



**CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS**
Auction of Important Canadian Art
May 20-28, 2015





CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

SPRING AUCTION OF IMPORTANT CANADIAN ART

Online Auction

All bidding takes place at Consignor.ca

BIDDING OPEN:

Wednesday, May 20th at 10:00 am EDT to
Thursday, May 28th, 2015 beginning at 2:00 pm EDT

ON VIEW:

May 4th – 23rd

Monday to Friday: 9:00 am to 5:00 pm
Saturdays: 11:00 am to 4:00 pm

May 24th – 28th

Sunday, May 24th: 11:00 am to 4:00 pm
Monday, May 25th – Thursday, May 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)
info@consignor.ca



CONSIGNOR CANADIAN FINE ART

AUCTIONEERS & APPRAISERS

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Rob Cowley
President
Canadian Art Specialist

416-479-9703
rob@consignor.ca



Lydia Abbott
Managing Director
Canadian Art Specialist

416-479-9703
lydia@consignor.ca



Ryan Mayberry
Vice President
Business Development

204-255-5690
ryan@consignor.ca



Emma Richan
Client Services
Administration

416-479-9703
emma@consignor.ca



1

1 LOUIS COMTOIS

Tukana

acrylic on canvas
triptych; signed, titled and dated 1975 on the reverse
of the first panel; unframed

84 ins x 72 ins; 213.4 cms x 182.8 cms

Provenance

Martha Jackson Gallery, New York
Private Collection, Toronto

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Halifax,
2007, page 327

Montreal-born artist Louis Comtois left for Paris and then settled in New York in the early 1970s. The artist stated: "I was lucky to arrive in New York at a great period, that of minimal art which followed close on the masters of American Abstract Expressionism. I was thus able to assimilate some decisive portions of the history of art...." Nasgaard describes how "it is the paintings from the second half of the 1970s...that operate within the framework of the chromatic abstraction of Montreal.... Their compositions are made up of vertical bands and panels in rhythmic interplay." In *Tukana*, the wonderful nuances of tones on each of the three panels become increasingly apparent during an extended viewing of the painting. Works with similar compositions to *Tukana* were shown at the exhibition *Louis Comtois: Paintings 1974-1979*, first held at the Art Gallery of Ontario in March of 1980, and travelled to Halifax, Kitchener and Saskatoon.

\$7,000 – 9,000

2
NORVAL MORRISSEAU

UNTITLED

acrylic on board
signed in syllabics lower right

30 ins x 40 ins

Provenance

Acquired directly from the artist
The Collection of Robert (Bob) Checkwitch, Winnipeg
Private Collection, British Columbia

As the owner of Winnipeg's Great Grassland Graphics, Bob Checkwitch worked closely with Norval Morrisseau during the 1970s, creating numerous prints of the painter's work. Although Checkwitch once owned a large assortment of personal effects and ephemera from Morrisseau, including some of the painter's personal diaries and poetry, this is the only original painting which Checkwitch received from the artist.

\$8,000–10,000

3
ALEX SIMEON JANVIER

Slow Snow (Spring Series)

gouache
signed lower right

29.75 ins x 22.5 ins; 74.4 cms x 56.3 cms

Provenance

Assiniboia Gallery, Regina
Private Collection, Ontario

\$3,000 – 4,000

4
RITA LETENDRE

Wind

acrylic on rag paper
signed, titled and dated 1997

7 ins x 9.5 ins; 17.5 cms x 23.8 cms

\$600 – 800



2



3



4



5

5 J.W.G. (JOCK) MACDONALD

Untitled (Automatic)

watercolour
signed and dated 1950 lower left

13.5 ins x 15.5 ins; 33.8 cms x 38.8 cms

Provenance

Private Collection, United Kingdom
Private Collection, Ontario

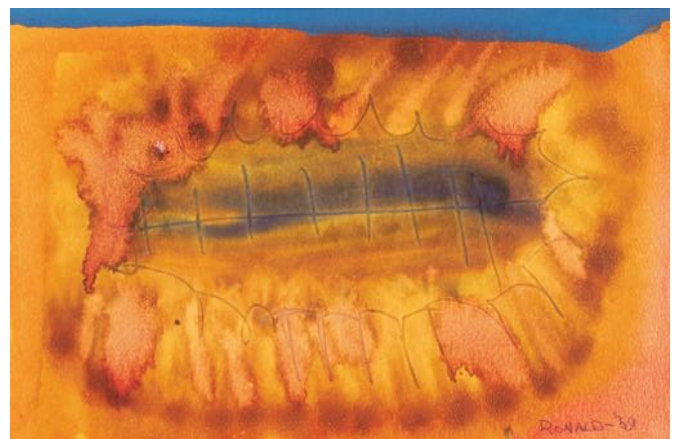
Literature

Joyce Zemans, *Jock Macdonald: The Inner Landscape*, Art Gallery of Ontario, Toronto, 1981, page 116

Macdonald was painting surrealist inspired "automatic" works when he relocated to Toronto from the west in 1947. At the same time, an automatic approach to art was being explored by the Automatistes in Montreal. Macdonald first exhibited the watercolours in the summer and fall of 1946 in British Columbia, followed by an exhibition in 1947 at the San Francisco Museum of Art. In this delightful watercolour, dark shapes frame the marvelous central energies and there is richness in colour and form.

Joyce Zemans notes that the artist's "discovery of automatism [was] the key to all of his future works." The automatics display Macdonald's virtuosity as a watercolourist. He was appointed the President of the Canadian Society of Painters in Watercolour in 1952. The following year, Macdonald would be a founding member of the Painters Eleven.

\$4,000 – 6,000



6

6 WILLIAM RONALD

Untitled

watercolour
signed and dated 1959 lower right; inscribed "Season's Greetings & Best Wishes for the New Year, Ronald" on a label on the reverse

6 ins x 9 ins; 15 cms x 22.5 cms

\$800 – 1,200



7

7
WILLIAM KURELEK

View of the City of Windsor Today at Night (circa 1973)

ink drawing
titled and inscribed "Languages Reading Room" in the lower margin

2 ins x 11 ins; 5 cms x 27.5 cms

\$1,200 – 1,500



8

8
JOHN SCOTT

Bunnyman and Bunnywoman

ink on paper
signed and dated 1993 lower right

23.75 ins x 17.75 ins; 59.4 cms x 44.4 cms

\$1,500 – 2,000



9

9
MILLER GORE BRITTAIN

Boy and Torsos

pastel and pencil on paper
signed with initials and dated 1958 lower right

15.75 ins x 8 ins; 39.4 cms x 20 cms

Provenance
Galerie Moos, Montreal
Private Collection, Montreal

Exhibited
Galerie Moos, Montreal Exhibition, March 1969

\$1,500 – 2,000

10
JOHN MACGILLIVRAY

Red and Blue Boat

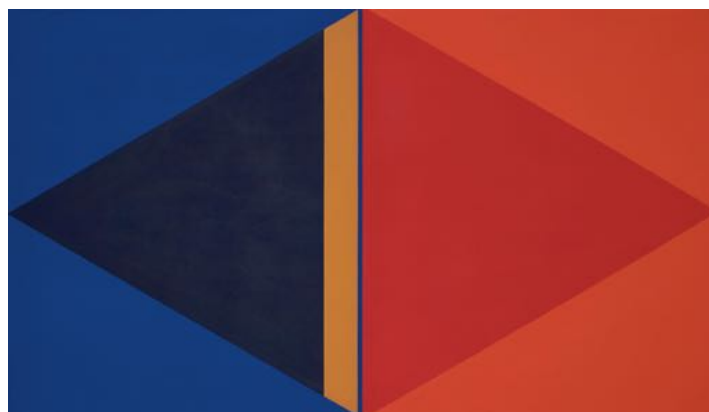
diptych; acrylic on canvas
inscribed "John MacGillivray" and signed by the artist's
wife (Margaret MacGillivray) on the stretcher

46 ins x 80 ins; 115 cms x 200 cms

Provenance

Estate of the artist, Ajax, Ontario
Private Collection, Toronto

\$3,000 – 5,000



10

11
JEAN LEFÉBURE

A22

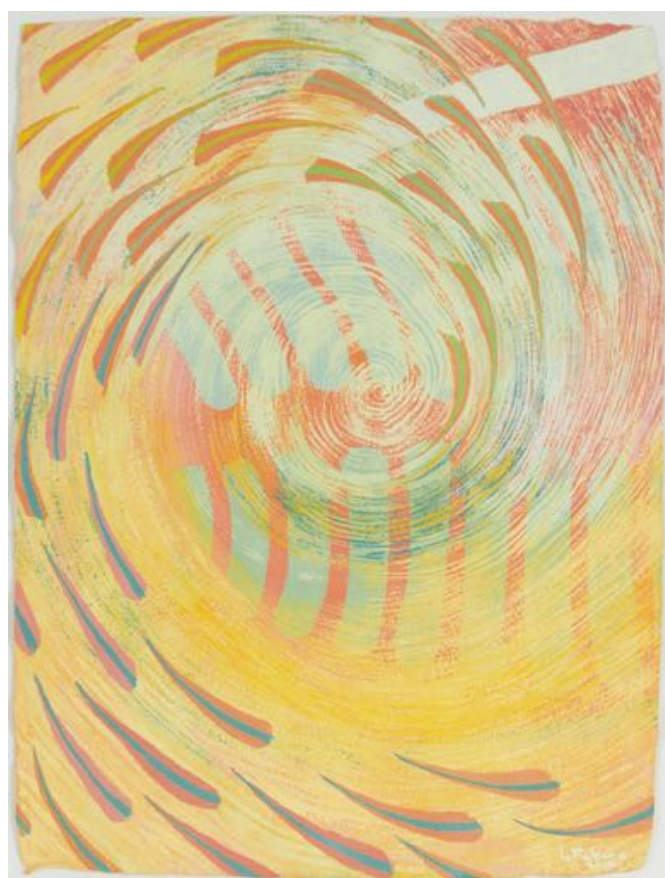
acrylic on paper
signed and dated 2010 lower right

34.5 ins x 26 ins; 86.3 cms x 65 cms

Provenance

Acquired directly from the artist, Knowlton, Quebec
Private Collection, Quebec
Private Collection, Toronto

\$2,000 – 3,000



11

12
RENÉ MARCIL

Iwentash

oil on canvas
signed and dated 1957 lower left; signed and dated
1956 on the reverse

37 ins x 47 ins; 92.5 cms x 117.5 cms

\$3,000 – 5,000



12



13

13 FREDERICK HORSMAN VARLEY

Mabou – Cape Breton

oil on canvas board
signed lower right; titled and Varley Inventory Number
(441) stamped on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

Provenance

Roberts Gallery, Toronto
Canadian Fine Arts, Toronto
Private Collection, Ontario

Literature

Maria Tippet, *Stormy Weather: F.H. Varley, A Biography*, Toronto,
1998, pages 13 and 231

Varley was born in Sheffield, England in 1881 and immigrated to Canada in 1912 with encouragement from a future Group of Seven member, Arthur Lismer, who had already made his way from Sheffield to Toronto by that time. Varley was an official war artist and became a member of the Group of Seven in 1920. In 1955, Varley made a sketching trip to Cape Breton, during which he remained loyal to earth tones in his painting. He said, "I think the best work done is when painting memories", but he was also an independent romantic who knew when to push himself. Varley best reveals these personal dichotomies in small, intimate examples of his work.

\$25,000 – 30,000



14

14 ALFRED JOSEPH CASSON

Credit Forks (1928)

watercolour
signed lower right

9.5 ins x 11 ins; 23.8 cms x 27.5 cms

Provenance

Masters Gallery Limited, Calgary
Private Collection, Calgary

Literature

Paul Duval, *Canadian Water Colour Painting*, Toronto, 1954,
unpaginated

Describing the first two decades of the twentieth century as “unproductive” with regard to the art of watercolour painting in Canada, Paul Duval noted that even the press had complained that focus toward the art form seemed to be vanishing from exhibitions and galleries. With few clear successors to celebrated Canadian watercolourists of the nineteenth century, one commentator wrote in 1922 that “the younger men, without exception, seem to prefer the bolder effects that can be secured in oils.” However, A.J. Casson and fellow Group of Seven member Franklin Carmichael held the watercolour medium in high regard, the young artists feeling “that there should be a place where water colours could be seen together.” In November 1925, the pair met with fellow artist Frederick Brigden to form the Canadian Society of Painters in Water Colour, holding its first exhibition of twenty-four artists in April 1926.

Duval wrote of Casson’s devotion to watercolour, noting that “much of his best work has been accomplished in it.” Given the boldness and harmony of *Credit Forks*, it is unsurprising that Duval categorized Casson’s work in the medium as “one of the highest levels of performance in Canadian water colour painting.”

\$20,000 – 30,000

15
WILLIAM PEREHUDOFF

AC-88-34

acrylic on canvas
signed, titled and dated 1988 on the reverse

80 ins x 68 ins; 200 cms x 170 cms

Provenance
Private Collection, Toronto

Literature
Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, pages 287 and 291
Dennis Reid, *A Concise History of Canadian Painting*, Toronto, 2012, page 349

Perehudoff studied at the Colorado Spring Fine Arts Center in Nevada in 1948-49 and at the Ozenfant School of Fine Arts in New York in 1950, where he was “impressed by Ozenfant’s Purist-based and idealist insistence on ‘significant form.’” This was his foray into the abstract art that he became known for and continually revisited throughout his life. In Saskatoon, abstract art took root in the Emma Lake workshops in the 1960s, with William Perehudoff among its foremost leaders. In 1962, Greenberg came to the Emma Lake workshops and became a strong supporter of Perehudoff. Greenberg “affirmed his belief in the Purist strains of modernism and his belief in the primacy of colour and form as vehicles of aesthetic feeling in painting...” Perehudoff and his wife and fellow painter, Dorothy Knowles, owned a cottage at Emma Lake that allowed them to meet and collaborate with many visiting artists, fuelling an international perspective on their artistic practices. “Perehudoff emerged as a painter of more than local ambition in the mid-sixties with big paintings—simple configurations of large rectangles and circles of colour stained into untreated canvas.”

Perehudoff’s background as a watercolourist can be seen in the soft hues of greens and purples throughout AC-88-34. The long vertical strokes of colour are backlit by a glowing pearlescent white, drawing in the viewer and energizing the space between each stroke of colour.

\$15,000 – 20,000





16

16
EDWIN HEADLEY HOLGATE

Morin Heights, Laurentians

oil on panel
signed with initials lower left; signed, titled and dated
“April ‘59” on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Galerie Walter Klinkhoff Inc., Montreal
Roberts Gallery, Toronto
Private Collection, Ontario

Literature

Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal, 2005,
pages 13, 24 and 25

In Maurice Cullen's outdoor sketching class at the Art Association in Beaufré, Quebec in June 1912, Edwin Holgate showed an early interest in painting landscapes. Holgate delighted in “the contrast of light and dark achieved with solid forms and delicate lines” as is shown in the snowy accents peaking through the lush woods and scattered across the mountains. After serving as a war artist during World War I, Holgate settled in Morin Heights, 65 kilometres northwest of Montreal. There, he felt at home with nature and re-communed with the Laurentians that he had loved since his early career. In 1959, Holgate was most actively painting in the spring and winter. Holgate “retained a traditional emphasis on sound draftsmanship and structure, and at the same time, he expressed modern ideals in terms of composition, simplicity, and absolute focus on the volume and geometry of form in an art of great vigour and restraint.”

\$18,000 – 22,000



17

17
ALBERT HENRY ROBINSON

Misty Morning, Quebec

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

11.25 ins x 13 ins; 27.5 cms x 32.5 cms

Provenance

Pegasus Gallery, British Columbia
Private Collection, British Columbia

\$15,000 – 20,000



18

18
ALFRED JOSEPH CASSON

Lake Kamanisseg

oil on board
signed lower right

12 ins x 15 ins; 30 cms x 37.5 cms

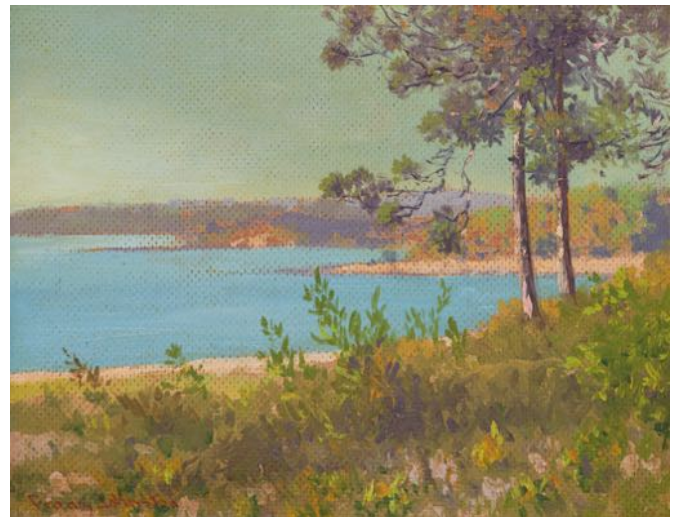
Literature

Dennis Reid, *A Concise History of Canadian Painting*, Toronto, 2012, pages 177 and 179

A.J. 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. 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. In this painting, the minty greens, pale birch trees and airy skyline creates a calmness that is on the cusp of being interrupted by the greying mood across the lake.

Lake Kamanisseg is located just southeast of Algonquin Park in Ontario, near Barry's Bay. 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.

\$20,000 – 30,000



19

19
FRANK HANS JOHNSTON

September Glow, Georgian Bay

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

8 ins x 10 ins; 20 cms x 25 cms

\$7,000 – 9,000



20



21

20
DAVID LLOYD BLACKWOOD

The Departure

etching and aquatint, printed in colours
signed, titled, dated 1965 and inscribed "Artist's Proof"

7 ins x 19.75 ins; 17.5 cms x 48.8 cms

Provenance
Private Collection, Calgary

\$2,000 – 2,500

21
CHRISTOPHER PRATT

Night on the River

colour serigraph
signed, titled, dated "Dec. '87" and numbered 14/55 in
the lower margin

14 ins x 22.5 ins; 35 cms x 56.3 cms

Provenance
Private Collection, Newfoundland and Labrador

\$3,000 – 4,000



22

22
MANLY EDWARD MACDONALD

Logging Scene

oil on board
signed lower left

10 ins x 23.25 ins; 25 cms x 58.1 cms

\$3,000 – 4,000

23
MAUD LEWIS

Oxen in Winter

oil on board
signed lower right

14.5 ins x 20.75 ins; 36.3 cms x 51.9 cms

\$7,000 – 9,000



23

24
PETER CLAPHAM SHEPPARD

The Hay Wagon

oil on board
signed lower left; inscribed with the artist's name on
the reverse

5.5 ins x 9.25 ins; 13.8 cms x 23.1 cms

\$1,200 – 1,500



24



25

25
JOHN WILLIAM BEATTY

Late Afternoon

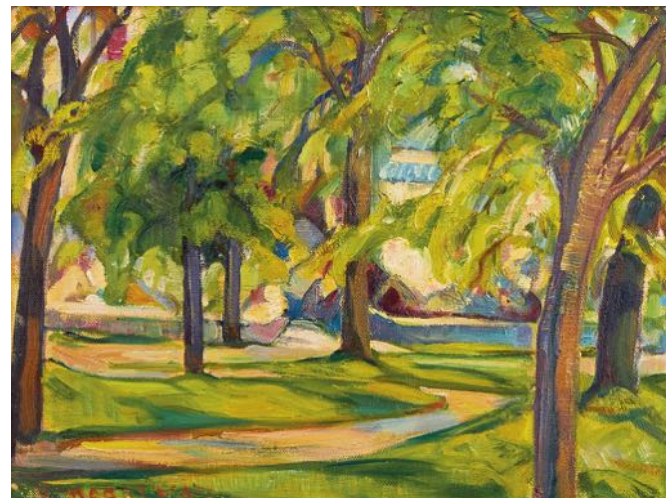
oil on board
signed lower right

9.5 ins x 11.75 ins; 23.8 cms x 29.4 cms

Provenance

Canadian Fine Arts, Toronto
Private Collection, Ontario

\$6,000 – 8,000



26

26
HENRIETTA MABEL MAY

Sunlit Path in Summer

oil on board
signed lower left

12 ins x 16 ins; 30 cms x 40 cms

Literature

Ash Prakash, *Independent Spirit: Early Canadian Women Artists*,
Richmond Hill, 2008, pages 279-81

A member of the Beaver Hall Group of painters, Mabel May maintained a strong relationship with her fellow women painters following the short association, the artist also maintaining "close relationships with A.Y. Jackson, Edwin Holgate, Lilius Torrance Newton, and Clarence Gagnon." Frequently painting "outdoors, directly from nature", Prakash reveals that "a shift in the language of her work took place in the 1920s when she began to use design and colour to convey her empathy with the circumstances of her sitters." A 1950 *Montreal Star* article described Mabel May's development as a painter: "In her earlier works, following the French Impressionists, she luxuriated in the play of dazzling light, treating her landscapes and figures with grace and tenderness but stopping short of the sentimental. Later she became more austere as her design developed in strength through solid forms."

\$5,000 – 7,000



27

27
ALEXANDER YOUNG JACKSON

Monument Channel in Georgian Bay

oil on board
 signed lower left; titled and inscribed "NJG 1861" (the initials and inventory number from Naomi Jackson Groves, the artist's niece) on the reverse

13.25 ins x 10.5 ins; 33.1 cms x 26.3 cms

Provenance

Sotheby's Canada, auction, Toronto, February 25, 2002, lot 76
 Private Collection, Ontario

An April 1989 letter from artist Grace Morley McKenzie confirms that she was "painting with A.Y. Jackson in the Monument Channel when he painted this vertical picture of one of our favourite trees." A listing for a Papermill Gallery 2006 retrospective exhibition of McKenzie's work (*60 Years of Grace: the art of Grace Morey McKenzie*) describes the artist as "refreshingly vivacious" and "determined in her artistic inclinations, despite attempts by many to redirect her." The exhibition included some Georgian Bay landscapes which McKenzie painted with A.Y. Jackson. A copy of the letter from McKenzie is included with this artwork.

\$18,000 – 22,000

Route à la Conception (1934-35)

oil on board

signed lower left; signed, titled and inscribed "Route Laurentide" on the reverse

15 ins x 18 ins; 37.5 cms x 45 cms

Provenance

Dr. Paul Dumas, Montreal
Galerie Valentin, Montreal
Private Collection, Toronto

Exhibited

Exhibition of Paintings by John Lyman, W. Scott & Sons, Montreal, February 6 – 20, 1937, no. 23
Exhibition of Works by John Lyman, Faculty Club, McGill University, Montreal, April 2, 1939, no. 24
John Lyman Retrospective Exhibition, Montreal Museum of Fine Arts, September 5 – 29, 1963, travelling to the National Gallery of Canada, Ottawa, and the Art Gallery of Hamilton, no. 30
Morrice et Lyman en compagnie de Matisse/Morrice and Lyman in the Company of Matisse, Musée national de beaux-arts du Québec, Québec City, May 8 – September 7, 2014, travelling to the McMichael Canadian Art Collection, Kleinburg, Ontario, no. 87

Literature

Dr. Paul Dumas, *Lyman*, Montreal, 1944, reproduced plate 8
Dr. François-Marc Gagnon, "Lyman's Encounter with Matisse", *Morrice and Lyman in the Company of Matisse*, Montreal/Toronto, 2014, page 166, reproduced in colour page 164
Michèle Grandbois, "Morrice and Lyman: The Light of Exile", *Morrice and Lyman in the Company of Matisse*, Montreal/Toronto, 2014, page 58 for Lyman's quote
Louise Dompierre, *John Lyman 1886-1967, I live by my eyes*, Agnes Etherington Art Centre, Kingston, 1986, reproduced page 61
Evan Turner and Gilles Corbeil, *John Lyman Retrospective Exhibition*, Montreal Museum of Fine Arts, 1963, listed, unpaginated
Carole Tremblay et al., *Regards: manuel de l'élève, Tome 1*, Montreal, 2009, reproduced in colour page 58

John Lyman holds a critical place in Canadian art history as an artist, teacher, critic and crusader in the development of modern art in Canada in the 1930s. By the end of the decade, he would bring together both English and French speaking artists in a great achievement – the Contemporary Arts Society – formed in 1939.

One of Lyman's recurring subjects was the Quebec landscape, the artist finding inspiration in such locations as La Conception, Lake Massawippi, St. Jovite and North Hatley. Dompierre writes that "Lyman felt a need and a desire to depict the Canadian landscape... capturing and depicting the universal relations that [it] conveyed." A cosmopolitan man who had ventured abroad for many years, he returned to the serenity of the Laurentide landscape in *Route à La Conception*. The winding road is free of human presence and the viewer has the sense of arriving at a moment stopped in time. We are invited to gaze down along the curving road to La Conception to see what Dr. Gagnon describes as "a path revealed...bathed in light." Lyman creates a distinct succession in the planes of the picture through various golden yellow, orange and green hues used to articulate the terrain. But for Lyman, it is "light [that] is everything. It is what reveals to us shapes and their colours..." He wrote that what attracted him most was "the quality of the colour determined by the light." Using light and colour masterfully in *Route à La Conception*, Lyman constructs a substantial whole.

This important work has been widely exhibited and its image reproduced in publications since the late 1930s. *Route à La Conception* is a testament to Lyman's concern for capturing the wonderful stillness of nature through harmonious forms. A tireless agent of the modernist ideas from France, John Lyman's illuminated landscapes are instilled with sensations of timelessness and nostalgia.

\$15,000 - 20,000



28

29
LIONEL LEMOINE FITZGERALD

Hillside, Spring

oil on canvas laid down on board
signed and dated 1930 lower left

12 ins x 16 ins; 30 cms x 40 cms

\$15,000 – 20,000



29



30

30
DORIS JEAN MCCARTHY

Inuit House Against the Sunlit Distance, 1984

watercolour
signed lower right

22 ins x 30 ins; 55 cms x 75 cms

Provenance
Aggregation Gallery, Toronto
Private Collection, British Columbia



31

Literature

Stuart Reid, "Island Sketches: Thoughts on the Watercolour Paintings of Doris McCarthy", *Celebrating Life: The Art of Doris McCarthy*, McMichael Canadian Art Collection, Kleinburg, 1999, page 15 (chronology) and page 212

Doris McCarthy was born in Calgary, Alberta on July 7, 1910 and travelled Canada with her family from a young age. She studied at the OCA from 1926 until 1930, and was hired by Group of Seven member, Arthur Lismer, for a teaching job at the Toronto Art Gallery.

McCarthy became well-known for her mastery of watercolours. "[Her] watercolours are straightforward works, simple and direct, in a medium that cannot conceal overworking or tentativeness... watercolour is an inherently honest medium."

She took two year-long trips through Europe and Asia, from which she applied new-found skills and perspectives into her paintings of Canadian landscapes.

\$3,000 – 4,000

31
CHARLES PACHTER

Untitled (Moose in a Landscape)

paint and collage on an ostrich egg
signed and dated 1993 on the reverse, displayed on a wooden stand

8 ins x 5 ins x 5 ins; 20 cms x 12.5 cms x 12.5 cms

Provenance
Private Collection, Ontario

\$2,000 – 3,000



32

32
DORIS JEAN MCCARTHY

Evening at Pangnirtung, 1989

watercolour
signed lower right

22 ins x 30 ins; 55 cms x 75 cms

Provenance
Wynick/Tuck Gallery, Toronto
Corporate Collection, Ontario

Literature
Stuart Reid, "Island Sketches: Thoughts on the Watercolour Paintings of Doris McCarthy", *Celebrating Life: The Art of Doris McCarthy*, McMichael Canadian Art Collection, Kleinburg, 1999, page 36 (chronology) and pages 212, 214 and 219

McCarthy was fascinated with the Canadian Arctic and frequently returned to this subject matter. "Within all her great body of work, gleaned from her travels that have taken her around the world, perhaps the most powerful and poetic works she has completed are those which address the grand, mysterious islands of ice." Sometimes she worked on site and other times took photographs she would later refer to in her studio. During the latter, she "relied on sensual recollections of light, the wind and weather, the character of the place."

McCarthy visited Pangnirtung with Nancy Wright and Audrey Garwood from June 21 to July 3 in 1989, where she would have been inspired to create *Evening at Pangnirtung*. Pangnirtung is located on Baffin Island in Nunavut, and was one of McCarthy's favourite places to paint in Canada.

\$3,000 – 4,000

33
JOE FAFARD

Polar Bear

painted bronze
signed, dated 2002 and numbered 10/20

5.5 ins x 11.5 ins x 2.5 ins; 13.8 x 28.8 x 6.3 cms

Provenance
Private Collection, Alberta

Created for a private commission by Fafard, this 2002 work has an edition size of 20.

\$4,000 – 6,000



33



34

34
LIONEL LEMOINE FITZGERALD

Summer Forest

oil on board
signed lower right

11 ins x 14 ins; 27.5 cms x 35 cms

Provenance
Mayberry Fine Art, Winnipeg
Private Collection, Toronto

\$20,000 – 30,000

35
MAUD LEWIS

Winter Sleighing Scene

oil on board
signed lower right

11 ins x 13 ins; 27.5 cms x 32.5 cms

\$5,000 – 7,000



35



36

36

MAURICE GALBRAITH CULLEN

Signal Hill, St. John's, Newfoundland (circa 1911)

oil on board

signed lower right; Cullen Inventory Number (517)

13.75 ins x 9.75 ins; 34.4 cms x 24.4 cms

Provenance

Private Collection, Newfoundland and Labrador

Literature

Robert Pilot, *Maurice Cullen, R.C.A.*, Address given at the Arts Club of Montreal, 1937, page 2

Sylvia Antoniou, *Maurice Cullen: 1866-1934*, Agnes Etherington Art Centre, Kingston, 1982, pages ix, 19 and 33, page 71 for an artwork entitled *Fishing Stages, Newfoundland* that shares similar compositional elements (circa 1911, National Gallery of Canada)

Sylvia Antoniou describes Maurice Cullen's depictions of Newfoundland as "a search for his historical roots", noting that Cullen would return to St. John's to summer in 1910 and that "in November, even before his return, the Montreal press was anticipating the Newfoundland paintings." The day before the fall Royal Canadian Academy show opened, J.W. Morrice wrote to the *Globe's* Newton MacTavish, "Cullen I see from the Montreal papers has painted a good picture of St. John's Newfoundland. He is the man in Canada who gets at the guts of things." In discussing *Fishing Stages, Newfoundland*, which holds compositional similarities with this painting, Antoniou describes the "oil sketch of the fishing stages found near the Narrows south of St. John's Harbour" as a work where "the brush stroke has a life of its own as an expressive visual element. The thickness of the paint and clearly separate strokes - sweeping broadly across one area, piling up the paint by quick short strokes in another, and elsewhere putting it on by single isolated draws of the brush - create the effect of the rough, powerful impact of the Atlantic Ocean."

\$15,000 – 20,000

37
JACK HAMILTON BUSH

Quarter Moon

gouache on paper
signed and dated 1975 lower right; signed and
inscribed "Jack Bush - Toronto", titled and dated
June 1975 on the reverse

29 ins x 21 ins; 72.5 cms x 52.5 cms

Provenance

Grace Borgenicht Gallery, New York
Evelyn Amis Gallery, Toronto
Private Collection, Toronto

Literature

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*,
Vancouver/Toronto, 2010, page 37
Marc Mayer, "Jack Bush: A Double Life", *Jack Bush*, National Gallery
of Canada, Ottawa, 2014, page 128
Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Halifax,
2007, page 124

Jack Bush was certainly a dominant force in the early 1970s, having received significant critical reception with multiple exhibitions in Canada, the United States and Europe. In 1972, he was selected for the opening show of the new contemporary department of the Boston Museum of Fine Arts. Curator of the exhibition, Kenworth Moffett, notes that the show "establishes Bush as one of our best living painters... He is an artist of real distinction and Boston has scored a coup in mounting the first important U.S. museum show of his work."

Bush's steady success continued through the mid-70s at which time he was painting complexly coloured pictures on mottled grounds. These grounds, which the artist had returned to in 1969, were now rolled on and then sponged with partially mixed paint. Marc Mayer writes how these prepared grounds "became a textured, granite-like surface upon which he deployed colour." Mayer furthers that this action "restored space to the roster of pictorial element in his work... [Upon] this ground he coordinated the calligraphic figures that survive his prolonged adventure in the realm of flatness." The figure/ground connection is wonderfully explored in *Quarter Moon*, a work which underscores Bush's mature style. Here, the chromatic central figure is magnificently drawn with colour.

Indeed, colour holds a playful part in *Quarter Moon*, articulating and energizing Bush's signature "flattened silhouette". Nasgaard describes how "Bush's figures insist on abstractness even when we know their imagistic sources, as if literary meaning had literally been flattened out of them..." We recognize the shape as a quarter moon, however, it is no longer the "moon" which we are familiar with: the concave side of the figure is a cleaner contour while the convex side reveals feathery, rougher edges. The palette is bold and eccentric, affirming Bush's mastery of colour.

Quarter Moon will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

\$30,000 – 35,000





38

38
PIERRE GENDRON

Sans titre

oil on board
signed and dated 1963 lower right

24 ins x 18 ins; 60 cms x 45 cms

\$2,500 – 3,500



39

39
HAROLD BARLING TOWN

Landscape

single autographic print
signed, dated 1956 and numbered “1-1” in the lower margin; signed, titled and dated on the reverse

18 ins x 23.75 ins; 45 cms x 59.4 cms

Provenance
Private Collection, Toronto

\$1,500 – 2,000



40

40
JOHN ANDERSON

Abstraction, Paris, 1968

oil on canvas
signed with the artist's monogram and inscribed
“Pour Roberto 5/68” lower left

36.25 ins x 31 ins; 90.6 cms x 77.5 cms

Provenance
Acquired directly from the artist, Toronto
Private Collection, Toronto

Exhibited
Hart House, Toronto, 1968

This artwork was painted for the artist's partner, Robert Navarro, during the Paris student riots of May 1968.

\$800 – 1,000

41
JOHN SCOTT

Machina

mixed media on paper
titled; signed and dated 2000 on the reverse

36 ins x 24 ins; 90 cms x 60 cms

\$3,000 – 4,000



41

42
JESUS CARLOS DE VILALLONGA

Caged Birds

oil on board
signed and dated 1952 lower right

16 ins x 24 ins; 40 cms x 60 cms

\$2,000 – 3,000



42

43
HAROLD BARLING TOWN

Muscle Lady

oil on canvas
signed and dated May 9, 1984 upper left; signed, titled,
dated and inscribed "Painted Studio Bldg" on the
reverse; unframed

28 ins x 20 ins; 70 cms x 50 cms

Literature

Iris Nowell, *Harold Town*, Vancouver, 2014, pages 175-78

Relating the origins of Town's *Musclemen* series, Iris Nowell describes the artist's after-dinner ritual of working in his home drawing studio, then watching "late night movies on two television sets." During one such session, Nowell reveals that Town "came upon an international bodybuilding competition and was captivated by the human body performing its muscle-bulging poses as living sculpture", leading to his series of portrayals of bodybuilders between roughly 1981 and 1985. Detailing the rarity of the female figure within the series, Nowell references the "single image of *Musclewoman*, 1984" as "barely distinguishable from the males in competition, apart from blond curls and lipstick. In her side chest pose, she looks as if her bulked-up upper arm muscles are joined to her breasts." Discussing the series in an interview with Gary Michael Dault, Town offers that "when he began working on the *Musclemen*, 'I started out to mock them. Eventually I grew to love them.'"

\$3,000 – 4,000



43



44

44
JEAN-PHILIPPE DALLAIRE

La Danse, La Vie (circa 1949)

gouache on paper
signed lower right

12 ins x 8 ins; 30 cms x 20 cms

Provenance
Galerie Valentin, Montreal
Canadian Fine Arts, Toronto
Waddington & Gorce Inc., Toronto
Private Collection, Toronto

\$7,000 – 9,000

45
HAROLD BARLING TOWN

The Drawbridge of Oceans

single autographic print
signed and dated 1956 in the lower margin

19.75 ins x 15.75 ins; 48.8 cms x 39.4 cms

\$1,500-2,000



46

46
HENRIETTE FAUTEUX-MASSÉ

Sans titre (circa 1960)

oil on artist board
estate stamp on the reverse

11.5 ins x 7.25 ins; 27.5 cms x 18.1 cms

Provenance
Estate of the artist, Quebec
Private Collection, Toronto

\$1,500 – 2,000



45



47

47
JOHN GOODWIN LYMAN

White Gladioli

oil on canvas
signed upper right; titled on the reverse

26 ins x 20 ins; 65 cms x 50 cms

Provenance

Dominion Gallery, Montreal
Galerie Walter Klinkhoff Inc., Montreal
Private Collection, New Brunswick
Sotheby's Canada, auction, Toronto, November 28, 2011, lot 184
Private Collection, Toronto

Literature

Morrice and Lyman in the Company of Matisse/Morrice et Lyman en compagnie de Matisse, Montreal/Toronto, 2014, page 174, a similar oil painting entitled *White Lilacs* (Agnes Etherington Art Centre) reproduced page 184

Like Matisse, Lyman used the decorative approach in his still life painting. Lyman wrote that he sought to capture what is "below the surface, beyond appearances, what is permanent and durable." The soft tones, shapes and light of *White Gladioli* perfectly convey Lyman's modernist concerns. In this composition, the flowers are wonderfully articulated, the scene permeated by a delicate light that casts shadows on the patterned tablecloth and textured background. Light remained of utmost importance in Lyman's work, whether depicting a landscape, a figure or a still life.

\$12,000 – 15,000



48

48
GÉRARD TREMBLAY

Venus Fleur D'Acceuil

ink and watercolour on paper
signed, titled and dated 1982

17.5 ins x 12 ins; 43.8 cms x 30 cms

\$800 – 1,200

49
ALEXANDER YOUNG JACKSON

Shoreline, Georgian Bay

oil on canvas
signed lower right

20 ins x 25 ins; 50 cms x 62.5 cms

Provenance

Mayberry Fine Art, Winnipeg
Private Collection, Toronto

Literature

Naomi Jackson Groves, *A.Y.'s Canada*, Toronto/Vancouver, 1968,
page 110
David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto,
2003, page 214
Ian A.C. DeJardin, "Georgian Bay", *Painting Canada: Tom Thomson
and the Group of Seven*, London, England, 2011, page 111

A region he would return to regularly throughout his career, one of A.Y. Jackson's early visits to Georgian Bay occurred soon after "relocating from Montreal to Toronto in 1914", the artist referring to the area as his "happy hunting ground." An "enormous body of water making up the eastern side of Lake Huron...it has almost the character of a separate lake, comparable in size to Lake Ontario" and is notable for its incredible number of islands (the Thirty Thousand Islands). Jackson often stayed with Dr. James MacCallum during his stays in the area, a friend and patron to members of the Group of Seven. MacCallum's cottage was located on an island he owned at Go Home Bay and he "was happy to entertain his artist friends here, or make [the cottage] available to them when he was not there." Silcox emphasizes the importance of this relationship for Jackson and his fellow artists, MacCallum's support and friendship creating "an atmosphere of possibility that gave birth to a stunning array of superb works."

As we gaze through a partial screen of thin trees, we are witness to the cause of the almost bare branches - the viewer can almost feel the sharp and unforgiving gusts which result in the whites of breaking surf along the coast. Despite its thicker trunk and the survival of its green foliage, the single tree right of centre has developed a permanent lean, a partial submission to the raw environment. The tall tree stands defiantly, its surroundings made all the more extreme by its life upon a tiny peninsula, exposed to the potentially ferocious elements from all sides. We find depictions of such lone trees within some of the most recognizable representations of Georgian Bay by Jackson and his fellow members of the Group of Seven, providing visual evidence of not only the power of the environment, but also of the solidarity witnessed within the grand expanse of the landscape. Naomi Jackson Groves confirms that "with the motif of the wind-swept pine on the wave-beaten shore we reach the storm centre of the Group of Seven in its initial years." Jackson treats the power of the elements expertly, the tones of blue growing deeper as we move towards the horizon, a skillful representation of the traits which Jackson adored in the region: "the airy sweep of endless water and pine-strewn rocks, buffeted by winds." With the varied sky, balanced with white and grey clouds in a battle to contain the light blue sky, Jackson reminds not only of the power of the elements, but the potential for drastic and rapid change, the stage continuously set for the "spectacular storms that rattled the bay", which were "an inspiration to its visiting artists."

\$60,000 – 80,000





50

50
JOHN GEOFFREY CARUTHERS LITTLE

Return of the Birds to Baile Street

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

18 ins x 24 ins; 45 cms x 60 cms

Provenance
Continental Galleries, Montreal
Private Collection, Toronto

\$14,000 – 18,000

51
JOHN KASYN

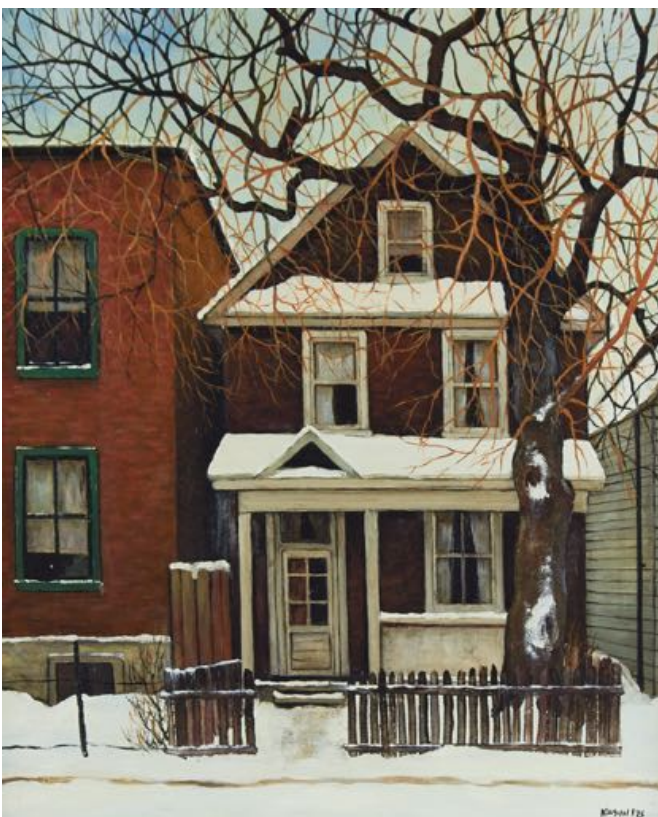
Sunday Morning, Adeline Street, Ottawa

oil on board
signed and dated 1975 lower right; signed, titled and
dated on the reverse

24 ins x 20 ins; 60 cms x 50 cms

Provenance
Wallack Galleries, Ottawa
Private Collection, Ottawa

\$6,000 – 8,000



51



52

52
NORA FRANCES ELISABETH COLLYER

Looking Towards Murray Bay from Cap à l'Aigle Hill Top (Chickens)

oil on board
 signed lower right; signed, titled and dated 1964
 on the reverse

12 ins x 14 ins; 30 cms x 35 cms

Provenance
 Private Collection, Calgary

Literature
 Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, pages 21 and 23

Nora Collyer was based in Montreal, but also spent time in Europe, Bermuda, Nova Scotia, and the Lower St. Lawrence. This painting features Cap à l'Aigle, Quebec, a quiet retreat located approximately four hours northeast of Montreal.

In this farm scene, half a dozen spirited chickens roam freely around the base of an empty hay cart. The sun's warmth washes over the scene and, typical of the artist's style, "...is remarkable for its shapes, rich colour, and soft rhythms." The mountains in the background complete the idyllic rural scene.

In the same year that *Looking Towards Murray Bay* was painted, Collyer had a solo exhibition at the Walter Klinkhoff Gallery in Montreal. She was a member of the Beaver Hall Group and received an excellent education at Trafalgar School and the Art Association of Montreal, from which she won several scholarships.

\$7,000 – 9,000

Portrait of Marcelle (circa 1935)

oil on canvas
signed lower right

40 ins x 28 ins; 97.5 cms x 70 cms

Provenance

Archibald Lang Fleming
Private Collection, Toronto
Joyner Fine Art, auction, Toronto, June 3, 2003, lot 40
D & E Lake Limited Fine Arts, Toronto
Private Collection, Toronto

Exhibited

John Lyman 1886-1967 I live by my eyes/Je vis par les yeux, Agnes Etherington Art Centre, Kingston, 26 September – 23 November 1986, travelling to the Art Gallery of Ontario, Toronto; Edmonton Art Gallery, Edmonton; Winnipeg Art Gallery, Winnipeg; London Regional Art Gallery, London, Ontario; Musée national de beaux-arts du Québec, Québec City; Musée d'art contemporain, Montreal, addendum

Literature

Louise Dompierre, *John Lyman 1886-1967 I live by my eyes/Je vis par les yeux*, Agnes Etherington Art Centre, Kingston, 1986, page 71, listed page 197 and reproduced in colour as the cover illustration, also reproduced on the exhibition invitation
Dr. François-Marc Gagnon, "Lyman's Encounter with Matisse", *Morrice and Lyman in the Company of Matisse*, Montreal/Toronto, 2014, page 168
David Barber, "A Forgotten Legacy", *The Whig-Standard Magazine*, October 4, 1986, page 15

The human figure greatly interested Lyman; it was the subject of several important paintings throughout his career. Curator Louise Dompierre affirmed that, during the 1930s, the artist produced some of his best portraits. In this captivating artwork, Marcelle is intelligently composed: the artist uses visible brush-work and varying neutral tones, touched perfectly by light, to bring his composition to life. An undeniable feat, Lyman is able to masterfully contrast his nude sitter against a nude-coloured background. Dr. Gagnon notes that Lyman is concerned with "affirming the presence of volume" as the contrast in lighting "situate[s] the figure in three-dimensional space, even the viewer's space." Exerting great control in defining the form, he refrains from inclusion of decorative fabrics or wallpaper, allowing the setting to remain relatively bare. This achieves a remarkable unity between the figure and the background.

Marcelle's straightforward gaze is hypnotic and her strength of character certain. Dompierre notes that works such as *Portrait of Marcelle* "convey Lyman's attraction to women of exceptionally sensuous appeal and show his ability to convey such sensuousness while allowing the model to retain her dignity... It is one of his best qualities, arising from the manner in which he paints, creating a distance, a wall that cannot be crossed."

One of the largest portraits by the artist, this canvas was selected as the cover illustration for the catalogue of the 1986 travelling retrospective exhibition. Barber tells how the curator came to include this remarkable portrait in the show, noting "the striking nude reproduced on the front cover of the catalogue, *Portrait of Marcelle*, 'came out at the last minute', when its owner, hearing that the exhibition was forthcoming, contacted Dompierre. There was time to put it on the cover but not to include it in the body of the catalogue." The artwork was also chosen as the reproduced image on the invitation for the Members' Preview evening of the exhibition.

\$50,000 – 70,000



53



54

54
ARTHUR SHILLING

Suzanne Sleeping

oil on board
signed and dated 1975 lower right

27 ins x 32.75 ins; 67.5 cms x 81.9 cms

Provenance
Private Collection, Toronto

Literature

Carol Podedworny, *Arthur Shilling*, exhibition catalogue, Thunder Bay Art Gallery, 1986, page 8, another portrait of the subject also painted in 1975 reproduced page 15

In 1975, Arthur Shilling reduced his frequent trips into Toronto, assuming full-time residence at his home on the Rama, Ontario reserve. Carol Podedworny writes that “coupled with this return to the reserve is Shilling’s love for his people... Shilling admitted that his people where his inspiration: ‘I paint because there is no other way to express the beauty of my people.’”

\$6,000 – 8,000



55

55
LAURA ADELINE LYALL MUNTZ

Portrait of a Child

oil on canvas laid down on board
signed with initials and dated 1902 lower right

9 ins x 6.75 ins; 22.5 cms x 16.9 cms

\$4,000 – 6,000



56

56
ALFRED JOSEPH CASSON

Morning Mist – September

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

12 ins x 15 ins; 30 cms x 37.5 cms

Provenance

Roberts Gallery, Toronto
Gallery Gevik, Toronto
Private Collection, Ontario

In *Morning Mist - September*, Casson shows off his mastery of colour in a fall landscape. The misty overcast subdues the leaves to hues of burnt ochre, sparing only the vibrant evergreen trees that punctuate the scene. Dense forest landscapes such as this gave Casson the opportunity to not only play with colour but also with texture and depth through a series of thin layers.

\$20,000 – 30,000

57
EMILY CARR

Arbutus Trees

watercolour
signed and dated 1908 lower left

14.5 ins x 10.75 ins; 36.3 cms x 26.9 cms

Provenance

Acquired directly from the artist as a gift
Mrs. Ellen Christine MacKay Millar, British Columbia
By descent to Mrs. Isabella Grigg MacDonald (niece of Millar), New Liskeard,
Ontario in 1944
By descent to Mrs. Margaret Gardner (daughter of MacDonald) on November 2,
1946
By descent to the current Private Collection, Ontario

Literature

Paul Duval, *Canadian Water Colour Painting*, Toronto, 1954, unpaginated
Maria Tippet, *Emily Carr: A Biography*, Markham, Ontario, 1982, pages 74-76
Linda M. Morra (ed.), *Corresponding Influence: Selected Letters of Emily Carr and Ira Dilworth*, University of Toronto Press, Toronto, 2006, pages 80-83
Sarah Milroy and Eric DeJardin (ed.), *From the Forest to the Sea: Emily Carr in British Columbia*, Art Gallery of Ontario, Toronto, pages 119 and 283 for other depictions of arbutus trees by Carr
Ian Thom, "Emily Carr: A Pioneer on Paper", *From the Forest to the Sea: Emily Carr in British Columbia*, Art Gallery of Ontario, Toronto, pages 217-18

Emily Carr's career began in watercolour and, as Paul Duval notes, she "always retained an active interest in the medium." Ian Thom also references the artist making "works on paper throughout her lifetime" and that these works show Carr "first and foremost, as a visual explorer, one who was actively engaged with her environs." Following Carr's time in England between 1899 and 1904, the painter "achieved a more accomplished and direct plein-air approach to watercolour painting, but one that was deeply imbued with the values and style of the English watercolour tradition. Her work from this time... suggests a level of skill that few artists working in British Columbia could match." During the summer of 1908, Carr "boarded the Union Steamship's Venture and sailed some 150 miles up the coast to Alert Bay", staying with missionaries within a setting that provided a variety of images which excited the artist. Capturing the people, culture and surrounding landscape of the Kwakiutl nation, Maria Tippet speaks of Carr's process in watercolour during this period, the painter "worked 'like a camera', determined to be 'absolutely truthful and exact' because she was 'working for history.'"

Routinely found within proximity to the Pacific Ocean, arbutus trees would have been encountered by Carr during her travels and time along the coast. Featured in Carr's work throughout her career, the painter's depictions of arbutus trees can be found in the collections of the National Gallery of Canada (a 1922 canvas) and the Art Gallery of Greater Victoria, which houses a *circa* 1909 watercolour, painted during the same period as this work. While *Arbutus Trees* (1908) displays similarities with the 1909 watercolour in the structure and form of the trees, this watercolour places a heavier focus upon the arbutus, the multiple trees acting as the central figures within the landscape. The trunks and branches display an extended spectrum of colour ranging from light browns to explosive reds. Although the variety of reds and mauves present in the composition point towards Carr's eventual exposure to the fauvist method (the painter's transformative period of study in France would not occur until two years following the execution of *Arbutus Trees*), the range of colour can rather likely be attributed to Carr's photographic capture of the dramatic spectral potential of the trees. As the arbutus bark peels, the lighter layers expose a variety of rich colours in the skin below, ranging from greens to bright cinnamon reds, the latter electric tone glowing centrally within this watercolour.



57

Mrs. Ellen Christine MacKay Millar and her husband, the Reverend James A. Millar were Presbyterian missionaries in British Columbia during the early part of the twentieth century. *Arbutus Trees* was a gift from Carr to Mrs. Millar and has remained in the family since its acquisition, descending to its current owner. A handwritten inscription by the family on the reverse of the original framing reads that Mrs. Millar and Carr were “very close, dear friends, who shared a love of nature and the Indian people of B.C.”. In a December 1941 letter to Ira Dilworth (the literary executor of the painter’s writing), Carr relays a letter that she had received from Millar, which pleased her. Carr describes Millar’s objection to the opinion that the artist did not appreciate missionaries, Millar being a missionary herself who “had received many kindnesses and friendship from Miss Carr.”

\$50,000 – 70,000



58



58
THOMAS DE VANY FORRESTALL

The Falling Lamp, 1969

egg tempera on panel
signed lower right

48 ins x 31.5 ins; 120 cms x 78.8 cms

Provenance

The Collection of the Artist
Private Collection, British Columbia

Exhibited

Tom Forrestall: Shapes of the Paintings Interest Me as Integral Part of the Work, Beaverbrook Art Gallery, Fredericton, July 13 - August 31, 1971, travelling to the Mendel Art Gallery, Saskatoon; the Art Gallery of Greater Victoria; the University of Alberta, Edmonton; the Art Gallery of Windsor; the Montreal Museum of Fine Arts; and the Winnipeg Art Gallery, no. 21
Tom Forrestall, Canadian Consulate, Paris, France, November 16 - 26, 1972, no. 16

Literature

Tom Forrestall: Shapes of the Paintings Interest Me as Integral Part of the Work, exhibition catalogue, Beaverbrook Art Gallery, Fredericton, page 9, reproduced page 21

The 1971 exhibition catalogue for *Shapes of the Paintings Interest Me as Integral Part of the Work* refers to *The Falling Lamp* (which was featured in the exhibition's seven stops across Canada during 1971 and 1972) as being "closely related to the concept articulated in early definitions of Magic Realism. Thirty years ago the term Magic Realism was 'applied to the work of painters who by means of an exact realistic technique try to make plausible and convincing their improbable, dreamlike or fantastic visions' (Alfred H. Barr Jr., *Painting and Sculpture in the Museum of Modern Art*, New York, 1942). The railway passes near the Forrestall house in Fredericton and vibration caused by it made an old kerosene lamp tumble from a shelf high in the studio one day: *The Falling Lamp* derives from the experience. A substitute similar to the shattered lamp was wired in mid-air for study and the artist's daughter Monica posed for the figure. Several elements contribute to the fantastic quality in addition to the arrested motion of the closely observed object: the abstraction of the composition with its widely separated components, the unusual viewpoint directly overhead, the inverted scale relationships (exceptionally in such work, the lamp is larger than life), and the T-shaped format which opposes the vertical decent of the lamp to the horizontal plane of the floor."

\$8,000 – 12,000



59

59
ROBERT BATEMAN

Winter Field

oil on board
signed lower left, dated "Dec.1973" on the reverse

24 ins x 36.75 ins; 61.3 cms x 93.8 cms

Provenance

Acquired directly from the artist
Private Collection, Ontario

Literature

Mark Abley, "The Painted Bird", *Saturday Night Magazine*, Toronto, June 1984, page 61

This unique painting was a private commission by a collector who knew Robert Bateman when his studio was still in Burlington, Ontario and he was teaching art at Nelson High school. The setting is the Niagara escarpment, a favourite place of the collector's and Mr. Bateman's. At this early moment in the artist's career, in addition to his daytime teaching job with high school students, he was also offering evening art classes which the collector's spouse attended. She was so taken with his vision that she introduced his work to her family. Mr. Bateman personally framed this painting using barn board that complements this classic scene of an abandoned Ontario barn, the only human presence on a winter landscape.

Discussing *Haliburton House*, one of Bateman's "finest" works, which shares similar compositional elements to *Winter Field*, Mark Abley explains that the work "provides a kind of emblem for all his paintings, no matter whether the subject is an Ontario farmhouse, a bald eagle, or an African elephant. Weary-eyed, we are confronted by the calm, impersonal power of the natural world; the way out of human decay is a way forward into nature. Bateman feeds a longing for what lies beyond."

\$20,000 – 25,000



60

60
DAVID LLOYD BLACKWOOD

Captain Alb and Aunt Nance

etching and aquatint, printed in colours
signed, titled, dated 1982 and numbered 44/50 in the lower margin

31.75 ins x 19.75 ins; 79.4 cms x 49.4 cms

\$2,500 – 3,500



61

61
ROBERT MARKLE

Untitled

coloured ink, charcoal and tempera
signed and dated 1969 upper centre; inscribed
"Drawing for Michael Sarrazin" on the gallery label
on the reverse

35 ins x 23 ins; 87.5 cms x 57.5 cms

Provenance

Isaacs Gallery, Toronto
The Collection of Michael Sarrazin, Montreal
Private Collection, Toronto

\$600 – 800

62
LEON BELLEFLEUR

Abstract

mixed media on paper
signed and dated 1985 lower right

26 ins x 20 ins; 65 cms x 50 cms

\$900 – 1,200



62



63

63
ROBERT MARKLE

Untitled

charcoal and tempera
signed and dated 1969 lower centre; inscribed
"Drawing for Michael Sarrazin" on the gallery label on
the reverse

35 ins x 23 ins; 87.5 cms x 57.5 cms

Provenance

Isaacs Gallery, Toronto
The Collection of Michael Sarrazin, Montreal
Private Collection, Toronto

\$600 - 800

65
TOM HANS

Beaver, Raven, Bear and Frog

argillite totem
signed and inscribed "Skidegate B.C." on the reverse

12 ins x 2.25 ins x 2.75 ins; 30 cms x 5.6 cms x 6.9 cms

\$1,500 – 2,000



65

66
RUFUS MOODY

Thunderbird, Mountain Goat and Bear

argillite pole and bone
signed "Rufus Moody, Esq. C.M." on the underside of the base

8.75 ins x 3.5 ins x 2.5 ins; 21.9 cms x 8.8 cms x 6.3 cms

Provenance

Private Collection, British Columbia
Private Collection, Ontario

\$2,000 – 3,000



66



67

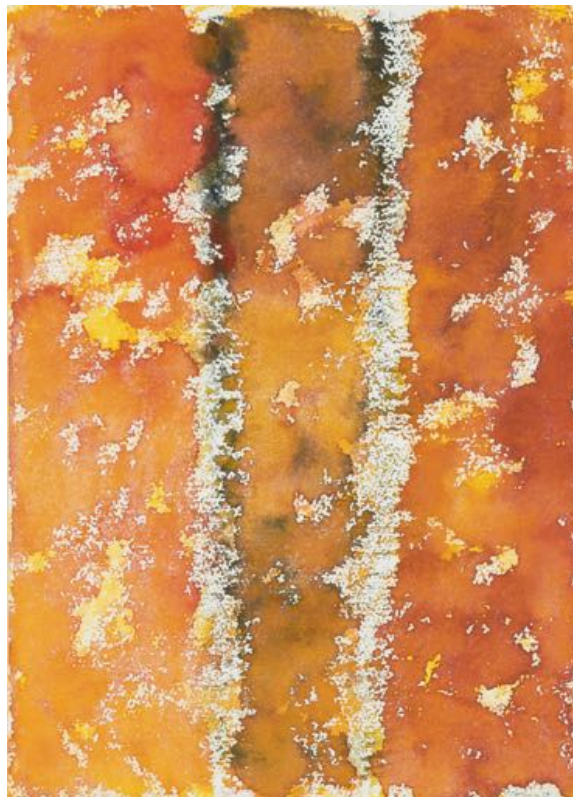
67
ALEX CAMERON

Blue Line Over Yellow

oil on canvas
signed, titled and dated 1997 on the reverse

45 ins x 58 ins; 112.5 cms x 145 cms

\$5,000 – 7,000



68

68
JEAN ALBERT MCEWEN

Abstract

ink and watercolour
signed and dated 1958 lower right

13.75 ins x 10 ins; 34.4 cms x 25 cms

Provenance
Gallery ModernArts, London, Ontario
Private Collection, Toronto

\$4,000 – 6,000



69

69
WILLIAM RONALD

Untitled

watercolour
signed, dated 1956 and inscribed "NYC" lower left

18 ins x 24 ins; 45 cms x 60 cms

Provenance
Private Collection, Florida
Private Collection, Toronto

\$2,500 – 3,500



70

70 IVAN KENNETH EYRE

Rose Pink & Rose Yellow

oil on canvas

signed and dated 1967 lower left; signed and titled on the reverse of the stretcher

32 ins x 52 ins; 80 cms x 130 cms

Exhibited

Seventh Biennial of Canadian Painting, National Gallery of Canada, Ottawa, July 5 – September 1, 1968, no. 91

Ivan Eyre, Personal Mythologies/Images of the Milieu, National Gallery of Canada, Ottawa, September 29 – November 20, 1988, travelling to the Winnipeg Art Gallery, Winnipeg; the Nickle Arts Museum, Calgary; the Edmonton Art Gallery, Edmonton; and the London Regional Art Gallery, London, Ontario, no. 25

Literature

William C. Seitz and Pierre Théberge, *Seventh Biennial of Canadian Painting/Septième Biennale de la peinture canadienne*, National Gallery of Canada, Ottawa, 1968, reproduced page 44

Ivan Eyre: Personal Mythologies/Images of the Milieu, National Gallery of Canada, Ottawa, 1988, reproduced in colour page 53

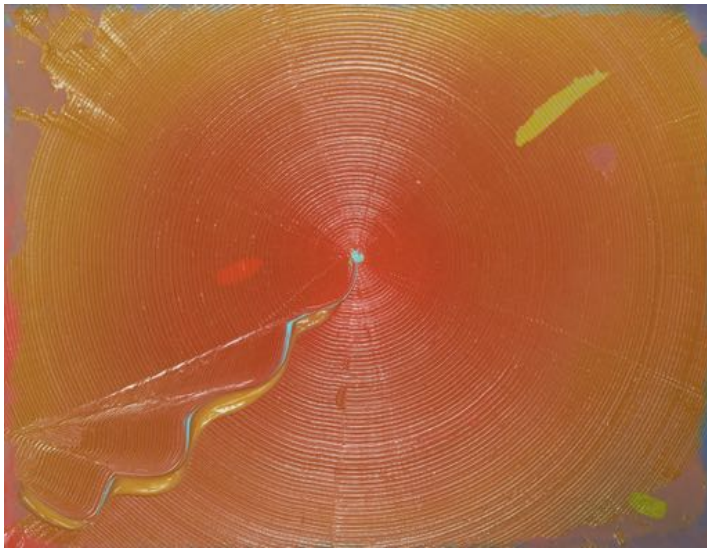
Dennis Reid, *A Concise History of Canadian Painting*, Toronto, 2012, page 353

Amy Karlinsky, "Ivan Eyre: Cold Culture", *Figure Ground: Paintings and Drawings of Ivan Eyre*, Winnipeg Art Gallery, 2005, page 28

In the late 1950s, Eyre visited the Minneapolis Institute of Arts where he viewed a seminal work by German Expressionist Max Beckmann entitled *Blindman's Bluff*. Dennis Reid notes how this triptych, "impressed [Eyre] deeply with its shallow space jammed with large, incongruous figures and its undercurrents of sexuality and violence." Years later, following a sojourn in Europe in 1966-67, Eyre was painting marvelously crowded compositions containing enigmatic, distorted figures. Works such as *Rose Pink & Rose Yellow* (1967) are remarkable cryptic abstractions, animated with fragmented figures that seem to defy gravity. Combining the observed with the imaginative, Eyre's work is both unique and enduring. Amy Karlinsky describes how "...history painting, including the mythological subject, portraiture, still life and landscape, all make their appearance inflected by Eyre's time, imagination and space", quite evident in *Rose Pink & Rose Yellow*.

For the *Seventh Biennial of Canadian Painting*, the National Gallery of Canada invited American curator, William Seitz, to travel the country visiting 188 artists and to act as juror by making the selections for the exhibition. *Rose Pink & Rose Yellow* was the painting by Ivan Eyre chosen by Seitz for this important contemporary show. Two decades later, this painting was featured in the solo exhibition of Eyre's work entitled *Ivan Eyre: Personal Mythologies* in 1988, which was the first show to open the new National Gallery of Canada in Ottawa.

\$25,000 – 35,000



71
JOSEPH DRAPELL

Excitement

acrylic on canvas
signed, titled and dated 1983 on the reverse

37.5 ins x 49 ins; 93.8 cms x 122.5 cms

Provenance
Private Collection, New York

\$2,500 – 3,500

71

72
GORDON RAYNER

Some Deception

constructed painting (mixed media sculpture)

11.5 ins x 22 ins x 7.5 ins; 28.8 cms x 55 cms x 18.8 cms

Provenance
The Isaacs Gallery, Toronto
Private Collection, Toronto

\$5,000 – 7,000



72



73
MICHAEL FORSTER

Forster #11

oil on board
signed with initial and dated 1957 lower right

29 ins x 36 ins; 72.5 cms x 90 cms

\$1,500 – 2,000

73



74

74
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 cms

Exhibited

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

\$8,000 - 10,000

75
JEAN-PAUL JÉRÔME

Chemin-blanc

acrylic on canvas
signed and dated 1975 lower right; signed, titled and
inscribed "Anjou-1975" on the reverse

21.25 ins x 26.25 ins; 52.5 cms x 65.6 cms

\$3,000 - 5,000



75



76
ALLEN SAPP

A Nice Day for Playing Hockey

acrylic on canvas
signed lower right

30 ins x 48 ins; 75 cms x 120 cms

Provenance
Hollander York Gallery, Toronto
Private Collection, Ontario

\$6,000 – 8,000



77
HENRI LEOPOLD MASSON

Conversation

oil on board
signed lower right; signed and dated "Sept. 1971" on
the framing

16 ins x 12 ins; 40 cms x 30 cms

\$1,200 – 1,500



78
ROBERT BATEMAN

Spring Landscape

oil on board
signed lower right

16 ins x 30 ins; 40 cms x 75 cms

\$7,000 – 9,000

79
FRANCESCO IACURTO

Parliament Hill, Ottawa

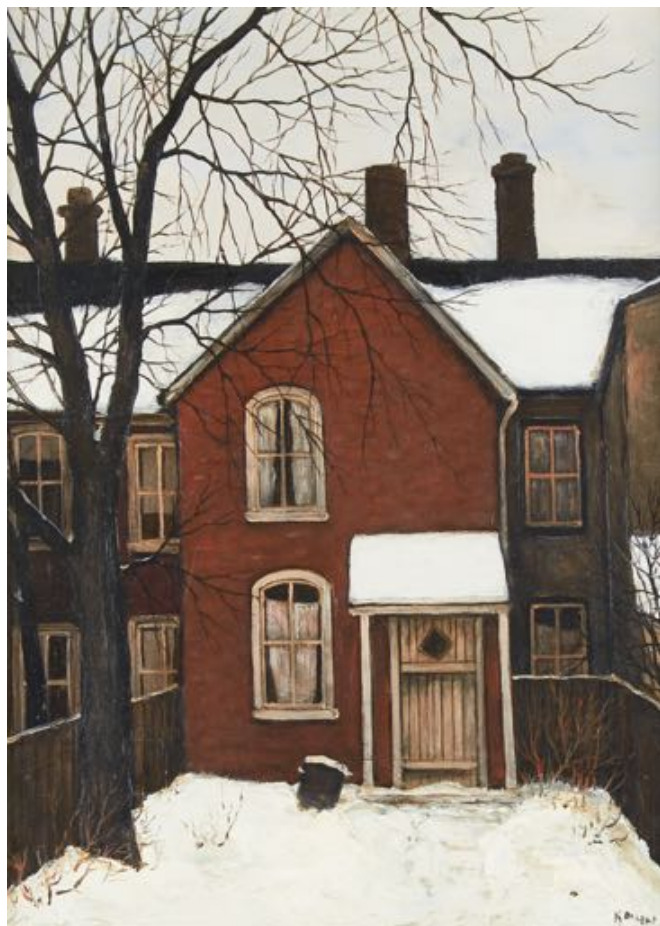
oil on board
signed lower right

8 ins x 16.5 ins; 20 cms x 41.3 cms

\$800 – 1,200



79



80

80
JOHN KASYN

Back of Dennison Ave.

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

15 ins x 11 ins; 37.5 cms x 27.5 cms

\$2,500 – 3,000

81
PELEG FRANKLIN BROWNELL

Homestead Greetings

pastel
signed with initials lower right

14 ins x 20 ins; 35 cms x 50 cms

\$5,000 – 7,000



81



82

82
ROBERT GENN

Village Near Lillooet

oil on board
signed lower right; signed, titled and dated "May 1963"
on the reverse

12 ins x 16 ins; 30 cms x 40 cms

\$1,500 – 1,800

83
ADOLPHUS GEORGE BROOMFIELD

Fall Morning, Magnetawan River, Near Kearney, Ontario

oil on board
signed lower right; signed, titled and inscribed
"Cooksville, Ont." on the reverse

24 ins x 30 ins; 60 cms x 75 cms

\$1,000 – 1,500



83



84

84
JOACHIM GEORGE GAUTHIER

Morning Light, Lake Kushog

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

11 ins x 14.5 ins; 27.5 cms x 36.3 cms

\$1,000 – 1,500

85

ILLINGWORTH HOLEY KERR

Ontario Autumn (Near Bancroft, Ont.), 1973

oil on canvas board
signed with monogram lower left

12 ins x 16 ins; 30 cms x 40 cms

\$1,500 – 2,000



85



86

86

PETER CLAPHAM SHEPPARD

Autumn in the Laurentians

oil on board
signed lower left; title and estate stamp on the reverse

13 ins x 16 ins; 32.5 cms x 40 cms

\$1,800 – 2,200

87

ARMAND TATOSSIAN

Autumn Landscape

oil on canvas
signed lower right

24 ins x 30 ins; 60 cms x 75 cms

\$2,500 – 3,500



87



88

88
WILLIAM RAPHAEL

The News Vendor

oil on board
signed and dated 1875 lower left; an area of paint loss
located along the lower left edge

14 ins x 8 ins; 35 cms x 20 cms

\$3,000 – 5,000

89
RICHARD GORMAN

Figural Abstraction

oil on board
signed and dated 1965 upper left

18.25 ins x 24.5 ins; 45.6 cms x 61.3 cms

\$2,500 – 3,500



89



90

90
HAROLD BARLING TOWN

Two Women

ink drawing
signed and dated "17-3-71" lower right

31 ins x 22.25 ins; 77.5 cms x 55.6 cms

\$1,200 – 1,500



91

91
NORVAL MORRISSEAU

Moose

acrylic on paper
signed in syllabics lower left

28 ins x 39.5 ins; 70 cms x 98.8 cms

Provenance

Acquired directly from the artist (*circa 1970*), Kenora, Ontario
Private Collection, Manitoba

During a stay at the Kenora District Jail (*circa 1970*), Norval Morriseau gathered together art supplies and began painting. The consignor of this artwork, a former employee at the jail, recalls watching Morriseau create *Moose*, the artist discussing his work and meaning behind some of imagery as he worked, relaying that many of the ideas for his paintings originated in his dreams. At the end of Morriseau's stay at the facility, he gave the finished painting to the consignor, insisting they accept the gift. The generosity and skill of the painter and story-teller became only more apparent when the owner discovered the acclaim of Norval Morriseau and his work years later.

\$12,000 – 15,000

Please Note

*Additional images, details & further works of art included
in the May Auction can be viewed at Consignor.ca*

Terms & Conditions of Sale

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 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.

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. CAL carries absolutely no liability to possible damage of framing (including glass) during shipment arranged by CAL or otherwise.

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.

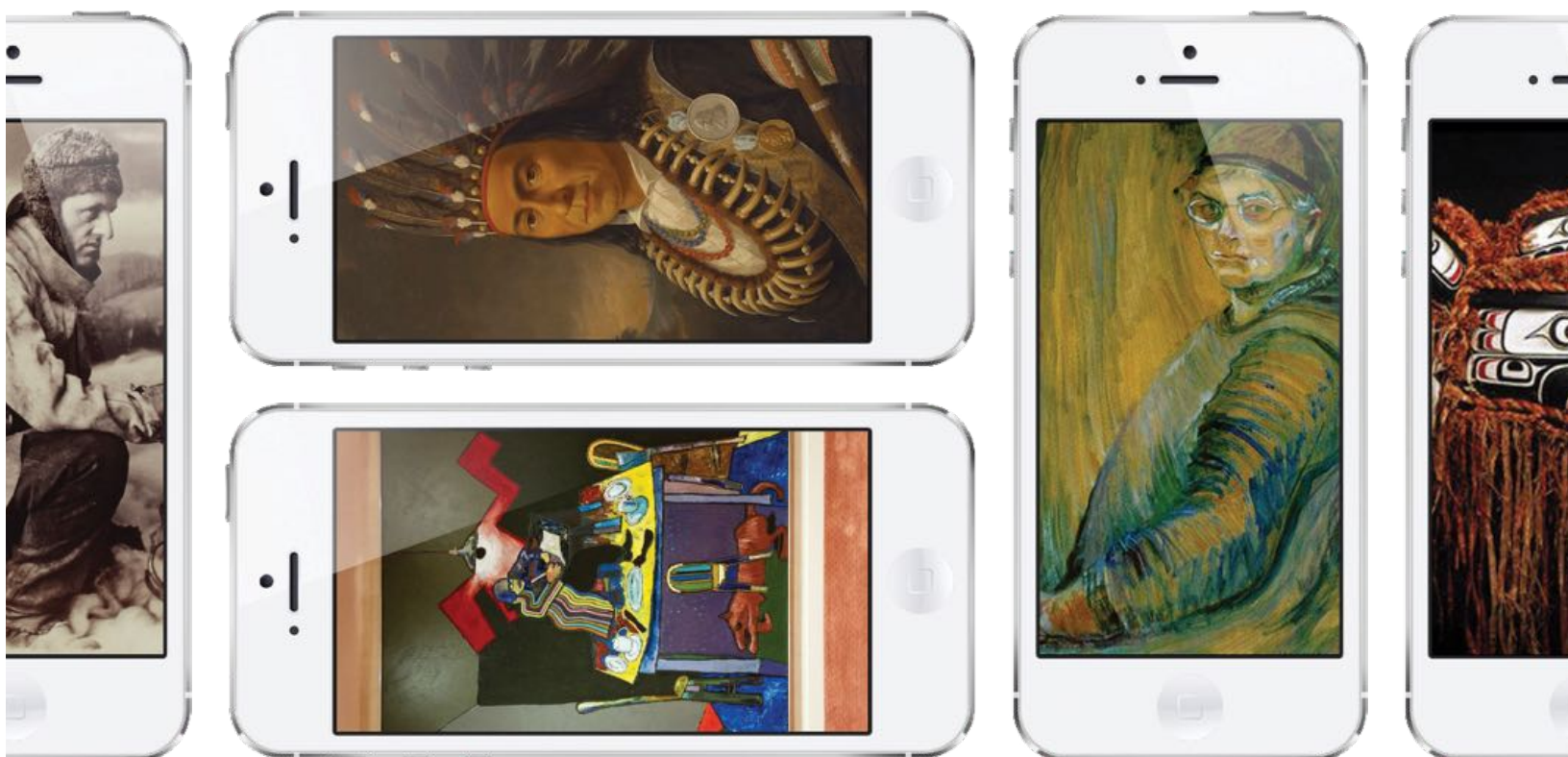
21. This agreement may be executed and delivered in a number of counterparts, each of which when executed and delivered is an original but all of which taken together constitute, as applicable, one and the same instrument.



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Alex Colville, *To Prince Edward Island* (detail), 1965. National Gallery of Canada, Ottawa. Photo © NGC



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

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Palau de les Arts Reina Sofia, Valencia, Spain, 2014, fujicolor crystal archive print mounted to dibond, limited editions at 40x50, 50x60, 72x90 inches

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