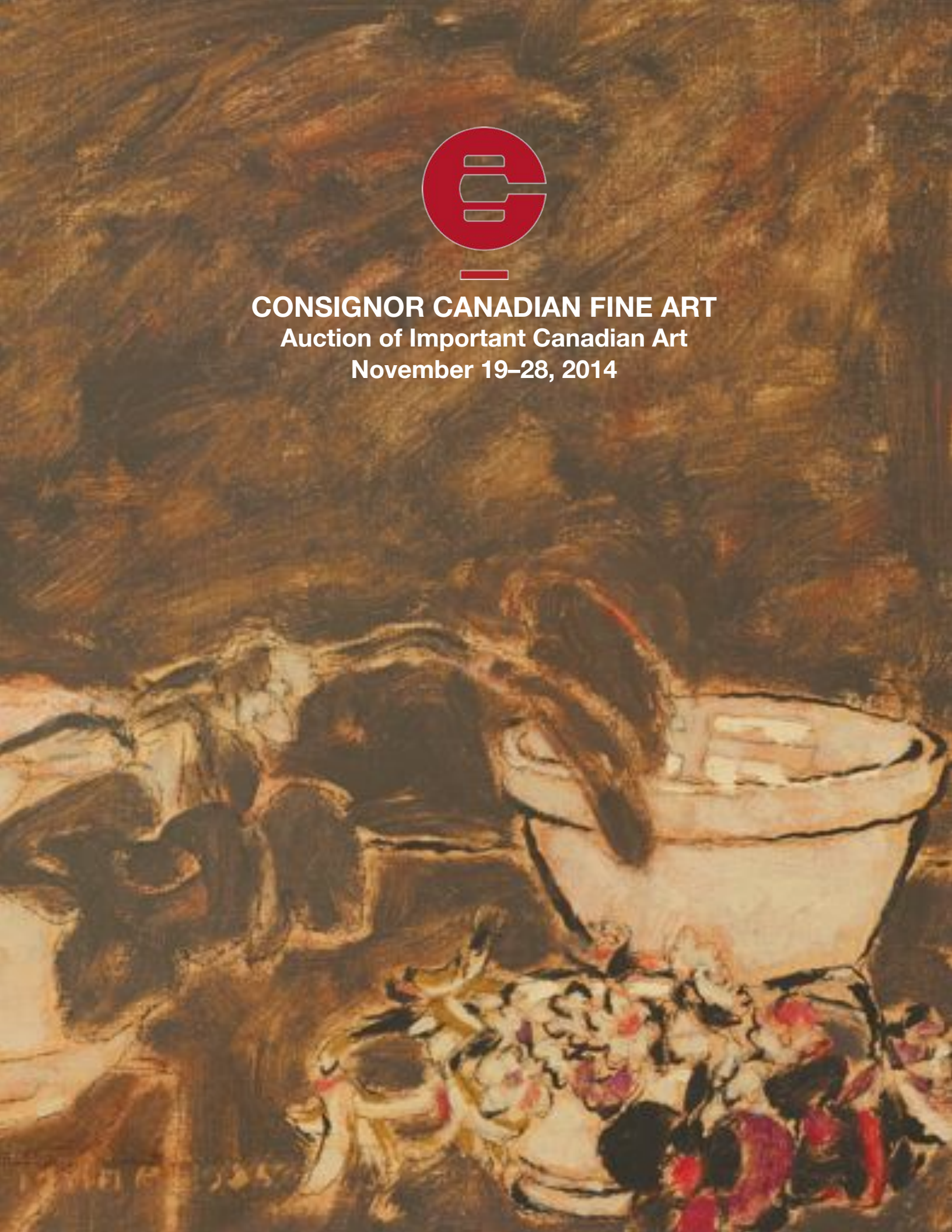




CONSIGNOR CANADIAN FINE ART
Auction of Important Canadian Art
November 19–28, 2014







CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

FALL AUCTION OF IMPORTANT CANADIAN ART

Online Auction

All bidding takes place on Consignor.ca

BIDDING OPEN:

Wednesday, November 19th at 10:00 am EST to
Friday, November 28th, 2014 beginning at 2:00 pm EST

ON VIEW:

November 3rd – November 22nd

Monday to Friday: 9:00 am to 5:00 pm

Saturdays: 11:00 am to 4:00 pm

November 23rd – 28th

Sunday, November 23rd: 11:00 am to 4:00 pm

Monday, November 24th – Friday, November 28th: 9:00 am to 5:00 pm

326 Dundas Street West
(across the street from the Art Gallery of Ontario)
Toronto, Ontario
M5T 1G5

416-479-9703 / 1-866-931-8415 (toll free)
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CONSIGNOR CANADIAN FINE ART

AUCTIONEERS & APPRAISERS

Consignor Canadian Fine Art presents a new partnership within the Canadian art industry. The venture bridges the services of the retail gallery and auction businesses in Canada with a team of industry professionals who specialize in consultation, valuation, and professional presentation of Canadian art and have unparalleled reputations in providing exceptional service to the specialized clientele. Mayberry Fine Art partner Ryan Mayberry and auction industry veterans Rob Cowley and Lydia Abbott act as the principals of Consignor Canadian Fine Art, a hybridized business born in response to the changing landscape of the Canadian art industry.

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1

JEAN-PAUL JÉRÔME

Arcane sonore

acrylic on canvas

signed and dated 1978 lower right; signed and titled on the stretcher

51 ins x 63 ins; 127.5 cms x 157.5 ins

Provenance

Acquired directly from the artist
Private Collection, Quebec

Literature

Roald Nasgaard and Michel Martin, *The Plasticiens and Beyond: Montreal 1955-1970*, Markham, 2013, pages 151-52
Charles Bourget, *Jean-Paul Jérôme: Les vibrations modernes* [The Modernist Vibrations], Musée du Bas-Saint-Laurent, Rivière-du-Loup, 2001, pages 11 and 23

Exhibited

Tendances actuelles au Québec, Musée d'art contemporain de Montréal, 1978

Jérôme was a Montreal-born painter and cofounder of the Plasticiens in 1955. He was a teacher for the Montreal School of Fine Arts upon returning from a two-year stint in Paris, but began painting full time in 1973. In his later years, Jérôme commented on his oeuvre: "I have been attracted all my life to perfect shapes, to colourful overtones." He received numerous honours, exhibitions and retrospectives for his work as an independent artist and as a member of the Plasticiens.

The Plasticiens came together as a group under a common approach to pictorial processes and their attitude toward painting and society. They were committed to the tone, texture, forms, lines and, their unity. Jérôme was one of the four founding members listed in the original Manifeste des Plasticiens, dated le 10 février 1955. Automatistes such as Paul-Émile Borduas were highly influential for the Plasticiens and their contemporaries, not just as non-figurative painters, but also in their aims to push the boundaries beyond the viewer's comfort zone. The Plasticiens manifesto said: "There is no sacred art in 1955: art is sacred." *Arcane Sonore* exemplifies the purity of formal elements, immediacy, and individuality that characterizes artwork produced by the Plasticiens.

\$10,000 – 15,000



2

2 SOREL ETROG

Haialet (1959)

bronze sculpture
signed and numbered 4/5 on the base

14.5 ins x 4 ins x 4 ins; 36.3 cms x 10 cms x 10 cms

Provenance

Theodore Allen Heinrich, Toronto
Waddington's, auction, Estate of Theodore A. Heinrich, Toronto,
1981/1982
Private Collection, Ontario

Literature

Ihor Holubizky, editor, *Sorel Etrog: Five Decades*, Art Gallery of
Toronto, 2013, illustrated page 27, listed page 116
Theodore Allen Heinrich, Introduction to *Etrog: Painting on Wood/
Sculptures/Drawings*, Gallery Moos, Toronto, 1959, not paginated

Etrog had his first solo exhibition in Canada in October 1959 at Gallery Moos, Toronto. Then the Director of the Royal Ontario Museum, Theodore Heinrich contributed the introduction to the exhibition pamphlet for this inaugural Canadian show. Describing Etrog's art, Heinrich wrote:

[Etrog] has a strongly musical sense for rhythms, balances and silence. He has a profound capacity for experiencing and conveying emotion. His work is imbued with poetic fantasy...Above all he has something to say. The adventurous art of Sorel Etrog is centred on increasingly simple but constantly more meaningful form in conjunction with intricately subtle balances of movement, weight and colour.

Haialet is a captivating early work composed of Etrog's signature intertwining parts and highlighted textural surface. This bronze sculpture was acquired by Heinrich and remained in his collection for two decades.

\$7,000 – 9,000



3

3 SOREL ETROG

Pulcinella II (1967)

bronze sculpture
signed and numbered 3/7

44 ins x 16 ins x 7.5 ins; 110 cms x 40 cms x 18.8 cms

Literature

Sir Philip Hendy, Preface to *Sorel Etrog*, Toronto, 1967, reprinted in *Sorel Etrog: Five Decades*, Art Gallery of Toronto, 2013, page 93
William J. Withrow, Introduction to *Sorel Etrog*, Toronto, 1967, reprinted in *Sorel Etrog: Five Decades*, Art Gallery of Toronto, 2013, page 100

Etrog was chosen to represent Canadian sculpture at the Venice Biennale in 1966. In his preface to *Sorel Etrog*, Director of the National Gallery in London, Sir Philip Hendy, describes that “of the many spirits which live in [Etrog’s] bronzes, the most obvious perhaps is the spirit of metal itself...Etrog understands its substance, its tensions and its surfaces--above all, its tensions.” *Pulcinella II* is a large and powerful work, imbued with a tension of opposing forces. William Withrow characterizes these tensions as “linear and volumetric, geometric and organic, restful and dynamic, sensual and spiritual.”

\$30,000 – 35,000



4

4 SYBIL ANDREWS

Sails

colour linocut
signed (twice), titled "Sail" and inscribed *T.P.* (twice)
lower left

8 ins x 9 ins; 20 cms x 22.5 cms

Provenance

A gift from the artist to Richard Calver, British Columbia

Literature

Peter White, *Sybil Andrews: colour linocuts/linogravures en couleur*, Glenbow Museum, Calgary, 1982, page 22, illustrated page 63, figure 55

Sybil Andrews' linocuts often shifted between representational and abstract. In *Sails*, the artist presents a myriad of shapes - the sharp blues, yellows and greens of the sails revealing the artist's fascination with rhythm and movement. Andrews elevates the subject from the ordinary world of everyday life through her masterful arrangement of form and colour, interpreting the theme with her dramatic and highly animated style.

\$15,000 – 20,000



5

5 RICHARD CALVER

Bell

colour linocut
signed, titled and numbered 23/50 upper right

20 ins x 14 ins; 50 cms x 35 cms

Born in Oxfordshire, England, Richard Calver immigrated to Canada when he was nineteen, settling in Quadra, B.C. It was in Quadra that he met renowned printmaker Sybil Andrews, becoming her student at age thirty-five, a turning point in his personal and artistic life. Inspired and encouraged by Andrews, Calver learned the technique of the linocut, developing his own style.

\$3,000 – 4,000



6 SYBIL ANDREWS

Day's End

colour linocut
signed and numbered 30/60 upper left

10.75 ins x 10.25 ins; 26.9 cms x 25.6 cms

Literature

Peter White, *Sybil Andrews: colour linocuts/linogravures en couleur*, Glenbow Museum, Calgary, 1982, illustrated page 64, figure 58

Having settled in Canada after the war, Andrews returned to making linocuts in 1951. She resided in Campbell River on Vancouver Island, then a small yet bustling logging town. In *Day's End*, Andrews' robust style is present in the marvelous forms and commanding presence of the team of horses, reminiscent of her 1934 linocut *Tillers of the Soil*. Andrews' bold contours and low vantage point have returned, the horses towering over the viewer. The swirling lines of the soil and shimmering golden tones of the evening sky imbue the composition with both dynamism and tranquility all at once.

\$10,000 – 15,000



7 JACK LEONARD SHADBOLT

Gold Script on Black and Red

acrylic on paper, mounted on board
signed and dated 1958 lower right; signed, titled and dated on the reverse

31.5 ins x 22.5 ins; 78.8 cms x 56.3 cms

\$5,000 – 7,000



8

8
JOSEPH DRAPELL

Into the Night

acrylic on canvas
signed, titled and dated 1995 on the reverse

37.75 ins x 29.25 ins; 94.4 cms x 73.1 cms

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Halifax, 2007, page 262, for an artwork of similar composition to this lot

Discussing Joseph Drapell's sources for the imagery represented in his work, Nasgaard explains that the Czechoslovakian-born painter's content "was most often nature: sunrises, sunsets, expanses of water, things that owed a lot to his Georgian Bay retreat" (Drapell purchased an island on Georgian Bay in 1971, "it's expansive and uninterrupted view over the surface of Lake Superior figuring significantly in his work").

\$1,500 – 2,500



9

9
WILLIAM RONALD

Untitled

watercolour
signed and dated 1959 lower right, area of foxing in the upper right corner

18 ins x 24 ins; 45 cms x 60 cms

\$1,200 – 1,500



10

10
HAROLD BARLING TOWN

Untitled

autographic print
signed and dated 1957 lower right, numbered 1-1 lower left

23.75 ins x 18 ins; 59.4 cms x 45 cms

\$1,500 – 2,000



11

11
GORDON APPELBE SMITH

Roots and Moss II (1987)

acrylic on canvas
signed lower right

42 ins x 29.25 ins; 105 cms x 73.1 cms

Provenance

Bau-Xi Gallery Ltd., Vancouver
Private Collection, Vancouver

Roots and Moss II reveals Smith's dedication to the depiction of the west coast landscape, specifically the deep forest interior and its rich hues. Smith made his first visit to Haida Gwaii in the 1980s, the islands which inspired works of the period such as *Roots and Moss II*. Here the paint is applied with great spontaneity and intensity as Smith maneuvers between the realms of the representational and the abstract.

\$10,000 – 15,000



12

12
FRANK HANS JOHNSTON

Cold Afternoon, Great Bear Lake, N.W.T.

oil on canvas, laid down on board
signed and inscribed "Great Bear Lake, N.W.T." lower
left; titled, dated 1939 and inscribed "Near Eldorado"
on the reverse

10 ins x 12 ins; 25 cms x 30 cms

\$7,000 – 9,000



13

13
MANLY EDWARD MACDONALD

The Don River

oil on canvas
signed lower right

20 ins x 26 ins; 50 cms x 65 cms

\$3,000 – 4,000



14

14
ALFRED JOSEPH CASSON

Rapids on the Oxtongue River

oil on board
signed lower right; signed, titled and dated August 1979 on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

Provenance

Roberts Gallery, Toronto
Private Collection, Ontario

Literature

Megan Bice, *The McMichael Canadian Art Collection*, Kleinburg, 1989, page 105
Dennis Reid, *A Concise History of Canadian Painting*, Toronto, pages 177 and 179

Casson's lifelong commitment to Ontarian subject matter made him deeply familiar with the land and enabled him to expertly render the subtlety of the landscape. As is evident in *Rapids on the Oxtongue River*, "his interpretation of the subtle variations of summertime green has become a trademark of his work." The distinct seasons in Ontario meant that Casson's environment was constantly changing, providing him with ample inspiration even without leaving the province as did many of his contemporaries.

Oxtongue River is located on the southwestern edge of Algonquin Park in Ontario. This area was frequented by Group of Seven members who embarked on both collective and independent sketching trips. As a result, Algonquin Park and the surrounding area has become an iconic visual reference in Canadian Art History.

\$12,000 – 15,000



15

15
BERTHE DES CLAYES

Evening, Late October

oil on board
signed lower left; titled on the reverse

16 ins x 20 ins; 40 cms x 50 cms

Provenance

Watson Art Galleries, Montreal
Private Collection, Quebec

\$3,000 – 5,000

16
WILLIAM KURELEK

Ukrainian Proverb

mixed media on board
signed with initials lower right, inscribed "He who
chases two rabbits at the same time catches neither"
in Ukrainian and English; dated and titled (twice) on the
reverse

10 ins x 4.5 ins; 25 cms x 11.3 cms

Provenance

Gift of the artist
Private Collection, Toronto

Literature

Avrom Isaacs, "Knowing Kurelek", *William Kurelek: The Messenger*,
Canada, 2011, page 20
William Kurelek, *A Prairie Boy's Winter*, Montreal, 1973, pages 14 and
42

A Prairie Boy's Winter closes with a brief passage describing William Kurelek's formative years, raised on a "dairy farm in Manitoba, not far from the United States border," the setting for the majority of the artist's most celebrated work depicting life on the Canadian prairies. When Kurelek enrolled in high school in the city at age sixteen, "he was eager to tell his new friends about his adventures living close to nature." However, "no one seemed interested in listening and it was many years before Kurelek found a way to hold an audience – through his pictures."

Kurelek's gift as a storyteller is arguably the trait which most captivates his admirers, the painter expertly weaving meaning through his work, often conveying his passionate point of view related to his personal life, his faith or his Ukrainian heritage. Not uncommon with many of Kurelek's most celebrated paintings, *Ukrainian Proverb* dabbles effectively in all three. The setting and activity is reminiscent of Kurelek's youth (the artist wrote of snaring jack-rabbits with his brother, John, on the "frozen sea of snow that stretched across farmlands broken only by barbed-wire fences..."), while the proverb (inscribed in both English and Ukrainian) provides a well-known passage which broadcasts a simple, but moral message. As the rabbits sprint into the foreground and towards the horizon, the child's greed leaves him sprawling and empty-handed, chin digging into the icy snow, the lesson his only catch.

Av Isaacs, Kurelek's Toronto dealer, noted that the painter's "genius was the gift he had of an endless supply of stored literal images. He had a warehouse of images that were crystal clear in his mind," an inventory of countless stories ready to be told. Isaacs recalls that Kurelek "had so much to say that he allowed himself only five hours a night to sleep. When I questioned this, he replied that he would have plenty of time to rest in the next world."



16

Ukrainian Proverb was acquired by the parents of the current owner as a gift from Kurelek. The family would provide fresh garden vegetables and homemade pastries to their neighbour, a professional photographer, in return for photographs of the children and grandchildren. During one such visit to the photographer, they met Kurelek, who tasted their apple strudel and declared it to be "as good or better" than his mother's. The parents crossed the street and returned with a basket full of the strudel, a gift to the artist. A couple of days later, the artist arrived on the consignor's doorstep, delivering *Ukrainian Proverb* as a gift in response to their generosity. The identity of the artist was not discussed by the family, the artwork hanging prominently in the family home for decades, a sentimental token of a memorable encounter with a friendly artist (with great taste).

\$15,000 – 20,000



17
OTTO DONALD ROGERS

EL

acrylic on canvas
signed and dated 1976 lower left; signed, titled and dated on the reverse

18 ins x 24 ins; 45 cms x 60 cms

\$3,000 – 5,000

17

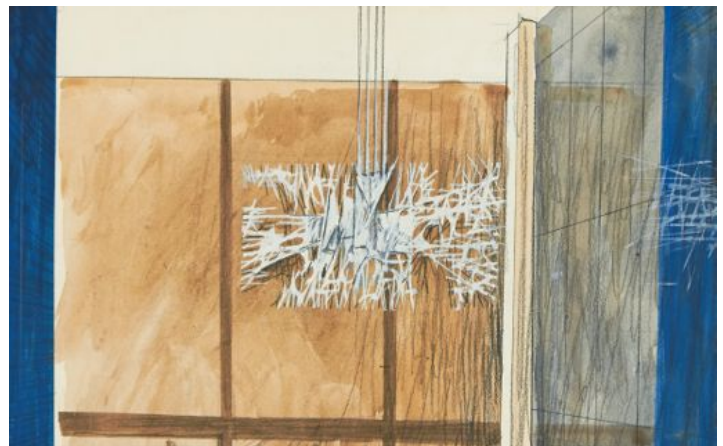
18
WALTER YARWOOD

Sketch for Hanging Sculpture

mixed media on paper, laid down on card
inscribed "Proposed Hanging Sculpture - Welded Steel
- Painted - For Proctor & Gamble Building" on matting,
glue present on area of artwork covered by matting
(likely applied by the artist), unframed

9 ins x 14 ins; 22.5 cms x 35 cms

\$600 – 800



18



19
LEON BELLEFLEUR

Sans titre

oil on canvas
signed and dated 1975 lower right

20 ins x 24 ins; 50 cms x 60 cms

\$5,000 – 7,000

19

20
CLAUDE TOUSIGNANT

Sans titre

watercolour and ink
signed and dated 1958 lower centre

7.75 ins x 9.75 ins; 19.4 cms x 24.4 cms

Provenance

The Collection of the Artist
Masters Gallery Ltd., Calgary
Private Collection, Calgary

\$2,000 – 3,000



20

21
JEAN-PAUL JÉRÔME

Marécages

acrylic on canvas
signed and dated 1977 lower right; signed, titled and
inscribed “Mont. 1977” on the stretcher

24 ins x 15 ins; 60 cms x 37.5 cms

Provenance

Acquired directly from the artist
Private Collection, Quebec

\$2,500 – 3,500



21

22
MARCELLA MALTAIS

Les Arbres

oil on canvas board
signed, titled and dated février '55 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

\$3,000 – 5,000



22



23

23 EMILY CARR

Klee Wyck Frog Bowl

ceramic
signed *M.E. Carr* and *Klee Wyck*

3.25 ins x 5 ins x 3.5 ins; 8.1 cms x 12.5 cms x 8.8 cms

Literature

Maria Tippet, *Emily Carr: A Biography*, New York, 1982, pages 167 and 176

Emily Carr, *The Emily Carr Collection: Four Complete and Unabridged Canadian Classics*, Toronto, published posthumously, 2002, pages 17, 27 and 34

Russell J. Harper, *Painting in Canada: A History*, Toronto, 1977, pages 307-08

Emily Carr created unique ceramics inspired by her time on a Native American reserve in British Columbia. As a young person, Carr was embraced by a Native American tribe where she was given her Native name, "Klee Wyck," which loosely translates as "Laughing One." Carr typically signed her work as Emily Carr or Klee Wyck, but *Frog Bowl* is a rare instance where she signed it with both names. Each Native-inspired ceramic emits an irreplaceably tender quality that reveals her empathy for her friends on the reserve. When Carr became bedridden by old age and recurring illness she undertook writing as a second creative outlet, evocatively recounting her memories on the reserve in her self-titled autobiography, *Klee Wyck*. *Frog Bowl*'s simplicity of form and earth-tone colours reflect a pairing down of elements that is characteristic of both European avant-gardism and Northwest Native American art. It is a combination of the deepest influences and cherished memories of Emily Carr and "Klee Wyck."

\$8,000 – 12,000



24

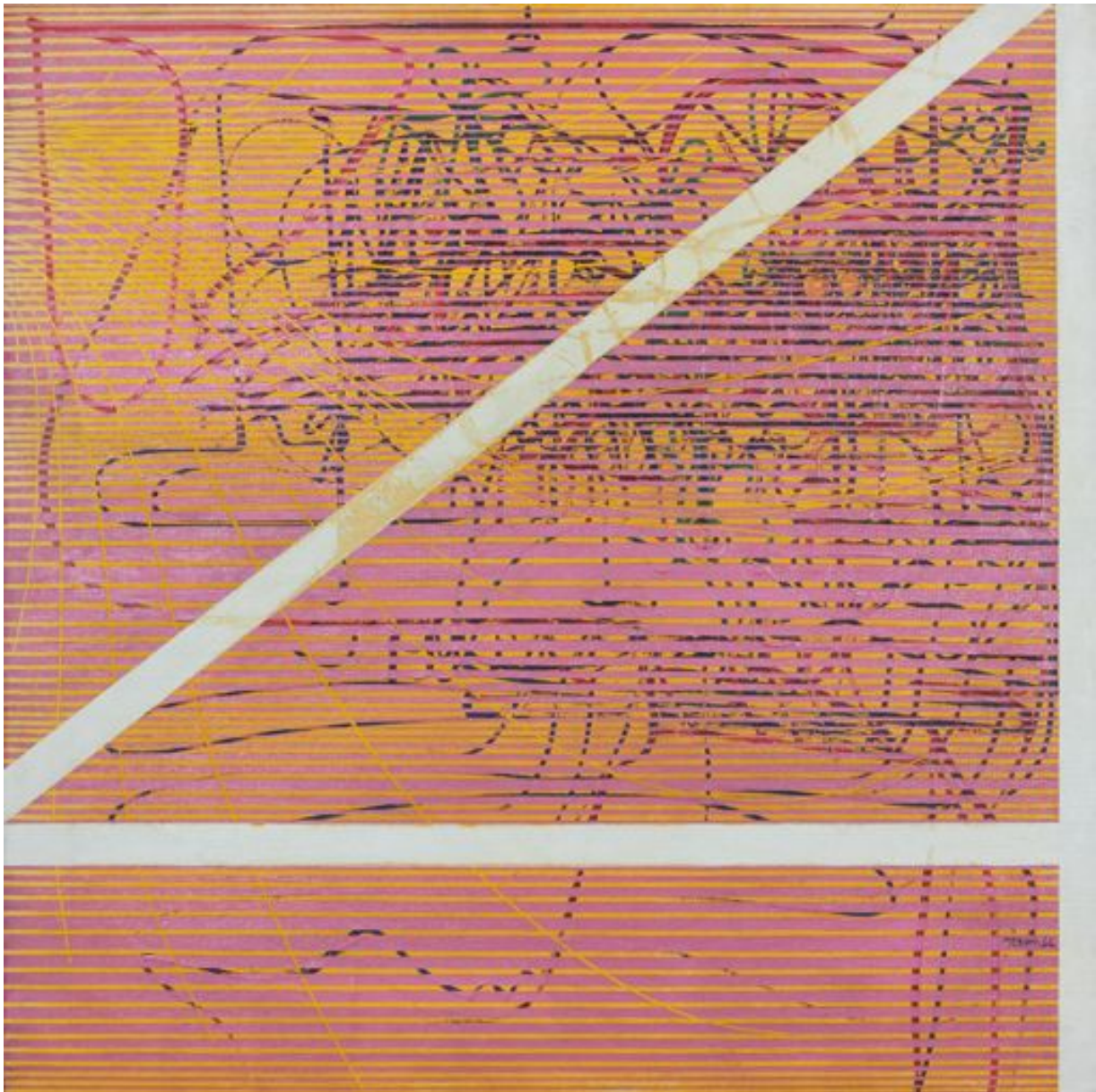
24 SOREL ETROG

Etrusco, Study (1967)

bronze sculpture
from an edition of 10

4.5 ins x 2.25 ins x 1.75 ins; 11.3 cms x 5.6 cms x 4.5 cms

\$4,000 – 6,000



25

25 HAROLD BARLING TOWN

Fore

oil and collage on canvas
signed and dated 1966 lower right; signed and dated
1960 and 1966 on the reverse

52 ins x 52 ins; 130 cms x 130 cms

Provenance

Mazelow Gallery, Toronto
Private Collection, Toronto

Literature

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*,
Vancouver/Toronto, 2010, page 166
Gerta Moray, *Harold Town, Life & Work* (online publication), Art
Canada Institute, Toronto, 2014, page 64

By the mid-1960s, Town was an incredibly popular artist with multiple solo and group exhibitions within Canada and abroad. Iris Nowell writes: "In 1966 alone Town appeared in seventy-two articles in the three Toronto daily newspapers, was mentioned and/or profiled in twelve articles in *Canadian Art*, in addition to appearing on countless radio and television shows." The artist's grandiose personality was echoed in his art practice which diligently explored a great variety of media and motifs. *Fore* points to the extraordinary plurality of this practice.

Gerta Moray describes how Town used masking tape as a tool to "set up a counterpoint between straight lines and organic, irregular components. With contrasts of light and dark, and with variations in the size of pattern units, he created shifting illusory spaces that exist in tension with a respect for the flatness of the canvas." His title *Fore* is a clever play on the homophone four, a number which can be deciphered in the thick white lines of the composition. Also when considering Town's title, the viewer may perceive that he has scrupulously outlined the various paths of a golf ball, curving at high speeds with a shouted warning, "Fore!"

\$15,000 – 20,000



26

26

ARTHUR LISMER

Dark Tree – B.C. Forest

oil on board
signed and dated 1961 lower left; signed and titled on
the reverse

16 ins x 12 ins; 40 cms x 30 cms

Provenance

National Council of Jewish Women, Ottawa Section
Private Collection, Ottawa

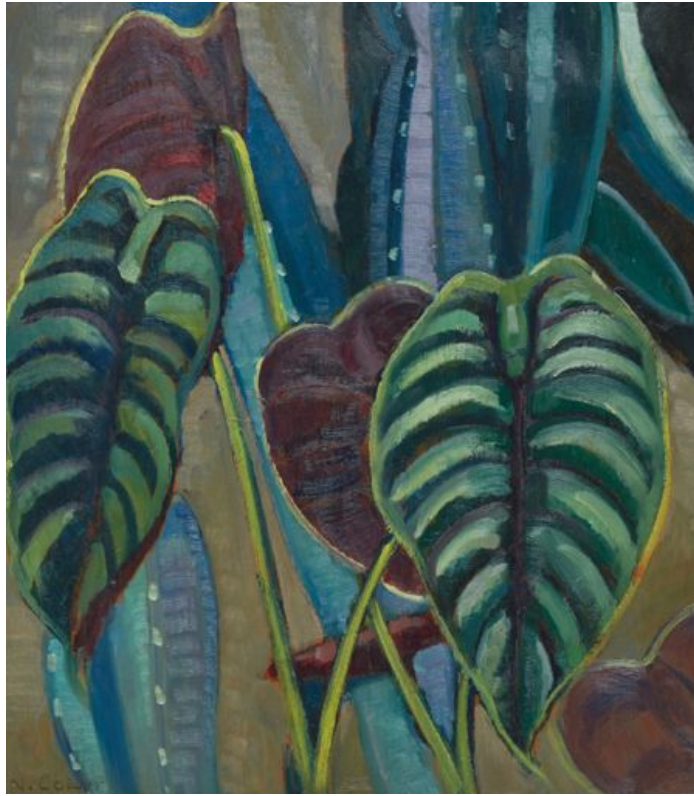
Literature

Dennis Reid, *A Concise History of Canadian Painting*, Toronto, pages
177 and 179
Marjorie Lismer Bridges, *A Border of Beauty: Arthur Lismer's Pen and
Pencil*, Toronto, 1977, pages 31, 36, 41 and 51

Lismer's *Dark Tree – BC Forest* is a luscious and intimate painting of the forest interior of British Columbia. Although Lismer was based in Ontario for most of his life, he travelled extensively both cross-country and abroad. In Canada he was most attracted to the "intimate subject matter of Georgian Bay, the Maritimes, and the woods and beaches of Vancouver Island." "Lismer wanted to get close to his material. More and more he concentrated on the foreground; and in later years frequently ignored even the middle distance."

Lismer's use of dramatic greens and a broad brush stroke reflect his feeling toward landscape painting in Canada. He said, "there is little of pictorial finish and mere pastoral sweetness, nothing finished to copy, little enticement for the seeker of conventional prettiness." *Dark Tree – B.C. Forest* is painted in the style that Lismer is best known for during the 1940s-60s.

\$15,000 – 20,000



27

27
NORA FRANCES ELISABETH COLLYER

Philodendron

oil on board
signed lower left

18.25 ins x 16 ins; 45.6 cms x 40 cms

Provenance

Continental Galleries Inc., Montreal
Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

Literature

Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters*, Montreal, 1999, pages 38 and 54

Collyer was based in Montreal but, her travels to Europe, Bermuda, the Lower St. Lawrence and Nova Scotia were equally instrumental to her education and artistic productivity. *Philodendron* may have been inspired by one of her trips to Europe or Bermuda where the large flowering plants grow naturally. They are heat-producing plants with a strong scent and, depending on the species, poisonous. As one of the most educated women in the Beaver Hall Group, Collyer may have taken an interest in their physical properties from both artistic and scientific perspectives.

\$10,000 – 12,000



28

28
ARTHUR LISMER

Seashells

oil on canvas board
signed and dated lower left; signed and dated 1960 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Agghazy Gallery, Calgary
Joyner Fine Art, auction, November 21st, 1990, lot 302
Private Collection, Ontario

\$8,000 – 10,000



29

29
JESSIE OONARK

Untitled

pastel drawing
signed in syllabics

11 ins x 14.5 ins; 27.5 cms x 36.3 cms

\$6,000 – 8,000



30

30
SERGE LEMOYNE

Sans titre

oil on board
signed and dated 1962-63 on the reverse

24 ins x 19.75 ins; 60 cms x 49.4 cms

\$6,000 – 8,000



31

31
NORVAL MORRISSEAU

Warrior

acrylic on paper, laid down on board
signed in syllabics lower right

49 ins x 26 ins; 122.5 cms x 65 cms

Provenance

Purchased directly from the artist (circa 1969, Toronto)
Private Collection, Sudbury

\$8,000 – 12,000



32

32
FREDERICK ARTHUR VERNER

Indian Encampment on the Shore of a Lake

watercolour
signed and dated 1884 lower right

9.5 ins x 14.5 ins; 23.8 cms x 36.3 cms

Provenance

Walter Klinkhoff Gallery Inc., Montreal
Private Collection, Ottawa

\$5,000 – 7,000



33

33
CARL BEAM

***A Collection of Six Works: Sung; Detection
Devices; La Calavera; Skeletal System; Element
Chart; La Mano Poderosa***

photo emulsion mixed media prints on wove rag paper
all signed and numbered, unframed

15 ins x 11.75 ins; 37.5 cms x 29.4 cms

\$600 – 800

(6)



34
JEAN ALBERT MCEWEN

Sans titre

watercolour and ink
signed and dated 1952 lower left

14 ins x 8 ins; 35 ins x 20 cms

Provenance
Private Collection, Quebec

\$4,500 – 6,500

35
JOANNE TOD

Esprit de mur

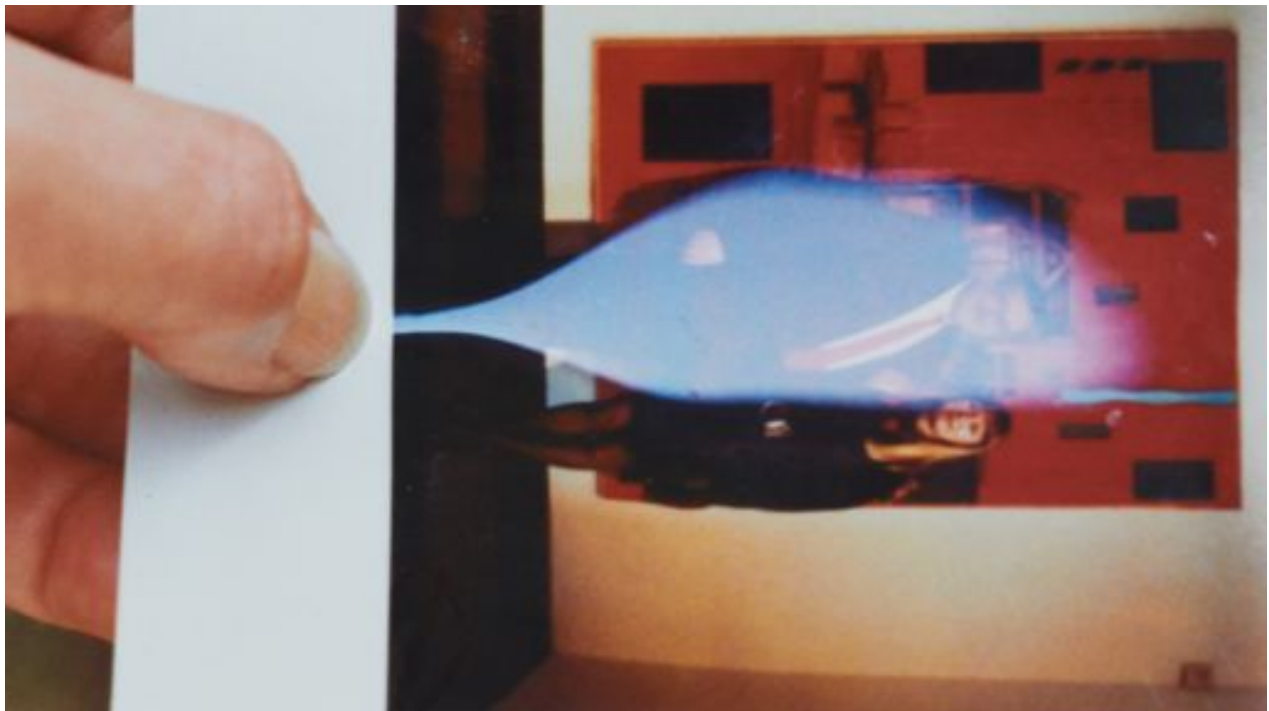
colour photograph
signed on the reverse of the frame, dated 1991 and
numbered 1/2 on a gallery label

9 ins x 16 ins; 22.5 cms x 40 cms

Provenance
Carmen Lamanna Gallery, Toronto
Private Collection, Ontario

\$800 – 1,200

34



35



36

36

JEAN PAUL RIOPELLE

Oies sauvages (study for Cap Tourmente)

mixed media on paper
catalogue raisonné no.1983.203P

39 ins x 26.5 ins; 97.5 cms x 66.3 cms

Provenance

Private Collection, Montreal

Literature

Simon Blais, *Riopelle, tigre de papier: oeuvres sur papier 1953-1989*, Montreal, 1997, page 19

Riopelle experienced a burst of creativity in 1983 with the development of his *oies sauvages* series. The wild geese became a central theme in his art practice and is considered by many to be the artist's greatest series of the decade. In this work, Riopelle explores the movement of the *oies sauvages* through energetic brushwork, using black ink and thick white acrylic paint to delineate the abstracted subjects in motion. Blais notes that the geese motif was inspired by Riopelle's numerous hunting trips to Isle-aux-Grues (the island of cranes) and Ile aux Oies, an archipelago just east of Quebec City on the Saint Lawrence River.

This artwork is accompanied by a certificate from Galerie Simon Blais.

\$20,000 – 30,000



37

37 WILLIAM KURELEK

Nepali Mother Before Father Abraham's Bus-Tee (Dwelling)

mixed media on paper
signed with initials and dated 1969 lower right; titled on the reverse of the framing

25.5 ins x 19.5 ins; 63.8 cms x 48.8 cms

Provenance

Isaacs Gallery, Toronto
Private Collection, Mississauga
Granville Fine Art, Vancouver
Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

Exhibited

William Kurelek, Pacem in Terris, The Isaacs Gallery, Toronto, October 27 and 28, 1969, cat. no. 8 (of 15)
William Kurelek: A Retrospective, Edmonton Art Gallery, Edmonton, September 20 - October 20, 1970, cat. no. 63
Kurelek: Canada Paintings, Commonwealth Art Gallery: Commonwealth Institute, London, England, March 22 to April 23, 1972, also travelling to MacKinnon House, University of Edinburgh, Scotland, April 29 - May 23, 1972, cat. no. 25
William Kurelek, Calvin College Center Art Gallery, Grand Rapids, Michigan, October 3 - 31, 1975, cat. no. 33

Literature

Patricia Morley, *Kurelek: A Biography*, Toronto, 1986, pages 241-43

During the summer of 1968, Kurelek contacted the Canada Council, applying for a travel grant. The artist explained in his letter to the council that he wished to visit Father Murray Abraham, a missionary friend who operated a boys' school near Darjeeling. The resulting six-week journey, which took the artist to India, Africa and Hong Kong, would make possible a series of paintings and a film on the subject of Canadian aid to underdeveloped countries, Kurelek hoping that the project would increase public awareness of the importance of foreign aid. The moving experiences and resulting artwork from Kurelek's travels populated his *Pacem in Terris* series.

\$6,000 – 8,000



38

38 DAVID THAUBERGER

Tourist Trap

acrylic and lettraset on canvas
signed, titled, dated April 1993 and inscribed "Painted in Charlottetown, PEI" on the reverse

43 ins x 56 ins: 107.5 cms x 140 cms

Literature

Joan Murray, *Canadian Art in the Twentieth Century*, Toronto, 1999, page 203

Referencing the level of realism in Thauberger's "dead-pan paintings of local architecture," Joan Murray notes that the artist appropriates his images "from sources like a postcard, colour television, or *Field & Stream* magazine. Thauberger's attachment to place, and his adversarial relationship with high-art modernist culture as dictated by New York, recalls the art of [Greg] Curnoe, but his formal invention – basing his art on techniques characteristic of popular culture such as stencilling – and the approach of his images to folk art is more satirical."

\$5,000 – 7,000



39

39 TED HARRISON

The Village Road

acrylic on canvas
signed lower right; signed, titled and dated 1982 on the reverse

48 ins x 36 ins; 120 cms x 90 cms

Provenance

Private Collection, Ontario

Literature

Stan McNeill, "The Yukon Territory is Painter's Shangri-La", *The Hamilton Spectator*, October 18, 1980, page 88

Ted Harrison recalled that it was an advertisement in a United Kingdom newspaper which first brought the artist to Canada's north, filling a teaching position on the Alberta Indian reservation of Wabasca. Disappointed by the relative flatness of the surrounding landscape, Harrison jumped at the chance to fill another position in Carcross, a village south of Whitehorse. The painter immediately accepted the position upon confirmation that Carcross was surrounded by mountains, leaving questions regarding his salary as secondary. The Yukon landscape inspired and challenged Harrison: "Never before had I attempted to paint a landscape so gigantic in scale, whose colors dictated to me not only what I should paint but also on what terms I should paint them." The artist laid aside the formal artistic training he had received as an academic painter in the old tradition and concentrated on "simplifying his work and creating a personal style."

A symphony of energy and vivid colour, *The Village Road* treats the viewer to the awe of Harrison's experiences within the land which changed not only his artistic vision and process, but also his life.

\$15,000 – 18,000



40

40
MANLY EDWARD MACDONALD

Winter, Shannonville

oil on canvas board
signed lower right; unfinished graphite sketches on the
reverse, titled on the framing

12 ins x 16 ins; 30 cms x 40 cms

\$1,500 – 2,000



41

41
FREDERIC MARLETT BELL-SMITH

Fleet Street

oil on card
signed lower right; titled on the reverse

12.25 ins x 8 ins; 30.6 cms x 20 cms

Provenance
Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

\$2,500 – 3,500



42

42
PETER CLAPHAM SHEPPARD

Royal York Hotel, Toronto

oil on board
signed lower right; titled, dated *circa* 1930, and marked
with the estate stamp on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Literature

Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, Vancouver/Kleinburg, 2011, page 393

An associate and friend to members of the Group of Seven, Ross King identifies the high calibre of P.C. Sheppard's work, "a gifted painter of wilderness landscapes, maritime scenes and majestic Toronto cityscapes." King focuses especially upon Sheppard's depictions of the city, such works revealing the painter "...as a rare talent, well versed in modern painterly techniques and possessed of a visionary approach to the urban landscape."

\$3,000 – 5,000



43

43
KAZUO NAKAMURA

Landscape with Bridge

watercolour
signed lower right

18 ins x 24 ins; 45 cms x 60 cms

Provenance

The Isaacs Gallery, Toronto
Private Collection, Toronto

\$1,500 – 2,000



44

44

DORIS JEAN MCCARTHY

Village on the North Shore

watercolour
signed lower right

22.5 ins x 30.5 ins; 56.3 cms x 76.3 cms

Provenance

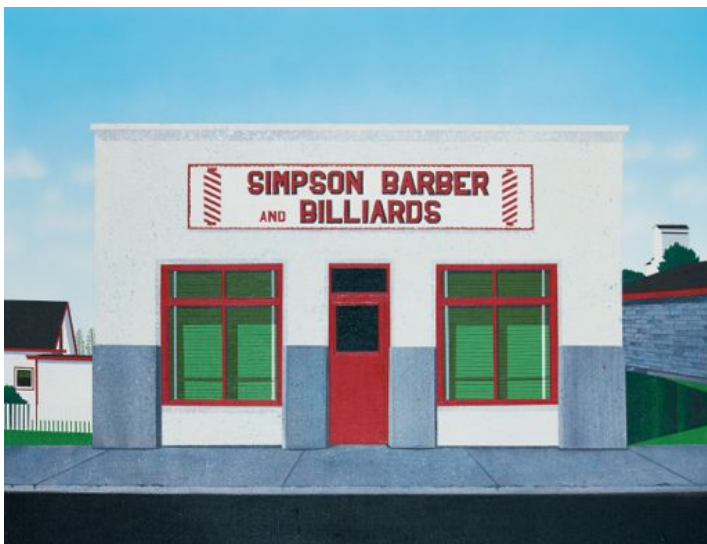
Wynick/Tuck Gallery, Toronto
Private Collection, Ontario

Literature

William Moore, *"Heart of Vision", Celebrating Life: The Art of Doris McCarthy*, The McMichael Canadian Art Collection, Kleinburg, 1999, pages 213-14

Discussing the challenges of working in watercolour and McCarthy's mastery of the medium, William Moore points out that the artist's watercolours are "straightforward works, simple and direct, in a medium that cannot conceal overworking or tentativeness...While often McCarthy works on site, many watercolours are done later in the studio, using photographs or slides as reference. Even removed from the scene, the painter relies on sensual recollections of light, the wind and weather, the character of the place."

\$3,500 – 4,500



45

45

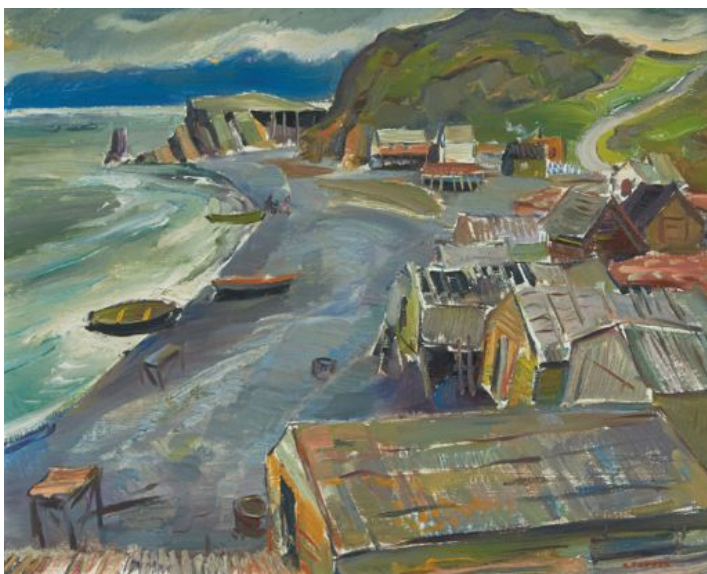
DAVID THAUBERGER

Barber Shop

acrylic on canvas
signed, titled and dated June 1990 on the reverse

43 ins x 56 ins; 107.5 cms x 140 cms

\$4,000 – 6,000



46

46

GEORGE DOUGLAS PEPPER

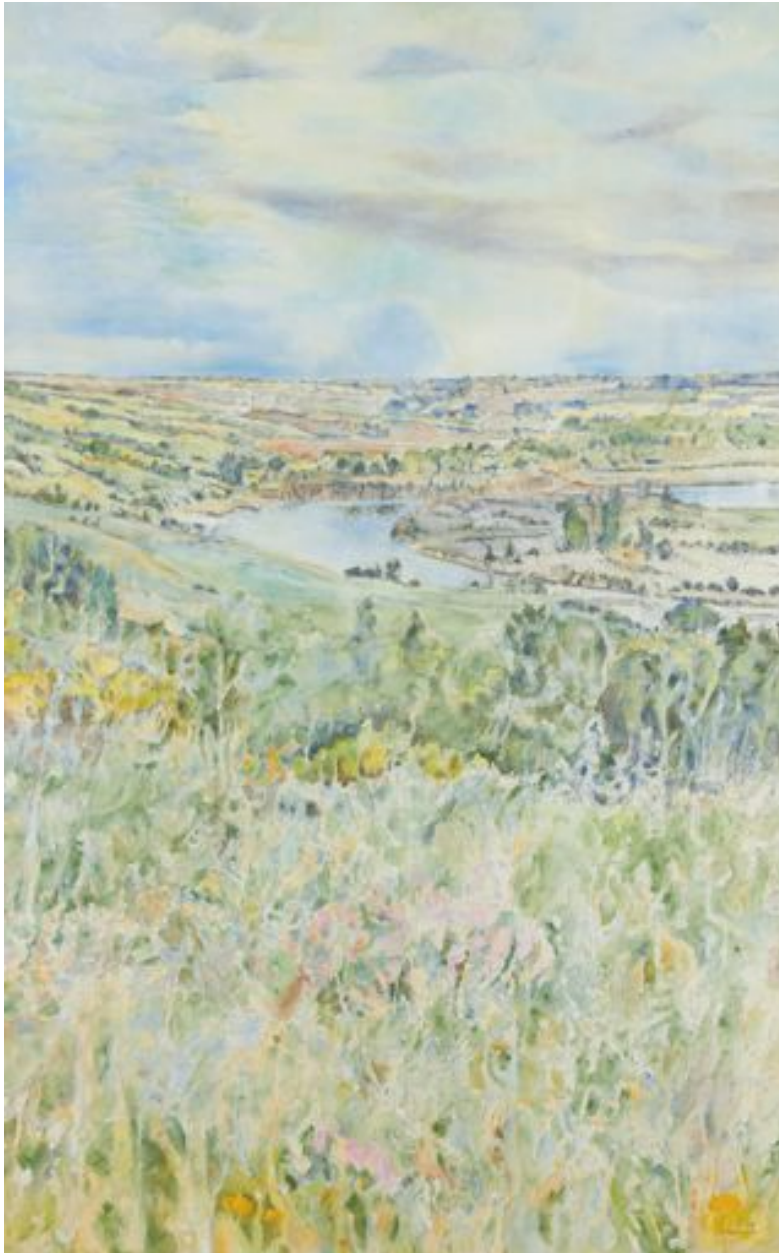
Norman's Cove, Newfoundland

oil on canvas board
signed lower right; signed, titled and dated 1950 on the reverse

16 ins x 20 ins; 40 cms x 50 cms

Located in the northwest of the Avalon Peninsula, Norman's Cove is approximately one hundred kilometres from St. John's. Although the Avalon Peninsula is home to more than half of the population of the island of Newfoundland, Norman's Cove's 2006 population is recorded as 773 people.

\$3,000 – 5,000



47

47
DOROTHY ELSIE KNOWLES

Soft Green in May

acrylic on canvas
signed and dated 1979 lower right; signed, titled and
inscribed "AC-9-79" on the reverse

78 ins x 49 ins; 198.1 cms x 122.5 cms

Provenance

Meredith Long Contemporary Gallery, New York
The Collection of Rothmans, Benson & Hedges Inc.

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. 15

Literature

Terry Fenton, *Dorothy Knowles: Paintings, 1964-1982*, Edmonton Art
Gallery, 1982, listed page 34

Knowles' participation in the Emma Lake Workshops in the 1950s
and 1960s greatly influenced and encouraged her interest in
landscape painting. Her paintings capture the richness of the prairie
landscape through exploration of colour and texture. In *Soft Green
in May*, Knowles' handling of acrylic paint appears as transparent
as watercolour, a technique which enables the artist to capture the
nuances of the colour and light of Saskatchewan. Although green is
used exquisitely in soft, varying hues, Knowles palette is expansive
in this painting with a skillful application of blues, yellows and hints of
pink throughout.

\$12,000 – 15,000

48
DAVID BROWN MILNE

Hepaticas in a Cup, 1935

oil on canvas
signed and dated 1935 lower left

22 ins x 24 ins; 55 cms x 60 cms

Provenance

The Right Honourable Vincent Massey
Laing Galleries, Toronto (1958)
Private Collection, Toronto (acquired in 1958)

Exhibited

David Milne, Hart House, University of Toronto, January 7 - 22, 1962

Literature

David Milne Jr. And David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929-1953*, Toronto, 1998, page 602, reproduced page 602, cat.no. 304.44
David Silcox, Introduction to *David Milne, A Survey Exhibition/Une Exposition Rétrospective*, Galerie Godard Lefort, Montreal, April 22 – May 15, 1971, not paginated
Alan Jarvis, *David Milne*, The Gallery of Canadian Art: Volume 3, Toronto, 1962, pages 7-8
Katharine Lochnan, “David Milne: Face to Face with Infinity”, *Queen’s Quarterly*, Volume 113, 2006, pages 36-47

Milne’s still life paintings from his period spent at Six Mile Lake are among his very best pictures. These paintings exude the aesthetic appeal that was at the heart of Milne’s practice. He explained that “they are not pictures of...flowers in tin cans; they have little appeal to sentiment; they are simplifications of colour and line intended to give a kick, a thrill. Many people can feel a purely aesthetic emotion in music, very few can get it from painting, so my audience is limited.” Milne was invariably undertaking new aesthetic problems within his compositions, searching for this “kick” or “thrill” that would translate his impression. Silcox writes that “...One of Milne’s favourite devices to make a picture ‘quickly readable’ was to employ, as positive elements, large areas of emptiness or negative space through which the eye could travel rapidly without interference.” Used masterfully by Milne in his compelling still lifes, this device brought into “dynamic tension areas of busy detail and areas of soft emptiness.”

In *Hepaticas in a Cup, 1935* Milne creates an expansive space of marvelously syncopated brushstrokes of colour. The artist almost seems to let go of his subject, as he had done in earlier works, concentrating on the paint upon the surface and not a representational depiction of the objects which sit before him. This experimentation with simplification is remarkably successful: Milne restricts his palette to few hues for what Jarvis describes as “the heightening of emotional impact of his design.” The large region of “blank space” in *Hepaticas* is employed to “force attention on the more studied patterns in another part of the painting...[in] those curious ‘out of focus’ close-up motifs.”

Milne was particularly energized by *Hepaticas in a Cup*, referencing the artwork in two letters to Alice Massey in May of 1935. In the first of the letters he writes:

Yesterday I got quite a kick out of the thing I did, one of the for me, larger size, of spring flowers. At least spring flowers and leaves sprawled over most of the bottom part of the canvas, near at hand, out of focus and away in one corner, crisp and strong and clearcut the Christmas pudding bowl and another bowl with hepaticas and dogs tooth violets. All the top part of the canvas, more than half of it blank, I’m probably the only person in the world that would like it. Well, that’s the kind of stuff to do.



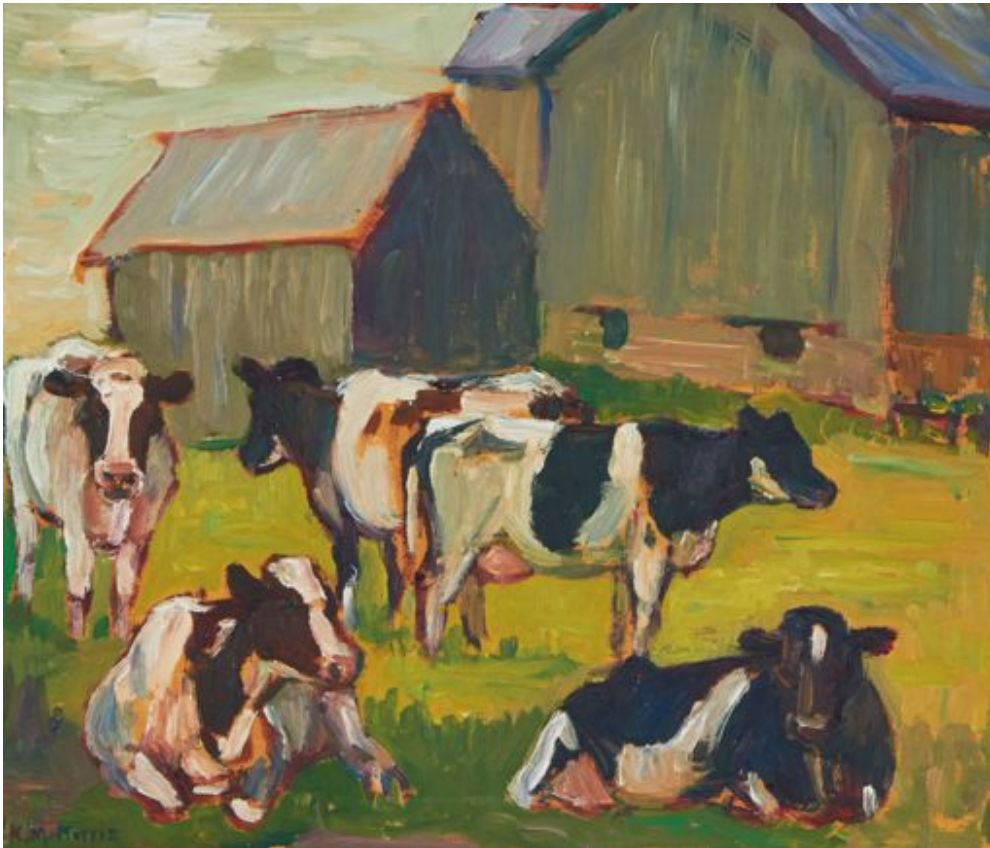
48

Milne's last sentence is telling; he considers the painting a fine achievement, one that relays his encounter in an atypical manner that is both simple and complex. A second letter to Alice Massey describes *Hepaticas* as the "1935 Spring Fever" work, a painting which he considers "the best picture painted" in weeks. This time, Milne describes the colouring and shapes he has employed:

More than half of it is blank – dirty black. Most of the rest contains out of focus hepatica flowers and leaves in a cup done in dirty black and dirty white, no hues. In one corner – about an eighth of the canvas area – is a space with sharply drawn shapes done in two blacks, two whites and hues. The shapes come from a bowl of hepatica flowers and leaves and one Adder's tongue or two, with the empty pudding bowl behind. I like the reserve, the concentration of the thing.

With *Hepaticas*, we experience the immediacy of Milne's "moment of vision", his inspiration superbly translated through colour, line and form. He had a great affinity for nature and the paintings that came to life after a stroll to gather wildflowers, once writing: "We build our own small heavens in our small gardens or on our own thin canvas." It is not surprising that Milne wrote with such enthusiasm of this masterwork.

\$125,000 – 175,000



49

49
KATHLEEN MOIR MORRIS

Cattle at Elliot Family Farm Near Marshall's Bay

oil on panel
signed lower left

12 ins x 14 ins; 30 cms x 35 cms

Literature

A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, Buffalo, 2008, page 154

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, pages 79-80

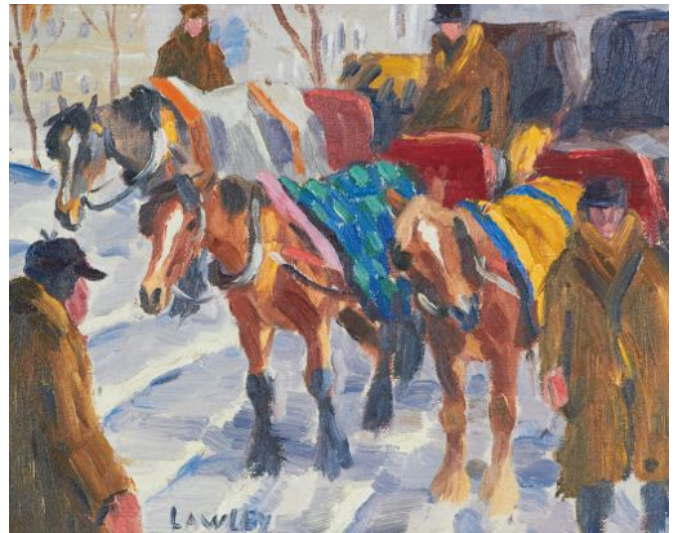
Exhibited

Kathleen Moir Morris, RCA, Loan Exhibition, Walter Klinkhoff Gallery, Montreal, June 1976, no. 40

Kathleen Morris was a Quebecois painter best known for recording the authenticity of everyday life in Montreal and its environs. She was born with a physical disability but refused to let it hold her back from painting outdoors in all seasons. The quiet pleasure in her work comes from her own affection for a humble yet lively world, and provides a refuge from modern day chaos; a moment captured in time.

Two months of every summer were spent in Marshall's Bay near Arnprior, Ontario, where she painted cows and other animals from the cottage that had been in the family for generations. Morris compassionately painted animals with regularity and with an interest in the bond between humanity and the natural world. When she was unable to paint in her later years, Morris devoted herself to the prevention of cruelty to animals.

\$10,000 – 15,000



50

50
JOHN DOUGLAS LAWLEY

In Front of the Château Frontenac, Quebec City

oil on canvas board
signed lower left; signed and dated on the reverse

8 ins x 10 ins; 20 cms x 25 cms

\$1,400 – 1,800



51

**51
MAUD LEWIS**

Skiing and Sledding Scene

mixed media on canvas board
signed lower right

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Purchased directly from the artist
By descent to the present Private Collection, Alberta

Literature

Donalee Moulton-Barrett, "Maud's Heart to Ours", *Halifax Mail Star*, August 31, 1985

Although fame delivered constant orders from the public for Maud Lewis' serial images (through visits to her small home and by mail from across Canada and beyond), Donalee Moulton-Barrett remarked that the Nova Scotia folk artist primarily painted for herself, for her husband Everett and for her friends. "Maud Lewis painted what she saw inside herself, what she saw inside the animals and the people inside her small world. They may be idealistic and dreamy visions but they are sincere and resplendent."

\$6,000 – 8,000



52

**52
MAUD LEWIS**

Winter Sleighing Scene

oil on masonite
signed lower right

12.25 ins x 14.25 ins; 30.6 cms x 35.6 cms

Provenance

Purchased directly from the artist
By descent to the present Private Collection, Alberta

\$4,000 – 6,000



53

53
DAVID LLOYD BLACKWOOD

Mummer Family

etching and aquatint, printed in colours
signed, titled, dated 1971 and numbered 15/25 in the
margin

10 ins x 5.75 ins; 25 cms x 14.4 cms

\$1,000 – 1,500

54
DAVID LLOYD BLACKWOOD

William Lane Leaving Bragg's Island

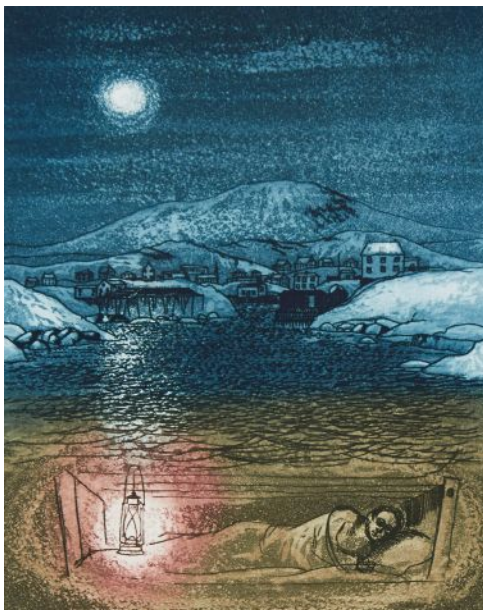
etching and aquatint, printed in colours
signed, titled, dated 1971 and inscribed
"Artist's Proof" in lower margin

15.75 ins x 19.75 ins; 39.4 cms x 49.4 cms

\$2,500 – 3,500



54



55

55
DAVID LLOYD BLACKWOOD

Sealer's Dream II

etching and aquatint, printed in colours
signed, titled, dated 1972 and numbered 4/25 in the
margin

10 ins x 8 ins; 25 cms x 20 cms

\$1,000 – 1,500



56

56
ROBERT BATEMAN

Gull

acrylic on board
signed lower right

17 ins x 39.5 ins; 42.5 cms x 98.8 cms

Provenance

The Burlington Art Centre, Burlington
Private Collection, Niagara Falls
Juravinski Hospital, Hamilton

Literature

Ramsay Derry, *The Art of Robert Bateman*, Markham, 1981, pages 54-55

Ramsay Derry notes that Robert Bateman's "exceptional quality of conveying the emotional world of an animal (which is based on a close knowledge of the biological and behavioural details of the animal and its environment) makes his pictures very exciting for biologists and natural scientists who may sometimes know a great deal about the subjects."

Speaking of Bateman's skillful depictions of birds, William Whitehead, a former research biologist and award-winning writer of films and natural science documentaries, says, "Birds have extremely sharp vision. In Bob's paintings he conveys the tremendously focused expression of the bird... Also, through the level of detail he achieves in the picture, he makes us feel we are seeing the world through the bird's eyes. Many birds are practical botanists, or practical entomologists, and when he...draws as much attention to the plants as to the birds, I feel as if I am, for a moment, seeing the plants as clearly and as importantly as the birds do."

This artwork is being sold to benefit the Juravinski Hospital, an integral part of the Hamilton, Ontario community as the region's centre of excellence and orthopedic care and a full service general hospital.

\$20,000 – 30,000



57

57
ROBERT BATEMAN

Study for High Kingdom Snow Leopard

graphite drawing
signed lower right

9.5 ins x 11 ins; 23.8 cms x 27.5 cms

\$2,500 – 3,500



58
ILLINGWORTH HOLEY KERR

The Bow, Night

oil on canvas board
signed with monogram lower right; signed, titled and dated 1986 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

\$2,500 – 3,500

58

59
FRITZ BRANDTNER

Trees

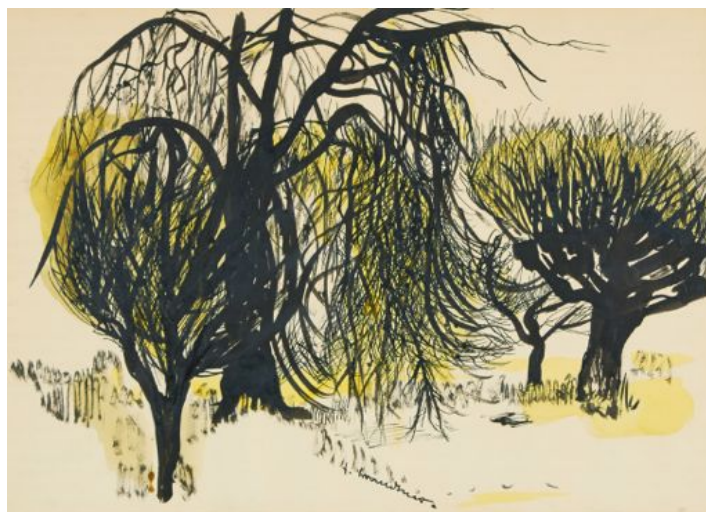
ink and watercolour on paper
signed lower centre

10.5 ins x 14.5 ins; 26.3 cms x 36.3 cms

Provenance

Kastel Gallery Inc., Montreal
Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

\$1,200 – 1,500



59



60
GEORGE THOMSON

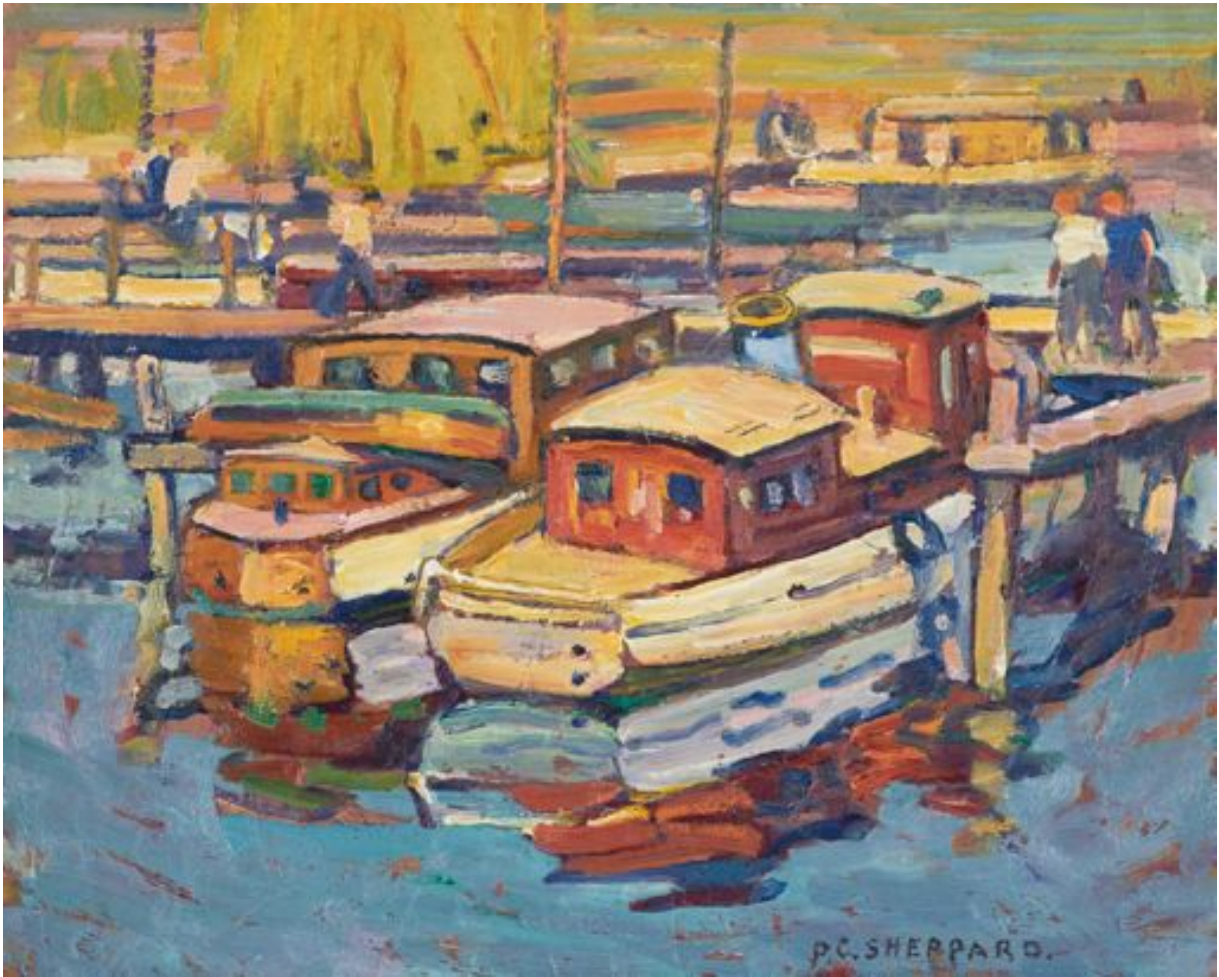
Autumn Landscape

oil on board
signed lower left

15 ins x 18 ins; 37.5 cms x 45 cms

\$1,500 – 2,000

60



61

61
PETER CLAPHAM SHEPPARD

Centre Island

oil on board
signed lower right; titled and dated *circa* 1935 on the
reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

\$3,000 – 5,000

62
ALAN CASWELL COLLIER

Horse Chops, Trinity Bay, Newfoundland

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

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Quebec

\$1,200 – 1,500



62



63

63
ALAN CASWELL COLLIER

Fraser Canyon, B.C.

oil on canvas
signed lower left

30 ins x 40 ins; 75 cms x 100 cms

Literature

Dorren Martin, *Alan Caswell Collier: Of Man and Nature - Firestone Art Collection* (programme), The Ottawa Art Gallery, 1998, pages 2-3

When asked by O.J. Firestone in 1965 to provide the names of twelve leading contemporary painters, A.Y. Jackson included Alan Collier on his list, leading Firestone to acquire more than fifty of Collier's works for the family's collection, purchasing "at least one piece to represent each year Collier painted in Canada from 1932 to 1972, when the Firestone Art Collection was donated to the public." Collier shared a "desire to discover Canada" with Jackson, the painter "eventually logging more miles and locations than his famous predecessor."

\$7,000 – 9,000



64

64
HENRY GEORGE GLYDE

High Pass

watercolour
signed lower left

9 ins x 11.75 ins; 22,5 cms x 29.4 cms

\$1,200 – 1,500



65

65
ROBERT WAKEHAM PILOT

Autumn, Piedmont, Quebec

oil on board
signed and dated 1955 lower left; signed and titled on
the reverse

12.75 ins x 17 ins; 31.9 cms x 42.5 cms

Provenance

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

\$7,000 – 9,000

66
HENRY GEORGE GLYDE

On Tree Line, Canadian Rockies, Alberta

oil on board
signed lower left; signed, titled and dated 1981 on the
reverse

10 ins x 12 ins; 25 cms x 30 cms

\$2,500 – 3,500



66



67

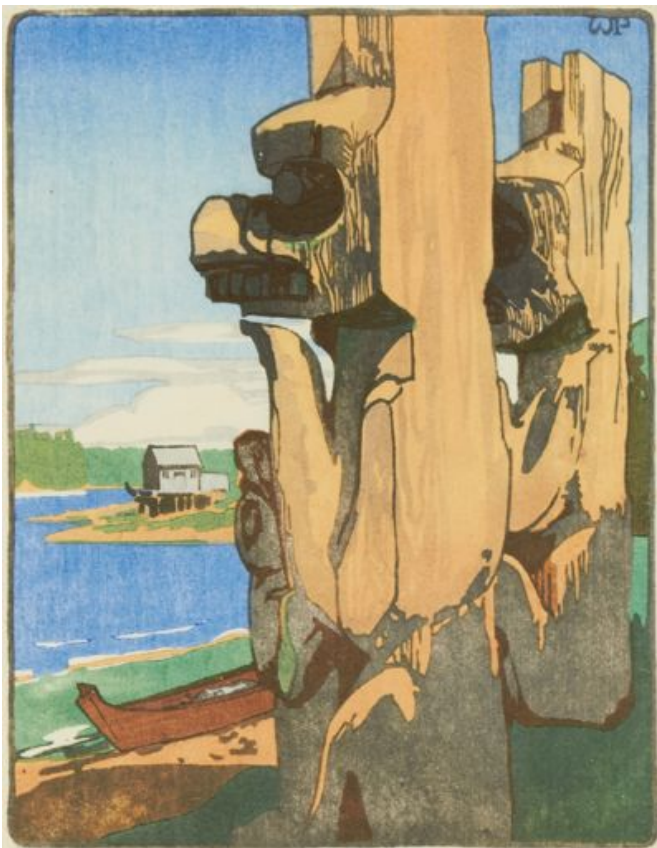
67
DAVID ALEXANDER COLVILLE

Heron

serigraph
signed, dated 1977 and numbered 50/70 in the margin

13 ins x 34 ins; 32.5 cms x 85 cms

\$3,000 – 5,000



68

68
WALTER JOSEPH PHILLIPS

Siwash House Posts, Tsatsisnukomi, B.C. (1928)

colour woodcut
signed and titled in the lower margin

8 ins x 6.25 ins; 20 cms x 15.6 cms

Provenance
Masters Gallery Ltd., Calgary
Private Collection, Calgary

\$3,000 – 4,000



69

69
JOE FAFARD

The Couple

bronze sculpture
signed, dated 1988 and numbered 7/12

4 ins x 9 ins x 9.75 ins; 10 cms x 22.5 cms x 24.4 cms

Literature

Matthew Teitelbaum and Peter White, *Joe Fafard: Cows and Other Luminaries 1977-1987*, Mendel Art Gallery, Saskatoon and Dunlop Art Gallery, Regina, 1987, pages 15-16

Speaking of Joe Fafard's "addiction" to the representation of cattle, Peter White notes that the beasts have been a regular focus throughout the artist's career, a familiar subject represented in his varied two and three-dimensional works of art. Citing Fafard's anxiety when attempting to part from depicting cows, bulls and calves, White provides this uptight reaction as Fafard's "compulsion to the artistic process." "Fafard's familiarity with cows goes back to childhood. When he was growing up on a family farm in Ste. Marthe, Saskatchewan...cows were a fixture of his life." Tying together this early cohabitation with the animals to his later accurate recreation of their essence, Fafard recalled, "I have spent much of my life working for cows, after awhile you don't know who is using whom."

\$4,000 – 6,000

70
MAUD LEWIS

Oxen in Winter

oil on board
signed lower right

12 ins x 13 ins; 30 cms x 32.5 cms

Provenance

Acquired directly from the artist, 1962
Private Collection, Maine



70

Literature

Lance Woolaver, *The Illuminated Life of Maud Lewis*, The Art Gallery of Nova Scotia, Halifax, 1995, page 57

Woolaver writes: "Maud painted her horses and oxen in decorative harness, even when ostensibly at work. She painted them as if she were actually harnessing them, following the sequence that the teamster would have used...The vivid memories of a harness maker's daughter served her well. She knew the difference between the American neck yoke and the Canadian head yoke, and the brass trim and the ox bells were the final touches to a well turned out team. In painting these details she maintained contact with her childhood, a time of happiness, joy and security. This cheerful nostalgia is an outstanding characteristic of her work."

\$4,000 – 6,000



71

71
DAVID BIERK

Eulogy to the Earth, Dusk

oil on board
signed with initials lower right

31 ins x 31 ins; 77.5 cms x 77.5 cms

\$7,000 – 9,000



72

72
DONALD MACKAY HOUSTOUN

Spillway, Flesherton, Ontario

oil on canvas
signed lower right

24 ins x 32 ins; 60 cms x 80 cms

\$1,500 – 2,000



73

73
ANDRÉ CHARLES BIELER

La Moisson, St. Urbain

oil on canvas
signed lower right; titled on the artist's label on the
reverse

25 ins x 32 ins; 62.5 cms x 80 cms

\$4,000 – 6,000

74
WILLIAM JOHN BERTRAM NEWCOMBE

3 Women, 3 Clouds, 3 Crosses

oil on canvas
signed, dated 1946 and inscribed "Mexico" lower right;
signed, titled, dated 1946 and inscribed "San Miguel
De Allende, Mexico" on the reverse, unframed

17 ins x 21 ins; 42.5 cms x 52.5 cms

\$2,000 – 3,000



74



75

75
ARMAND TATOSSIAN

Spring Landscape

oil on canvas
signed lower left

30 ins x 40 ins; 75 cms x 100 cms

\$3,000 – 4,000

76
HENRI LEOPOLD MASSON

Pickanock River, P.Q.

oil on canvas
signed and dated 1946 lower right; titled on the
stretcher, areas of paint loss in lower centre

18 ins x 22 ins; 45 cms x 55 cms

\$1,500 – 2,000



76



77

77
ROBERT LOUGHEED

Old Tree in Snow

oil on canvas, laid down on board
signed lower right; titled on the reverse

12.75 ins x 15.5 ins; 31.9 cms x 38.8 cms

\$6,000 – 8,000

78
THOMAS KEITH ROBERTS

Riverside Willows

oil on board
signed lower right

12 ins x 16 ins; 30 cms x 40 cms

\$700 – 900



78



79

79
PELEG FRANKLIN BROWNELL

Tilling the Land

oil on canvas, laid down on board
signed lower right

11.75 ins x 14.75 ins; 29.4 cms x 36.9 cms

\$6,000 – 8,000



80

80
ARTHUR SHILLING

The Artist's Niece Margaret

oil on canvas
signed lower right; signed, titled and dated 1972 on the reverse

25.5 ins x 17 ins; 63.8 cms x 42.5 cms

\$3,000 – 4,000



81

81
WILLIAM GOODRIDGE ROBERTS

Jug with Wild Flowers

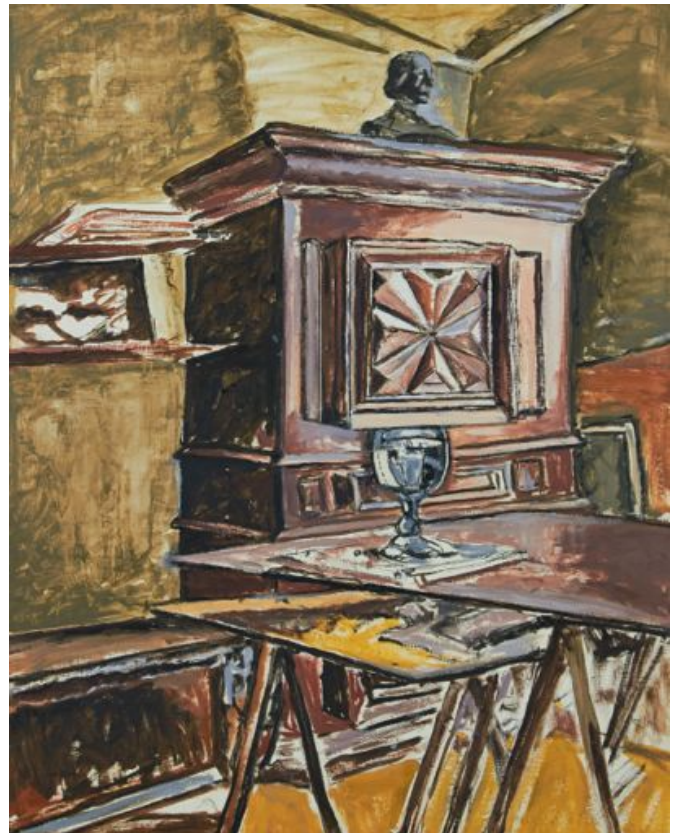
oil on board
signed lower left

16 ins x 12 ins; 40 cms x 30 cms

Provenance

Dominion Gallery, Montreal
Private Collection, Ottawa

\$2,500 – 3,500



82

82
PARASKEVA CLARK

Armoire

oil on board
signed lower right

30 ins x 24 ins; 75 cms x 60 cms

\$4,000 – 6,000

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The provisions of this Terms and Conditions of Sale shall govern any proposed or actual transaction between Consignor Auctions Limited ("CAL") and the prospective buyer/bidder ("Bidder"). CAL is acting as agent for the person who has consigned the property to CAL for sale, whether as principal, owner or agent ("Consignor").

1. The descriptions of items offered by CAL ("Property"), including artist, title, medium, size, date of execution, provenance, exhibition history, inclusion/reproduction within literature sources, attribution and genuineness, are subject to change leading to the final sale of said Property (including the process during which bidding is active for the Property during CAL online auctions). Descriptions of Property provided by CAL are not meant to stand as a representation to Bidders and no guarantee or warranty of complete accuracy of the provided descriptions is intended or should be assumed. Bidders are provided the opportunity to view and inspect all Property offered for sale by CAL through public and/or pre-arranged private viewings prior to a sale's closing. No sale shall be rescinded due to a lack of correspondence between the provided description of the Property by CAL and the Property itself, including the illustration of the Property provided by CAL. It is the sole responsibility of a Bidder to make arrangements for the inspection of the Property of interest (by the Bidder itself and/or by the Bidder's advisers) prior to sale, and to bid in accordance to this actual inspection and/or reliance upon their advisers' guidance.

2. The Bidder who has successfully bid on Property (the "Successful Bidder") confirms that any claims relating thereto shall be claims against Consignor, without recourse to CAL. CAL represents the Consignor exclusively and makes no representation or warranty, express or implied, regarding legal title or ownership of the Property offered by CAL and has relied upon the Consignor confirming same to CAL, without further independent investigation. The Bidder shall be solely responsible for satisfying itself of the legal title or ownership of the Property and liens or encumbrances affecting same and the capacity of the Consignor to sell the Property offered.

However, notwithstanding the stipulations listed above, the Successful Bidder may make arrangements for a recognized and fully-qualified authority, who is accepted by CAL, to inspect the Property prior to collection by the Successful Bidder from CAL's premises. Should this authority submit in writing to CAL a statement regarding the challenge of genuineness and/or authenticity of the lot in question, the sale can be rescinded by CAL and a full refund will be provided to the Successful Bidder. The above process must take place within seven days of the final sale of the Property.

3. CAL is pleased to offer a service of providing condition reports on the lots which are offered through its auctions. Please note that these reports are matters of opinion and are prepared by CAL specialists and are not a substitute for a physical inspection of the artwork by the Bidder or their advisers. CAL specialists are not trained restorers and the provided condition reports are not meant to equal a comprehensive report created by a professional restorer. The reports provided by CAL are meant to provide assistance to the Bidder through observations of the artwork and the report will not disclose any imperfections which might be revealed through the process of subsequent restoration. In all cases, the Bidder is advised to consult their own conservator for a complete report with regard to condition (CAL is happy to provide access to the artwork by conservators through public previews and private pre-arranged appointments). Bidders should be aware that CAL's warranties with regard to the Property offered through their auctions are limited to the terms listed in the Terms and Conditions of Sale and in no case extend to the condition of the artwork.

4. A buyer's premium of 15% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price.

In addition, 13% HST (Harmonized Sales Tax) is applied to the successful bid (hammer) price and buyer's premium. However, HST will not be charged on purchased Property which is shipped outside of Canada. Where purchased Property is shipped outside of the Province of Ontario but within Canada, the applicable HST or GST will be charged based on the tax applications within the province or territory of destination. In both cases, the Property must be collected from the offices of CAL with a waybill provided indicating the destination. It is the sole responsibility of the Purchaser to provide acceptable details and make the necessary arrangements to meet the requirements for altered tax responsibilities based on the destination of the shipped Property. Alterations of invoices and/or crediting of tax payments will not be completed once CAL has released the Property.

5. The Bidder acknowledges that CAL may collect a commission and associated fees through its agreement with the Consignor of a lot included in a CAL auction.

6. Purchases completed through CAL auctions are not represented to necessarily include copyright allowances to the Successful Bidder for the purchased Property.

7. CAL reserves the right to withdraw any Property from sale for any reason whatsoever and without liability. This withdrawal may occur up to the close of bidding for the Property. CAL also reserves the right to divide lots of Property into smaller lots or to combine individual lots of Property into larger lots. The above can be carried out at the sole discretion of CAL and can occur without notice.

8. Each Bidder must register with CAL, agreeing to the Terms and Conditions of Sale. Registered Bidders represent that they are bidding on their own behalf and are responsible for those lots in which they are the successful high bidder (becoming the Purchaser or Successful Bidder). In the event that a registered Bidder is representing another party, CAL must be contacted regarding this arrangement at least twenty-four hours prior to the opening of bidding within a particular auction and CAL reserves the right to refuse this arrangement for any reason whatsoever. Failure to abide by this provision shall entitle CAL to deem the Bidder as bidding on its own behalf. Splitting of and/or transferring of an invoice to an individual and/or organization other than the registered Bidder can only be completed at the discretion of CAL and must meet the requirements of such an amendment, including written authorization from both the registered Bidder and its beneficial buyer and the individual or representative of the individual who will become the new invoiced client in such an arrangement.

9. 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.

10. 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 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.

11. 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.

12. 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.

13. Immediately following the completion of the auction, the Successful Bidder shall be charged 10% up to a maximum of \$10,000 of the hammer price (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.

14. 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.

15. 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.

16. 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.

17. 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.

18. 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).

19. 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.

20. 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.

21. 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.

CANADIAN ART, ARCHITECTURE & DESIGN

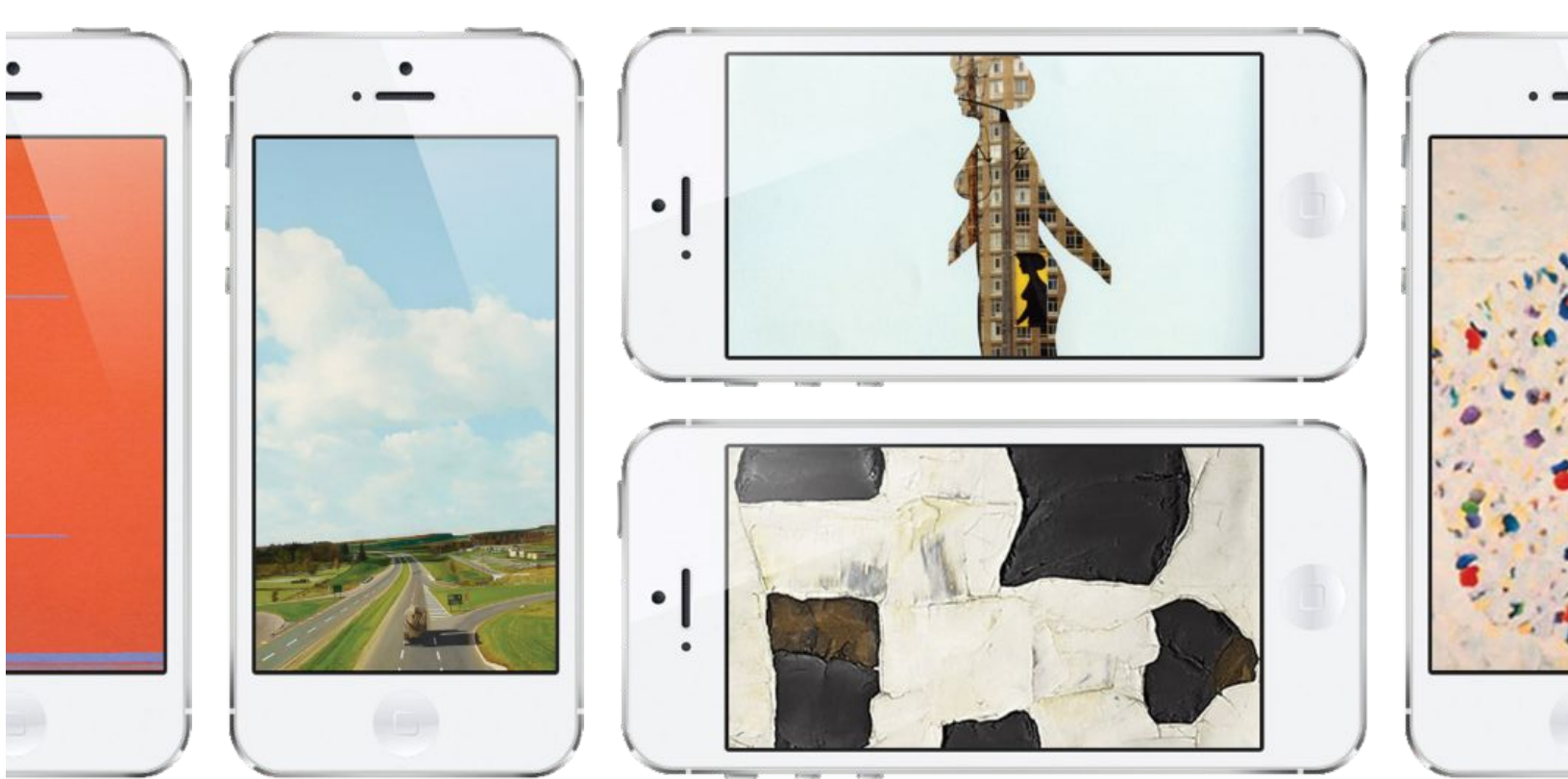
ARABELLA

A detailed oil painting of a young woman with dark hair tied back, wearing a vibrant red traditional Chinese robe with intricate floral and geometric patterns in blue, green, and yellow. She is seated and focused on painting a white folding fan with delicate brushstrokes. The background is a soft, neutral tone, emphasizing the subject and her craft.

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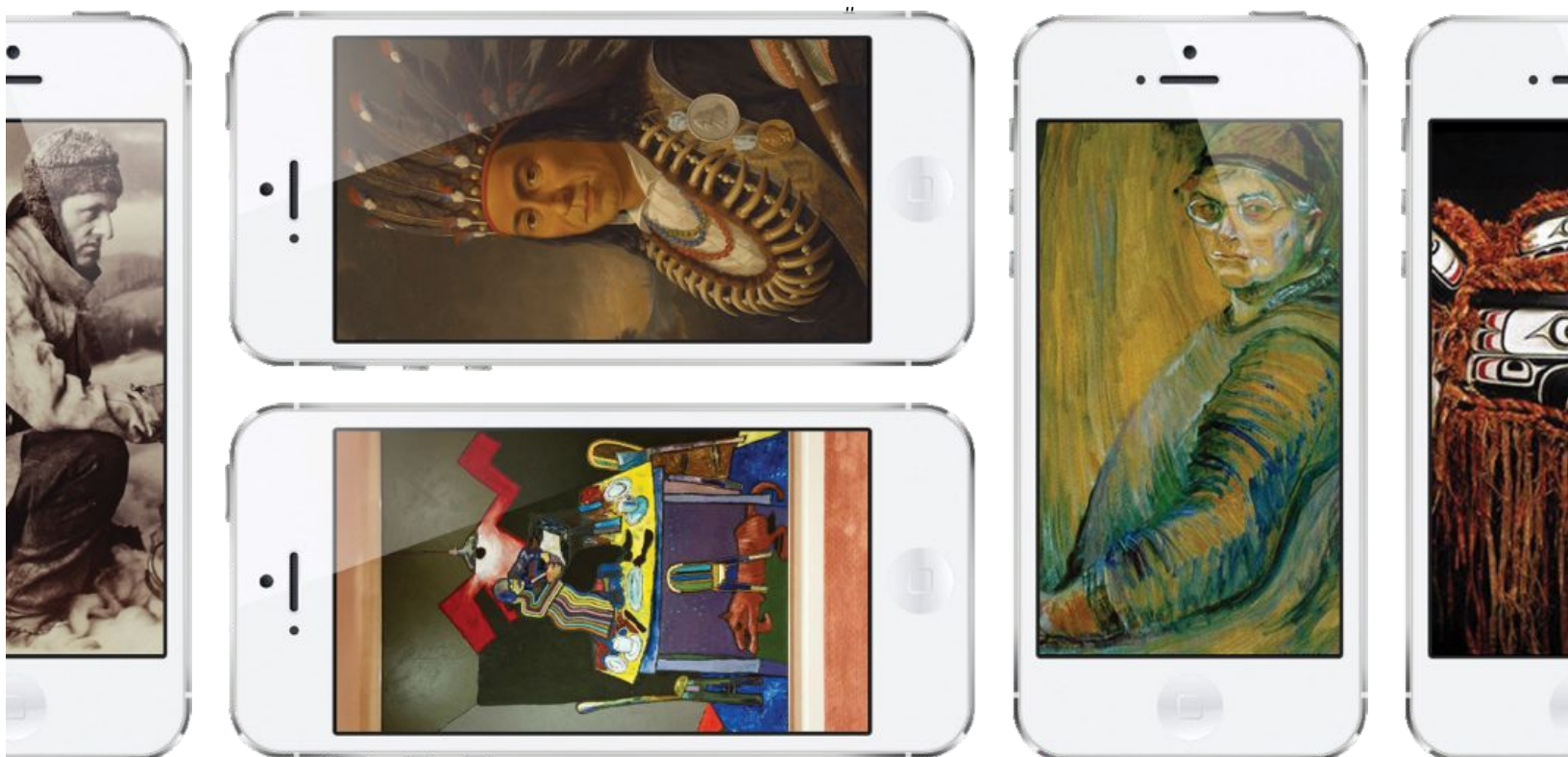
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John Kissaick, *The Boom Brr*, 2012. Oil and acrylic on canvas, 66" x 72". Courtesy of Katzman Contemporary.

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Front Cover

David Milne, *Hepaticas in a Cup*, 1935 (detail) (Lot 48)

Back Cover

William Kurelek, *Ukrainian Proverb* (Lot 16)

Inside Front Cover

Sybil Andrews, *Day's End* (detail) (Lot 6)

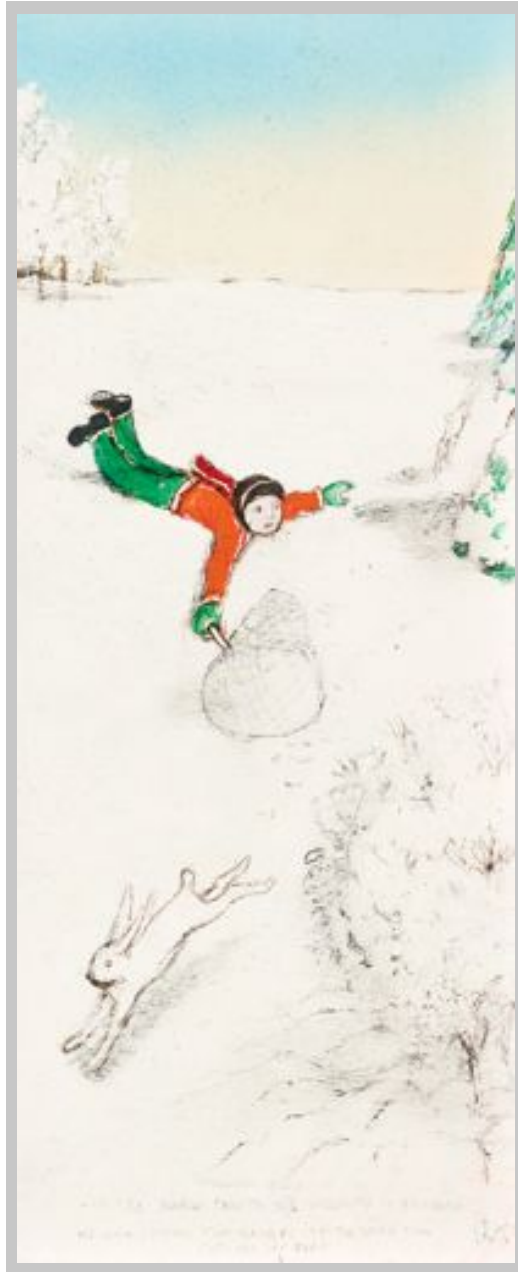
Inside Back Cover

Gordon Smith, *Roots and Moss II* (detail) (Lot 11)





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