of bidding for the particular auction. In the event that two identical absentee

bids are submitted to CAL, the bid which is received earlier (and which has been submitted through a completed and signed absentee bidding form) will take precedence over the later bid(s), allowing the earlier submitted bid(s) to potentially purchase the lot(s) at bid level submitted.

13. At the completion of the sale, the Successful Bidder shall be recognized as the Purchaser and shall then take on complete responsibility and risk for the purchased Property, adhering to all of the Terms and Conditions of Sale. In the event of a dispute between the Successful Bidder and any other Bidder regarding the result of the auction, CAL will have absolute discretion to rescind any transaction with the Successful Bidder and designate a new winning buyer or to withdraw the Property from the auction. In such a case, CAL may choose to re-offer the Property in a future auction or private sale. In all such cases, final decision shall be made solely by CAL.

14. The Successful Bidder shall make arrangements with CAL for the payment of the whole invoiced amount following the immediate close of the auction, unless alternate arrangements are agreed by CAL for payment of a portion of the invoiced amount. Until full and final settlement of the invoice is completed by the Successful Bidder, the purchased Property will not be released to the Successful Bidder. Failure to pay for purchases may lead to the cancellation of the sale with no promise of re-offering in a future auction. In the event of failure of payment by the Successful Bidder, CAL reserves the right to suspend and/or delete the bidding account of the Bidder and/or their representatives, all at the sole discretion of CAL.

15. Immediately following the completion of the auction, the Successful Bidder shall be charged 10% of the hammer price (to a maximum of \$10,000) (the "Deposit"), which amount will be held as a deposit against payment for the Property purchased. The Successful Bidder hereby authorizes CAL to charge the Successful Bidder's registered credit card with the Deposit. The Successful Bidder shall settle final payment and collect their purchase(s) from CAL within five business days following the completion of the auction. Failure to settle payment and/or collect the property from CAL within five business days may lead to monthly interest charges of 1.5% in addition to the invoice amount and/or storage charges for the Property being held on the premises of CAL. Property being held by CAL is being stored at the sole risk of the Successful Bidder and may be stored either on the premises of CAL or at a secondary storage location. In the event that final payment is not made within 30 days following the completion of the auction, then CAL shall have the right to rescind the purchase and the Deposit shall be retained by CAL as liquidated damages.

16. CAL, its employees or agents, shall not be liable for the loss or damage of any Property purchased through a CAL auction (through negligence or otherwise) while the Property remains in the possession of CAL and once the allowed five business days following an auction closure or completion of a private sale has passed.

17. In any event resulting in failure by the Successful Bidder (Purchaser) to pay for Property purchased either through the defined auction process or a private sale within the five day period following the sale, CAL, in its sole discretion, may re-offer the Property in question without limiting the terms in place with the Consignor of the Property. Should CAL reoffer

the Property, the original Successful Bidder (Purchaser) shall be responsible to CAL and the Consignor for the following: any difference marked as a deficiency between the price achieved and amount invoiced upon the re-sale of the Property versus the price achieved and amount invoiced to the Purchaser upon the original sale of the Property; any storage charges to CAL for the holding of the Property between its original offering and the reoffering; and the total in sales commissions which CAL would have collected had the original sale of the Property been completed.

18. CAL accepts payment by cash, certified cheque, wire transfer, VISA and/or Mastercard for the settlement of invoices. Credit card purchases are limited to a maximum of \$25,000 CAD and the credit card holder must be present at the time of payment. Artwork purchased with a certified cheque will not be released by CAL until the clearance of the cheque has been confirmed by CAL's bank. Payments arranged by wire transfer may be subject to administrative charges related to the transfer and banking processes.

19. CAL is pleased to assist clients in arranging for the shipment of their artwork from our Toronto premises. However, it is the responsibility of the Successful Bidder to make these arrangements in full, including the packing, insuring and actual shipment of the Property. Assistance provided by CAL in this regard is provided as a service and CAL carries absolutely no liability through this courtesy.

20. Without limitation, the Purchaser accepts that any lot (Property) purchased through CAL may be subject to provisions of the Cultural Property Export and Import Act (Canada).

21. CAL reserves the right to refuse admission, enrolment and/or participation in any of their events and/or auctions. Further, CAL reserves the right to refuse admission to their premises to any individual or group of individuals.

22. These Terms and Conditions of Sale and all agreements related to the business of CAL shall be construed under the laws of Ontario and the parties hereby attorn to the exclusive jurisdiction of the Ontario Courts.

23. This agreement may be executed and delivered in a number of counterparts, each of which when executed and delivered is an original but all of which taken together constitute, as applicable, one and the same instrument.

A Concise History of Canadian Painting

Third Edition
By Dennis Reid

A Concise History of
**CANADIAN
PAINTING**



Third Edition
DENNIS REID

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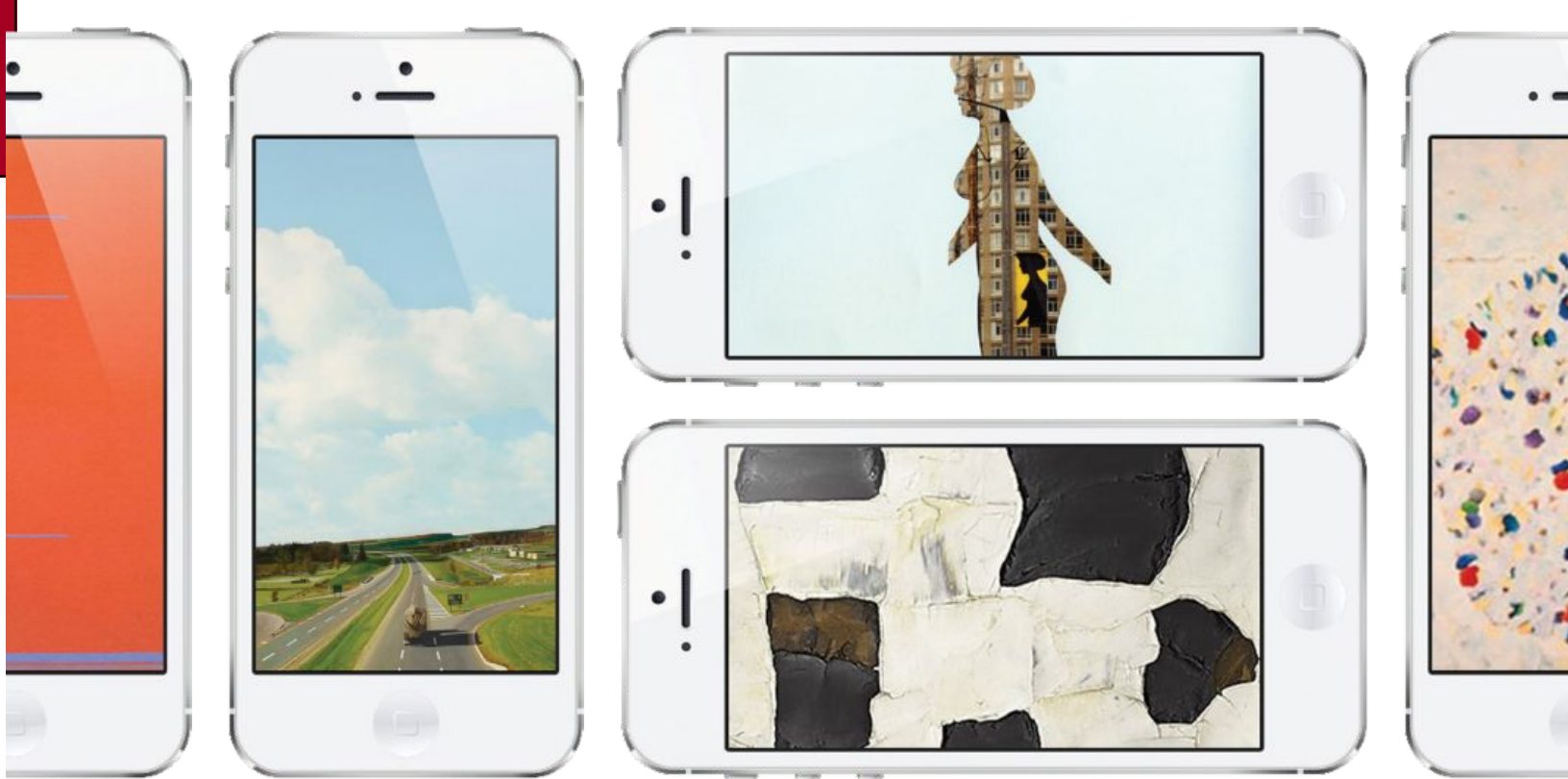
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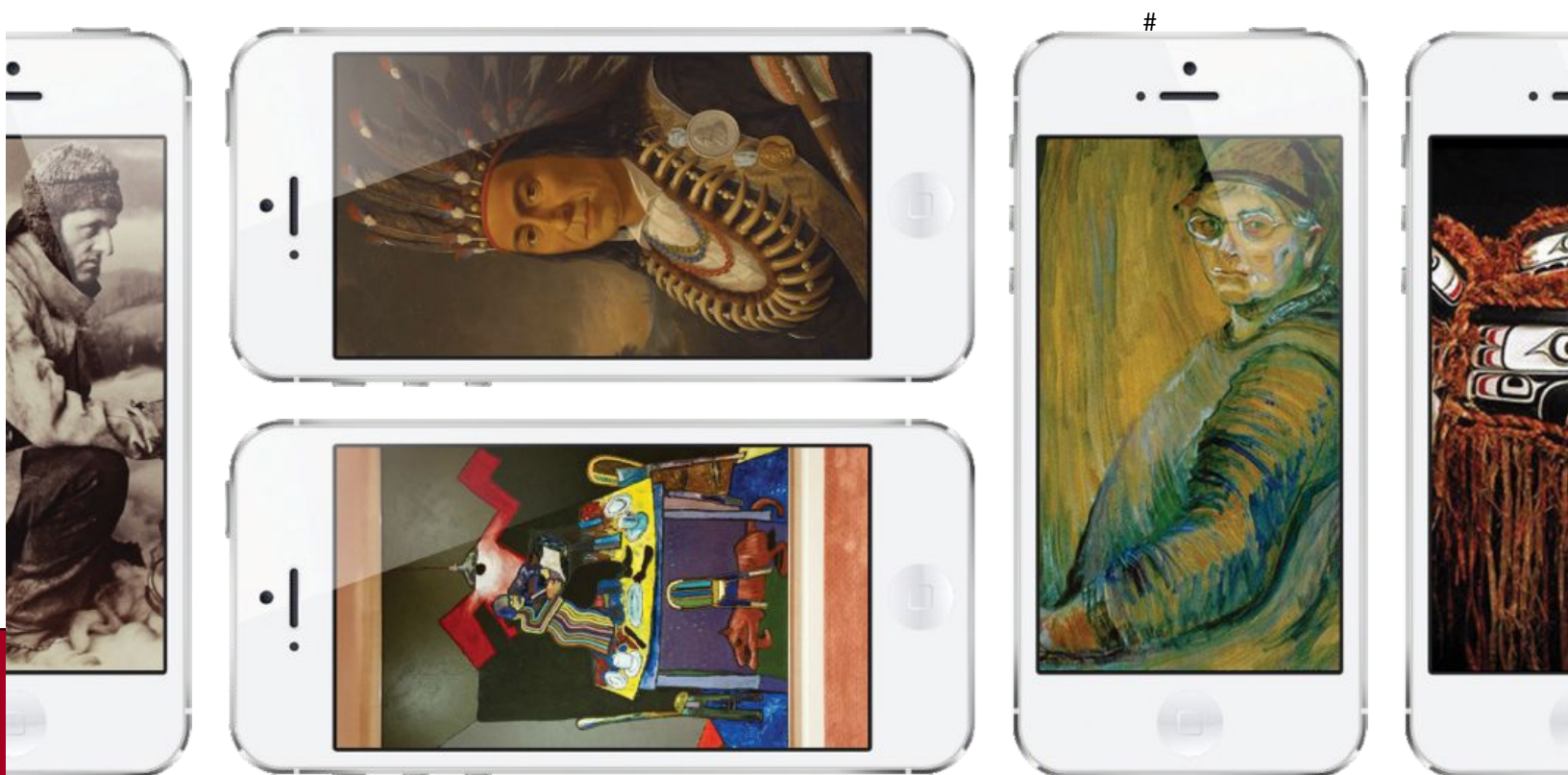
Dennis Reid is professor of Art History at the University of Toronto and former director of Collections and Research at the Art Gallery of Ontario. He is the author of *Tom Thomson and Greg Curnoe: Life and Stuff*. In 1998 he was made a member of the Order of Canada.



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John Kissick, *The Boom Brr*, 2012. Oil and acrylic on canvas, 66" x 72". Courtesy of Katzman Contemporary.

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