



**CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS**

Auction of Important Canadian Art
May 31, 2016





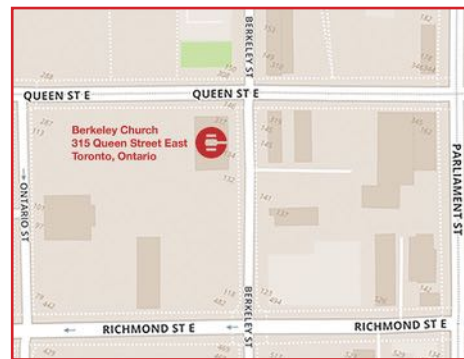
CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

SPRING AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

Tuesday, May 31st at 7:00 pm

The Berkeley Church
315 Queen Street East
(Queen St. E at Berkeley St.)
Toronto, Ontario
M5A 1S7



ON VIEW

May 6th – 28th

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

Saturdays: 11:00 am to 5:00 pm

May 29th – 31st

Sunday, May 29th: 11:00 am to 5:00 pm

Monday, May 30th: 9:00 am to 5:00 pm

Tuesday, May 31st: 9:00 am to 2:00 pm

Consignor Gallery
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

Consignor Canadian Fine Art presents an innovative partnership within the Canadian art industry. The venture acts to bridge the services of the retail gallery and auction businesses in Canada with a team of industry professionals who not only specialize in consultation, valuation, and professional presentation of Canadian art, but who also have unparalleled reputations in providing exceptional service to 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.

Apart from the sales of artwork through auction and private means, Consignor Canadian Fine Art also provides professional appraisal and consultation services, serving our clientele through a wide range of purposes, including insurance, probate, and donation.

Should you feel that our team can be of assistance, please contact us directly in order to receive further information regarding our services as well as confidential and complimentary consultations regarding your artwork, with no further obligation. We are delighted to be of service in our Toronto offices or through our regular travels across Canada.



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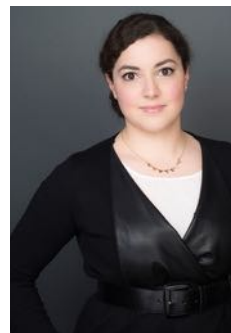
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1

1
MANLY EDWARD MACDONALD

The Mill Pond, Upper Canada Village

oil on canvas, laid down on board
signed lower right; signed and titled on a label on the
reverse of the framing

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Private Collection, Ontario

MacDonald depicts historic Upper Canada Village, Morrisburg, with Christ Church and surrounding mills and buildings of the village visible across the pond. The village, now a major attraction to experience the culture and life of pre-Confederation Canada, speaks to the quintessential cultural landscape of nineteenth century Canada rooted in agriculture. Nostalgia of the cultural history of the nation is captured in MacDonald's scenic landscape.

\$5,000 – 7,000

2
GRAHAM NOBLE NORWELL

Winter Landscape

oil on canvas
signed lower right

25.75 ins x 31.5 ins; 64.4 cms x 78.8 cms



2

Norwell's *Winter Landscape* is a stunning multidimensional wonderland. Swirling snowbanks wrap around a screen of gracefully frosted trees in the foreground, and a tranquil turquoise lake separates us from a majestic mountain range of deep purples and blues.

\$4,000 – 6,000



3

3 FREDERICK HENRY BRIGDEN

Lake in the Hills

oil on canvas
signed lower right

26.5 ins x 33 ins; 66.3 cms x 82.5 cms

Provenance
Private Collection, Toronto

Exhibited
Royal Canadian Academy (Date Unknown)

Sublime in nature with a high perspective overlooking the lake below, Brigden situates the viewer as part of the hillside, peering down at the landscape. Influenced by British watercolourists, the artist depicted landscapes in a naturalistic and realistic style rather than the expressive and looser styles of Canadian painters of the early twentieth century. With layered hills receding into the fading horizon, Brigden captures the lushness of the Canadian landscape instilling peace and calm.

\$5,000 – 7,000

4 FREDERIC MARLETT BELL-SMITH

Bon Echo Rock (Afternoon)

oil on board
signed, dated 1921 and inscribed “A” lower left

9.25 ins x 12.25 ins; 23.1 cms x 30.6 cms

Provenance
Kaspar Gallery, Toronto
Private Collection, Calgary



4

Applying his technical training honed from his education in England at the South Kensington School of Art and under the tutelage of his artist father, Bell-Smith depicts the steep Bon Echo rock on a bright day. The artist's technique in watercolour can be seen in this oil painting with light atmosphere created through the watery application of the paints. The weightlessness of the ethereal clouds and calm lake stands in contrast to the impressive cliff of Bon Echo and underscores the artist's ability to capture picturesque landscapes. A similar watercolour entitled, *Bon Echo, Lake and Rock* can be found in the collection of the Museum London, in London, Ontario.

\$5,000 – 7,000



5

5 BARKER FAIRLEY

Hilltop Tree

oil on board
signed lower left; signed, titled and dated 1978 on the reverse

16 ins x 20 ins; 40 cms x 50 cms

Provenance

Marianne Friedland Gallery, Toronto
Private Collection, Toronto

Literature

Gary Michael Dault, "Artist's new works are most handsome",
Toronto Star, 25 November, 1978, page D3

Using his signature tones of yellow and ochre, Barker Fairley's *Hilltop Tree* stands in contrast to traditional depictions of the Canadian landscape. With a decidedly more minimalistic approach to a traditional subject matter, the emphasis on line and contour along with the flatness of forms offer a simpler account of landscape painting. Compared to the dynamic canvases of Fairley's artistic predecessors, the Group of Seven, the simplicity of form and colour-reference similarities to Henri Matisse and American painter Milton Avery. Art critic Gary Michael Dault, reflecting on Fairley's work in 1978 with reference to how simplicity of form and line can have an equal impact to gestural brushstrokes and dynamic scenes, explains, "there are, in fact, viewers who will find them empty and devoid of pictorial incident. But look again at their sensuous completeness."

\$4,000 – 6,000



6

6 MAXWELL BENNETT BATES

Two Figures

oil on canvas
signed and dated 1975 upper right; titled on the stretcher

20 ins x 15.75 ins; 50 cms x 39.4 cms

Provenance

Private Collection, United States

Literature:

Nancy Townshend, *Maxwell Bates: Canada's Premier Expressionist of the 20th Century: His Art, Life and Prisoner of War Notebook*, Edmonton, 2005, page 45

Maxwell Bates was a painter, poet, author, and architect by trade, and was energized by the prospect of working on multiple creative projects at once. "Taken as a whole, his post-war art...can be regarded as a remarkable culmination of his search for meaning and social justice, and...about dilating the present through rhythm to links to eternity." Following his move to Victoria in 1961, Bates channelled his creativity toward expressionist figure studies and landscapes, as seen in the colourful and dynamic *Two Figures*. Here, a bright still life of pink flowers and citrus fruits separates two fashionably-dressed conversing women.

\$7,000 – 9,000



7

7 PHILIP HENRY HOWARD SURREY

Figures on the Street

oil on board
signed lower right; dated 1952 and the estate stamp on
the reverse

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Galerie Clarence Gagnon, Quebec
Kastel Gallery, Montreal
Private Collection, Toronto

Literature

Terry Rigelhof, *Philip Surrey (1910-1990): Retrospective Exhibition*,
Walter Klinkhoff Gallery, Montreal, 2004, page 2

A skilled interpreter of both the physical and psychological space, Philip Surrey's figural studies populate urban scenes, with many of his most popular paintings set in the evening. A prime example of the artist's signature work, 1952's *Figures on the Street* is alive with colourful activity. Although six figures are visible within the scene, with pedestrians travelling in different directions on both sides of the street while a faintly visible driver passes through, only the two women in the foreground show any type of connection. Surrey's studies of isolation within society add emotional depth to his Montreal street scenes.

Inducted into the Order of Canada in 1982, the citation referenced this complexity within Surrey's work: "His Montreal street scenes convey an emotive vision of the modern city, with its anonymous crowds and individual solitudes. His expressive style and a poetic humanitarianism constitute a unique contribution to Canadian art."

\$8,000 – 10,000



8

8 JOHN GEOFFREY CARUTHERS LITTLE

Rue d'Hibernia, Pointe-Saint-Charles (Une Journée de mars)

oil on canvas
signed lower right; signed, titled and dated 1975 on the
stretcher

24 ins x 30 ins; 60 cms x 75 cms

Provenance

Continental Galleries, Montreal
Private Collection, Toronto

Literature

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 4*,
Ottawa, 1967-ongoing
"John Little ARCA", *The Gazette*, Montreal, 18 April, 1964, page 8

A Montreal native, John Little devoted his artistic practice to capturing the charm and nostalgia of Montreal street scenes. Preserving the city's heritage through his work, the artist focused on the residential streets with attention to capturing the distinct architectural details of Montreal's duplexes, row homes, storefronts and churches along with city transportation and rows of parked cars on the street. Often including banks of snow pushed up onto the sidewalks by the snowplough, recently trampled by pedestrians, Little delivers scenes that have an inhabited feel conjuring memories and nostalgia of the everyday symbols of Canadian winters. This painting also includes children playing a pick up game of street hockey, a childhood staple for many Canadians, adding a quaint familiarity and a relatable instance of fun to the work.

Little had a professional history working in his father's architectural firm, Luke and Little, from 1951 as a draftsman for two years. The skills learned working at the firm transferred into his artistic practice to accurately portray the city. During the 1960s and 1970s, Montreal and Quebec City were undergoing mass change with historic buildings being razed for new buildings and industrial infrastructure as the city grew. His work was acclaimed by Montreal press with *The Gazette* regularly praising the artist's exhibitions and the "assurance, individuality, and artistic honesty" of Little's work.

\$16,000 – 18,000



9

9 ALFRED JOSEPH CASSON

Jackknife Bay

oil on board
signed lower right; signed, titled and dated "September
'82" on the reverse

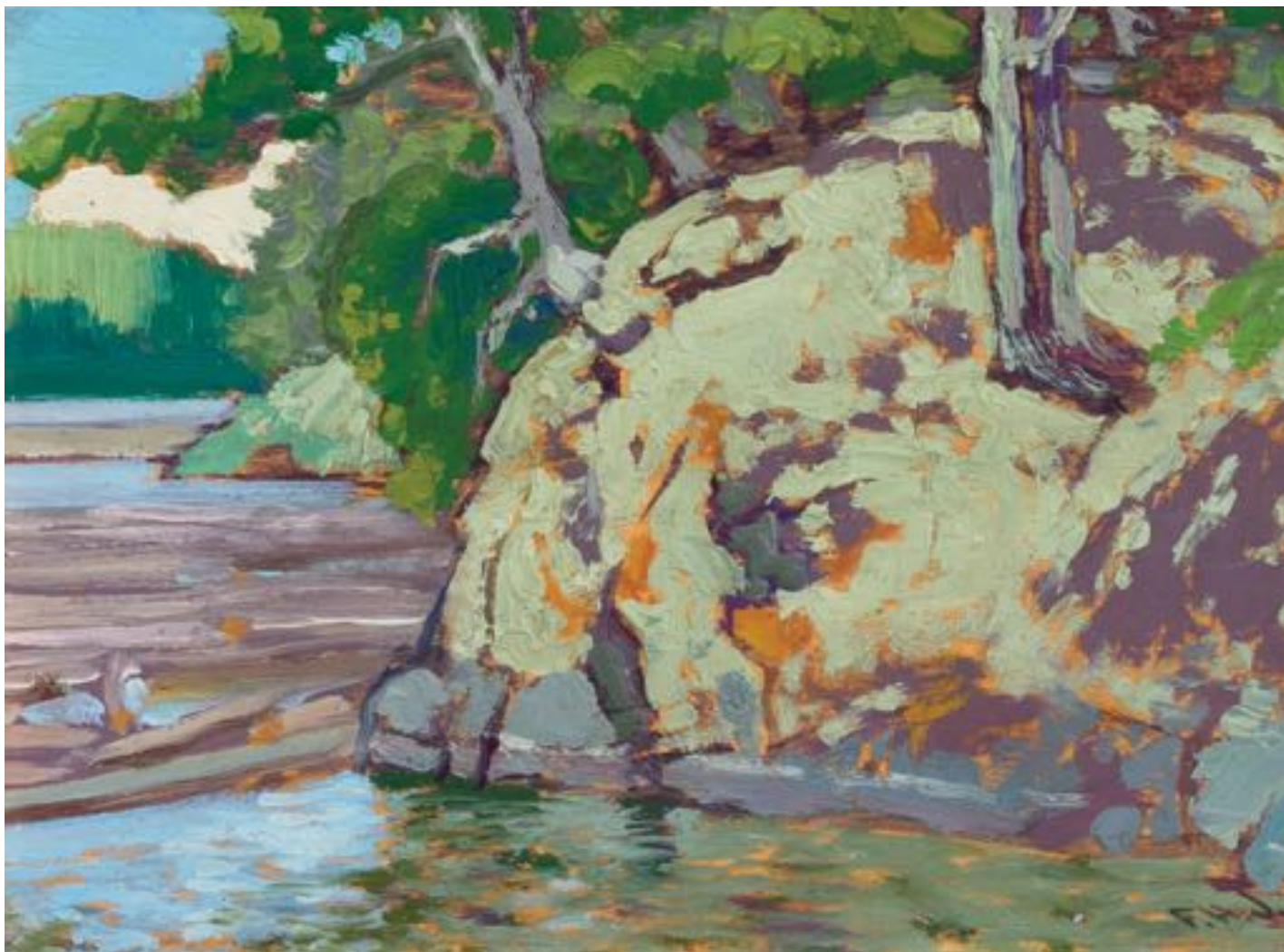
12 ins x 15 ins; 30 cms x 37.5 cms

Provenance
Private Collection, Ontario

Literature
Dennis Reid, *A Concise History of Canadian Painting*, Toronto, 2012,
page 188

A.J. Casson's dedication to the Ontario landscape made him one of Canada's greatest masters of the subject. He was meticulous about painting with natural tones in shades of greens, mauves, and ochres, which instil an admiration for the quiet strength of the Canadian wilderness, and demonstrate a style that is uniquely his own in colour and mood.

\$20,000 – 25,000



10

10 FRANK HANS JOHNSTON

A Rocky Corner - Bryce's Island, Lake of the Woods

oil on panel
signed with initials lower right; titled on the reverse

5.75 ins x 8 ins; 14.4 cms x 20 cms

Provenance

Sotheby's Canada, auction, Toronto, May 26, 2008, lot 201
Masters Gallery Limited, Calgary
Private Collection

Literature

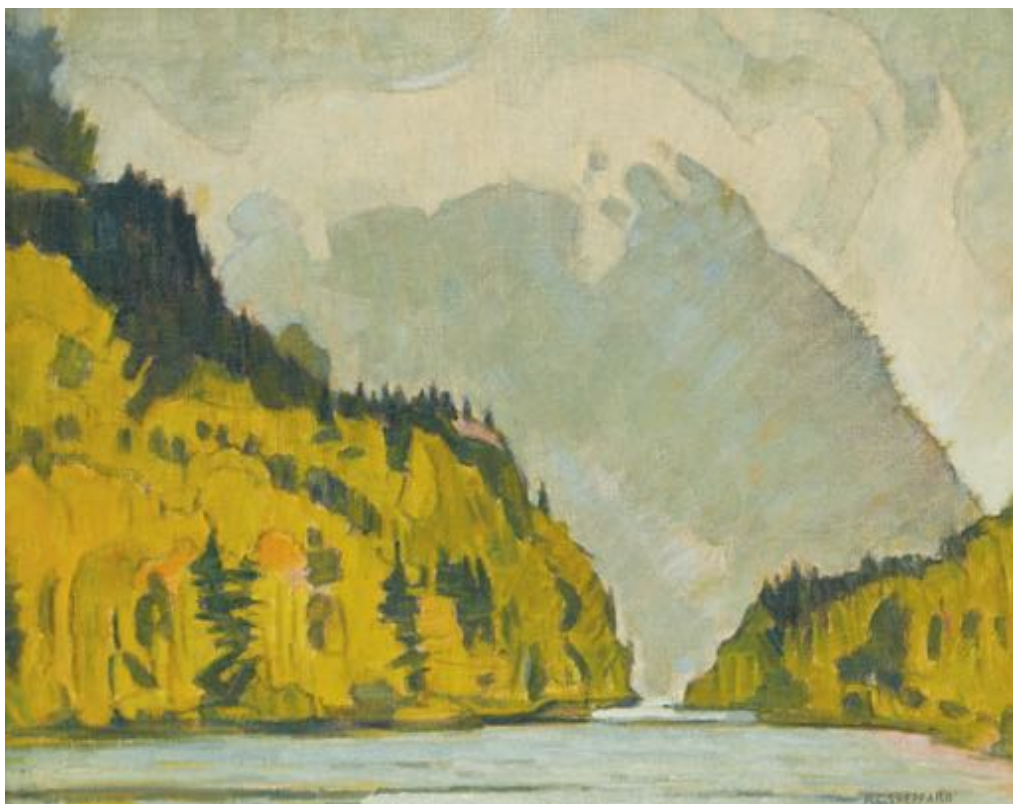
Roger Buford Mason, *A Grand Eye for Glory: A Life of Franz Johnston*, Toronto, 1998, pages 42-47

Through the early 1920s, Johnston travelled with fellow Group of Seven members into the Algoma region of Northern Ontario. During these trips, the artist was already looking west to settle in Manitoba. He travelled to Lake of the Woods in South West Ontario, returning numerous times from Toronto to sketch the unique area which crosses the borders of Ontario, Manitoba and Minnesota. Settling in 1921 in Winnipeg and becoming the principal of the Winnipeg School of Art, Johnston continued to travel to the lake region comprised of thousands of islands, often renting a cottage with his family.

Importantly, this panel was completed while the artist was still a member of the Group of Seven before severing ties to focus on his career and practice in Winnipeg. It is an example of the loose but precise interpretation of the landscape akin to Group-style and the artist's fascination with light. Johnston depicted the scene with looser brush work and fresh green hues used to represent the lush moss covering the rock on the shoreline. Purple shadows from the trees above contrast with the green hues and speak to the artist's interest in interpreting light and shade through colour, reminiscent of the European impressionists. The light blues of the lake water and bright sky indicate a clear day on the lake, an idyllic setting for the artist to continue his foray into capturing light's effect on colour in the Canadian landscape.

Johnston's canvas entitled *Serenity, Lake of the Woods* (1922), part of the Winnipeg Art Gallery's collection, shows the artist's expert handling of light as it translates to the canvas. *A Rocky Corner - Bryce's Island, Lake of the Woods* stands as a token of the artist's beloved sketching trips and the artistic oeuvre of this short transitional period of time before settling in Winnipeg and shifting his style to more realistic renderings of the landscape.

\$30,000 – 40,000



11

11
PETER CLAPHAM SHEPPARD

Mont-Tremblant, circa 1936

oil on canvas
signed lower right; titled on the stretcher; sold together
with a watercolour of the same subject

20 ins x 25 ins; 50 cms x 62.5 cms

Provenance

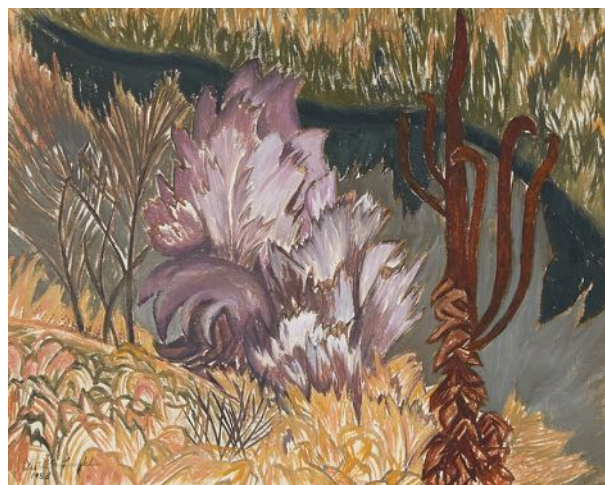
Estate of the Artist
Private Collection, Ontario

Studying under John William Beatty at the Central Ontario School of Art and Design between 1912 and 1914, Sheppard was influenced by his teachers in his painting practice. Using vibrant and fresh colours coupled with bold brush work, particularly in his wilderness landscapes, the artist was in keeping with the avant-garde landscape genre in Canada. Travelling throughout Ontario, Quebec, New Brunswick and Nova Scotia, Sheppard often sketched the Canadian landscape, later producing canvases in his distinctive style.

\$8,000 – 12,000



11 - Mont-Tremblant (watercolour)



12

12
ISABEL MCLAUGHLIN

Late Autumn Mood

oil on canvas board
signed and dated 1958 lower left; signed and titled on
a label and the estate stamp on the reverse (Inventory
#222)

16 ins x 20 ins; 40 cms x 50 cms

Literature

Joan Murray, *Isabel McLaughlin: Recollections*, The Robert
McLaughlin Gallery, Oshawa, 1983, reproduced page 98 (no.72)

\$2,000 – 3,000



13

13 MANLY EDWARD MACDONALD

Schooner, North Sydney Wharf

oil on canvas
signed lower right

20 ins x 26 ins; 50 cms x 65 cms

Provenance

Private Collection, Toronto

This wharf also known as Archibald's Wharf located near Cape Breton, Nova Scotia—named after brothers Thomas and Blowers Archibald for their development of the wharf and industry—was once Canada's fourth largest seaport. The historic site has since been sold to private marine industry. MacDonald's light-filled depiction preserves the history and life of the town and marine industry relied upon by the East Coast and greater Canada. A personal postcard circa 1925 included with the painting shows the wharf from the opposite side of MacDonald's vantage, giving visual insight into the setting of the period.

\$4,000 – 6,000

14 WALTER JOSEPH PHILLIPS

Jim King's Wharf, Alert Bay, B.C.

colour woodblock
signed, titled and numbered 17/100 in the lower margin

11.5 ins x 8.5 ins; 28.8 cms x 21.3cms

Literature

Roger H. Boulet, *The Tranquility and the Turbulence: The Life and Work of Walter J. Phillips*, Markham, 1981, illustrated page 107



14

First creating landscapes between 1925 and 1935, Phillips moved to depicting scenes of the Rocky Mountains of British Columbia. Editions of this print can be found in the collections of the National Gallery of Canada and the Vancouver Art Gallery.

Phillips writes on the wharf: "Some of the coastal steamers tie up at the end of this crazy wharf, and discharge consignments of groceries and other articles of commerce, for the genial Chinese merchant Jim King, whose store stands at the shore end of it. The tide races along Johnstone Strait between the shore and Vancouver Island, whose snow-capped peaks may be seen in the distance."

\$7,000 – 9,000



15

15
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

\$20,000 – 30,000

16
FRANK HANS JOHNSTON

Autumn Colour

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

8 ins x 6 ins; 20 cms x 15 cms

Provenance
Canadian Fine Arts, Toronto
Private Collection, Toronto

\$12,000 – 15,000



16



17

17
WILLIAM KURELEK

Stop Thief!, 1974

mixed media on board
signed with monogram lower right

7.5 ins x 8.75 ins; 18.8 cms x 21.9 cms

Provenance

Isaacs Gallery, Toronto
Private Collection, United States

Literature

William Kurelek, *Someone with Me: The Autobiography of William Kurelek*, Cornell University, Ithaca, 1973, pages 68-70

Swimming was identified by William Kurelek as the only water sport experienced by prairie boys. The artist recalled that he and his brother John did not see "a large body of water until we were in our middle teens! That was when father bought our first car." Prior to that, the joy of swimming was found at Poplar Spring, described by the painter as "a miniature mecca," a long hike or short bike ride from the Kurelek family farm. William reminisced of the creation and detailed tactile experience of this escape from the responsibilities of life on the farm, recalling that "older boys dug out and widened a portion of the bog ditch and built a sod dam and a rough diving platform. The bottom was clammy in the spring as mud or clay squished up between your toes. After the sun had dried you off you'd have a fine white coating of clay on you that you could brush off."

Kurelek's *Stop Thief!* presents a further element of chaos to a scene already rich with the potential of energy and activity. The exuberant merriment of the children in the background is interrupted as a dog glides across the bank and grabs the resting shoe of one of the swimmers. The child is left only to shout and reach helplessly to the sky as the four-legged crook begins to exit from the perspective of the viewer (and the boy). Such an occurrence would likely have been met with equal parts entertainment and stress for Kurelek, knowing his long trip back to the farm would have been one of discomfort wearing one shoe, not to mention the potential reaction of his parents at the sudden need for a replacement.

\$14,000 – 18,000



18

18
ALEXANDER YOUNG JACKSON

Southern Alberta Town

oil on board
signed and inscribed indistinctly lower left

10.5 ins x 13.5 ins; 26.3 cms x 33.75 cms

Provenance

Private Collection, Calgary

Southern Alberta Town is interesting in A.Y. Jackson's oeuvre for its allusion to a human presence in nature. The buildings and brightly coloured vehicles acknowledge the imprint left on the land. Depicting this subject, Jackson cleverly reveals the challenging human relationship with nature through methodical subtlety. The painting shows Alberta's demanding prairie climate through the dominance of land and sky, set to remind the viewer of nature's power over humankind.

\$20,000 – 30,000



19

19 IVAN KENNETH EYRE

Cairn

oil on canvas
signed lower right; signed on the reverse

27 ins x 33 ins; 67.5 cms x 82.5 cms

Provenance

Bruce Head R.C.A., Winnipeg
Private Collection

Exhibited

Figure Ground: The Paintings and Drawings of Ivan Eyre, Winnipeg Art Gallery, 2005, cat. no. 4

Literature

Pavillion Gallery, *Ivan Eyre: The Paintings*, Assiniboine Park, 2004, pages 18-19 and 254
Dennis Cooley, Amy Karlinsky and Mary Reid, *Figure Ground: The Paintings and Drawings of Ivan Eyre*, Winnipeg, 2005, pages 17-18, reproduced page 54

Born in Tullymet, Saskatchewan in 1935, and completing his university studies at the University of Saskatchewan and the University of Manitoba, the artist was heavily influenced by the Canadian prairie landscape. Eyre also held a professorship with the University of Manitoba from 1960-1993, during which time he completed *Cairn*.

Drawing on both memory and dreams, Eyre depicts a surreal scene, post-apocalyptic and somber in nature, but tempered with the calm setting of the prairie wheat field. Tragically poetic with the juxtaposition of the landscape and the scene depicted, this work was part of a process of experimentation for the artist. Memories of the prairie land are evident, but also the artist's memories from taking nighttime walks through urban areas are also present in the industrial buildings of the scene. An interesting dichotomy, the imagery incorporates the morbidity of German expressionism with the artist's constructed scenes resulting in a familiar yet distant landscape.

Eyre created over 100 canvases in this dream-like style in an effort to internalize the landscape through a repeated process of creation based on memory and experience. This project was the precursor for *Man Alone* (1963), a monumental piece that typifies the artist's style and subject matter of the early 1960s, with many of the works having been destroyed by Eyre. The practice of landscape painting has continued throughout the artist's career with the Saskatchewan and Manitoba landscapes figuring prominently as works of imagination, an ode to the artist's personal history. Eyre comments on the landscape genre of painting: "The subject is inexhaustible. Infinite possibilities exist. It's still possible to make of a landscape a very personal statement even a radical one, different from anything previous."

\$10,000 – 15,000



20

20 HAROLD BARLING TOWN

Still Life

oil and lucite on canvas
signed and dated 1960 lower right

30 ins x 30 ins; 75 cms x 75 cms

Provenance

Private Collection, Ontario

Literature

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Toronto, 2010, pages 159-71

Gerta Moray, *Harold Town: Life and Work*, (online publication), Art Canada Institute Toronto, 2013, pages 17-33

With rich texture created by applying thick paint, sometimes directly from the paint tube, Town creates a balanced composition with all four quadrants of the canvas occupied by forms. Rather than focus the composition on a central image, the artist gives equal weight and importance to the four corners of the canvas. In this respect, a grid-like pattern emerges. Perspective lines and the division of the canvas by way of the forms gives nod to the modernist grid but adds a juxtaposition to this rigid formation with the spontaneity of abstracted explosive forms. There is an oscillation between technical precision and chance, a dialogue between two seemingly clashing abstract languages working in harmony with one another.

\$8,000 – 12,000



21

21 CHRISTIAN MARCEL BARBEAU

La neige de ses rires

acrylic on canvas
signed and dated 2001 lower right; signed, titled and dated 2001 on the reverse

22 ins x 28 ins; 55 cms x 70 cms

Provenance

Private Collection, Toronto

Exibited

Limites vertigineuses, Galerie Bernard, Montreal, May 2002

This artwork includes a copy of a 2005 certificate from the artist as well as a photograph of Barbeau with the work of art.

\$3,000 – 5,000



22

22 WILLIAM RONALD

Altar

oil on canvas

signed and dated 1970 lower right; signed, titled and dated "11/23/70" on the reverse; unframed

78 ins x 60 ins; 198.1 cms x 150 cms

Provenance

Private Collection, Florida
Private Collection, Toronto

Literature

Robert J. Belton, *The Theatre of the Self: The Life and Art of William Ronald*, Calgary, 1999, page 71, illustrated in situ (Fig.46)
Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Toronto, 2010, pages 63-99

After a short period of working in acrylic paint, Ronald returned to his lush application of rich oil paints in the 1970s. The artist was inspired by his childhood growing up with flower gardens full of colour and texture, as well as his time living in Kingston, New Jersey with his

wife Helen in 1957, with their neighbour growing gladiolas commercially. Surrounded by bright colours, the artist incorporated this inspiration into his practice by harnessing colour to create dynamic and expressive canvases.

Warm pinks and plums contrast with bright greens and aquamarine blues in *Altar*, showcasing Ronald's ability to incite energy in non-figurative painting. Using clustered irregular shapes, the artist challenges both his own past practice of all-over abstraction and the trends in Canadian and international art throughout the post-war period. Mirroring the larger than life personality of the artist, this painting exemplifies Ronald's own powerful spirit and signature sense of colour.

\$20,000 – 30,000



The artist with *Altar* in situ (Helen Ronald family photograph)



23

23 RITA LETENDRE

Rencontre

oil on canvas
signed, titled and dated 1964 on the reverse

18 ins x 20 ins; 45 cms x 50 cms

Provenance

Private Collection, Toronto

Literature

"Rita Letendre and Ulysse Comtois", *Canadian Art*, January/February 1964, page 11

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, Toronto, 1983, pages 71-74

Rold Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 174

Beginning as an Automatiste painter in the 1950s, Letendre was influenced by Paul-Émile Borduas' revolutionary non-figurative paintings of the period. Taking the lead from the Montreal modern painters of the time, the artist became a leader of the colourist movement. Using a variety of applicators, Letendre fluctuated

between brush and spatula to apply thick layers of paint to achieve varying textures on the canvas, always mindful of the gesture of the artist's hand moving the paint. Working into the mid 1960s with this gestural abstraction, the artist focused on dark tonality interrupted with bursts of colour to create contrast and evoke an assertive energy in the sweeping application.

Dramatic and evocative, *Rencontre's* bright ochres and yellows shoot out diagonally from the central blue form with areas scraped from the canvas with a spatula, released from the immersive dark background. Here, the viewer bears witness to the artist's use of one point perspective and emphasis on colour to produce distinct energy, practices which influenced her work in the years that followed. *Canadian Art* describes Letendre's "vehemence of her gesture and her voluptuous love of the matière." The title of the piece, translating to "encounter" in English, is fitting as the viewer not only has a visual encounter with the work, but also a conjured feeling and energy emoting from the canvas.

A similar work also entitled *Rencontre* (1964) is pictured in David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, page 71.

\$20,000 – 30,000



24

24 BERTRAM RICHARD BROOKER

Creation

oil on board
titled and the estate stamp on the reverse

24 ins x 17 ins; 60 cms x 42.5 cms

Provenance

Private Collection

Exhibited

B.R. Brooker, The National Gallery of Canada, Ottawa, 1972 and travelling to other galleries including the Confederation Art Centre, no.1

The Logic of Ecstasy: Canadian Mystical Painting 1920-1940, London Regional Art and Historical Museums, March 10 - April 22, 1990, travelling to the Art Gallery of Greater Victoria, the Edmonton Art Gallery, Mendel Art Gallery, Saskatoon, Beaverbrook Art Gallery, Fredericton and Dalhousie Art Gallery, Halifax

Literature

Dennis Reid, *Bertram Brooker (1888-1955)*, National Gallery of Canada, Ottawa, 1979, cat. no.1, reproduced page 21

Ann Davis, *The Logic of Ecstasy: Canadian Mystical Painting 1920-1940*, Toronto, 1992, reproduced page 71

A forerunner for abstraction in Canada, Brooker was originally criticized for his innovative work which contrasted with the traditional landscape art of the time. His work was included in the *International Exhibition of Modern Art*, assembled by the *Société Anonyme* in 1927 at the Art Gallery of Toronto, the first exhibition to introduce Canada to abstraction. Friends with the Group of Seven, and particularly close with Lawren Harris, Brooker was also a member of the Arts and Letters Club in Toronto, often socializing and discussing theosophy with Harris and its place in painting.

Exhibited at the National Gallery of Canada in 1972, *Creation* features the abstracted orb-like form, a hollowed figure filling the image plane, as the predominant feature of the composition. Rays of yellow emit vertically from behind the orb while diagonal lines in the upper left and lower right corners frame the composition, harnessing the powerful energy. The title hints at Brooker's endeavour to not simply paint static objects, but to capture an action; to paint verbs in a non-literal representation.

\$20,000 – 30,000



25

25
THOMAS SHERLOCK HODGSON

Watercolour #2

ink and watercolour on illustration board
signed and dated 1963 lower right

16.5 ins x 26 ins; 41.3 cms x 65 cms

Provenance

Acquired directly from the artist
Private Collection, Niagara Falls
Private Collection, Toronto

\$5,000 – 7,000

26
EDMUND ALLEYN

Mort d'une sorcière

gouache on paper
signed and dated 1960 upper right; titled on the
reverse of framing

24 ins x 16.5 ins; 60 cms x 41.3 cms

Provenance

Galerie Zanettin, Quebec
Private Collection, Toronto

\$4,000 – 6,000



26



27

27 OSCAR CAHÉN

Growth

mixed media on illustration board
signed lower left

37 ins x 25.75 ins; 92.5 cms x 64.4 cms

Provenance

Acquired directly from the artist
By descent to a Private Collection, Toronto
Private Collection, Toronto

Exhibited

82nd Annual Exhibition, Ontario Society of Artists, Art Gallery of Toronto, February 26 - March 28, 1954, no. 10
Oscar Cahén, Art Gallery of Hart House, University of Toronto, October 18 - November 1, 1954

Literature

Ontario Society of Artists, 82nd Annual Exhibition, Art Gallery of Toronto, 1954, no. 10
Hugh Thomson, "Hart House Gallery Shows Abstract Art", *Toronto Daily Star*, 28 October, 1954, page 4

Growth exemplifies Cahén's quintessential colour palette consisting of bright oranges and pinks contrasted with black and subtle highlights of white. A member of the Painters Eleven, Cahén was a pioneer in English Canada for introducing abstract painting in response to the traditional landscape artists who preceded him. With nods to the abstract expressionists and cubists in Europe, the artist's formal training at the prestigious Kunstakademie in Dresden as well as various art schools in Paris, Italy and Stockholm shines through in his execution.

By emphasizing simplified forms and incorporating crescents and talon shapes which complement the orange and pink forms in the composition, the work plays on the edge of figurative and objective. The movement of the artist's hand is apparent with both quick and gradual sweeps of the brush and pastels, giving rise to the expressionist influence incorporated into the composition. Unafraid of experimentation, mixing mediums and testing their limitations, Cahén moves away from simple abstraction and into a practice challenging traditional art theory and techniques, particularly in the Canadian art canon.

\$30,000 – 40,000



28

28 JOE FAFARD

Condensed Cow

painted ceramic
signed and dated 1980

9.25 ins x 6.5 ins x 5.5; 23.1 cms x 16.3 cms x 13.8 cms

Provenance

Private Collection, Newfoundland

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, near the Manitoba border, 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."

\$5,000 – 7,000



29

29

DAVID ALEXANDER COLVILLE

Fox and Hedgehog

18 carat gold medallion
signed, dated 1972 and numbered 2/12 on the reverse

1.75 ins x 1.75 ins; 4.4 cms x 4.4 cms

Provenance

Private Collection

Literature

Andrew Hunter, *Colville*, Toronto, 2014, page 24
Helen Dow, *The Art of Alex Colville*, Toronto, 1972, page 150
Paul Duval, *High Realism in Canada*, Toronto, 1974, page 73

Fox and Hedgehog demonstrates Colville's recognizable style which is given new depth and vivacity in this 18 carat gold medallion. The tension between predator and prey alludes to the overarching themes of time, space and death in Colville's oeuvre. The artist said, "I see life as inherently dangerous. I have an essentially dark view of the world and human affairs...Anxiety is the normality of our age." The visually balanced medallion juxtaposes the imbalance in the hierarchy of the animal kingdom, and taunts our human desire to meddle with the natural world. In this way, Colville cleverly incorporated layers of meaning in his metallurgical design. The medallion is inscribed: "The fox knows many things, but the hedgehog knows one big thing."

Colville was an enthusiastic advocate for the high realist movement because he believed realist artists engaged in creative pursuits that transcended the whims of the intelligentsia. "Instead of contributing to an intellectual devaluation through a loss of idealism, his realism positively brings the ideal world within the realm of immediate comprehension." Colville is now celebrated as one of the country's most coveted twentieth century artists.

\$10,000 – 15,000



30

30
LAURA ADELINE LYALL MUNTZ

Portrait of a Young Girl

oil on canvas
signed and dated 1865, framed as an oval

19.5 ins x 15 ins; 48.8 cms x 37.5 cms

Provenance

Masters Gallery, Calgary
Private Collection, Toronto

Literature

Joan Murray, *Laura Muntz Lyall: Impressions of Women and Childhood*, Montreal/Kingston, 2012, page 139
A.K. Prakash, *Independent Spirits: Early Canadian Women Artists*, Toronto, 2008, pages 46 and 48

Laura Muntz shines as a portraitist with the creative and technical prowess to unveil the subject's inner nature. There is a dreamlike quality to her work, exemplified by her focus on light and colour and methodical dismissal of unnecessary detail. "[Muntz] has the sense of the motions and instinctive graces of childhood. She translates them with an insight and a touch unspoiled by sentimental preciosity, relieved by the freshest of colouring, the freest, the most ethereal, and the most supple technique." In *Portrait of a Young Girl*, the child wrings her hands gingerly, caught in the breath before asking an innocent question. Muntz' maternal scenes reflect the tenderness that is associated with the most precious moments of childhood.

Although childless herself, Muntz lived a life surrounded by children. She was a school teacher upon moving to Canada and, later, the caregiver of her deceased sister's eleven children. Muntz painted portraits of women and children many years prior to her responsibilities to her sister's children, however, this dramatic turn of events must have further thrust Muntz into the study of her most cherished subjects. Her preoccupation with domestic scenes is also of historical significance as an entry point to the female experience in the late nineteenth and early twentieth centuries in Canada.

\$10,000 – 12,000



31

31
KIM DORLAND

Untitled (Lori)

oil and acrylic on wood panel
signed, titled and dated 2015 on the upper edge;
unframed

10 ins x 8 ins; 25 cms x 20 cms

Provenance

Angell Gallery, Toronto
Private Collection, Toronto

Exhibited

You Are Here: Kim Dorland and The Return to Painting, McMichael Canadian Art Collection, Kleinburg, October 26, 2013 - January 5, 2014

Literature

Katerina Atanassova, Robert Enright and Jeffrey Spalding, *Kim Dorland*, Vancouver, 2014, page 144 reproduced
Tim Powis, "Kim Dorland: Beautiful Stuff," (online) *Canadian Art*, May 10, 2013

Working in his signature technique of thickly applied paints, *Untitled (Sevres Green Lori)* depicts the artist's wife, Lori Seymour. The importance of the material and its limitations are at the fore, negotiating the tension between fluorescent and muted pigments. The portrait was exhibited with the McMichael Canadian Art Collection in 2013 for the *You Are Here: Kim Dorland and The Return to Painting*. Challenging contemporary modes of portraiture in the age of photography and digital reproduction, Dorland explains: "I literally just started piling on the paint because I wanted to remind the viewer they're not photographs; they're *paintings*."

\$2,000 – 3,000



32

32
MARIAN DALE SCOTT

Facade No. 4

oil on canvas
signed lower right

34 ins x 24 ins; 85 cms x 60 cms

Provenance

Dominion Gallery, Montreal
Private Collection, Toronto

Literature

A.K. Prakash, *Independent Spirits: Early Canadian Women Artists*, Toronto, 2008, page 367

Marian Scott's usual effervescence is revealed in the layers of forest green paint of *Facade No. 4*. A wall of abstracted figures confronts the viewer with playful nonconformity. Scott gradually moved to abstraction from landscapes and cityscapes, developing her oeuvre with intellectualism and high ideals. Scott studied under William Brymner at the École des Beaux-Arts in Montreal, under Henry Tonks at the Slade School of Art in London, England, and was a member of the Canadian Group of Painters. Another version of this work, *Facade No. 6*, currently resides in the National Gallery of Canada.

\$2,500 – 3,500



33

33
JOE FAFARD

Atta Girl and Boy

patinated bronze
signed, dated 1998 and numbered 2/5 on the lower
right base

21 ins x 26 ins x 3.5 ins; 52.5 cms x 65 cms x 8.75 cms

Provenance
Private Collection, Calgary

Literature
Terence Heath, *Joe Fafard*, National Gallery of Canada, Ottawa,
2007, pages 133-36

Terence Heath points to Fafard's view of his subject, the cow
existing not just as "part of farm life but also of the very basis of a
settled society that could build cities and roads, pursue fixed
economic and social programs and project a planned, sustainable
life for large groups of people. The history and fate of the
domesticated animal and the human are interlinked at the deepest
of levels of survival and symbiotic development." This symbiotic
relationship and respect for the animals is evident even through
Fafard's practice of naming many of the cows he creates, providing
an individual identity and place for all subjects. "Each animal has a
presence; there are no generic animals; even the ones called simply
Ayrshire are individuals."

\$8,000 – 12,000



34

34
JOE FAFARD

Vaca Pequena, 1999

bronze
signed and numbered 50/75

1 ins x 1.25 ins x 2.75 ins; 2.5 cms x 3.2 cms x 6.9 cms

Provenance
Private Collection, Saskatchewan

\$1,500 – 2,000



35

35
WILLIAM KURELEK

Snow Showers and Horses Foraging

gouache
signed with monogram and dated 1966 lower right

14 ins x 18.75 ins; 35 cms x 46.9 cms

Provenance

Isaacs Gallery, Toronto
Art Gallery of Ontario Art Rental Service, Toronto
Private Collection, Toronto

Literature

William Kurelek, *Someone with Me: The Autobiography of William Kurelek*, Cornell University, Ithaca, 1973

A calm winter scene of horses grazing on farmland, Kurelek returns to his childhood of growing up on his family's wheat and dairy farms on the prairies. With grain mills visible on the horizon and the casual meandering trails left by the horses, the scene stands in contrast to the artist's own sentiments of farm life. Interested in drawing and daydreaming rather than farm labour, Kurelek often sketched scenes of the daily activities on the farm in his youth, which translated into complete works during his developed artistic career. Interestingly, Kurelek was afraid of horses while growing up, giving this scene an interesting tension between the artist's experiences and the relative calm captured on a snowy winter day.

\$20,000 – 25,000

Algoma (Algoma Sketch 48)

oil on panel

inscribed "Lawren Harris" and "Algoma Sketches XL VIII" by Doris Mills on a label on the reverse

10.5 ins x 14 ins; 26.3 cms x 35 cms

ProvenanceMellors-Laing Galleries, Toronto, *circa* 1940

Ian S. Waldie, Toronto

By descent to the current Private Collection, Australia

Literature

The Paintings of Lawren Harris, Compiled by Mrs. Gordon Mills July-Dec. 1936, Algoma Sketches (typescript, Library and Archives of the National Gallery of Canada, Ottawa)

Lawren Harris first travelled to Algoma with Dr. James MacCallum, patron of Tom Thomson and co-financier of the Studio Building, in May 1918. Enchanted by what he saw, Harris returned in August with fellow artists J.E.H. MacDonald and Frank Johnston. Following his discharge from the army and return to Toronto, A.Y. Jackson would join Harris and the other artists on trips along the Algoma Central Railway in September 1919, and in May and fall of 1920. As Jackson noted in his autobiography, *A Painter's Country* (1958), "Since this country was on the height of land, there were dozens of lakes, many of them not on the map. For identification purposes we gave them names. The bright sparkling lakes we named after people we admired like Thomson and MacCallum; to the swampy ones, all messed up with moose tracks, we gave the names of the critics who disparaged us."

This lovely autumn sketch of an island on a sparkling lake was painted in Algoma in the fall of 1919 or 1920 and served as the basis of the magnificent canvas *Island, MacCallum Lake* (Vancouver Art Gallery) that Harris exhibited in the second Group of Seven exhibition in May 1921. All of the basic elements are found in the sketch, but in the canvas the rocks and trees are more stylized, the colour hotter and more acidic and the sky less lyrical and more dramatic and moody.

The new expressive element in Harris' art was not welcomed by Group associate Barker Fairley of the University of Toronto. In an article on Harris in the June 1921 issue of *The Canadian Forum*, Fairley wrote, "his pictures as a whole have seemed disturbingly arbitrary, perspicuous enough in outward fact but in mental attitude provocative and even abnormal. The extremist example of his present work is *Island, MacCallum Lake*...It is a smallish canvas almost completely filled by a bizarre little island in Algoma completely covered by a grotesque clump of trees which are quite possibly true in outline to the actual vegetation... It expresses to the intelligence the weirdness of the North Country, but it does not evoke the feeling of nature nor even place one out-of-doors. The point of view seems to have been dictated by the intellect and directed towards the curious and the occult...One misses the organic sense of all-round growth...When compared with some of his contemporaries he is not a landscape artist at all; he does not penetrate nature."

In spite of Fairley's reticence, the subject was one that Harris would return to in at least three subsequent canvases, two of which were inventoried by Doris Mills in 1936 when numerical titles were given to the various subjects in Harris' art. *Northern Island, Northern Painting XXV* of 1924 (offered at Joyner Fine Art, Toronto, 25-26 November 1986, lot 105) was reworked in another canvas sold at Sotheby's, Toronto, 17 May 1989, lot 170) in which the background foliage was reduced to silhouetted islands and white stratus clouds recede into the distance. Mills' inventory includes a third unfinished canvas, *Island, Northern Painting XXI* in which Harris retained the silhouetted forms however the central island is framed by billowing cumulus clouds. There are at least three drawings for this latter work, two reproduced in Bess Harris and P.G. Colgrove's book on Lawren Harris (1969) p. 40 and one with Yaneff Gallery, Toronto, (reproduced in *artmagazine*, X:41 November-December 1978, page 3) all incorrectly identified as having been drawn in Algonquin Park in 1912.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art with the National Gallery of Canada and author of *The Group of Seven – Art For a Nation*, for his assistance in researching this artwork and for contributing the preceding essay.

\$400,000 – 600,000



Lawren Harris, *Island, MacCallum Lake*, 1921

oil on burlap, 76.0 x 96.7 cms

Collection of the Vancouver Art Gallery

Transfer from Vancouver Art Gallery Women's Auxiliary Picture Loan Committee, VAG 65.23

Photo: Trevor Mills, Vancouver Art Gallery

Not for sale with this lot.





37

37
ILLINGWORTH HOLEY KERR

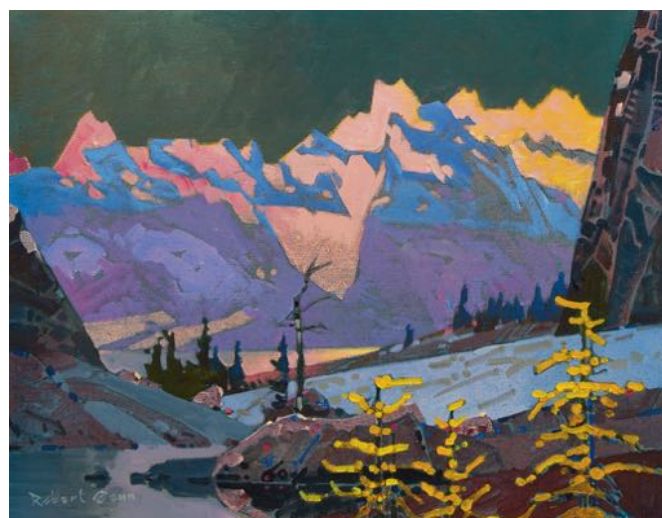
Nocturne for Day

acrylic on canvas board
signed lower left; signed, titled and dated 1987 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

Having studied at the Ontario College of Art in Toronto between 1924 and 1927, Kerr's practice was influenced by the Group of Seven members. Elements including curving brushwork influenced by Lawren Harris' work and the bright pigments not dissimilar to Frederick Varley's practice of using colour to invoke atmosphere, figured prominently throughout Kerr's career. With simplified forms of the mountain landscape and bright impressionistic colours to define light and shadow—greens and purples, respectively—Kerr captures the nighttime glow and stillness of the mountains with looser brushstrokes.

\$5,000 – 7,000



38

38
ROBERT GENN

Alpenglow from Rocky Point Ridge

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

14 ins x 18 ins; 35 cms x 45 cms

\$2,000 – 3,000



39

39 ALFRED JOSEPH CASSON

Little Country Church

oil on canvas
signed lower right

24 ins x 30 ins; 60 cms x 75 cms

Provenance

Private Collection, Calgary

Literature

Paul Duval, *A.J. Casson*, Toronto, 1951

Standing out from his fellow members of the Group of Seven, A.J. Casson's depictions of the towns and villages of Ontario show an inspiration and dedication to the inhabited land of the province. Although people rarely populate Casson's rural scenes, there is

commonly a sense of character and warmth present, the homes, stores and churches of the small communities are an inviting destination for the viewer. These landscapes are as much a study in portraiture, capturing moments in time with a strong sense of vitality and personality.

Speaking to Casson's village compositions, Paul Duval notes that, "even when no figures ornament their architecture, this Canadian artist's townscape are pregnant with mood. Like the contemporary American realist, Edward Hopper, he has the ability to crystalize a moment, to make concrete and eternal the passing vision. It is as though the time-machine has suddenly ceased to function, in a world where the wind had stopped breathing and the shadows no longer moved and every blade of grass and cloud were fixed forever."

Depictions of churches are present in many of A.J. Casson's celebrated works, including *Hillside Village* (collection of the Art Gallery of Ontario), *Algonquin Church-Magnetewan* (collection of the National Gallery of Canada), *Country Crisis* and *Whitney*.

\$90,000 – 120,000



40

40
MAUD LEWIS

Three Black Cats

oil on masonite
signed on the 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 current Private Collection, Alberta

\$6,000 – 8,000

41
MAUD LEWIS

Digby Harbour

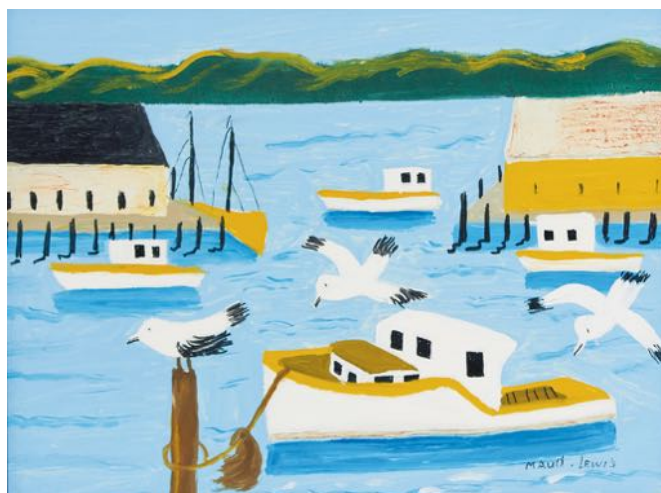
oil on board
signed lower right

11.75 ins x 15.75 ins; 29.4 cms x 39.4 cms

Provenance

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

\$5,000 – 7,000



41

42

TED HARRISON

Bennett Walk

acrylic on canvas board

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

36 ins x 24 ins; 90 cms x 60 cms

Provenance

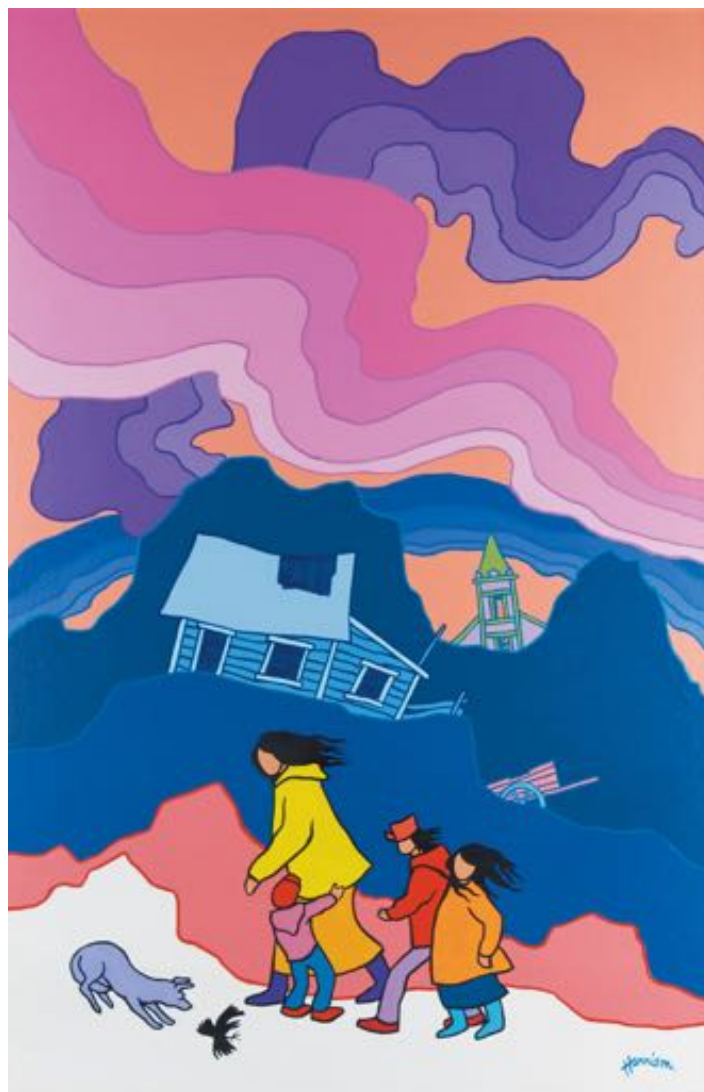
Private Collection, Ottawa

Literature

Robert Budd (Introduction), *Ted Harrison Collected*, Madeira Park, British Columbia, 2015, pages 5-7

Harrison moved his family north to Caribou Crossing, Yukon, accepting a teaching job in the community. Before accepting the position, the painter “had just one criterion to satisfy before deciding to go: ‘Does it have mountains?’”. He fell in love with the people and the community, exclaiming “it was a simple place to live. It was quiet, peaceful...just right.” “What sent his imagination soaring were the vibrant colours and rich landscapes. Yet Ted found it daunting and even impossible to capture the epic landscapes of the Yukon using the traditional styles he had relied upon in other places in the world.” The artist would create a new language to portray his surroundings, illustrating the vibrancy and rhythm he experienced through flowing, energetic lines and a full spectrum of lively colours, providing scenes brimming with life, activity and spirituality.

\$15,000 – 18,000



42

43

TED HARRISON

Deserted

acrylic on canvas board

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

20 ins x 24 ins; 50 cms x 60 cms

Provenance

Private Collection, Ottawa

Literature

Robert Budd (Introduction), *Ted Harrison Collected*, Madeira Park, British Columbia, 2015, page 10

Discussing the individuals who populate his northern scenes, Ted Harrison explained to Robert Budd that his work is “about children, dogs and birds!” Commonly encountered in the Yukon, the raven is a routinely found within Harrison’s work. The painter shares that “ravens are very meaningful to the Yukon. They are a friendly bird to me. They like people. They represent the Yukon.” As the raven and dog playfully move across this composition, the child in green begins to pursue the pair while his mother and sibling stroll behind. The individuals are dwarfed by their surroundings as layer upon layer of land and sea move towards the rolling horizon, falling below a joyful dance of a sky. Even the deserted building is presented in a soft mauve, its dilapidated state exposing the hot reds in the land behind, creating a sense of wonder and calm, rather than intimidation.

\$12,000 – 15,000



43



44

44
ALBERT HENRY ROBINSON

Quebec House in Winter

oil on board
signed with initials lower right

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Mayberry Gallery, Winnipeg
Masters Gallery, Calgary
Private Collection, Toronto

During the period when this painting was completed, Robinson was travelling along the St. Lawrence area of Quebec, painting landscapes and his surroundings. The charming home depicted represents quintessential cottage and village houses of rural Quebec, along the St. Lawrence and Laurentians. The glowing dusk sky, coloured green by the light's reflection off of blanketed snow, is more impressionistic in style and complements the wide brushstrokes of the green siding of the home. While working closely with A.Y. Jackson, the practices of looser brushstrokes, emphasis on light and shadow depicted with colour and simplified forms became part of the artist's style. Rather than capturing Canadiana through depictions of barren wilderness, Robinson focuses on the dwellings of emerging towns and cities in the early twentieth century, giving life and narrative to the landscape painting tradition in Canada.

\$14,000 – 18,000



45

45
JOHN WILLIAM BEATTY

Small Village in Countryside

oil on board
signed lower left

6.5 ins x 9.5 ins; 16.3 cms x 23.8 cms

Provenance

Kaspar Gallery, Toronto
Private Collection, Ontario

\$4,000 – 6,000



46

46 LAWREN STEWART HARRIS

Shacks

oil on panel
signed lower right

10 ins x 13 ins; 25 cms x 32.5 cms

Provenance

Private Collection, Toronto
Paul Hahn, Toronto
By descent to the current Private Collection, Toronto

One of seventeen children, Paul Hahn immigrated to Canada from Stuttgart, Germany in 1888. A gifted musician, Hahn was recognized as a renowned cellist, extensively touring Ontario and New York state. Working for the Nordheimer Piano Company for nearly twenty years, Hahn fulfilled a dream and opened his own piano company on September 13, 1913. Paul Hahn and Company has served Toronto families for more than a century, with the third generation of the family currently owning and operating the Yonge Street fixture, providing sales and restoration of pianos to the community.

Paul Hahn was an active and tireless supporter of culture in Toronto, providing encouragement directly to family and friends in the arts. Hahn financed the education of his brother, celebrated Canadian artist Emanuel Hahn, allowing him to study in Germany and further his abilities as a sculptor and designer. Paul Hahn was a recognized authority on extinct and vanishing birds, researching, writing and hosting lectures on the subject. Celebrated as a patron of the Royal Ontario Museum, Hahn donated sixty-eight passenger pigeon specimens as well as his extensive stamp collection to the institution.

A patron of various arts groups and associations, Paul Hahn was a resident member of the Arts and Letters Club, along with his brothers Emanuel and Gustav, and members of the Group of Seven, including Lawren Harris. Actively purchasing artwork from Toronto artists, it is believed that Hahn acquired *Shacks* directly from Harris, the painting descending through the Hahn family since its purchase almost a century ago.

\$60,000 – 80,000

47
JEAN PAUL RIOPELLE

Petite Californie, 1962

oil on canvas
signed lower right

23.75 ins x 23.75 ins; 59.4 cms x 59.4 cms

Provenance

Galerie Claude Lafitte, Montreal
Theo Waddington Inc., Montreal
Private Collection, Toronto

Literature

Guy Cogeval and Stéphane Aquin, *Riopelle*, Montreal, 2006, pages 9-41 and 80-86
Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, pages 78-83
Roald Nasgaard and Ray Ellenwood, *Automatiste Revolution: Montreal, 1941-1960*, Toronto, 2009
Yseult Riopelle, *Jean Paul Riopelle: catalogue raisonné, volume 3, 1960-1965*, Montreal, 2009, reproduced page 142, catalogue #1962.001H.1962

Petite Californie gives nod to the marvelous mosaic style which the artist is best-known for, with green, white and blue sprays of painted forms in the upper right quadrant of the painting. Exploring the limitations of the medium, energetic bursts of paint are applied thickly with a palette knife, giving texture and definition to the canvas. The green cluster of forms created by the artist's quick movements of the knife are balanced by the contrasting red borders in the lower left corner, and a more neutral dark grey background applied with a decidedly smoother pace. Rather than rely on line to delineate form, Riopelle works with the physicality of the paint to build and define form through a strategic application technique.

Balance was key for Riopelle's work throughout the sixties; while experimenting with abstraction and the physicality of the medium, he maintained compositional harmony, harnessing the energy created in the application of paint. The viewer is constantly oscillating between macro and micro inspection of the work, negotiating between the large-scale patterning of the forms and finite details of striated colour in the individual sweeps of the palette knife. In this respect, the artist breaks from the rigid modernist grid and flat all-over abstraction in vogue throughout the 1960s and defines an artistic oeuvre all his own.

Riopelle's evenly weighted composition is not completely abstract in a formal sense, nor can it fit squarely into the definition of figurative painting. His practice rests in a distinct autonomist middle ground. Taking the lead from impressionism with the importance of colour and light, the artist incorporates expressive application of paint to evoke energy from the canvas in a more abstract form.

His works are both expressive and formal, responding to the art historical and socio-political environment of the post-war era, unique from his abstract-expressionist peers. Jeffery Spalding writes on the artist's work: "Each and every painting was an individual creation, not merely a member of a set or series. Yet, simultaneously each painting remained unquestionably identifiable as signature-brand Riopelle."

\$60,000 – 80,000





48

48 FREDERICK SIMPSON COBURN

Logging in Winter

oil on canvas
signed and dated 1929 lower left

25 ins x 31 ins; 62.5 cms x 93.8 cms

Provenance
Private Collection, Toronto

Literature

Evelyn Lloyd Coburn, *F.S. Coburn: Beyond the Landscape*, Erin, Ontario, 1996, pages 76-77; pages 89-91 for similar compositions by the artist from 1929

Evelyn Lloyd Coburn speaks to Frederick Coburn's search for a central theme in his work, beginning with Quebec winter scenes, where the painter first focused upon the landscape itself, drawing parallels from Maurice Cullen and the members of the Group of Seven. The artist further developed his scenes, introducing figures into his landscapes, following the lead of celebrated artists including Cornelius Krieghoff, Clarence Gagnon and Horatio Walker. Taking a break from a painting session, Coburn's eye would catch a scene which would transform his work and introduce his signature style. "Coburn was painting in his Melbourne studio one day when he paused to gaze through the window at the winter scene beyond. Just then, along the country road, on its way to the sawmill at Kingsbury, came a team of horses hauling a load of logs neatly piled on a sledge. Though this was familiar sight, it had never before registered on Coburn's creative mind. In that sudden moment of realization he discovered what would become his central theme: the horses and sleighs of the rural Quebec winter."

\$8,000 – 12,000



49

49 SERGE BRUNONI

Goûte à Boive

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

30 ins x 50 ins; 75 cms x 125 cms

Provenance
Private Collection, Winnipeg

\$4,000 – 6,000



50

50
MANLY EDWARD MACDONALD

Unionville Church in Winter

oil on canvas
 signed and dated 1944 lower right

20 ins x 26 ins; 50 cms x 65 cms

Provenance

Acquired directly from the artist (1945)
 By descent to the current Private Collection, Ontario

This traditional landscape painting with a nod to impressionist experimentation in technique and emphasis on light is in keeping with MacDonald's artistic oeuvre and his affinity for depicting small town landscapes on the peripheral of Toronto. The now deconsecrated church on historic Main Street in Unionville has been incorporated with the Frederick Horsman Varley Art Gallery of Markham.

\$8,000 – 12,000



51

51 SOREL ETROG

Pulcinella I

bronze
signed and numbered 3/7

44.5 ins x 16 ins x 7.5 ins; 111.3 cms x 40 cms x 18.8 cms

Provenance

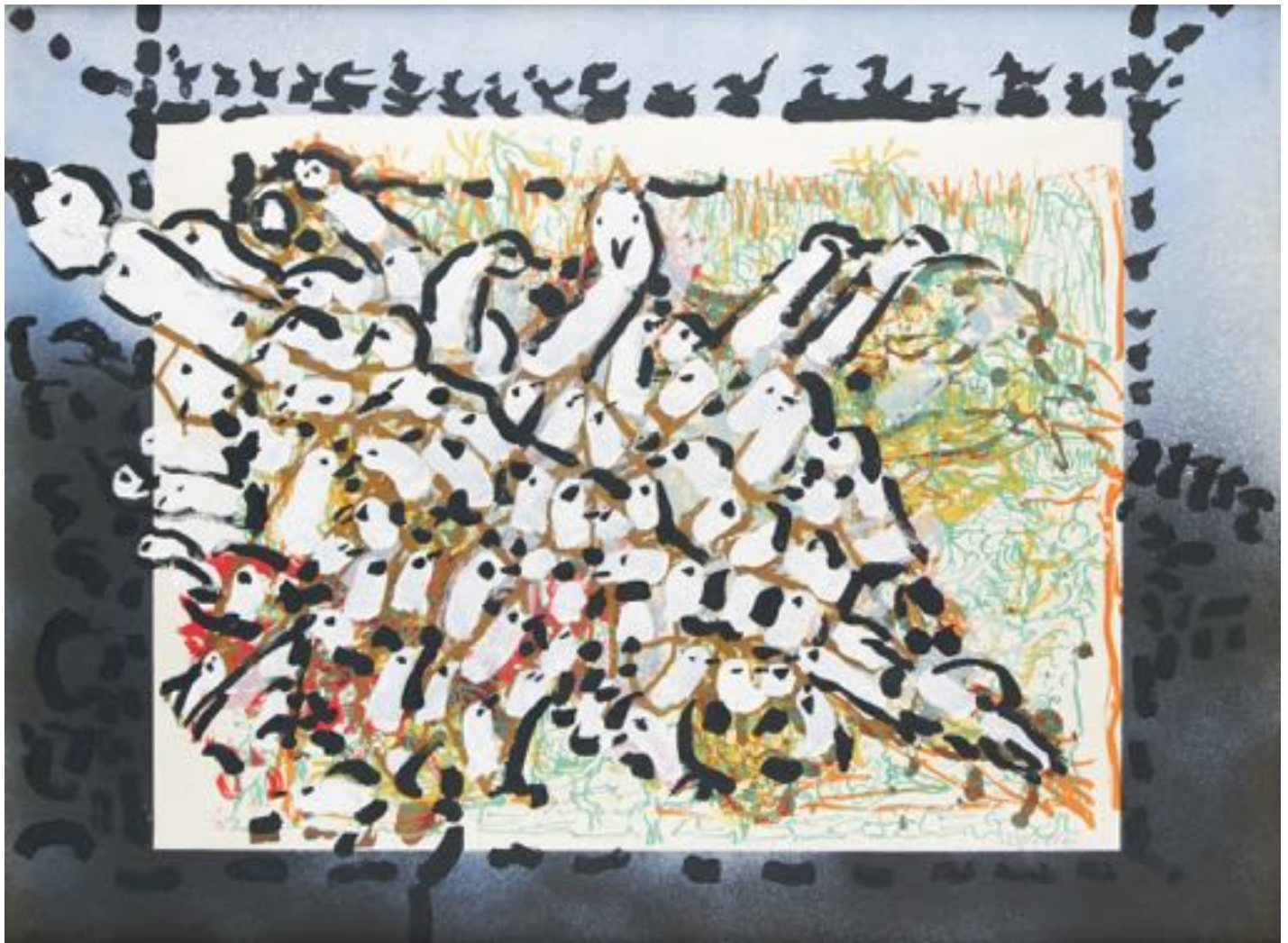
Private Collection, Los Angeles
Private Collection, Toronto

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 I* 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."

\$20,000 – 30,000



52

52 JEAN PAUL RIOPELLE

Sans titre

mixed media on lithograph, laid on canvas
signed lower right; signed on the reverse

26.75 ins x 35.75 ins; 66.9 cms x 89.4 cms

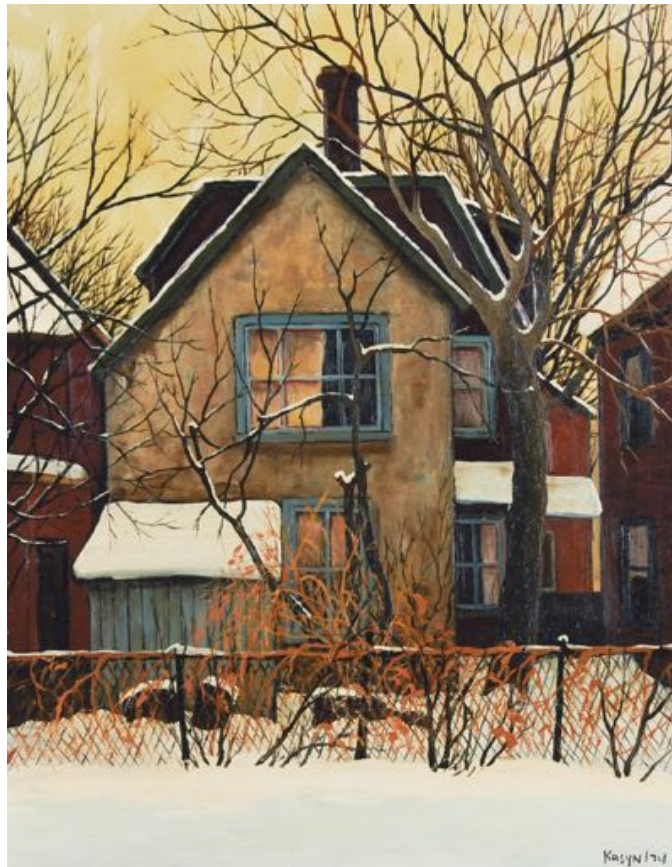
Literature

Pierre de Ligny Boudreau, *Riopelle*, Kitchener-Waterloo Art Gallery, 1980, page 3

Jean Paul Riopelle achieved international notoriety for his intensely creative and mischievous personality. His inherent originality impelled him to experiment with different media throughout the 1960s, such as ink on paper and lithography, and by the 1980s he rediscovered a passion for more representational subject matter.

The artist relocated to his native Quebec after a period of twenty-four fulfilling years in Europe. During this resettlement, he shifted his attention away from the chaos of urban life and created a studio-residence in a renovated barn near the Laurentian lake Ste-Marguerite. The environment lent itself well to his renewed engagement with nature, and was where he produced artworks that featured owls and birds. Riopelle's father introduced him to the legendary Canadian naturalist, Grey Owl, which may have further stimulated his passion for depicting them. In these semi-familiar abstractions, the viewer encounters Riopelle's "alert curiosity" in the way he combines representational forms with modern painting techniques. Simultaneously mysterious and reassuring, his lithographs allow the viewer an escape from reality and a return to their true selves.

\$15,000 – 18,000



53

53
JOHN KASYN

Backyard with Fence, James Street, Ottawa

oil on board
signed and dated 1974 lower right; signed, titled and dated 1974 on the reverse

20 ins x 16 ins; 50 cms x 40 cms

Provenance

Wallack Galleries, Ottawa
Private Collection, Ottawa

Literature

Emerich Kaspar, *Kasyn*, Toronto, 1982, unpaginated

Kasyn's works evoke a nostalgia in the authenticity of his depictions of the historic Late Edwardian style of homes in Canadian city centres. *Backyard with Fence, James Street, Ottawa* exemplifies the quintessential Canadiana of city housing built in Ontario at the turn of the twentieth century. Noted art dealer Emerich Kaspar explains: "Kasyn, a realist, finds himself drawn to the underside of life, and without being a sensationalist, elicits this by painting parts of the city, ignored by all those who live there."

\$4,000 – 6,000



54

54
ALBERT JACQUES FRANCK

Lane Behind Montrose Avenue

watercolour
signed and dated 1966 lower right

7.25 ins x 5.5 ins; 18.1 cms x 13.8 cms

\$1,000 – 1,500



55

55 LAWREN STEWART HARRIS

House, Toronto

oil on panel

titled and inscribed "Lawren Harris" on the reverse;
titled "Houses, Group No. XIV" and inscribed "Lawren
Harris" by Doris Mills on a label; inscribed "property of
Bess Harris 1942"; typed "Howard K. Harris Estate" on
a label (titled "*House Toronto*")

10.5 ins x 14 ins; 26.3 cms x 35 cms

Provenance

Private Collection, Ontario

Literature

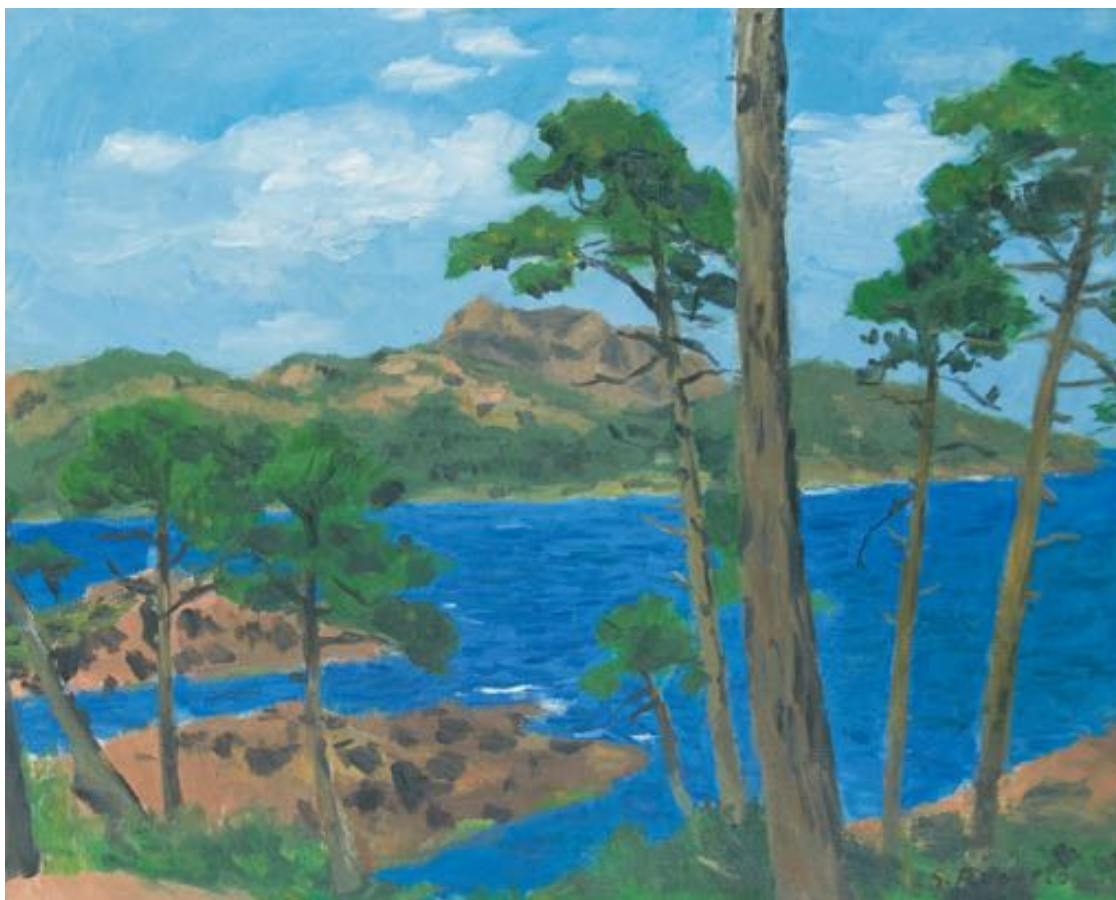
Jeremy Adamson, *Urban Scenes and Wilderness Landscapes, 1906-1930*, Toronto, 1978, pages 25 and 96-99

Beginning with realistic studies in charcoal of Toronto and the European cities Harris visited while travelling, Harris developed his urban landscape genre capturing numerous socio-economic classes of dwellings from working-class shacks to Rosedale residences.

House, Toronto embodies the artist's fascination with light's effect on colour and his experimentation of colour palettes. Standing out from the muted blue shadows, the bright orange facade and vibrant yellow trim work on the front of the house exemplify Harris' exploration of colour not traditionally seen in earlier palettes of Canadian painting. On the neighbouring house, light reflects brightly off of its white exterior, emphasizing the bright day in which Harris sketched these Toronto homes. Fluid and loose brushstrokes of the sky and clouds are contrasted by the more linear strokes on the central home complementing and delineating the architectural details of the house.

As no figures are present, the scene stands as a portrait of a house and neighbourhood of Toronto. For Harris, it was not merely an exercise in depicting what he saw, but incorporating what he conceived should be reality. In this respect, the artist captures the feeling of the home and leaves a token of Toronto's past, a glimpse into the urban history and development of the city.

\$90,000 – 120,000



56

56
WILLIAM GOODRIDGE ROBERTS

Shoreline Landscape

oil on canvas
signed lower right

26 ins x 32 ins; 65 cms x 80 cms

Provenance
Dominion Gallery, Montreal
Private Collection, Winnipeg

\$8,000 – 12,000

57
LAWRENCE ARTHUR COLLEY PANTON

Mist and Rock

oil on board
signed lower left; titled on the reverse

13 ins x 16 ins; 32.5 cms x 40 cms

Provenance
Acquired directly from the artist
Private Collection, Toronto

\$800 – 1,200



57



58

58
ROBERT WAKEHAM PILOT

Village in Winter

oil on canvas
signed lower right

22 ins x 28 ins; 55 cms x 70 cms

Provenance

Private Collection, Toronto

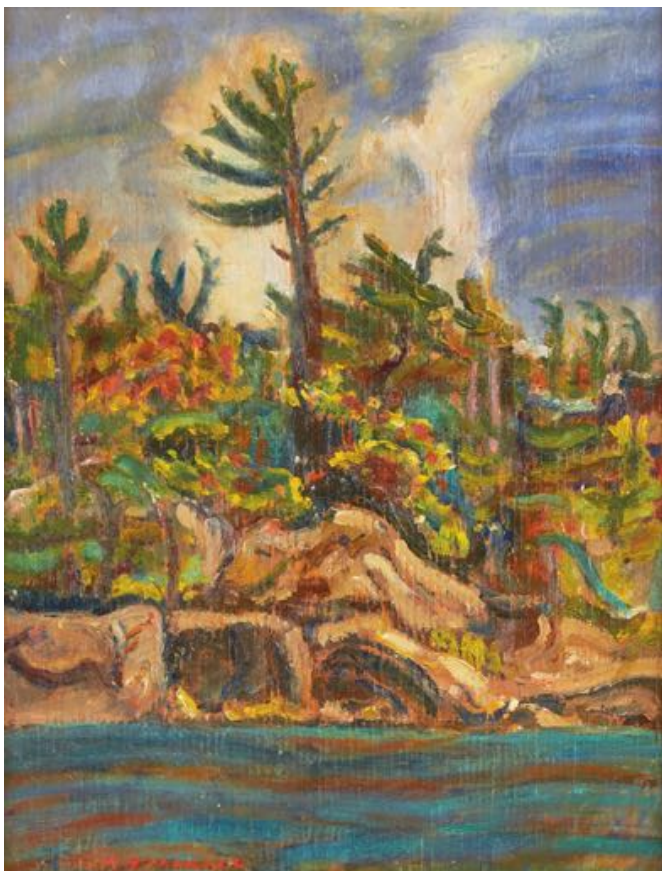
Literature

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*,
Stuttgart, 2015, pages 621 and 632

Similar to Maurice Cullen, Robert Pilot's most renowned work focuses on the villages and towns of Quebec and eastern Canada. Recognized for his artistic abilities early on, the artist had already received training with art organizations throughout Montreal before enlisting and serving as a gunner in the First World War. Soon after his return, the painter was invited by A.Y. Jackson to include two of his works in the Group of Seven's first exhibition in 1920. Following the exhibition, A.K. Prakash explains that Pilot declined "to formalize an association with the these artists. Like Cullen, he differed philosophically from the group's nationalistic approach to art."

Prakash, describing the work for which Pilot received accolades throughout his life, says that through his work, the painter "offered his own interpretation of the Canadian landscape, one he handled with great visual clarity and sharp focus. Although he painted many charming subjects throughout Canada, Spain, Morocco, England, France, and Italy, it was the countryside and the urban life of old Quebec that were his preferred subjects – as they had been for Cullen, Suzor-Coté, and Gagnon before him."

\$20,000 – 25,000



59

59

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 Morley 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.

\$15,000 – 20,000



60

60

PETER CLAPHAM SHEPPARD

Toronto Skyline, circa 1932

oil on board

signed lower right; a scene of a boatyard on the reverse (signed lower right)

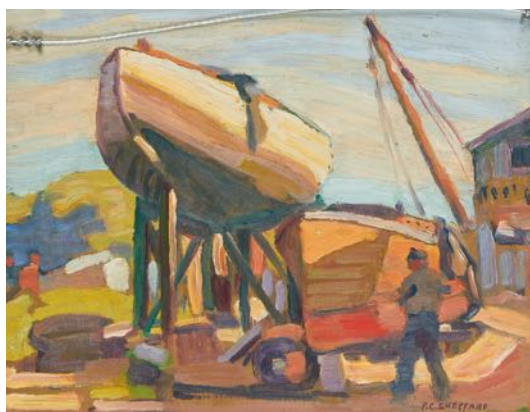
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Estate of the Artist
Private Collection, Ontario

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

\$2,500 – 3,500



60 (verso)



61

**61
KATHLEEN MOIR MORRIS**

Winter Street Scene

oil on panel
signed lower right

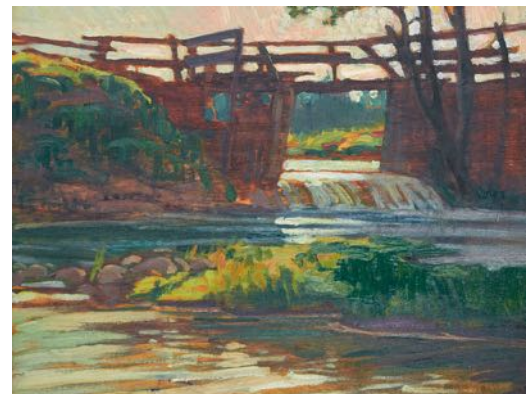
14 ins x 10 ins; 35 cms x 25 cms

Literature

Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters*, Montreal, 1999, page 208

Kathleen Morris' expert use of colour and lively application of paint transforms this wintry urban scene into a source for warmth and comfort. The sturdy horse is unflinching in the snow squall and pedestrians carry on their business. Morris took regular winter sketching trips to Berthierville between 1920 and 1927, which became a source of inspiration for much of her work. *Winter Street Scene* is characteristic of Morris' most celebrated paintings of life in Quebec.

\$20,000 – 30,000



62

**62
DORIS JEAN MCCARTHY**

Near Fergus, Ontario

oil on board
signed lower right; titled and dated "Spring 1933" on the reverse

10 ins x 13 ins; 25 cms x 32.5 cms

\$4,000 – 6,000



63

63

MAURICE GALBRAITH CULLEN

Signal Hill, St. John's, Newfoundland

oil on board

signed lower right; Cullen Inventory Number 517

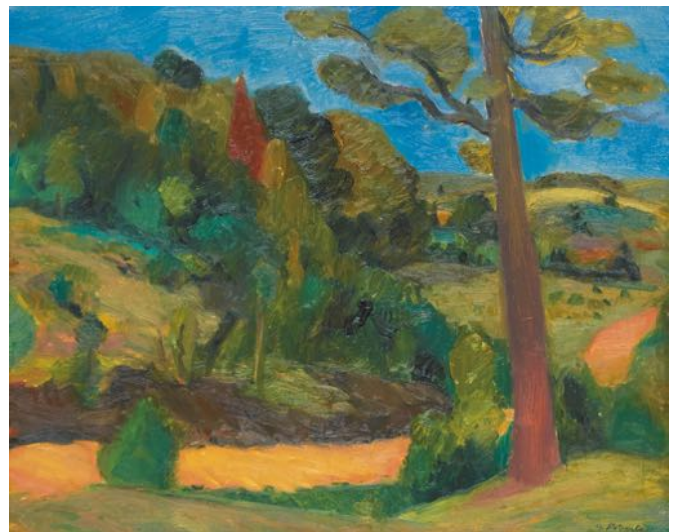
13.75 ins x 9.75 ins; 34.4 cms x 24.4 cms

Literature

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

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 composition 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."

\$12,000 – 15,000



64

64

WILLIAM GOODRIDGE ROBERTS

Rolling Hill Landscape

oil on board

signed lower right

17 ins x 21.5 ins; 42.5 cms x 53.8 cms

\$3,000 – 4,000



65

65
MAURICE GALBRAITH CULLEN

Venice Harbour

pastel
signed lower right; Cullen Inventory Number 157

19.75 ins x 23.75 ins; 49.4 cms x 59.4 cms

Provenance

Private Collection, Ottawa

While exhibiting in France with Société Nationale des Beaux-Arts (La Nationale) between 1894 and 1895, Cullen became an associate member of the society and was the first Canadian member.

While overseas, the artist spent time with James Wilson Morrice vacationing and painting in Brittany, France and Venice, Italy before returning to Montreal in 1895. With sailboats conducive to the Venetian trading industry— compared to the more industrialized steam boats of other significant trading ports at the turn of the century— *Venice Harbour* bears similarities to Cullen's *Venice* (circa 1900), and *Customs Port Venice* (1901), both part of the collection of the National Gallery of Canada.

\$6,000 – 8,000



66

66
WILLIAM BRYMNER

Canal Scene

watercolour
signed and dated 1902 lower left

9.75 ins x 14 ins; 24.4 cms x 35 cms

\$3,000 – 4,000



67

67
JOHN GOODWIN LYMAN

Lake Massawippi

oil on board
signed lower right

14.75 ins x 18 ins; 36.9 cms x 45 cms

Provenance

Dominion Gallery, Montreal
Private Collection, Toronto

Literature

Louise Dompierre, *John Lyman: 1886-1967*, Kingston, 1986, page 17

Lake Massawippi is located approximately forty minutes south of Sherbrooke, Quebec, and was a popular summer destination in the late nineteenth and early twentieth centuries. John Lyman paints *Lake Massawippi* with wide brushstrokes, giving the landscape a lush, almost tropical quality. Lyman said, "I am simply a painter, not a painter doubling up as an intellectual. I live by my eyes."

\$6,000 – 8,000



68

68
ROBERT WAKEHAM PILOT

Tadoussac Village, Summer

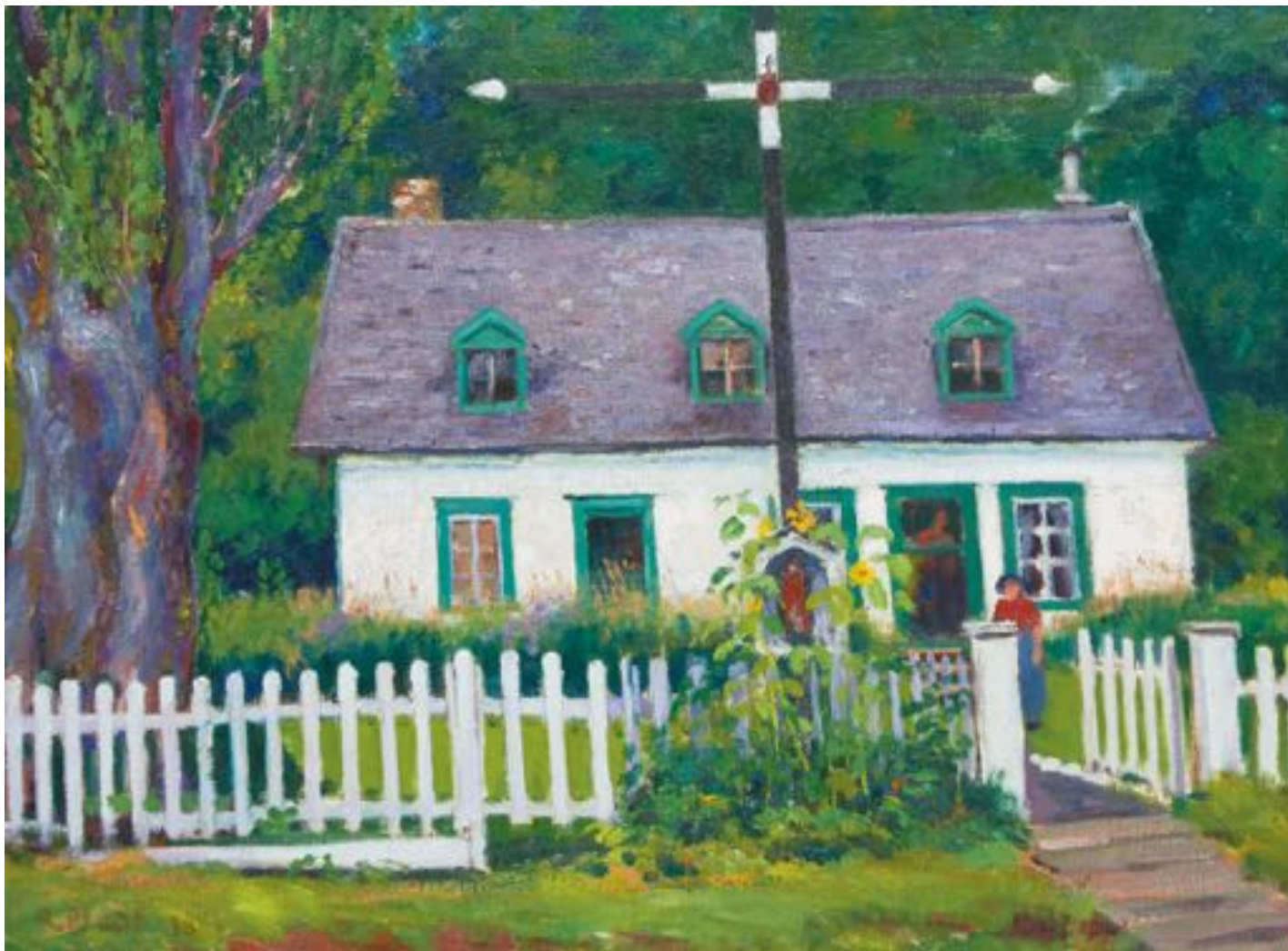
oil on board
signed with initials lower left; signed and titled on the reverse

12.75 ins x 16.75 ins; 31.9 cms x 41.9 cms

Provenance

Private Collection, Ontario

\$7,000 – 9,000



69

69 ROBERT WAKEHAM PILOT

Cottage with Cross, Newfoundland

oil on canvas

signed and dated 1938 lower left

18 ins x 24 ins; 45 cms x 60 cms

Provenance

Private Collection, Calgary

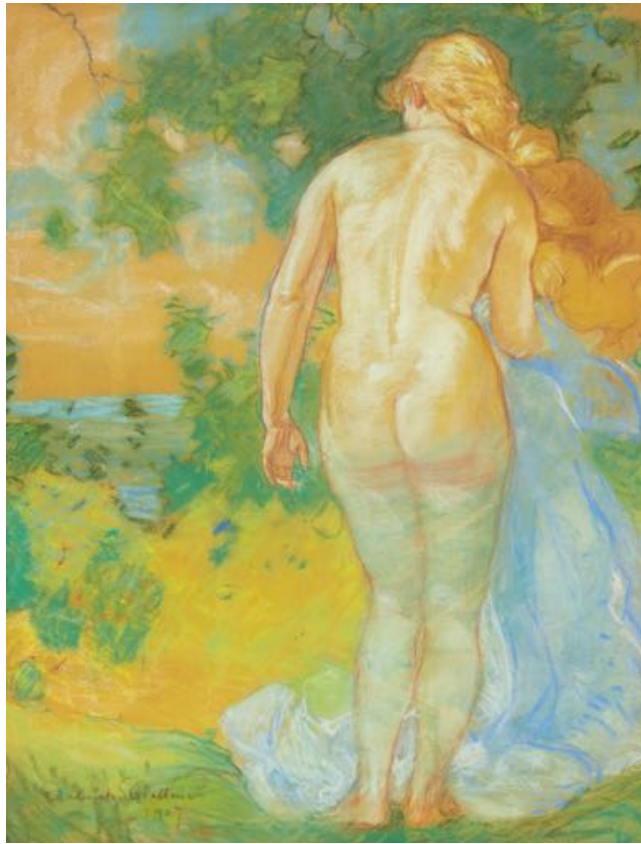
Literature

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, page 621

Born in St. John's, Newfoundland, Robert Pilot moved to Montreal soon after his widowed mother married artist Maurice Cullen in 1910, a fellow Newfoundlander. Pilot became captivated with the studio and work of his stepfather, becoming the young apprentice to the famed artist. Training as an artist in the evenings and frequently accompanying Cullen on sketching trips, Pilot's abilities began to flourish. The sixteen year-old artist's work was included in the annual spring show of the Art Association of Montreal and a year later, Pilot's one-person show at the Johnson Art Galleries in Montreal was a complete sell-out.

The artist often made sketching trips to the Laurentians, Baie St. Paul country, rural Quebec, the Maritimes, and to Newfoundland, capturing the villages and inhabited towns of these areas with their distinct appearances and charm. One of the many parallels shared between Robert Pilot and Maurice Cullen was their periodic return to the province, depicting the villages and people who shared their heritage.

\$30,000 – 40,000



70

70
FREDERICK SPROSTON CHALLENGER

Study for the Royal Alexandria Theatre Proscenium Arch, Venus Meeting Adonis

colour pastel on paper
signed and dated 1907 lower left

24 ins x 19 ins; 60 cms x 47.5 cms

Provenance

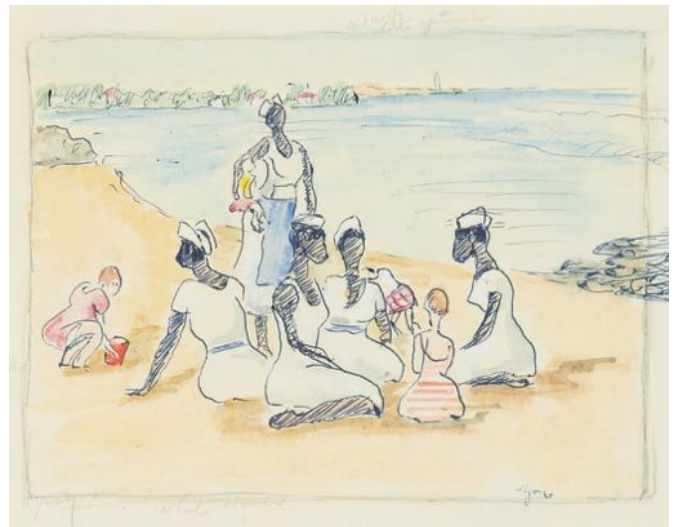
Masters Gallery, Calgary
Private Collection, Toronto

Literature

Marilyn J McKay, *National Soul: Canadian Mural Painting, 1860s-1930s*, Kingston, 2002, page 72
Robert Brockhurst of Mirvish Productions, *The Royal Alexandria Theatre: A Celebration of 100 Years*, Toronto, 2007

A muralist working with classical themes, Challener was commissioned for a variety of public murals in the theatres, opera houses, and hotels across Canada. This preliminary study of Venus for the artist's commissioned work for the Royal Alexandria Theatre in Toronto was incorporated into the final proscenium arch of a meeting between Venus and Adonis with their various attendants. The final work can be viewed in situ as well as part of Edward Burtynsky's photoessay completed for the commemorative publication, *The Royal Alexandria Theatre: A Celebration of 100 Years*. The final mural is pictured on the cover of the book where one can see little change between this study and final mural of Venus as the artist completed his work.

\$3,000 – 4,000



71

71
JOHN GOODWIN LYMAN

Nannies on the Beach

ink, watercolour and graphite on paper
signed lower right with artist notations in the margins

5.75 ins x 8 ins; 14.4 cms x 20 cms

Provenance

Private Collection, Calgary

\$2,500 – 3,500



72

72
JEAN-PHILIPPE DALLAIRE

Portrait of a Woman

oil on board
signed and dated 1938 lower right; signed, dated 1938
and inscribed "Ottawa, Ont. Canada" on the reverse

22 ins x 19 ins; 55 cms x 47.5 cms

Provenance
Private Collection, Montreal

Portrait of a Woman is an example of Dallaire's early work and his first experimentations with flattened planes and simplification of forms as he developed into abstraction. While Dallaire was in the Ottawa area in 1938 to complete a commissioned mural for the Dominican Fathers, he accomplished a number of naturalistic portraits and figure studies of his friends. The artist was awarded a bursary this same year from the province of Quebec to study in Paris at the Ateliers d'Art Sacré.

\$20,000 – 30,000

73
STANLEY MOREL COSGROVE

Still Life

oil on board
signed and dated 1958 lower right

12 ins x 16 ins; 30 cms x 40 cms



73

Literature
Dennis Reid, *A Concise History of Canadian Painting*, Toronto, 2012, page 223

Stanley Cosgrove longed for an international art education, and with the outbreak of the Second World War, he turned his attention south of the Canadian border. Cosgrove spent four intensely influential years in Mexico City between 1940 and 1944. His use of subtle earthy tones and application of many thin layers of paint speak directly to his time at the Academia de San Carlos, Mexico City.

\$4,000 – 6,000



74

74
JOHN SCOTT

Bunny Man on Blue Ground

mixed media on paper
signed and dated 1993 lower right

23.5 ins x 17.75 ins; 58.8 cms x 44.4 cms

Provenance
Private Collection, Toronto

\$1,500 – 2,000



75

75
ATTILA RICHARD LUKACS

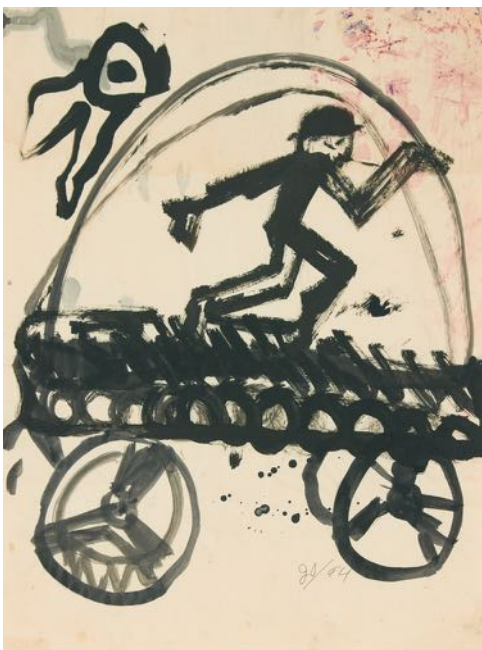
Untitled

mixed media and collage on card
signed with initials and dated 2000 lower right

64 ins x 43 ins; 160 cms x 200 cms

Provenance
Private Collection, Toronto

\$7,000 – 9,000



76

76
JOHN SCOTT

Man in Bowler Hat on Cart

ink on paper
signed with initials and dated 1994 lower right

23.5 ins x 17.75 ins; 58.8 cms x 44.4 cms

Provenance
Private Collection, Toronto

\$1,500 – 1,800



77

77
NORVAL MORRISSEAU

Medicine Buffalo

oil on canvas board
signed lower left

20 ins x 24 ins; 50 cms x 60 cms

Provenance

Dominion Gallery, Montreal
Gerard Gorce Fine Arts Inc., Montreal
Private Collection, British Columbia

Exhibited

Dominion Gallery, Montreal, 1975

The buffalo has deep significance to the culture and history for the Anishinaabe First Nation peoples. The Anishinaabe Medicine Wheel depicts the buffalo as a guard to the West; the quadrant it is assigned to, mirroring the directions of the Earth and teaching the unity and respect to all living things.

The North American Seven Grandfather Teachings also include the buffalo in their seven guiding principles to their cultural foundation. With an animal assigned to a moral value, the buffalo represents respect through honouring all creation. Buffalo were not only a source of sustenance for First Nations people, all parts of the animal were given to support human way of living. Both the sacrifice of life and the use of all parts of the animal are signs of mutual respect as one gives life to sustain another. These cultural themes are represented in form and line in the artist's fluid contours connecting all the composition forms.

\$6,000 – 8,000



78

78
JANE ASH POITRAS

Only 2 W horses?

mixed media on canvas
signed and dated 2000 lower right edge; unframed

32 ins x 22 ins; 80 cms x 55 cms

Provenance

Private Collection, Winnipeg

\$1,500 – 2,000



79

79
NORVAL MORRISSEAU

Poissons

oil on canvas
signed lower right

28 ins x 40 ins; 70 cms x 100 cms

Provenance

Dominion Gallery, Montreal
Private Collection, British Columbia

Exhibited

Dominion Gallery, Montreal, 1975

Morrisseau was a member of the "Indian Group of Seven", a group of Indigenous artists including the Woodland School artists, Daphne Odjig, Jackson Beardy, Eddy Cobiness, Alex Janvier, Carl Ray, and Joseph Sanchez. After the formation of the group in 1973, exhibitions of the artist's work travelled from Vancouver through to Ottawa and Montreal exhibiting their pieces and introducing an Aboriginal voice to the discourse of fine art and Canadian art history. This vibrant canvas was exhibited with Dominion Gallery, Montreal, in 1975 with other works from the "Indian Group of Seven". Drawing on his Anishinaabe culture, fish figured prominently in the sustenance of these First Nation peoples given the geographical location around the Lake Nipigon-Thunder Bay region extending North and West from Lake Superior region. The thick black fluid contour lines connect one figure to the next as a visual representation of the interconnectivity of all living beings. The painting acts as a record of history and culture of the Ojibway and their strong connection to the land.

\$8,000 – 10,000



80

80
SOREL ETROG

Leitzan Study, 1969

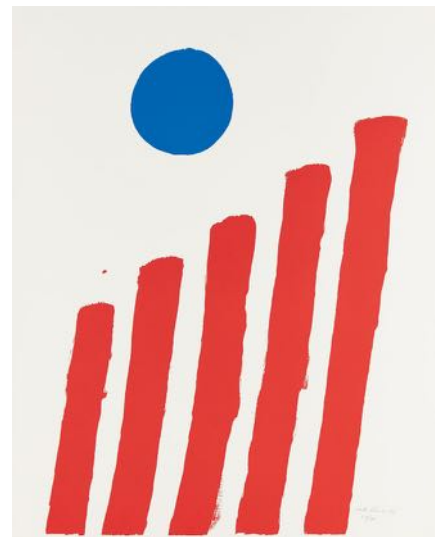
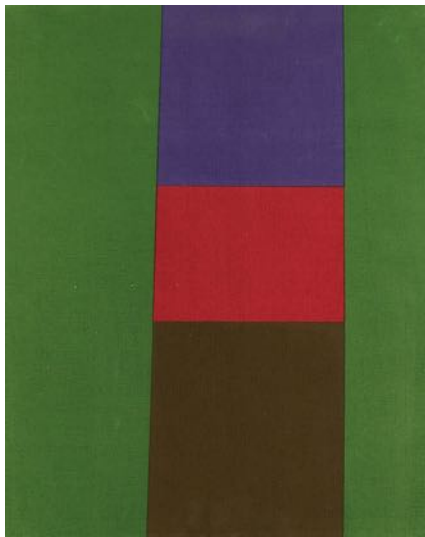
bronze
mounted on a wooden base

6.75 ins x 3.75 ins x 2 ins; 16.9 cms x 9.4 cms x 5 cms

Provenance

Private Collection, Toronto

\$3,000 – 4,000



81

81 JACK HAMILTON BUSH

Jack Bush, Five Colour Prints, 1965
Red Sash-New York 1962; Red Stripes-New York
1962; Red Orange Green-1963; Nice Pink-1965;
Stripes to the Right-1965

a complete set of five colour serigraphs
 each signed, dated 1965 and numbered 57/100,
 housed in the original portfolio

each 26.25 ins x 20.75 ins

Literature

Marc Mayer and Sarah Stanners, *Jack Bush*, Ottawa, 2014, pages
 20-21

Jack Bush is one of Canada's greatest contributors to the advancement of abstract art. He pushed the boundaries of expression and emotion, challenging the traditional idea that meaning can only be drawn from representational works of art. Clement Greenberg met Jack Bush in 1957, marking the beginning of a shift in the way Bush approached his work. Bush moved confidently into the 1960s with a fervour and passion to create bold colourful paintings with strong lines and unrelenting power. The shift that began in the late 1950s became a full evolution in 1960, when Bush committed to abstraction through a simplification of forms and a refined use of the hard edge. *Five Colour Prints* is a limited edition of 100, exemplifying the strongest period of his artistic career.

\$15,000 – 20,000
 (5)



82
HENRIETTE FAUTEUX-MASSÉ

Sans titre, circa 1958

oil on canvas board
estate stamp on the reverse

10.5 ins x 8.25 ins; 26.3 cms x 20.6 cms

Provenance
Estate of the Artist, Quebec
Private Collection, Toronto

\$1,500 – 2,000

82

83
HORTENSE MATTICE GORDON

Abstract in Red, Green, Yellow and Brown

oil on board
signed lower left

17 ins x 13 ins; 42.5 cms x 32.5 cms

Provenance
Thielsen Gallery, London
Private Collection, Toronto

\$3,000 – 4,000



83



84

84
PIERRE GENDRON

Fondrière

oil on canvas
signed and dated 1962 lower right; signed, titled and
inscribed "4-62" on the reverse

21.25 ins x 25.5 ins; 53.1 cms x 63.8 cms

Provenance
Private Collection, Montreal
Private Collection, Toronto

\$3,000 – 4,000

85
HENRIETTE FAUTEUX-MASSÉ

Sans titre, circa 1957

oil on artist board
signed on the reverse

10 ins x 5.25 ins; 25 cms x 13.1 cms

Provenance
Estate of the Artist, Quebec
Private Collection, Toronto

\$1,500 – 2,000



85



86

86
JEAN ALBERT MCEWEN

Sans Titre

watercolour
signed and dated 1956 lower right

13.75 ins x 10 ins; 34.4 cms x 25 cms

Provenance
Private Collection, Toronto

Literature
Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, pages 174-77
Roald Nasgaard and Ray Ellenwood, *The Automatiste Revolution*, Markham, 2009, pages 82-85

A member of the Non-Figurative Artists' Association of Montreal, McEwen is known for his strategic layered application of paint and experimentation with the transparency and sensuality of material. Painting in Montreal, the artist was influenced by the Automatiste painters, especially Paul-Émile Borduas, with non-figurative all-over abstraction. Working with watercolour, the artist uses similar layering techniques in *Sans Titre* as he used in his large oil paintings. Building up colour, varying between hues of green, yellow, grey and red, McEwen creates veils of translucent colour of varying opacity. Hints of base pigments are revealed through applied sheets of contrasting colours creating the illusion of depth on the flat surface of the paper. Here, the artist is able to create a trompe l'oeil perception of depth with watery washes of colour in a similar manner as his application of layered and built up oil paint. The work holds testament to McEwen's devotion to testing the limitations of the medium, focusing on the reduction of painting to the importance of the material over figurative subject matter.

\$4,000 – 6,000



87

87
JEAN ALBERT MCEWEN

Sans Titre

watercolour
signed lower left and dated 1956

13.75 ins x 10 ins; 34.4 cms x 25 cms

Provenance
Private Collection, Toronto

\$4,000 – 6,000

88
ULYSSE COMTOIS

Construction (Puzzle)

painted wood relief
 signed and dated lower right

18.5 ins x 15.75 ins x 1.5 ins; 46.3 cms x 39.4 cms x 3.8 cms

Provenance

Galerie Agnès Lefort, Montreal
 Waddington & Gorce Inc., Montreal
 Art Sales and Rental Gallery, Musée des beaux-arts de Montreal
 Collection of the Artist, Montreal
 Private Collection, Toronto

Exhibited

Ulysse Comtois 1952-1982, Musée d'art contemporain de Montreal,
 April 7 - May 22, 1983, cat. no. 84

Literature

Manon Blanchette, *Ulysse Comtois 1952-1982*, Montreal, 1983,
 page 100, reproduced page 129

Throughout the 1960s, Comtois was developing his practice as a sculptor, reconciling his painterly techniques and developing skills in sculpture. During this time, the artist created wood relief pieces merging organic shapes with hard-edge painting technique, a popular experimentation among members of Les Plasticiens. An interesting cross-over piece, there is an inherent tension between flattening the image plane and creating depth as the bands of black run over the raised green and orange organic shapes, never breaking their line. Only when viewed at an angle can the viewer see the raised shapes from the supporting surface.

\$3,000 – 4,000



88

89
WILLIAM PEREHUDOFF

Arcturus 40

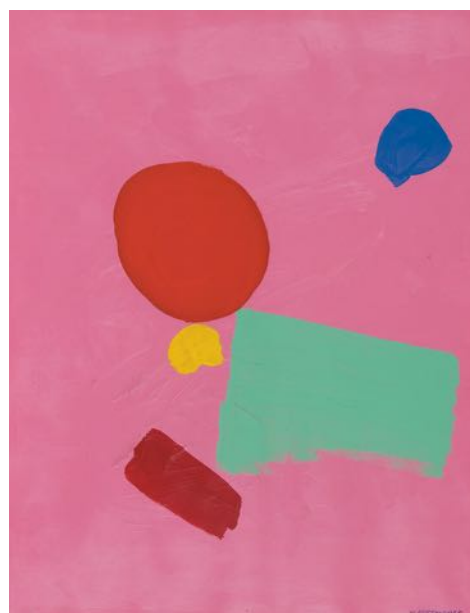
oil on paper
 signed lower right

24.25 ins x 19.5 ins; 60.6 cms x 48.8 cms

Provenance

Theo Waddington, Montreal
 Private Collection, Montreal

\$2,500 – 3,500



89

90
HAROLD BARLING TOWN

Toy Horse

gouache on card
 signed and dated "Jan 22-79" lower left

9.75 ins x 11.25 ins; 24.4 cms x 28.1 cms

\$2,000 – 3,000



90



91

91
JACK LEONARD SHADBOLT

Red, Black and White

mixed media
signed lower right

14 ins x 17 ins; 35 cms x 42.5 cms

Provenance
Jerold Morris International Gallery Limited, Toronto
Private Collection, Toronto

\$2,500 – 3,500



92

92
MARCELLE FERRON

Composition B

gouache on paper
signed and dated 1960 lower centre

5.75 ins x 6.25 ins; 14.4 cms x 15.6 cms

Provenance
Galerie Agnès Lefort, Montreal (Inventory #97)
Marlborough-Godard Gallery, Toronto
Private Collection, Toronto

\$4,000 – 6,000



93

93
PIERRE GENDRON

Sans titre

gouache on paper
signed and dated 1962 lower right

13 ins x 10.5 ins; 32.5 cms x 26.3 cms

Provenance
Private Collection, Quebec
Private Collection, Toronto

\$1,200 – 1,500



94



95

94
JEAN-PAUL JÉRÔME

Five Abstract Compositions

acrylic on canvas
five acrylic paintings framed together; each signed and dated (1973-1974) lower right

each 8.5 ins x 4.75 ins; 21.3 cms x 11.9 cms

Provenance
Acquired directly from the artist
Private Collection, Quebec

\$1,000 – 1,500

95
JEAN-PAUL JÉRÔME

Itinéraire insolite

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

18.25 ins x 21.5 ins; 45.6 cms x 53.8 cms

Provenance
Acquired directly from the artist
Private Collection, Quebec

\$2,000 – 3,000



96

96 HELEN GALLOWAY MCNICOLL

Moored Boat

oil on canvas
estate stamp on the stretcher

15 ins x 19 ins; 37.5 cms x 47.5 cms

Provenance

Private Collection, Toronto

Literature

A.K. Prakash, *Independent Spirits: Early Canadian Women Artists*, Toronto, 2008, page 74

As a child, McNicoll suffered from scarlet fever which left her deaf and forced her to rely heavily on her sight. This allowed her to experience the world with a visual sensitivity unparalleled by her peers. Her work was executed with intelligence and a well-trained eye, and she is remembered as among the finest impressionist painters in Canadian art history. In 1902, McNicoll moved to London, England where she studied at the Slade School of Fine Art and where she stayed on for much of her short life.

In *Moored Boat*, McNicoll paints a tranquil and subdued nautical scene. Historically, the sea conjured images of adventure, foreign lands and danger, but McNicoll's fresh perspective re-imagined the macho nautical genre to an altogether different realm of inner discovery. Floating in a non-specific body of water, the boat invites the viewer to invest their own dreams and stories to the painting. McNicoll is often spoken of in the context of Canada's foremost women painters, including contemporaries Laura Muntz, Florence Carlyle and Emily Carr. McNicoll died of diabetes at the young age of thirty-five.

Having trained under William Brymner at the Art Association of Montreal, and studied at the Slade School of Fine Art in London, UK, McNicoll's impressionist style comes through with the segmented brush strokes denoting light and shadow reflecting off of the water's surface in *Moored Boat*. Reference and influence can also be drawn from the work of Mary Cassatt and Berthe Morisot with the artists' impressionistic style and focus on depicting outdoor scenes. Muted tones create atmosphere and calm as the boat rests, reflecting its image in the water.

\$20,000 – 25,000



97

97
LAURA ADELINE LYALL MUNTZ

Industrial Landscape; Shoreline

double-sided oil on board

8 ins x 10 ins; 20 cms x 25 cms

Provenance

Private Collection, Calgary

Literature

Joan Murray, *Laura Muntz Lyall: Impressions of Women and Childhood*, Montreal/Kingston, 2012, page 3

Muntz uses her gift as a painter of light and colour in this rare shoreline scene. The water reflects the industrial building with an uplifting delicacy and revelation of beauty. Dense greenery surrounds the building and extends into the distance to create a sense of seclusion and quaintness often associated with British cottage scenes.

It is possible that Laura Muntz was motivated to paint an industrial landscape scene due to its connection to her family history. Before moving to Canada, Muntz' father, Eugene Muntz, made his fortune in England during the Industrial Revolution. He patented "Muntz Metal" for the lining of ships as an alternative to the more expensive copper lining that previously dominated the market. The company's success has a profound effect on the family's daily life.



97 (verso)

On the reverse of this painting is a shoreline depicted from an entirely different perspective. This time, the viewer shares the painter's sight line and can position themselves amongst the rocks from which Muntz paints. The colours are as vivid and lively, but the tone is unusually sombre for Muntz, providing an enlightening juxtaposition of the artist's imagination and inner world.

\$7,000 – 9,000



98

98

ALEXANDER YOUNG JACKSON

Street Scene (Dragon Studio)

pencil sketch

signed with initials lower right, with notations in pencil and ballpoint pen within composition

11 ins x 8.5 ins; 27.5 cms x 21.3 cms

Literature

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, Toronto, 2009, pages 27-29

With emphasis on light and shadow on the buildings, this street scene sketch exemplifies impressionistic strategies employed by the artist. A departure from rural Canadian landscapes, the setting depicted lends to a more European style of architecture with tightly packed buildings, exposed plumbing, and a tight winding walkway in the centre of the image field.

Interestingly, Jackson's early years as an artist in training offer some insight into this scene. The artist travelled to Paris in 1907 to study at the Académie Julian, situated at 31 rue du Dragon. A beacon for aspiring artists at the time, the academy was rooted in traditional art training focusing on life study. Jackson, preoccupied with capturing the landscape in his oeuvre, grew tired of the enforced limitations and endeavoured to create studies and sketches of his city surroundings. Impressionism in Paris was fashionable at the time of Jackson's studies; an influence seen in the artist's script indicating where to delineate light and shadow. A reference to Eugène Atget's quintessential early photographs of Paris street scenes can also be drawn as a potential influence to Jackson's sketch.

\$2,000 – 3,000



99

99

LIONEL LEMOINE FITZGERALD

Harvest

watercolour

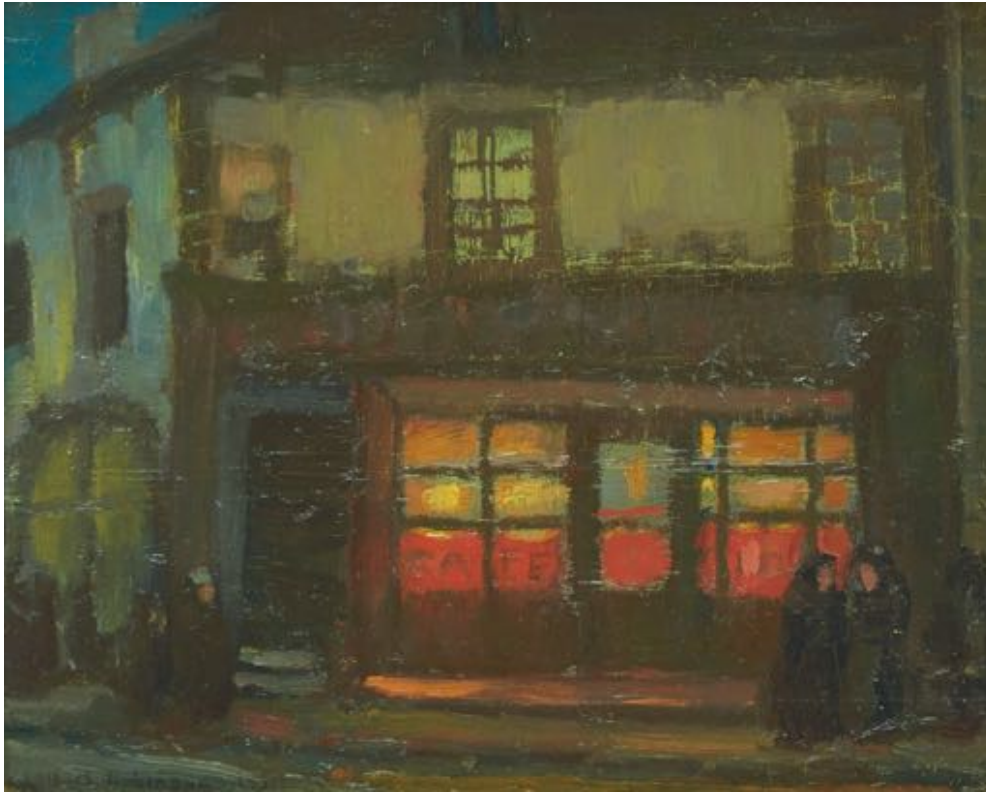
signed and dated 1932 lower left

6.5 ins x 6.5 ins; 16.3 cms x 16.3 cms

Provenance

Edward FitzGerald (Son of the Artist)
Laing Galleries, Toronto
Masters Gallery, Calgary
Private Collection, Toronto

\$2,000 – 3,000



100

100
ALBERT HENRY ROBINSON

Cafe Claire St, Servan (Night Effect)

oil on board
signed and dated 1911 lower left

8.75 ins x 10.5 ins; 21.9 cms x 26.3 cms

Provenance
Private Collection, Toronto

Literature
Albert H. Robinson: Retrospective Exhibition, The Art Gallery of Hamilton, 1955, unpaginated
Thomas Roche Lee and Albert H. Robinson: *"The Painter's Painter"*, Montreal, 1956

Known for bright and colourful scenes of Quebec villages and towns, this nighttime cafe scene is a unique subject for the artist. Using muted tones rather than his typical bright oil paints, Robinson creates a moody atmosphere while still maintaining the charm of the French cafe scene in St. Severn, France, a town situated in western France, two miles from the ferry port of St. Malo. While studying at the Academie Julian in Paris, and later at the École des Beaux-Arts from 1903 until 1905, Robinson travelled France during and after his studies.

The greys of the buildings and moody sky make for seemingly rainy or damp conditions of the street only highlighting the warm glow from the cafe. Red curtains in the cafe window contrast with the dreary exterior setting inviting prospective patrons, bundled and huddled outside the windows, into the cozy space.

\$10,000 – 15,000



101

101
FREDERICK STANLEY HAINES

Rue de la Chaise, Antwerp; Rue des Bouchers, Antwerp

pair of oils on panel
each signed lower right

10.75 ins x 7.25 ins; 26.9 cms x 18.1 cms

Provenance
Masters Gallery, Calgary (*Rue des Bouchers, Antwerp*)
Arthur Leggett Fine Arts Limited, Toronto (*Rue de la Chaise, Antwerp*)
Private Collection, Toronto

Exhibited
Forty-Third Annual Exhibition, Ontario Society of Artists,
13 March - 10 April, 1915, Art Gallery of Toronto, cat. no. 51 and 52

\$3,000 – 4,000
(2)



102

102
ROBERT GENN

October Pattern, Muskoka

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

20 ins x 24 ins; 50 cms x 60 cms

Provenance
Private Collection, Toronto

\$2,500 – 3,000

103
BRUNO CÔTÉ

St. Lawrence River

oil on board
signed and dated 1982 lower left; signed and titled on the reverse

16 ins x 20 ins; 40 cms x 50 cms

\$2,000 – 3,000



103



104

104
GORDON APPELBE SMITH

West Coast N-1

acrylic on paper
signed lower right; titled on artist label on the reverse

19 ins x 27.75 ins; 47.5 cms x 69.4 cms

Provenance
Marlborough Godard, Montreal
Private Collection, British Columbia

\$3,000 – 4,000

105
TAKAO TANABE

Landscape

oil on canvas, laid down on board
signed lower centre

16 ins x 20 ins; 40 cms x 50 cms

Provenance
Private Collection, Toronto

\$4,000 – 6,000



105



106

106
LEON BELLEFLEUR

Madrilène

colour serigraph on Japon Larentic paper
signed, titled, dated 1957 and numbered 4/50 in the
lower margin

20 ins x 14 ins; 50 cms x 35 cms

Provenance
Private Collection, Montreal
Private Collection, Toronto

\$2,000 – 3,000



107

107
HAROLD BARLING TOWN

Untitled

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

19.75 ins x 15.75 ins; 49.4 cms x 39.4 cms

Provenance
Private Collection, Toronto

\$1,500 – 2,000



108

108
WILLIAM PATERSON EWEN

Blast

colour serigraph
signed, titled, dated 1957, and numbered “5/50” in the
lower margin

13.75 ins x 20 ins; 33.8 cms x 50 cms

Provenance
The House of Prints, Toronto
Private Collection, Ottawa
Private Collection, Toronto

\$2,000 – 3,000



109

109
DAVID ALEXANDER COLVILLE

Bridge and Raven

silk screen, printed in colours
signed, dated 1993 and numbered "15/70" in the lower
margin

13.25 ins x 18.75 ins; 33.1 cms x 46.9 cms

\$3,000 – 5,000

110
DAVID LLOYD BLACKWOOD

Wesleyville, March Ice Raft

colour etching and aquatint
signed, titled, dated 1981 and numbered 9/15 in the
lower margin

19.75 ins x 32 ins; 49.4 cms x 80 cms

\$2,500 – 3,500



110



111

**111
BERTHE DES CLAYES**

Roses

oil on canvas
signed lower left; titled on the reverse

17 ins x 15 ins; 42.5 cms x 37.5 cms

Provenance
Private Collection, Ontario

\$800 – 1,200



112

**112
MOLLY LAMB BOBAK**

Floral Bouquet

watercolour
signed lower right

19 ins x 22 ins; 47.5 cms x 55 cms

Provenance
Private Collection, Toronto

Literature
A.K. Prakash, *Independent Spirits: Early Canadian Women Artists*,
Toronto, 2008, page 31

Molly Bobak's expert use of watercolour and loose brushstrokes reflect the dreamy delicacy of flowers in springtime. Leading the way for generations of artists to come, Bobak's skill and spirit made her one of the first Canadian women artists to earn a living from their artwork.

\$1,800 – 2,200



112A

**112A
FRANK SHIRLEY PANABAKER**

Rolling Hills

oil on board
signed lower right

19.25 ins x 25.5 ins; 48.1 cms x 63.8 cms

\$4,000 – 6,000



113

**113
PAUL-VANIER BEAULIEU**

Still Life

oil on canvas
signed and dated 1970 lower right

19.75 ins x 24 ins; 49.4 cms x 60 cms

\$7,000 – 9,000

**114
MOLLY LAMB BOBAK**

Floral Still Life

oil on board
signed lower right

24 ins x 16 ins; 60 cms x 40 cms

\$2,500 – 3,500



114



115

115
LOUIS DE NIVERVILLE

Nature morte

oil on canvas
signed and dated 1970 lower right

27 ins x 16 ins; 67.5 cms x 40 cms

Provenance
Private Collection, United States

\$1,200 – 1,500

116
DAVID BROWN MILNE

Painting Place (Hilltop)

drypoint, printed in colours
signed in the lower margin

4.75 ins x 6.75 ins; 11.9 cms x 16.9 cms

\$1,000 – 1,500



116



117

117
LIONEL LEMOINE FITZGERALD

Abstract Still Life

graphite on paper

18 ins x 12 ins; 45 cms x 30 cms

Provenance
The Douglas M. Duncan Estate (No. 2338)
Private Collection, Ottawa

\$1,500 – 1,800

118
HENRY SANDHAM

The Calling

oil on canvas
signed and dated 1895 lower right

22 ins x 36 ins; 55 cms x 90 cms

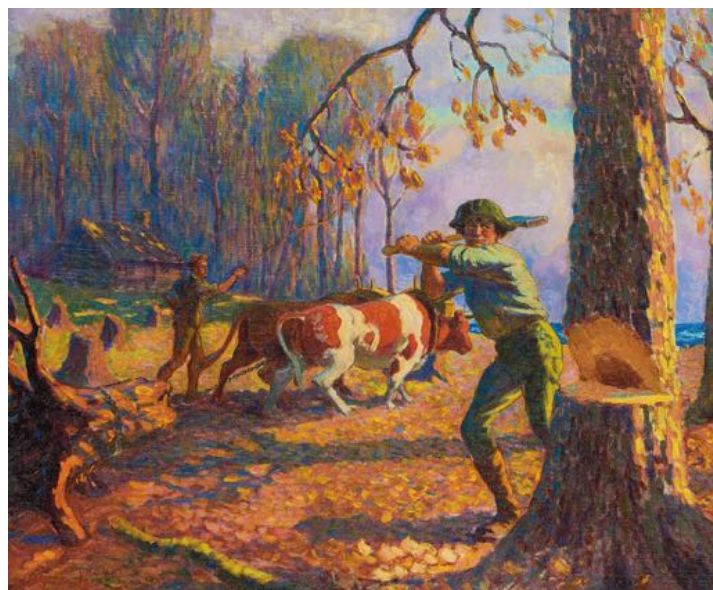
Provenance

The Collector's Gallery, Calgary
Private Collection, Toronto

\$4,000 – 6,000



118



119

119
THOMAS WILBERFORCE MITCHELL

Pioneer Series: Clearing the Land

oil on canvas
signed lower left; titled on the reverse

20 ins x 24 ins; 50 cms x 60 cms

Provenance

Private Collection, Ontario

\$4,000 – 6,000

120
FREDERICK STANLEY HAINES

Flock of Sheep

oil on canvas, laid down on board
signed lower right

9.25 ins x 13.25 ins; 23.1 cms x 33.1 cms

Provenance

Private Collection, Ontario

This pastoral scene of sheep resting and grazing in a rural field is in keeping with Haines' painterly artistic oeuvre of natural landscapes outside of the Toronto city centre. The instance of animals in the scene gives a nod to the artist's early background in figure painting as a student at the Académie Royale des Beaux-Arts in Antwerp. The scene incites calm and peace, a departure from the growing fast-paced urban city centres developing in the twentieth century.

\$2,000 – 3,000



120



121

121
EMILY LOUISE ORR ELLIOTT

Celebration on the Green

gouache on cardstock
inscribed "E. Elliott, 1921" on the reverse

4.75 ins x 7 ins; 11.9 cms x 17.5 cms

Provenance
Estate of the Artist
Private Collection, Toronto

\$800 – 1,200

122
ALBERT JACQUES FRANCK

Simcoe Street

watercolour
signed and dated 1966 lower right

6.5 ins x 5 ins; 16.3 cms x 12.5 cms

Provenance
Galerie Martin, Montreal
Private Collection, Montreal

\$800 – 1,200



122

123
HORTENSE MATTICE GORDON

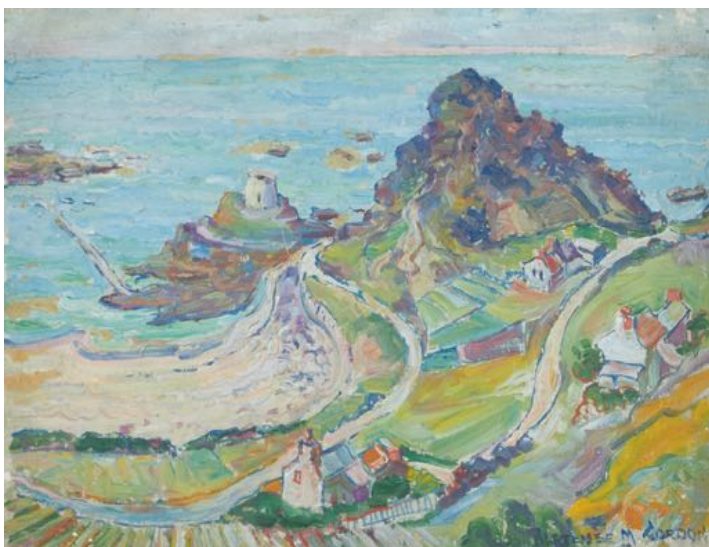
Morning Seascape

oil on canvas, laid on card
signed lower right

9.75 ins x 12.5 ins; 24.4 cms x 31.3 cms

Provenance
Bonham's Toronto, auction, Toronto, November 29, 2010, lot 174
Private Collection, Ontario

\$1,800 – 2,200



123



124



125 (1 of 2)



125 (2 of 2)

124
BRUNO JOSEPH BOBAK

Field in Winter, Newfoundland

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

6 ins x 12 ins; 15 cms x 30 cms

Provenance
Galerie D'Art Vincent, Ottawa
Private Collection, Toronto

\$1,000 – 1,500

125
CANADIAN SCHOOL

Entrance to St. John's, Newfoundland; Occasional Bay, Labrador

pair of watercolours

6 ins x 19.5 ins; 15 cms x 48.8 cms
5 ins x 16 ins; 12.5 cms x 40 cms

Provenance
Private Collection, Ottawa

\$1,000 – 1,500
(2)

Terms & Conditions of Sale

The provisions of these 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 completion. 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 advisors. 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 for 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. The artwork must be collected by the Successful Bidder or his/her representative or delivered to the shipping destination within 14 days of the invoice date.

13. Immediately following the completion of a CAL online 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 any CAL 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, if an online CAL auction, 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.

JANNA WATSON

THE BODY MOVES | MAY 2016



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NOTES

INDEX OF ARTISTS

Alleyn, Edmund (1931-2004)	26	Jackson, Alexander Young (1882-1974)	18, 59, 98
Barbeau, Christian Marcel (1925-2016)	21	Jérôme, Jean-Paul (1928-2004)	94, 95
Bates, Maxwell Bennett (1906-1980)	6	Johnson, Frank Hans (1888-1949)	10, 16
Beatty, John William (1869-1941)	45	Kasyn, John (1926-2008)	53
Beaulieu, Paul-Vanier (1910-1996)	113	Kerr, Illingworth Holey (1905-1989)	37
Bellefleur, Léon (1910-2007)	106	Kurelek, William (1927-1977)	17, 35
Bell-Smith, Frederic Marlett (1846-1923)	4	Letendre, Rita (b.1928)	23
Blackwood, David Lloyd (b.1941)	110	Lewis, Maud (1903-1970)	40, 41
Bobak, Bruno Joseph (1923-2013)	124	Little, John Geoffrey Caruthers (b.1928)	8
Bobak, Molly Lamb (1922-2014)	112, 114	Lukacs, Attila Richard (b.1962)	75
Brigden, Frederick Henry (1871-1956)	3	Lyman, John Goodwin (1886-1967)	67, 71
Brooker, Bertram Richard (1888-1955)	24	MacDonald, Manly Edward (1889-1971)	1, 13, 50
Brunoni, Serge (b.1938)	49	McCarthy, Doris Jean (1910-2010)	62
Brymner, William (1855-1925)	66	McEwen, Jean Albert (1923-1999)	86, 87
Bush, Jack Hamilton (1909-1977)	81	McLaughlin, Isabel (1903-2002)	12
Cahén, Oscar (1916-1956)	27	McNicoll, Helen Galloway (1879-1915)	96
Canadian School	125	Milne, David Brown (1882-1953)	116
Casson, Alfred Joseph (1898-1992)	9, 39	Mitchell, Thomas Wilberforce (1879-1958)	119
Challener, Frederick Sproston (1869-1959)	70	Morris, Kathleen Moir (1893-1986)	61
Coburn, Frederick Simpson (1871-1960)	48	Morrisseau, Norval (1931-2007)	77, 79
Colville, David Alexander (1920-2013)	29, 109	Muntz, Laura Adeline Lyall (1860-1930)	30, 97
Comtois, Ulysse (1931-1999)	88	Norwell, Graham Noble (1901-1967)	2
Cosgrove, Stanley Morel (1911-2002)	73	Panabaker, Frank Shirley (1904-1992)	112A
Coté, Bruno (1940-2010)	103	Panton, Lawrence Arthur Colley (1894-1954)	57
Cullen, Maurice Galbraith (1866-1934)	63, 65	Perehudoff, William (1919-2013)	89
Dallaire, Jean-Philippe (1916-1965)	72	Phillips, Walter Joseph (1884-1963)	14
de Niverville, Louis (b.1933)	115	Pilot, Robert Wakeham (1898-1967)	58, 68, 69
Des Clayes, Berthe (1877-1968)	111	Poitras, Jane Ash (b.1951)	78
Dorland, Kim (b.1971)	31	Riopelle, Jean Paul (1923-2002)	47, 52
Elliott, Emily Louise Orr (1867-1952)	121	Roberts, William Goodridge (1904-1974)	56, 64
Etrog, Sorel (1933-2014)	51, 80	Robinson, Albert Henry (1881-1956)	44, 100
Ewen, William Patterson (1925-2002)	108	Ronald, William (1926-1998)	22
Eyre, Ivan Kenneth (b.1935)	19	Sandham, Henry (1842-1910)	118
Fafard, Joe (b.1942)	28, 33, 34	Scott, John (b.1950)	74, 76
Fairley, Barker (1887-1986)	5	Scott, Marian Dale (1906-1993)	32
Fauteux-Massé, Henriette (1924-2005)	82, 85	Shadbolt, Jack Leonard (1909-1998)	91
Ferron, Marcelle (1924-2001)	92	Sheppard, Peter Clapham (1882-1965)	11, 60
FitzGerald, Lionel LeMoine (1890-1956)	99, 117	Smith, Gordon Appelbe (b.1919)	104
Franck, Albert Jacques (1899-1973)	122	Surrey, Phillip Henry (1910-1990)	7
Gendron, Pierre (b.1934)	84, 93	Tanabe, Takao (b.1926)	105
Genn, Robert (1936-2014)	38, 102	Town, Harold Barling (1924-1990)	20, 90, 107
Gordon, Hortense Mattice (1886-1961)	83, 123	Varley, Frederick Horsman (1881-1969)	15
Haines, Frederick Stanley (1879-1960)	101, 120		
Harris, Lawren Stewart (1885-1970)	36, 46, 55		
Harrison, Ted (1923-2015)	42, 43		
Hodgson, Thomas Sherlock (1924-2006)	25		

Front Cover

Lawren Harris, *Algoma (Algoma Sketch 48)* (Lot 36)

Back Cover

Jean Paul Riopelle, *Petite Californie* (Lot 47)

Inside Front Cover

Bertram Brooker, *Creation (detail)* (Lot 24)

Inside Back Cover

Frank Johnston, *A Rocky Corner – Bryce's Island, Lake of the Woods (detail)* (Lot 10)





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