

**CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS**

Auction of Important Canadian Art
November 22, 2016





CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

FALL AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

Tuesday, November 22nd at 7:00 pm

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



ON VIEW

November 1st – 19th

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

Saturdays: 11:00 am to 5:00 pm

November 20th – 22nd

Sunday, November 20th: 11:00 am to 5:00 pm

Monday, November 21st: 9:00 am to 5:00 pm

Tuesday, November 22nd: 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 art 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 the specialized clientele. Mayberry Fine Art partner Ryan Mayberry and auction industry veterans Rob Cowley and Lydia Abbott act as the principals of Consignor Canadian Fine Art, a hybridized business born in response to the changing landscape of the Canadian art industry.

Apart from the sales of artwork through auction and private means, Consignor Canadian Fine Art also provides professional appraisal and consultation services, serving 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.



Rob Cowley
President
Canadian Art Specialist

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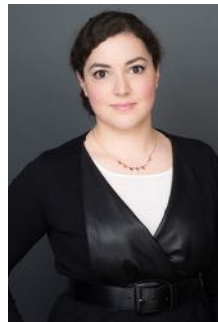
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1

1
MANLY EDWARD MACDONALD

Winter Sleighing Scene

oil on canvas
signed lower right

20 ins x 24 ins; 50 cms x 60 cms

Provenance

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

Literature

Charles Beale, *Manly MacDonald: Interpreter of Old Ontario*,
Napanea, 2010, pages 8-10

To paint a team of horses, MacDonald set up an easel on the side of the farmer's field and sketched them passing back and forth. He did not work from photographs, as he believed it resulted in static poses. MacDonald's love of horses and knowledge of farm animals enabled him to excel at painting their form in fluid motion. As he watched the horses return to pass by his chosen position, the artist would add details until he felt he had captured the essence of the horses and the scene. MacDonald succeeds at this in the semi-impressionistic *Winter Sleighing Scene*, where he accurately depicts the movement of the horses emerging from the forest and trotting towards the viewer.

\$7,000 – 9,000



2

2
JOHN WILLIAM BEATTY

Wandering Cattle

oil on canvas
signed and dated 1906 lower right

11 ins x 14 ins; 27.5 cms x 35 cms

Provenance

Private Collection, Ontario

\$7,000 – 9,000



3

3 KIM DORLAND

Big Wheel

oil, acrylic and spray paint on canvas
signed, titled and dated 2007 on the reverse; unframed

30 ins x 36 ins; 75 cms x 90 cms

Provenance
Private Collection, Calgary

A native of Wainwright, Alberta, Dorland relies heavily on his tumultuous experiences growing up, translating into works charged with challenges to preconceived notions of the Canadian landscape within a contemporary context. *Big Wheel* depicts a haunting image of emptiness where the only trace of life are the abandoned toys on the front lawn of the suburban home and the ghost-like figure blending into the right-most tree trunk. There is an inherent tension and visual conflict at play in the piece, a complex and recurring element to Dorland's body of work. The vibrant neons contrasting with the muted tones of the house, foreground and background creates a jarring visual comment on the symbols of "having it all"- the suburban home on a corner lot, lush green front yard, sedan in the driveway and a family to rear. The narrative here takes a decidedly darker tone where having it all may not be just that. Rather than a soft and rosy depiction of a happy home life, looser and thickly applied paints and pigments reference a more aggressive and dystopian representation of a typical suburban scene, disrupting the viewers initial assumptions of home sweet home.

\$10,000 – 15,000

4 JEAN ALBERT MCEWEN

Violet traversant le feu des signes

acrylic on canvas
signed lower right; signed (twice), titled and dated 1969 (twice) on the reverse

10 ins x 10 ins; 25 cms x 25 cms

Provenance
Galerie Jolliet, Quebec
Private Collection, Toronto

Between 1965 and 1969, McEwen experimented with hard-edge abstraction and acrylic paints, moving away from his practice of layered oil paints. Prevalent in the New York art scene, hard-edge abstraction was also picked up in Montreal with non-figurative painters as many of the artists either had gallery representation or cross over with their American counterparts.

Shades of purple in varying combinations figured prominently in this series. Using a monochromatic palette of purples, McEwen here allows for the subtle variations of colour to reveal the inherent unique tonal energy rather than arresting contrast. Maintaining a poetic dialogue between the background and layered forms was essential to the artist's practice. Devoted to exploring the power of colour, the dynamics of tones playing off of each other and the sensation colour can create, the painter delivers work in keeping with period experimentation while maintaining his true core artistic purpose.

\$5,000 – 7,000



5

5

NORA FRANCES ELISABETH COLLYER

Farmstead, Eastern Townships

oil on canvas, laid down on board
signed lower right

22 ins x 26 ins; 55 cms x 65 cms

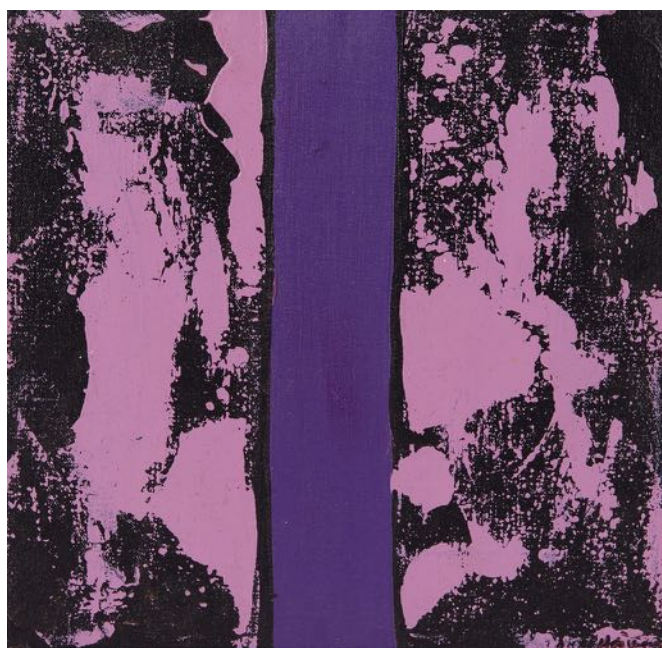
Provenance

Acquired directly from the artist

By descent to the current Private Collection, Ontario

Following her mother's death in 1930, Nora Collyer looked after her father and his two residences: a house in Montreal and a cottage in Foster in the Eastern Townships. The cottage became a popular weekend gathering for Collyer and her Beaver Hall friends. In 1950, four years after her father's passing, the artist and her long-term companion bought their own summer home in the nearby town of Magog. Collyer spent numerous summers illustrating the picturesque landscapes of the Eastern Townships, as demonstrated in *Farmstead, Eastern Townships*. In 1964, Robert Ayre of the *Montreal Star* wrote "She loves ripeness, the snugness of villages in the hills, and celebrates them in full-bodied colour and easy, comfortable rhythms."

\$10,000 – 15,000



4



6

6
NORA FRANCES ELISABETH COLLYER

Frost Village, Eastern Townships

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

12 ins x 14 ins; 30 cms x 35 cms

Provenance

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

\$6,000 – 8,000

7
FRANK HANS JOHNSTON

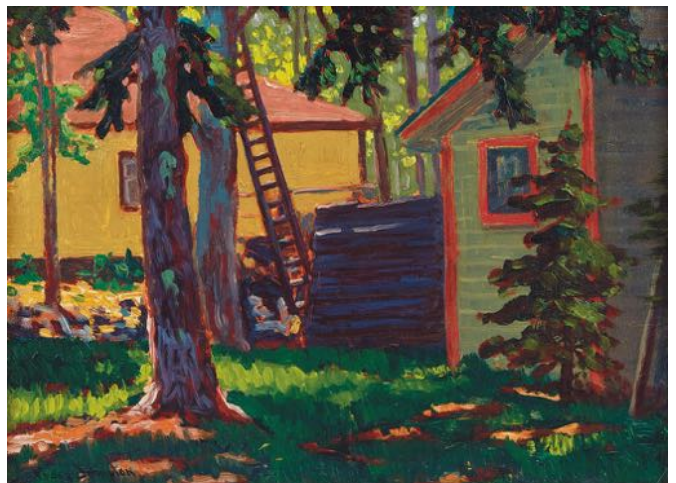
Summer Cottage, Balm Beach, Ont. (near Midland)

oil on board
signed lower left; titled on the reverse

12 ins x 16 ins; 30 cms x 50 cms

Provenance

Masters Gallery, Calgary
Private Collection, Calgary



7

Summer Cottage, Balm Beach, Ont. (near Midland), presents a less traditional take on one of the Group of Seven's favourite subjects: Georgian Bay. Rather than painting the rocky shorelines and windswept trees, Franz Johnston chose to depict a closer glimpse into the cottages of the region. *Summer Cottage* is also a very dense composition, in contrast to paintings of Lake Huron's open waters. Pine trees and overhanging branches, cabins, and a leaning ladder create multiple levels between the foreground and background. In the red trim of the cabins and light filtering through the trees, Johnston illustrates a vibrant and charming setting of Ontario cottage life. Balm Beach, in the south-eastern corner of Georgian Bay, is a popular summer destination for families because of its long beaches of very shallow water.

\$7,000 – 9,000



8

8
ALFRED JOSEPH CASSON

September – Grenville, Quebec

oil on board
signed lower right; signed, titled and dated 1969 on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

Provenance
Private Collection, Ontario

\$15,000 – 20,000

9
ETHEL SEATH

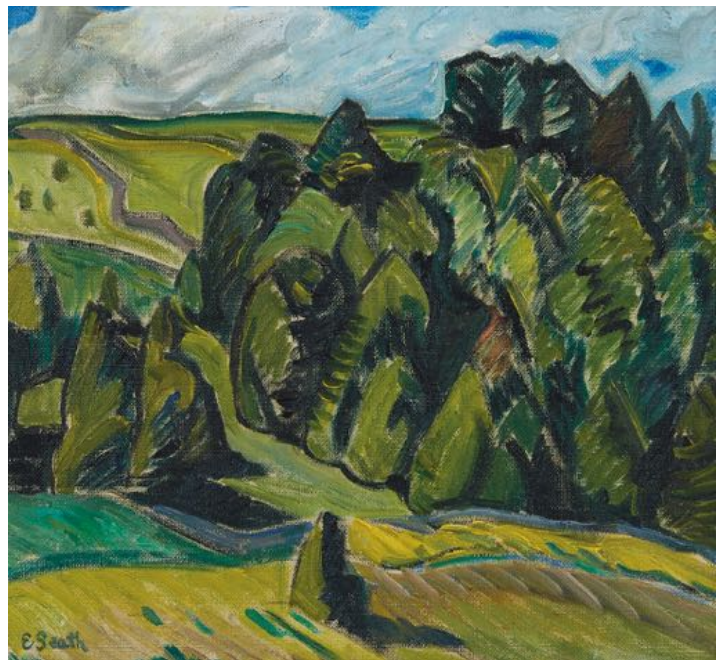
Summer Landscape

oil on canvas, laid down on board
signed lower left

13.25 ins x 14.5 ins; 33.1 cms x 36.3 cms

Provenance
Acquired directly from the artist
By descent to the current Private Collection, Ontario

\$6,000 – 8,000



9



10

10
BERNICE FENWICK MARTIN

Apple Blossom Time, Near Woodbridge, Ontario

oil on canvas
signed lower right

16 ins x 20 ins; 40 cms x 50 cms

Provenance
Private Collection, Ontario

In a hand-written note on the reverse of a photograph of this painting, Bernice Fenwick Martin describes the joy associated with the subject matter of *Apple Blossom Time, Near Woodbridge, Ontario*: "Happiness is apple blossom time, when Spring is bursting out all over – God's miracle to us. The pinks and greens at this season are vibrant colors of joy. The moving figure recalls life around the farm." The photograph with the artist's inscription is included with this lot.

\$3,000 – 5,000

11
LIONEL LEMOINE FITZGERALD

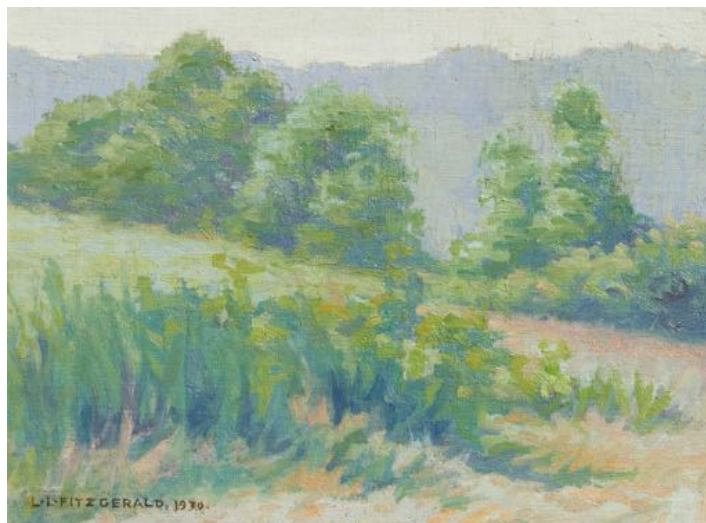
Hillside, Spring

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

12 ins x 16 ins; 30 cms x 40 cms

Provenance
Private Collection, Ontario

\$10,000 – 12,000



11

12
FREDERICK NICHOLAS LOVEROFF

Valley in Summer

oil on board
signed lower left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance
Private Collection, British Columbia

Exhibited
Ontario Society of Artists, Small Picture Exhibition, 1931

Valley in Summer neatly encapsulates the artist's ability to capture calm atmosphere with the use of colour, influenced by his teachers throughout art school. The use of soft roses and lilac within the clouds complement the lush green rolling hills of the valley, evoking serenity of the rural summertime landscape.

\$3,000 – 5,000



12

13
JOHN WILLIAM BEATTY

River Landscape

oil on canvas
signed on the reverse (beneath the stretcher)

5.5 ins x 9 ins; 13.8 cms x 22.5 cms

Provenance

Collection of P.C. Sheppard
Private Collection, Ontario

Beatty sought to depict the Canadian landscape as a patriotic statement. He was a forerunner to the the Group of Seven, sharing with them a nationalist pride in painting a uniquely Canadian landscape. *River Landscape* demonstrates the lighter, more decorative palette of Beatty's post-war paintings. Though he abandoned the dark and moody colour scheme that he had borrowed from traditional French and Dutch schools, the serene, poetic landscape still suggests influences of European styles in its subject. *River Landscape* was previously owned by Peter Clapham Sheppard, a fellow artist who assisted in establishing a distinctively Canadian school of art.

\$4,000 – 6,000



13

14
HERBERT SIDNEY PALMER

Cattle Grazing

oil on canvas
signed lower left

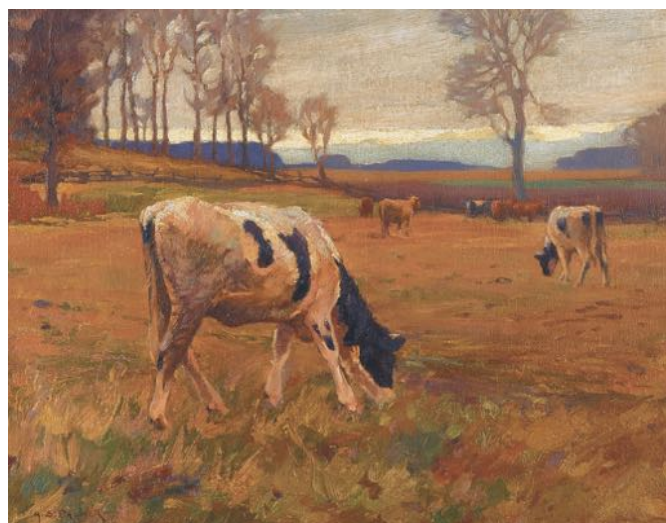
16 ins x 20 ins; 40 cms x 50 cms

Provenance

Private Collection, Toronto

Often favouring an autumnal colour palette, Palmer created works with warmth and atmosphere capturing the Canadian landscape and pastoral scenes. The inclusion of sheep and cattle grazing or relaxing in fields figured prominently in the artist's body of work, contributing a sympathetic and pleasant rendering of rural Canada. A sombre sky hangs above the cattle grazing in the dry field, an indication of the changing seasons. One can imagine the feeling of an early autumn breeze and the heaviness of the atmosphere that comes with the cloud cover before a rainfall.

\$3,000 – 4,000



14

15
JOHN WILLIAM BEATTY

Summer Landscape

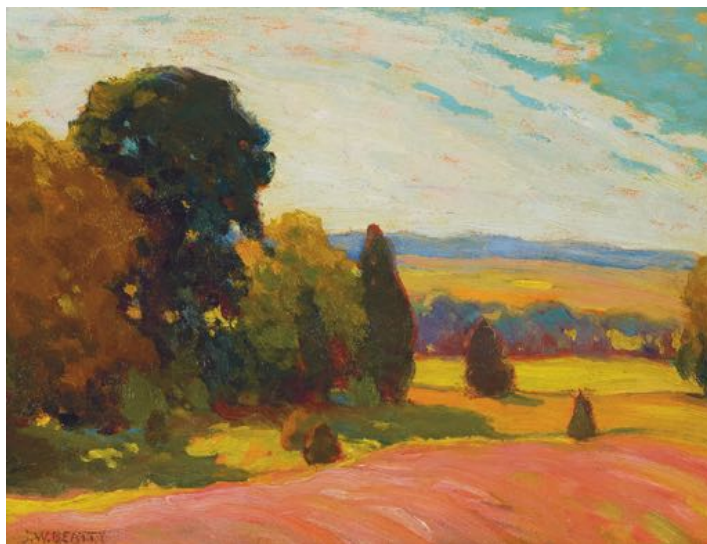
oil on board
signed lower left

10 ins x 13.5 ins; 25 cms x 33.8 cms

Provenance

Private Collection, Nova Scotia

\$5,000 – 7,000



15



16

16
CORNELIUS KRIEGHOFF

Stormy Weather

oil on board
signed lower left

5.25 ins x 9 ins; 13.1 cms x 22.5 cms

Provenance

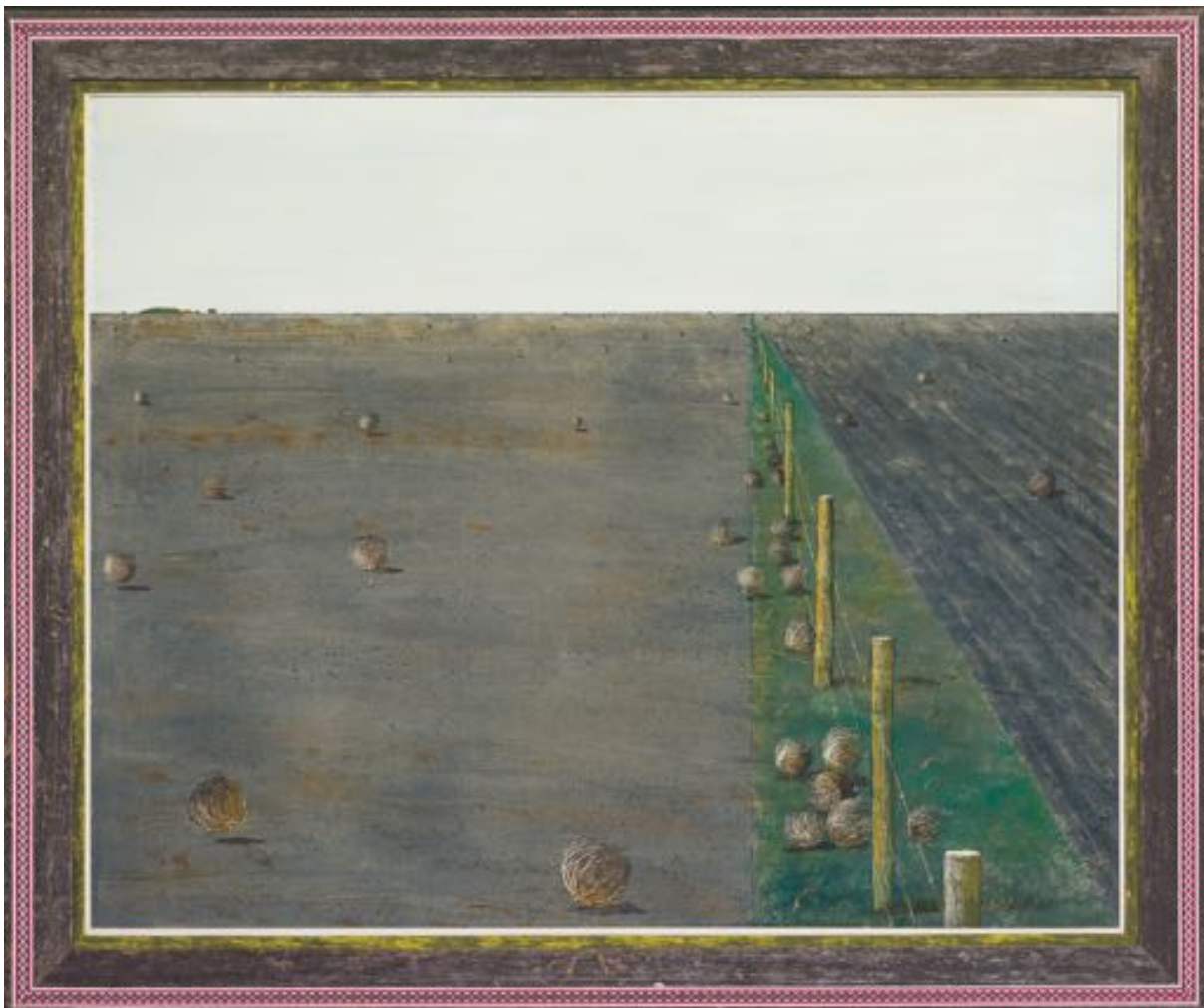
Canadian Fine Arts, Toronto
Private Collection, Ontario

Literature

Albert H. Robson, *Cornelius Krieghoff*, Toronto, 1937, pages 5-7

Albert Robson noted that it was in Quebec that Krieghoff “published his finest and most significant work” and that “without question, Krieghoff fell in love with French Canada and the Canadian people... His keen mind and fertile imagination enjoyed to the fullest the picturesque life of the habitant, the Canadian winters with sleighing and tobogganing... His wide-awake intelligence overlooked nothing of significance, and has left a valuable record of a picturesque people and a passing age.” Robson discusses the varied subjects which Krieghoff captured in his work and, although the painter created many depictions set in the autumn, “it was the snow-covered landscapes of winter, with the bright Quebec sleighs and the colourful costumes of the habitants, that he painted with the greater artistic success. He realized that winter was the most typical and picturesque season, as it was also the period of sleighing parties, snowshoeing and dances, and it was with these subjects that he reached his highest levels of excellence.”

\$20,000 – 25,000



17

17 WILLIAM KURELEK

Russian Thistles Migrating

mixed media on board
signed lower right

32 ins x 39.5 ins; 80 cms x 98.8 cms

Provenance

Isaacs Gallery, Toronto
Mayberry Fine Art, Winnipeg
Private Collection

Exhibited

William Kurelek: *Memories of Farm and Bush Life*, The Isaacs Gallery, Toronto, February 22 - March 1, 1962
William Kurelek: *A Retrospective*, The Edmonton Art Gallery, September 20 - October 20, 1970, no.15

Literature

William Kurelek and William Kirby, *William Kurelek: A Retrospective*, exhibition catalogue, The Edmonton Art Gallery, unpaginated, reproduced
Patricia Morley, *Kurelek: A Biography*, Toronto, 1986, page 156

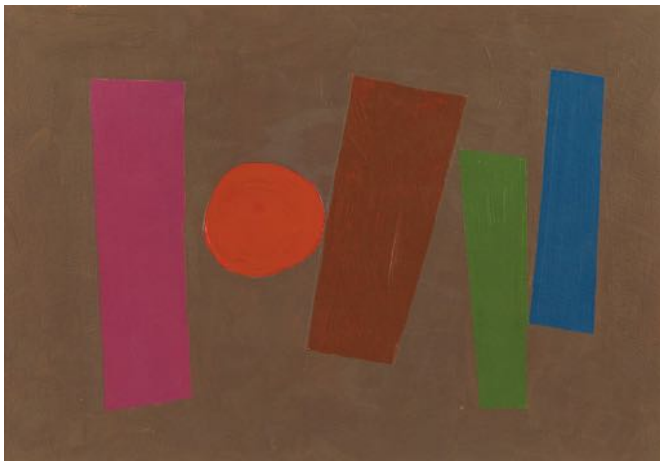
Patricia Morley identifies *Russian Thistles Migrating* as one of the works which would become "famous" from Kurelek's early exhibitions at Isaacs Gallery, the author identifying artwork from the 1962 showing as "scenes that would prove perennially popular."

Andrew Kear writes: "This painting is from the *Memories of Farm and Bush Life* series. While it's true this series was exhibited at Isaacs in 1962, the painting was in fact completed in 1961. Moreover, in the exhibition catalogue to the 1970 Kurelek retrospective at the Edmonton Art Gallery, the painting is dated to 1961. Other works that were part of the *Memories of Farm and Bush Life* include *Green Sunday* (National Gallery of Canada Collection). This painting is significant because it compositionally anticipates a number of other defining later works, including *Dinnertime on the Prairies* (1963, McMaster University Collection), *The Parable of the Sower* (1963, Richardson Collection) and *The Devil's Wedding* (1967, Richardson Collection).

Here's what Kurelek wrote about *Russian Thistles Migrating*: 'On the Prairie, we have this prolific weed called Russian thistle or tumble weed. It is prickly to the touch, grows in the shape of a tangled ball reaching to a foot or two in diameter. It is green in summer, a drab grey in the late fall, when it automatically breaks off at the stem and allows the wind to roll it along. Seeds are in the outside tips of the stems which break off as it goes bouncing along. Fences catch many of them and so it grows in profusion at the edges of the fields the next year'."

Andrew Kear is the Curator of Historical Canadian Art at the Winnipeg Art Gallery. He was previously Assistant Curator and Registrar with the Tom Thomson Art Gallery and co-curated the 2011/2012 major retrospective of William Kurelek's work.

\$60,000 – 80,000



18

18
WILLIAM PEREHUDOFF

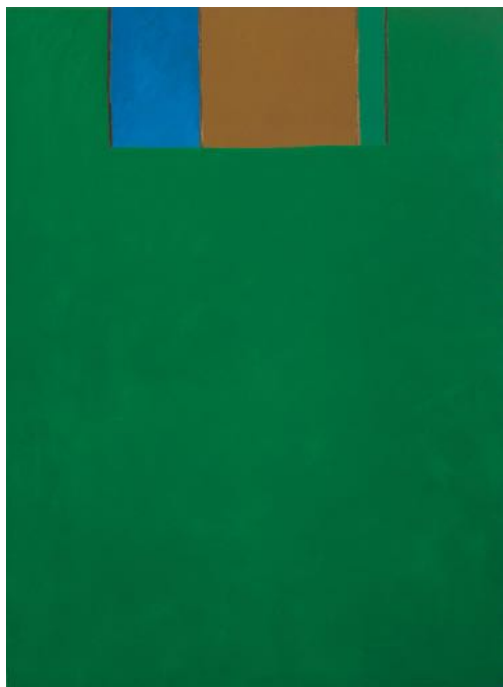
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acrylic on paper
signed with initials lower right

10 ins x 14 ins; 25 cms x 35 cms

Provenance
Berry Campbell Gallery, New York
Private Collection, Toronto

\$4,000 – 6,000



19

19
RAYMOND JOHN MEAD

Cassiobury

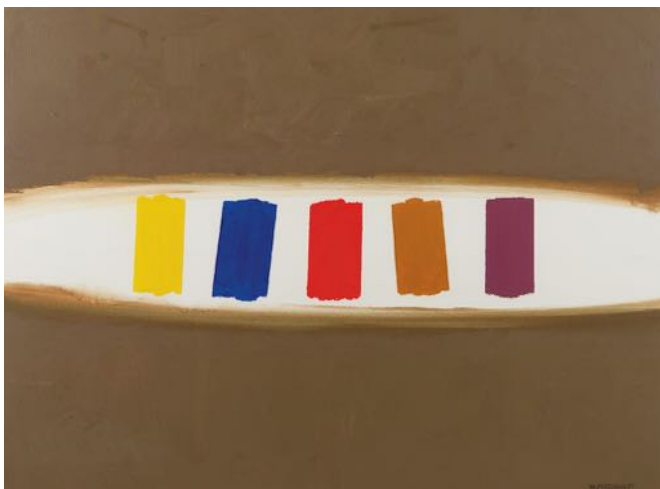
acrylic on canvas
signed and dated 1979 on the reverse

48 ins x 35 ins; 120 cms x 87.5 cms

Provenance
Theo Waddington Inc., Montreal
Private Collection, Toronto

Cassiobury exemplifies the artist's commitment to both formalism and expressionism in visual art with bold expressive colour constrained into deliberate geometric forms. Interestingly, there is a reference that can be drawn as well to the artist's experiences as a RAF pilot during the Second World War. While the work may be able to stand alone as a colour field work, it is also referential to landscape painting. Much like Mark Rothko who explored simplified landscape and figural work early in his career with either horizontal or vertical lines respectively, Mead also incorporated the landscape tradition in his work, purifying the genre. In keeping with other works by the artist from the late 1970s, Mead paints the horizon line high in the composition acting as the singular element referring to the landscape. Perhaps, even, *Cassiobury* lends itself to a more topographical reading as an aerial view of the park referencing Mead's time as a pilot studying maps and viewing the world from above.

\$7,000 – 9,000



20

20
WILLIAM PEREHUDOFF

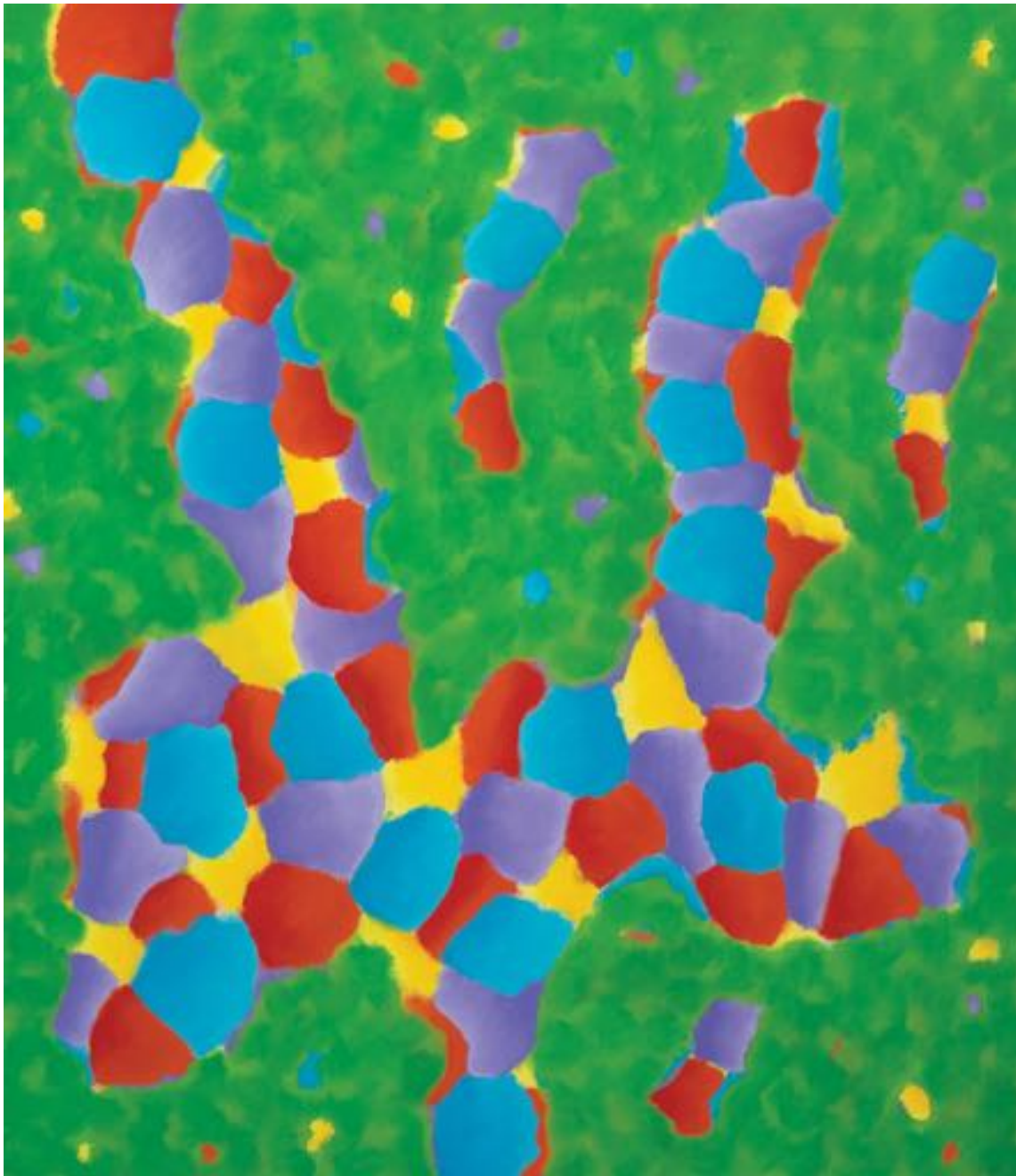
ACP-79-42

acrylic on paper
signed lower right

22.75 ins x 30.5 ins; 56.9 cms x 76.3 cms

Provenance
Theo Waddington Inc., Montreal
Private Collection, Toronto

\$3,000 – 5,000



21

21 GERSHON ISKOWITZ

Painting A

oil on canvas
signed, titled and dated 1982 on the reverse

45 ins x 39 ins; 112.5 cms x 97.5 cms

Provenance

Private Collection, Calgary

Literature

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

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 244

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

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

Nasgaard writes that, by the 1980s, Iskowitz had "upped the ante by electrifying his colours, intensifying their contrasts and hardening the contours of his forms." *Painting A* exemplifies the artist's unique manipulation of colour harmonies, textures and patterns, revealing the moment when "the landscape, the imagination, and the memory of experiences are united..."

\$20,000 – 30,000



22

22 PETER CLAPHAM SHEPPARD

Fair for Britain (Night Scene, Riverdale Park, Toronto, 1942-43)

oil on board
signed lower right; titled on the reverse

20 ins x 23.75 ins; 50 cms x 59.4 cms

Provenance

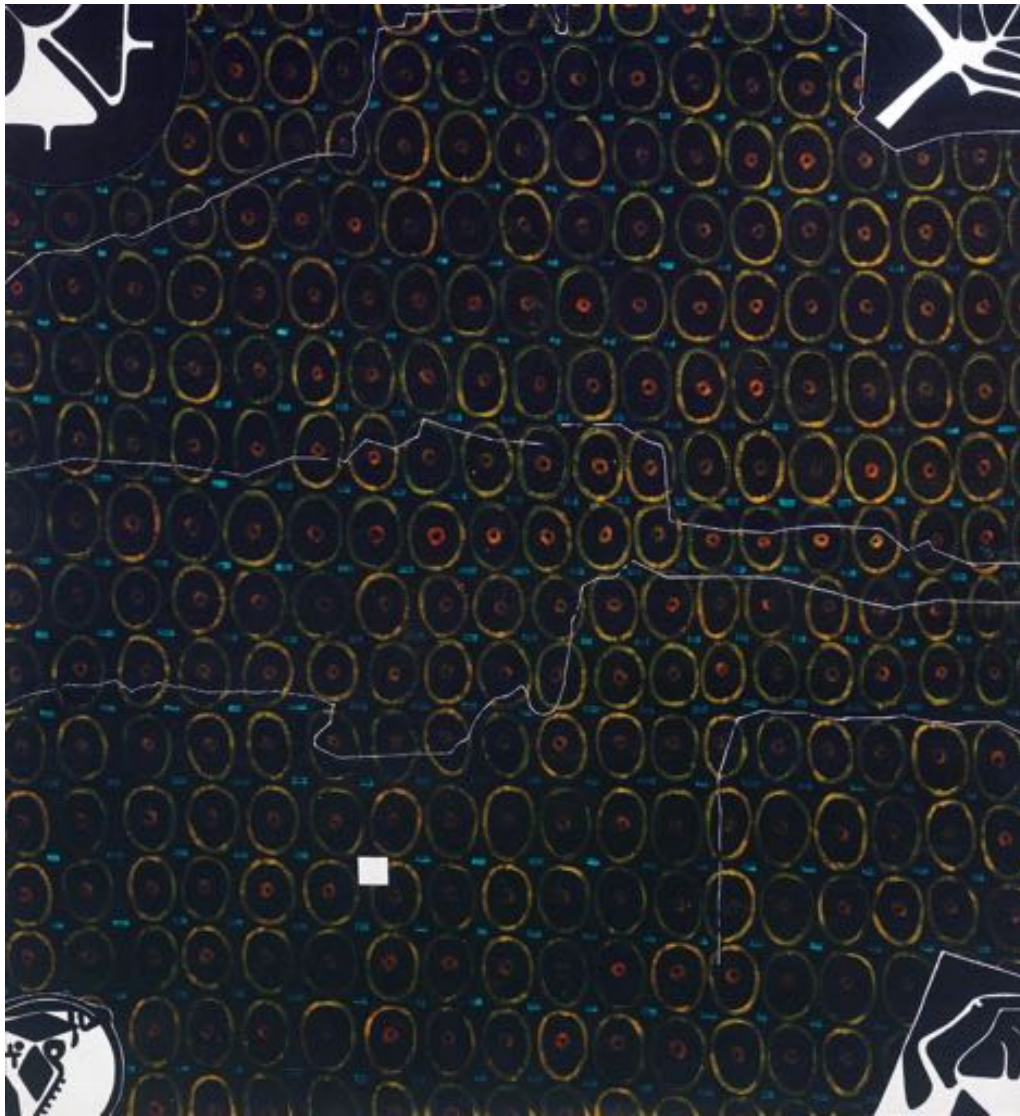
Private Collection, Ontario

Literature

"Fair for Britain", *Jack Ray: Selling Glamour and Illusion*, North American Carnival Museum and Archives (VirtualMuseum.ca online resource), Section 1

In 1942, James "Patty" Conklin, head of the Canadian National Exhibition from 1937 to 1970, was left without a venue for the yearly extravaganza as the grounds were in use by the Canadian Armed Forces. As well, and importantly, "Fun wasn't much of a priority with the outbreak of WWII. Land, money and effort were all spent supporting the Allied Forces." Rather than cancel, Conklin developed a strategy to not only support the war effort, but to also "help sustain morale of citizens through entertainment" and "provide work for unemployed carnies and others during hard times." Conklin introduced Fair for Britain, a carnival held for two years in Toronto's Riverdale Park. Proceeds from the gate would be donated directly to the Toronto Evening Telegram's British War Victim Fund. Over the two years, the fair raised more than \$127,000 for the cause, in excess of \$1 million today.

\$7,000 – 9,000



23

23 HAROLD BARLING TOWN

Tyranny of the Corner (Hypothesis Set)

oil and lucite on canvas
signed (twice), titled and dated 1962 (twice) on the
reverse

81 ins x 74 ins; 205.7 cms x 188 cms

Provenance

Private Collection, Ontario

Literature

Gerta Moray, *Harold Town, Life & Work* (online publication), Art
Canada Institute, Toronto, 2014, pages 31 and 62
Iris Nowell, *Harold Town*, Vancouver, 2014, page 103

In this captivating, large-scale work from his highly acclaimed
Tyranny of the Corner series, Town reveals a marvelous labyrinth of
design. Gerta Moray notes that this series is one of the artist's "first
forays into what would later be called postmodern concerns. By
using the term 'set' in their titles, Town indicates that they are to be

associated with the artifice of theatre and performance—the term
is used for both a theatrical *mise en scène* and a session in jazz."
Moray discusses the artist's process: "He set a number of
predetermined rules to govern the composition. As the title informs
us, the corners are to be the starting point... Before starting to paint
on the primed canvas, Town applies thin washes of blue-black paint
at the centre and tilts the surface to make the paint run... The black
areas would tend to recede and be read as background were it not
for the pattern of painted rings and dots that sits on their surfaces."
These rings, jokingly called "doughnuts" by Town, can be found in
several works from this series. Using these repeating motifs of circles
and lines in *Tyranny of the Corner (Hypothesis Set)*, he evokes the
feeling of a large tapestry. The viewer might also imagine an aerial
view of a landscape, with thin white lines denoting rivers that flow
through the land. However, Town's true devotion here is to "the
neglected, difficult-to-accommodate corners of the canvas." Intricate
dark and light shapes draw the eye towards the compelling four
corners. In 1962, Town described his move away from the
dominating central image, favouring the corners which "in most
paintings are like uninvited guests at a party, uneasy and unattended.
In my series...I have invited the corners to come early to the party
and tried, if anything, to make all the elements of the painting that
arrived later a trifle uncomfortable."

\$20,000 – 30,000



24

24 PAUL-ÉMILE BORDUAS

Naissance d'un totem

watercolour
signed and dated 1954 lower right; titled on the reverse
catalogue raisonné number 2005-1021

10.5 ins x 8 ins; 26.3 cms x 20 cms

Provenance

Galerie Bernard Desroches, Montreal
Masters Gallery, Calgary
Private Collection, Calgary

Exhibited

Paul-Émile Borduas Retrospective, Masters Gallery, Calgary,
September 11-21, 2014

Literature

François-Marc Gagnon, *Paul-Émile Borduas, A Critical Biography*,
Montréal/Kingston, 2013, pages 336 and 340

Paul-Émile Borduas' move to New York City in 1953 marked a crucial moment in his artistic development. The artist arrived at his mature style when he came into contact with the Abstract Expressionists. Borduas lived in New York for two years where his paintings took an enormous leap, eliminating any representational subject matter. In 1954, he produced several small-scale watercolours, showing a distinct influence of the New York School. François-Marc Gagnon remarked that "Borduas' references to Pollock and Kline...are far from trivial, for his contemporaneous watercolours were strikingly influenced by them." Unlike the all-over effect used in his oil paintings, Borduas' watercolours employed the white paper as a spatial background to emphasize paint dripping effects. *Naissance d'un totem* (1954) borrows Pollock's drip painting technique in the elongated totem-like structures, and references Japanese calligraphy as did the black and white paintings by Kline.

\$12,000 – 15,000



25

25 JEAN PAUL RIOPELLE

Forteresse (1962)

oil on canvas
signed lower right

25.75 ins x 32 ins; 64.4 cms x 80 cms

Provenance

Pierre Matisse Gallery, New York
Acquavella Modern Art, Reno
Didier Imbert Fine Art, Paris
Evelyn Aimis Fine Art, Toronto
Mayberry Fine Art, Winnipeg
Private Collection

Exhibited

Riopelle, Paintings, Pastels and Sculpture, Pierre Matisse Gallery, New York, 1963, cat. no. 23
Riopelle, Galerie Camille Hébert, Montréal, 1963, cat. no. 14
Les Années 60, Didier Imbert Fine Art, Paris, May 18 - July 13, 1994, cat. no. 9

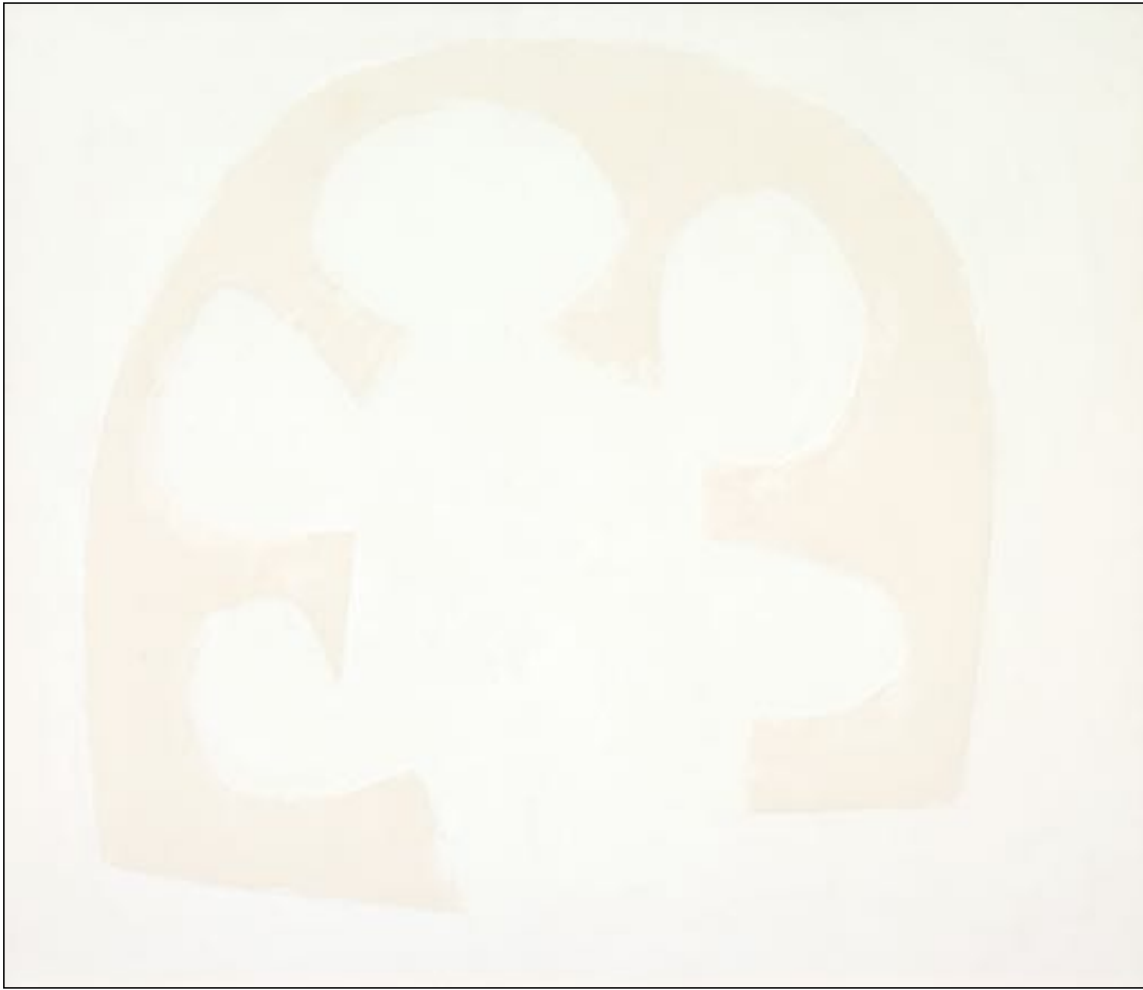
Literature

Yseult Riopelle, *Jean Paul Riopelle: catalogue raisonné, volume 3, 1960-1965*, Montreal, 2009, reproduced page 144, catalogue #1962.011H.1962

Guy Cogeval (ed.) and Stéphane Aquin (ed.), *Riopelle*, Montreal Museum of Fine Arts, 2006, page 85

Among the members of the Automatistes and participants of the *Refus global* manifesto, Jean Paul Riopelle was the most celebrated artist on the international scene. He lived in France from the late 1940s, and exhibited widely throughout Europe and North America. *Forteresse* illustrates a new direction in his paintings which he began to take in the late 1950s. Though maintaining aspects of his mosaic-like paint application known as tachisme, Riopelle abandoned an all-over structure and atomized brush strokes in favour of lines. In *Forteresse*, the lines almost resemble shapes and letters, or perhaps allude to a fortress, as the title suggests. Riopelle's loose depictions of indistinct forms gradually evolve into figuration, which appear in his works towards the end of the decade, mostly commonly in the form of birds and animals. Created during a vital and transitional period, *Forteresse* highlights the artist's consistent and rapid evolution in oil painting, which has been described as "startling in both its lightning-like progression and its consistency: no degree of success seemed to detain the young painter or restrain his absolute desire to explore the medium's possibilities even further."

\$140,000 - 180,000



26

26 RONALD LANGLEY BLOORE

XXXVI (Byzantine Lights Series)

oil on masonite
signed, titled and dated "Dec 15-Feb 8, 1975-76" on
the reverse

24 ins x 36 ins; 60 cms x 90 cms

Provenance

Private Collection, Toronto

Literature

Theodore Allen Heinrich, "Ronald Bloore: New Byzantine Lights and other Paintings," *artscanada*, March/April, 1977, pages 11-19
Theodore Allen Heinrich, "Ronald Bloore: New Directions," *artscanada*, May/June, 1979, pages 53-56

A professor of art history and archeology, and a member of the Regina Five, Bloore made important contributions to post war Canadian art. Instrumental in bringing about the Emma Lake workshops in northern Saskatchewan, the artist maintained a rigorous practice throughout his career that focused on constructed abstract work with limited colour palettes, favouring shades of white and geometric forms.

Having studied archeology throughout his undergraduate and graduate studies, the influence of archeological excavation and the study of various civilizations worked its way into the artist's highly theoretical practice. Bloore also travelled extensively, absorbing the visual culture and incorporating theories of symbolism into his final works. From 1973-74, the artist travelled to Greece, Turkey, Iran and Spain, countries steeped in rich complex cultural and political histories which influenced the visual culture of the respective arts and architecture of each locale.

The *Byzantine Lights Series* is comprised of over seventy completed works in the artist's preferred white colour palette, using forms that reference symbolic shapes deeply embedded within art theory and history. Built up oil paint creates relief highlighting the artist's exploration of texture, the subtle variation of tone and the manipulation of light. The arch and floral form showcased in XXXVI gives a nod to the architectural elements popular in Byzantine architecture found throughout Europe and the former Ottoman empire. The reduction of form and the commitment to a singular colour creates a stark juxtaposition between the complex theories of art and symbolism, historical contexts and existential questions unpacked in such a pure final composition.

The *Byzantine Lights Series* was exhibited throughout 1975 and 1976 at the MacDonald Gallery, Toronto and the Thomas Gallery, Winnipeg.

\$8,000 – 12,000



27

27
JEAN ALBERT MCEWEN

Compagnon de silence

oil on canvas
signed and dated 1973 lower right; signed, titled and dated 1973 on the reverse

72 ins x 72 ins; 182.9 cms x 182.9 cms

Provenance

Marlborough Godard Gallery, Toronto/Montreal
Private Collection, Toronto

Literature

Fernande Saint-Martin, *McEwen, 1953-73*, Musée d'Art Contemporain, Montreal, 1973, unpaginated, cat.no.33, for a similar work from the series entitled *Compagnon de silence*, no. 3 (1973)
Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 178
Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, pages 364-65

In autumn of 1973, a retrospective of McEwen's work (*McEwen 1953-1973*), organized by Fernande Saint-Martin, is held at the Musée d'Art Contemporain in Montreal. Saint-Martin writes that McEwen "repeatedly stresses that what is important to him is the establishment of chromatic juxtapositions so extreme and rich, that they impose themselves on the spectator. Colour is to McEwen a mutable and expressive element to which he can never refer in terms of single pigments: he tends to talk of 'the yellows' or 'the purples' in the plural, suggesting thereby the emotional impact and symphonic potential of colour in concert." In *Compagnon de silence*, the colour variations are subtle yet quite rich, with bronze, greens and yellows revealing unique tonal energy rather than arresting contrast. A prime example of the artist's magnificently textured surfaces, this canvas "both seduce[s] us inwards into undecidable depths and hold[s] us away by reflective lustre."

Though the artist abandons oil paint for acrylic paint in the mid-to-late 1960s, McEwen returns to varnish and oils in 1970. The incredible lustre of *Compagnon de silence* seems to announce his triumphant return to the medium, the artist seeking "a rich, patina-like resonance in his work."

\$60,000 – 80,000



28

28 WALTER JOSEPH PHILLIPS

Johnson Creek

watercolour
signed lower right

8.75 ins x 10 ins; 21.9 cms x 25 cms

Provenance

Masters Gallery, Calgary
Private Collection, Calgary

Literature

Roger Boulet, *The Tranquility and the Turbulence*, Markham, 1981, pages 201-203

Nancy E. Green, Kate Rutherford and Toni Tomlinson, *Walter J. Phillips*, Portland, 2013, pages 21, 25-27 and 96

Though Phillips is best known for his precise colour woodblock prints and engravings, the artist began his training as a watercolourist. Trained in England before immigrating to Winnipeg, Phillips took lead from traditional British watercolourists of his time by depicting picturesque landscapes in watercolour rather than opt for the looser, rugged oil painting that was taking hold of the Canadian art historical dialogue. From his position in Winnipeg, Phillips could take advantage of the surrounding areas from Lake of the Woods and Muskoka to the East and Banff and the Rocky Mountains to the West. Eventually, the Phillips family moved to Banff where he became an instructor at the Provincial Institute of Technology and Art while also teaching at the Banff School of Fine Arts in the summer months.

Phillips often returned to a favourite spot, Johnson Creek near Banff, in a number of watercolour and woodblock works. The artist relished in completing watercolour works on site as it afforded the immediacy and spontaneity of capturing the natural time and place that could not necessarily be replicated in the artist studio. Phillips is quoted in his unpublished manuscript with regard to this creek: "On a sunny day I enjoy nothing better than to walk beside a mountain creek... Johnson Creek, fifteen miles from Banff, along the West Road, provides a very proper setting. It is a stream – to my mind - of perfect dimensions, of varying width, average three or four yards. Here and there the trail clings to the walls of the gorge..."

\$8,000 – 10,000



29

29 WILLIAM KURELEK

Geese Flying South, Coniston, Ontario

mixed media on board
signed with monogram and dated 1966 lower right

12.5 ins x 24.25 ins; 31.3 cms x 60.6 cms

Provenance

Mayberry Fine Art, Winnipeg
Private Collection

Literature

Patricia Morley, "Kurelek's Sudbury Diaries", *Literature and the Visual Arts Special Issue of Canadian Literature*, Issue 113-114, Summer/Autumn 1987, pages 264-65

The town of Coniston is located about ten kilometres from Sudbury, Patricia Morley explaining that the Northern Ontario landscape was dear to William Kurelek as it connected with his religious faith. The terrain reminded him "of the Judean wilderness where Christ fasted for forty days." Writing to his wife Jean during his second visit to the area in 1966, Kurelek conveyed his understanding that he could not make a great deal of his work "openly religious as I would like because then they wouldn't be saleable."

However, Kurelek wrote further that he considered including subtle objects or notations within his compositions which would not immediately draw attention. "I think I'll try slipping in religious symbols into them so that a prospective buyer is not bothered by them." True to his word, Kurelek painted *Geese Flying South, Coniston, Ontario* during this visit and the scene features the inclusion of a tiny crown of thorns in the lower right corner, blending within the sculpted rocky foreground upon initial examination.

During the trip, Kurelek forgot to bring along two of his usual tools of creation, the painter relating the error and resulting challenges: "I had quite a bit of trouble rendering fog because I forgot my atomizer. Another thing I forgot to bring is sandpaper for sharpening my razor blades for scratching out highlights and rendering grassy areas... [The terrain] has many round boulders of various tints that make them look somewhat like jelly bean candies. I took artists licence to heighten the colours a bit...If I wanted to be fanatically precise I could spend a whole day working on a piece of rock no bigger than I could hold in my hand."

\$20,000 – 30,000



30

30
KATHLEEN MOIR MORRIS

Old Cab, Mount Royal

oil on board
signed lower right; titled on a label on the reverse

12 ins x 14 ins; 30 cms x 35 cms

Provenance

The Family of Prudence Heward
Private Collection, Quebec
Masters Gallery, Calgary
Private Collection, Calgary

Literature

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, pages 73-80

A painter of lively street scenes that invoke feelings of nostalgia, Kathleen Moir Morris was a Montreal artist who studied under William Brymner and Maurice Cullen before joining the Beaver Hall Group in 1921. Apart from a brief stay in Ottawa from 1922 to 1929, Morris spent her lengthy career in Montreal depicting urban life. She found endless inspiration in snowy sleighs, old streetcars, churches and market scenes, often animated by a human and animal presence. *Old Cab, Mount Royal* exemplifies Morris' charming illustrations of Montreal's past. These scenes garnered her a strong reputation as a second-generation Canadian Impressionist. In a 1962 review, Dorothy Pfeiffer wrote: "Her solidly composed souvenirs of Old Montreal and its environs should be collectors' treasures. Particularly remarkable is the woman painter's sense of joie de vivre; her clever use of dabs and dashes of brilliant orange-red livens every canvas...Such paintings bring peace to the soul. It is humane, it is technically authoritative, it is the personal expression of joy and life and of tangible emotion by a gifted, forthright, fearless artist."

A copy of a letter is included with this lot, identifying this artwork as a wedding gift from the brother of artist Prudence Heward to a private Quebec collector in June of 1941.

\$25,000 – 35,000



31

31 FRANKLIN CARMICHAEL

Bracken, Lansing

oil on panel
signed and dated 1923 lower right; signed, titled and
the Estate stamp on the reverse

10 ins x 12 ins; 25 cms x 30 cms

Provenance

Family of the artist
By descent to the current Private Collection, Ontario

Exhibited

Small Picture Exhibition by Members of the Ontario Society of Artists, Art Gallery of Toronto, October 20 - November 18, 1923, no. 15 (as *Bracken*)

Literature

Catharine Mastin, *Franklin Carmichael, October Gold*, The McMichael Canadian Art Collection, Kleinburg, 1987, pamphlet, unpaginated
Megan Bice, *Light & Shadow: The Work of Franklin Carmichael*, The McMichael Canadian Art Collection, Kleinburg, Ontario, 1990, page 30

Presently part of the North York area of Toronto, Franklin Carmichael moved to Lansing with his wife in 1919. One of the artist's many works expertly depicting the landscape of southern Ontario, *Bracken, Lansing* was painted a year later than *October Gold*, the autumn canvas part of the collection of the McMichael Canadian Art Collection (and based upon the preparatory oil sketch, *Lansing*, executed by Carmichael in 1921). Sharing similar traits with *Lansing* (1921), this sketch "reflects a fresh and vigorous application of paint in short dabs and longer strokes of paint."

A showcase of light and detail, Carmichael's *Bracken, Lansing* has the viewer peer into a wooded area. As we peek through the partial screen of dark green foliage, we are witness to a forest floor which is warmed by the sunlight breaking through the canopy above, activating the varied ginger and emerald tones. The soft hills continue as far as the eye can perceive, the careful placement of the trees creating depth and shadow towards the thickening of the woods into complementary earthen hues.

Megan Bice notes that the initial years of the 1920s were important ones for Carmichael's progression as an artist, as the painter's "style and viewpoint matured, and his powers as an observer and interpreter of the landscape strengthened." Bice identifies the early part of the decade as a "connective stage in transformation of Carmichael's early style. Although fascinated by the light effects studied by the Impressionists, the artist felt that their work lacked structure. Like his Group of Seven colleagues, he believed that Impressionism dealt ineffectively with the strength and ruggedness of the Canadian terrain."

\$60,000 – 80,000



32

32 CHARLES PACHTER

Painted Flag

acrylic on canvas
signed and dated on the reverse; a letter from the artist
discussing the significance of the flag accompanies
this piece

16 ins x 16 ins; 40 cms x 40 cms

Provenance

Acquired directly from the artist

Literature

Bogomila Welsh-Ovcharov, *Charles Pachter*, Toronto, 1992, pages
71, 84-87, semi-colour plates 88-91 for other works from the *The
Painted Flag* series

Throughout his career, Pachter has taken Canada's history as a lead source of inspiration to create iconic tongue-and-cheek pop imagery of Canadian national symbols. The artist worked on a series of painted Canadian flags after studying the effects of light and wind on the flag. Constructing a flagpole on his Oro farm in 1980, Pachter observed the varying forms created by the billowing fabric and documented the configurations with photographs as reference for his *The Painted Flag* series. Painted against a flat black background, the flag itself remains the focus as a singular auratic object representing a layered, complicated and highly subjective national history and identity.

In a letter accompanying the painting, the artist writes: "This painting is about the flag, but also about wind and light and the mysterious feelings that are evoked when the flag is in motion." Nationalism and a sense of patriotism has always been a recurring theme in the artist's body of work. Particularly in the 1980s when the artist first began this series, the repatriation of the Canadian Constitution gave the artist a charged socio-political landscape to draw inspiration from. Whereas American counterparts, like Jasper Johns, used the flag as a vehicle to explore formal abstraction rather than convey a sort of national pride, Pachter sought to capture both impressionist qualities of light and shadow and the feelings of national sentiment evoked by the Canadian flag.

\$10,000 – 12,000



33

33 LISE GERVAIS

Les Délices

oil on board
signed and dated 1957 on the reverse

35 ins x 24 ins; 87.5 cms x 60 cms

Provenance

John A. Schweitzer, Montreal
Galerie Simon Blais, Montreal
Mayberry Fine Art, Winnipeg
Private Collection

In *Les Délices*, Gervais uses short bursts of layered colour, ranging from thin veils to opaque strokes of paint. Building on top of one another, each stroke of paint creates depth, movement and invigorating contrast of colour and complexity within the piece. In this early work, the viewer can see the foundations of the artists technique, focused on the limitations of the medium she developed throughout the 1960s. The liberation of painting is the central purpose of this work, breaking from narrative and landscape painting which dominated the dialogue of painting within Canada until this critical period of revolution in art history.

\$12,000 – 15,000

Working in Montreal, Gervais was a follower of Paul-Émile Borduas and Les Automatistes, however was never a formal member of the group. Nonetheless, Gervais was a key fixture in the abstract painting movement during the 1960s in Quebec. The artist was concerned with the limitations of paint itself, opting for bold pigments with high contrast, creating energy in her works.



34

34

MANLY EDWARD MACDONALD

Montreal Fishing Boats

oil on canvas
signed lower left

30 ins x 36 ins; 75 cms x 90 cms

Provenance

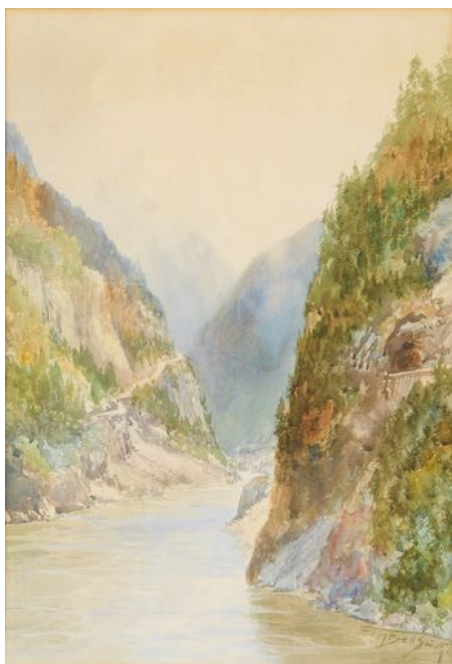
Purchased from the artist
By descent to the current Private Collection, Ontario

Exhibited

Royal Canadian Academy of Arts, Toronto

Manly MacDonald spent much of his childhood farming and fishing in the Ontario countryside. His family became commercial fishers on the Bay of Quinte, where he learned how to make and mend fishing nets. He and his three brothers also fished through the ice during winter. MacDonald had a fascination with all types of boats; he enjoyed sailing as well as watching steamships and wartime vessels. In his travels as a young adult, he often painted boats in and out of harbours, in Ontario, Massachusetts, Maine, Nova Scotia and other regions. Evidently, MacDonald gravitated towards the Old Port when visiting Montreal, as depicted in *Montreal Fishing Boats*.

\$8,000 – 10,000



35

35

FREDERIC MARLETT BELL-SMITH

The Fraser River

watercolour
signed lower right

22.25 ins x 15.75 ins; 55.6 cms x 39.4 cms

Provenance

Private Collection, Ottawa

\$3,000 – 5,000



36

36

PETER CLAPHAM SHEPPARD

Toronto Harbour

oil on board
signed lower left; titled and dated 1932 on the reverse

13 ins x 16 ins; 32.5 cms x 40 cms

Provenance

Private Collection, Ontario

\$3,000 – 5,000

37
MANLY EDWARD MACDONALD

Mill at Codrington

oil on canvas
signed lower left; titled on the reverse of the framing

14 ins x 17 ins; 35 cms x 42.5 cms

Provenance

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

\$4,000 – 6,000

38
DORIS JEAN MCCARTHY

WM Jean's House at Corner of the Beach

oil on board
signed lower right; signed, titled, dated 1952 and
inscribed "520806" on the reverse

11.5 ins x 13.75 ins; 28.8 cms x 34.4 cms

Provenance

Acquired directly from the artist
By descent to the current Private Collection, Calgary

Literature

Doris McCarthy, *A Fool In Paradise: An Artist's Early Life*, Toronto, 1990, pages 250-51

In the autobiography of her early career, Doris McCarthy writes of the time that her and fellow artists enjoyed stays at the Gaspé home of Liza and Willie Jean, "Jersey Island stock like many of the coastal families, English-speaking with a French lilt." It was a place of artistic expression and socializing. It was the evening to which McCarthy greatly looked forward, as the building on the left side of the composition, Willie Jean's toolshed, was used as a studio with the day's work on display for discussion and criticism. The painter remembered breathlessly awaiting the thoughts of Bobs Cogill Haworth as she looked over McCarthy's output for the day as the young painter "cared more for her opinion than for all the others." A gift of Doris McCarthy to the Jeans, the painting has remained in the family until this offering.

\$5,000 – 7,000

39
THOMAS HILTON GARSIDE

Île d'Orleans

oil on canvas
signed lower right

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Canadian Fine Arts, Toronto
Private Collection, Ontario

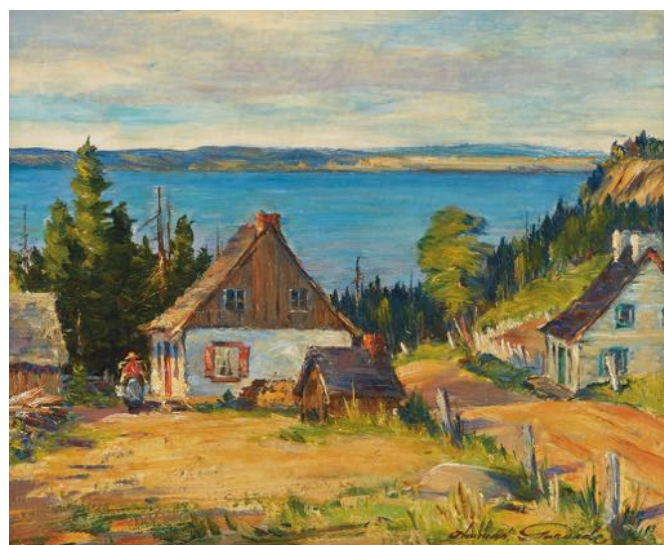
\$1,000 – 1,500



37



38



39

JAMES EDWARD HERVEY MACDONALD

Tracks and Traffic

oil on board

signed with initials and dated 1912 lower right

7.5 ins x 10.5 ins; 18.8 cms x 26.3 cms

Provenance

Private Collection, Nova Scotia

Waddington's, auction, Toronto, November 24, 2014, Lot 58

Masters Gallery, Vancouver

Private Collection

LiteratureAlbert H. Robson, *J.E.H. MacDonald*, Toronto, 1937, page 13 (plate 1), canvas reproducedE.R. Hunter, *J.E.H. MacDonald: A Biography and Catalogue of His Work*, Toronto, 1940, plate 2, canvas reproducedLawren Harris, "The Group of Seven in Canadian History", *The Canadian Historical Association: Report of the Annual Meeting Held at Victoria and Vancouver, June 16-19, 1948*, page 31Nancy E. Robertson, *J.E.H. MacDonald, R.C.A., 1873-1932*, Art Gallery of Toronto and the National Gallery of Canada, 1965, page 8; page 19 (plate 9), canvas reproduced; page 45 (plate 50) oil sketch of subject (Collection of R.A. Laidlaw), reproducedJ. Russell Harper, *Painting in Canada*, Toronto, 1966, page 274 for an alternate oil sketch of the subject (reproduced)Joan Murray, *Impressionism in Canada, 1895-1935*, Art Gallery of Ontario, 1973, page 126, plate 103, canvas reproducedPaul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*, Scarborough, 1978, page 43; page 31, plate 31, canvas reproducedJames Adams, "AGO's new Lawren Harris Exhibition Celebrates, Complicates Artist's Legacy", *Globe and Mail*, Toronto, July 1, 2016, Visual Arts section

One overcast morning early in 1912, J.E.H. MacDonald made his way to Toronto's harbourfront near the intersection of Bathurst and Front Street. Bisected by the CPR tracks, home to a shipyard, docks, coal sheds and a freight depot as well as a livestock market, this industrialized zone was not exactly picturesque. Working with oils on a small board, MacDonald began painting the most conspicuous feature in the smoke-belching landscape: the giant cylindrical gasometers of Consumers' Gas Company Station C.

This expedition marked an important moment in the career of MacDonald, then aged thirty-eight and newly resigned from his post as senior artist at Grip Limited, the commercial design firm where he had been the boss of, among others, Tom Thomson and Arthur Lismer. He was planning to devote himself full-time to landscape painting. However, an industrial subject was unusual for him: he customarily painted beauty spots in the Humber Valley and High Park in Toronto, near to where he lived, or along the Magnetawan River in northern Ontario where he took his summer vacations.

This harbourfront location was undoubtedly prompted by a new friend, Lawren Harris, an aspiring painter whose interest lay equally in the northern landscape and the modern city. The two men had met a few months previously when, in November 1911, the Arts and Letters Club exhibited a selection of MacDonald's landscapes. Harris would later claim that these works accomplished "what I was groping toward—Canada painted in her own spirit." The two men quickly became friends with a common cause: fostering a new and distinctively Canadian style of landscape painting.

Harris's interest in urban scenes dated at least from the time of his studies under Franz Skarbina in Germany in 1905. Skarbina, a Berliner, had specialized in the *Stimmungsbild*, or "atmosphere painting," which mixed social realism with an Impressionist-inspired attention to the visual effects of smoke, steam and electricity in the bustling metropolis. Harris had recently begun depicting scenes of Toronto's burgeoning industrial life, including a pencil sketch of one of the two gasometers at Station C from a vantage-point along the CPR tracks.

MacDonald may well have been present when Harris made his sketch. If so, it marked the first known expedition together by two future members of the Group of Seven. MacDonald produced his own version of the gasometers from a spot some 200 yards to the west of where Harris worked, near the entrance to old Fort York, looking northeast across the freight depot and CPR tracks. His painted sketch shows a wooden sidewalk beyond which we see stacks of lumber, railway carriages, and the two sombre behemoths that stored the gas for illuminating Toronto's streets and homes. The painting is a tribute to the young country's booming industries: Canada had the world's fastest growing economy in the first decade of the twentieth century, and MacDonald shows, in the orderly stacks of planks and boards, one of its greatest exports. However, the real subject of the painting is the atmosphere on that dim winter morning: the tinted layers of snow, the jaundiced morning sky, and above all the spectacularly billowing steam from a CPR locomotive.

MacDonald immediately turned this energetic sketch into a larger painting, originally entitled *Tracks and Traffic, Frosty Morning* (Art Gallery of Ontario). He showed this larger work, done on canvas, a few weeks later at the 1912 exhibition of the Ontario Society of Artists and then again that summer at the Canadian National Exhibition. A critic for *The Studio*, a prestigious international journal of modern art, celebrated it as "a tour de force of the effects of steam and snow."

In order to paint Canada "in her own spirit," MacDonald would ultimately turn north, to the pine and boulder landscapes of Georgian Bay and the waterfalls of Algoma. But this vivid sketch reveals how his modernism and artistic nationalism also spread their roots in Toronto, whose prosperous industries offered both a sublime spectacle and testimony of a young country's self-confident progress.

We extend our thanks to Ross King, historian and author of nonfiction books on Italian, French and Canadian art and history, including *Defiant Spirits: The Modernist Revolution of the Group of Seven* for contributing the preceding essay.

\$200,000 – 250,000



James Edward Hervey MacDonald, *Tracks and Traffic*, 1912
oil on canvas, 71.1 cms x 101.6 cms (28 ins x 40 ins)
Collection of the Art Gallery of Ontario
Gift of Walter C. Laidlaw, Toronto, 1937 (2435)
© Art Gallery of Ontario, 2016
Not for sale with this lot.



40



(Above)
Aerial View of Fort York, November 17, 1926
Fairchild Aerial Surveys Co. Of Canada
Image Courtesy of Ontario Archives, Merrilees Coll. F
1125, A-6, Box 9, Photo 4, AO 2773



(Left)
Lawren Harris, *Where The Main Lines Pick Their Way Through The Jumble of Traffic*
pencil sketch
Photo: Macleans Magazine, December, 1911
Used with permission from the Estate of Lawren Harris.
Not for sale with this lot.

Nancy Robertson discussed the subject matter of *Tracks and Traffic*, calling the depiction “the only truly urban or industrial scene painted by MacDonald and the most ambitious picture of such a subject by any of the future members of the Group of Seven.” Robertson continues and connects the subject matter to MacDonald’s close association with Lawren Harris, stating that it was probable that MacDonald’s interest in such scenes would have been stimulated from that connection. Harris and MacDonald would sketch the area in detail, “suggesting that the artists worked together.” A 1911 pencil sketch by Harris provides clear evidence of the shared subject matter, the painter’s vantage point altered only slightly from *Tracks and Traffic*.

Identified by Paul Duval as “clearly MacDonald’s first truly notable creation,” the canvas for *Tracks and Traffic* has been exhibited extensively since its creation more than a century ago. First included in exhibitions at the Ontario Society of Artists, the Canadian National Exhibition and the Winnipeg Gallery in 1912, the canvas was most recently featured in the Art Gallery of Ontario’s “expanded presentation” of *Idea of the North, The Paintings of Lawren Harris*, hanging alongside Harris’ depictions of Toronto. James Adams’ review of the exhibition includes his attention to the effectiveness of *Tracks and Traffic* to convey the “vaporous funk and clatter of industrial Toronto.”



41

41 **ALFRED JOSEPH CASSON**

Lumber Mill, 1935

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

9.5 ins x 11.25 ins; 23.8 cms x 28.1 cms

Provenance

Roberts Gallery, Toronto
Joyner Canadian Fine Art, auction, Toronto, May 22, 1998, lot 120

Literature

Peter Mellen, *The Group of Seven*, Toronto, 1981, pages 154-58 and 198

Though many of the Group of Seven's works are characterized by landscapes devoid of human contact or habitation, Casson was always drawn to the architecture and structures within the landscapes. For the artist, the buildings were just as important as the wilderness in many of his works. Particularly for Ontario and Quebec, the growth of the logging industry in Canada was an integral part of the development of the land, regions and nation.

Throughout the 1930s after the Group had formally disbanded, Casson continued to paint in southern Ontario, focusing on the villages he encountered on his trips. During this period, a noticeable shift in style can be seen in Casson's work where the artist took on a decidedly more monumental approach to capturing buildings within the landscape and key elements of the environment. *Lumber Mill* (1935) exemplifies the artist's growth during this period with the balanced and intentional composition, vibrancy of rich autumnal colours and the emphasis on form. Peter Mellen writes, "The works of the thirties were among Casson's best, with firmly controlled composition and colour and absolute clarity of form."

\$35,000 – 45,000



42

42 ALFRED JOSEPH CASSON

Credit Forks (1928)

watercolour
signed lower right, titled (twice) and dated 1928 in the
lower margin

9.5 ins x 11 ins; 23.8 cms x 27.5 cms

Provenance

Roberts Gallery, Toronto
Private Collection, Toronto
Masters Gallery Limited, Calgary
Private Collection, Calgary

Literature

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

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

Duval wrote of Casson’s devotion to watercolour, noting that “much of his best work has been accomplished in it.” Given the boldness and harmony of *Credit Forks*, it is not surprising that Duval categorized Casson’s work in the medium as “one of the highest levels of performance in Canadian water colour painting.”

\$14,000 – 18,000



43

43 FRANKLIN CARMICHAEL

Forest Landscape

watercolour
an unfinished composition on the reverse

11.5 ins x 13.25 ins; 28.8 cms x 33.1 cms

Provenance

Family of the artist
By descent to the current Private Collection, Ontario

Literature

Megan Bice, *Light & Shadow: The Work of Franklin Carmichael*, The McMichael Canadian Art Collection, Kleinburg, Ontario, 1990, pages 37-40

Following a period of working primarily in oil during the infancy of the Group of Seven, Megan Bice notes that Franklin Carmichael returned to watercolour in 1924. During a 1930s talk, Carmichael discussed his passion for the medium, the artists who inspired his belief in

watercolour and his puzzlement related to his perception of the early twentieth century attitude that the "Canadian landscape was regarded as unsuitable to watercolour." The artist said: "As a medium, it is capable of responding to the slightest variation of effect or mood. It can be at once clean cut, sharp, delicate and forceful or subtle, brilliant or sombre, including all of the variations that lie in between."

In 1925, Carmichael, A.J. Casson and Frederick Brigden founded the Canadian Society of Painters in Water Colour, furthering the manifestation of Carmichael's "desire to install watercolour in its rightful place of importance." The years that followed found the painter exhibiting his watercolours regularly and providing a concrete personal valuation of the artwork in the pricing of his work. "Canvases generally commanded much higher sums, but the prices of Carmichael's watercolour sketches equalled those for his oil panels; larger watercolours in 1926 demanded prices comparable to some canvases...By pricing his on-the-spot sketches identically and by assigning appropriate increases to studio works, whether oil or watercolour, the artist demonstrated his belief in the equivalency of the two media."

\$40,000 – 60,000

JAMES WILLIAMSON GALLOWAY MACDONALD***Daybreak (Modality Series)***

oil on canvas

signed and dated 1936 lower left; signed and titled on the reverse; signed, titled and inscribed "May Morning" on the stretcher

21.75 ins x 17.5 ins; 54.4 cms x 43.8 cms

Provenance

Private Collection

Exhibited

B.C. Society of Fine Arts, Vancouver Art Gallery, April 29 – May 15, 1938

Jock Macdonald, Evolving Form, Vancouver Art Gallery, October 18, 2014 – January 4, 2015, travelling to the Art Gallery of Greater Victoria and The Robert McLaughlin Gallery, Oshawa, 2015

Literature

Michelle Jacques (ed.) and Ian Thom (ed.), *Jock Macdonald, Evolving Form*, Vancouver Art Gallery, Vancouver, 2014, reproduced page 23
 Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 41

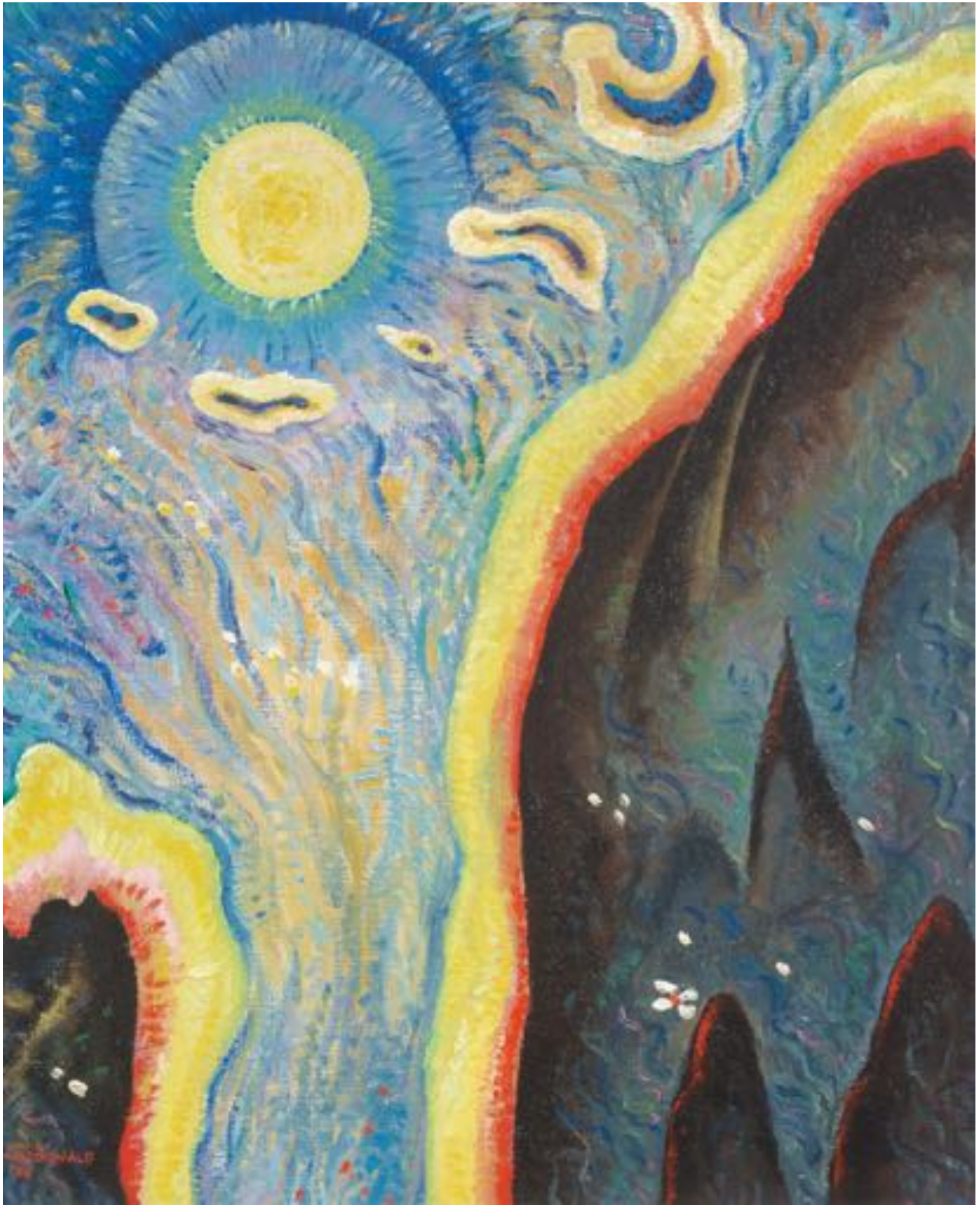
Ian Thom, "The Early Work: An Artist Emerges", *Jock Macdonald, Evolving Form*, Vancouver Art Gallery, Vancouver, 2014, pages 23-24
 Joyce Zemans, *Jock Macdonald: the inner landscape/a retrospective exhibition*, Art Gallery of Ontario, Toronto, 1981, pages 81, 83 and 86

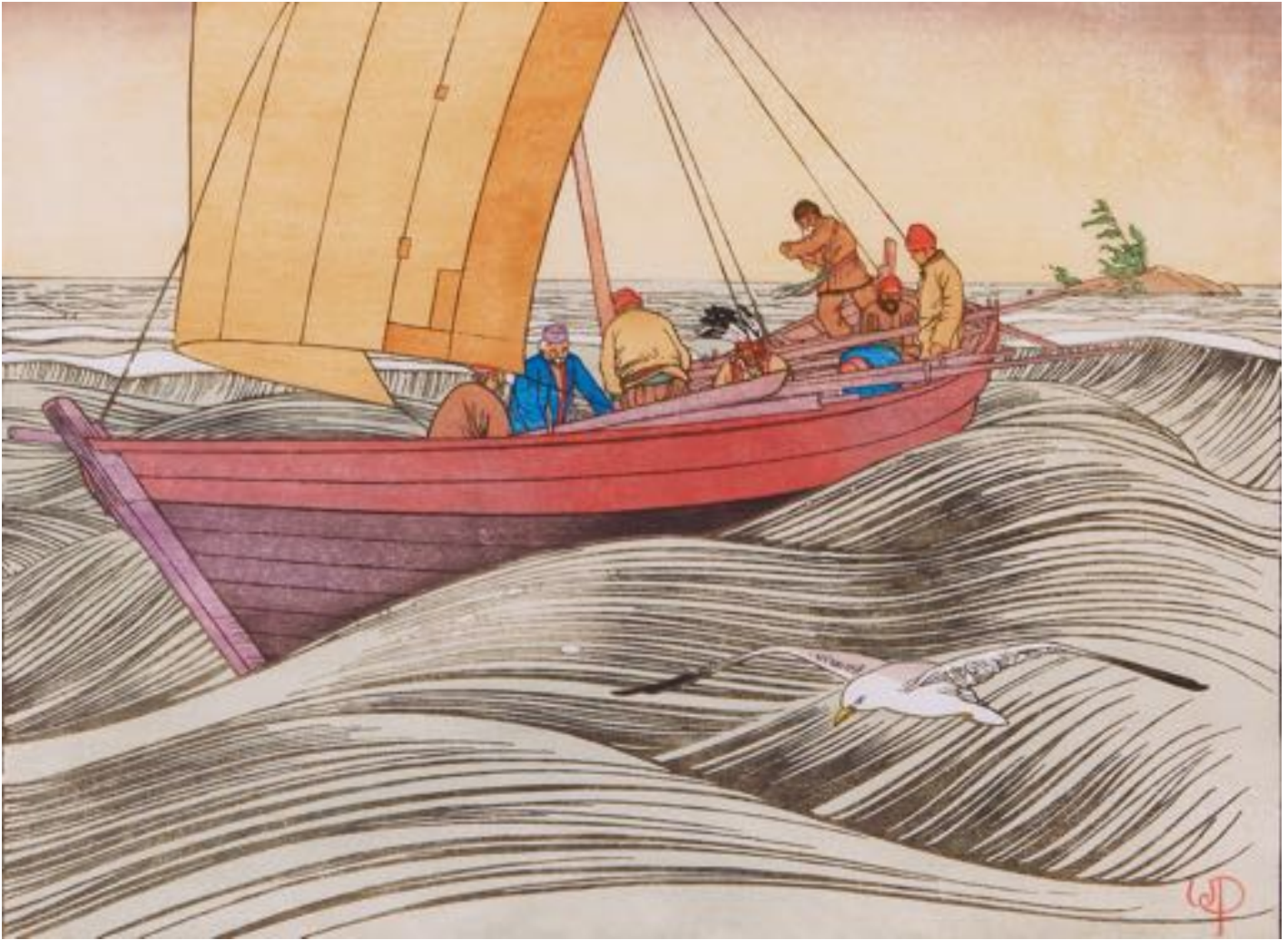
Jock Macdonald focused on his semi-abstracts, which he called "Modalities", during the late 1930s. The artist claimed that his Modalities were of "a deeper value" to him than his landscapes at the time. He described these works: "[I] put down in paint, in a concrete form, my feelings about the sea, wind, rain, etc. - feelings which had nothing to do with visual effects of the seas, windstorms and rainstorms. The feelings must have been something similar to those which brought Cezanne to the awareness that 'the life and energy of a tree does not end at the visual limitation of the tree's silhouette form.'"

Macdonald painted *Daybreak* while residing in Nootka Sound on Vancouver Island. Ian Thom discusses this important canvas: "The whole work shimmers with energy and it is unclear if we are looking at ocean or sky. Brilliant yellows and oranges mark the divisions between darkness and light, and strange triangular shapes appear within the dark section. At the top left of the canvas is the orb of the sun, surrounded by a halo of clouds. Clearly Macdonald is creating a view of nature that can be seen by the imagination rather than the eye... *Daybreak* reveals his rich visual imagination and remarkable ability to transcend the enormous difficulties that he and his family faced while in this remote region of British Columbia." His eighteen month stay at Nootka was truly a fantastic stimulant for his work.

This canvas was exhibited at the Vancouver Art Gallery in April 1938 with three other Modalities. These celebrated paintings reveal how Macdonald truly "sought to explore, through material means, the immaterial aspects of nature."

\$70,000 – 90,000





45

45 WALTER JOSEPH PHILLIPS

York Boat on Lake Winnipeg

colour woodcut
signed, titled and numbered 59/150 in the lower margin

10.25 ins x 13.75 ins; 25.6 cms x 34.4 cms

Provenance

Private Collection, Ontario

Literature

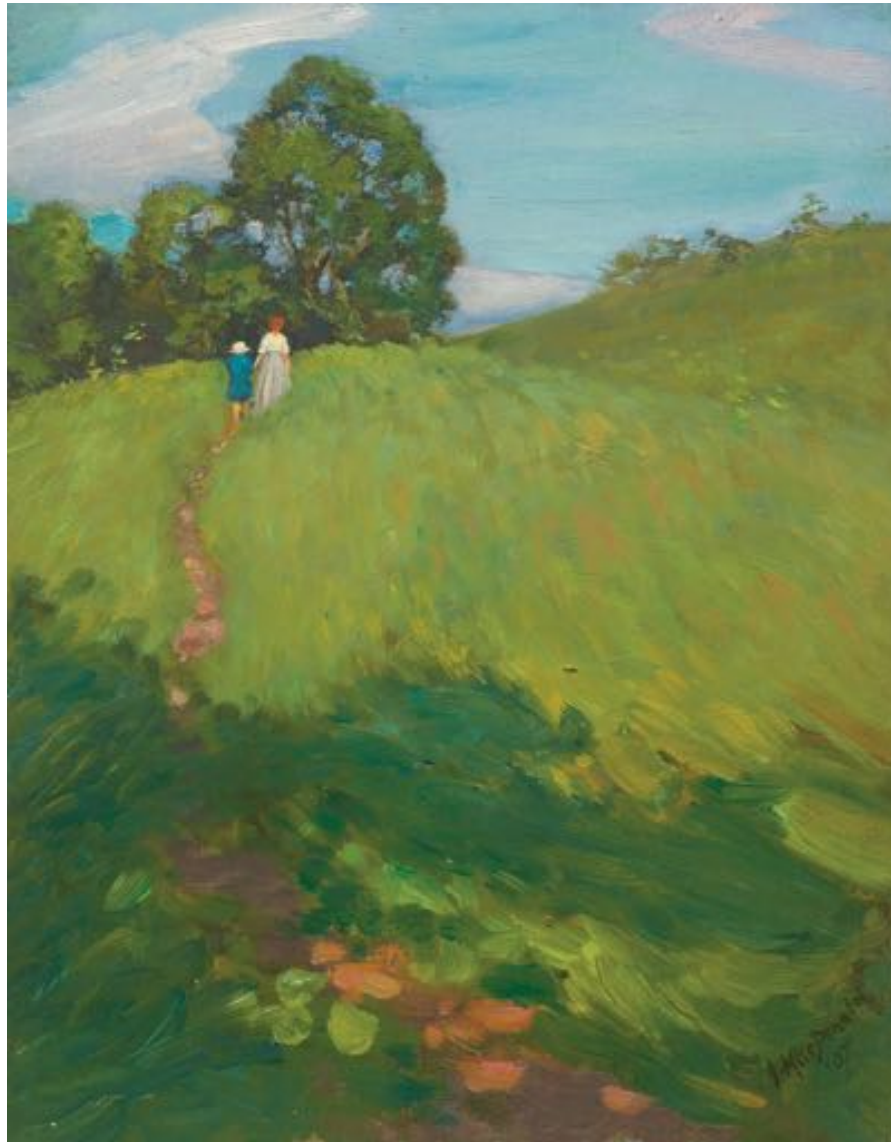
Nancy E. Green, Kate Rutherford and Toni Tomlinson, *Walter J. Phillips*, Portland, 2013, pages 27-30, illustrated page 30

Contrary to popular trends of the time, Phillips opted for the pursuit of precision and technical excellence in his artistic practice over the emotional representations of the Canadian landscape. The artist revelled in the technical process of creating works from the initial sketch and designing of the woodblock to producing exacting editions of his carefully constructed images.

Depicting the iconic trading vessel of the Hudson's Bay Company, the scene is a token of Canada's trading history. These boats played an integral role transporting goods from inland trading posts to York Factory on the Hudson Bay. *York Boat on Lake Winnipeg* offers a rare instance of emotion in Phillips's work in comparison to the more picturesque landscape works developed through his traditional art training in Britain. With dramatic arching waves enhanced visually by the curved line-work occupying two thirds of the composition, a sublime portrayal of frustration of the boatmen is captured as they fight the wind and the ebbing tides. Perspective plays an integral role in the work enhancing the sublime in the dramatic scene. Influences of "Japonism" can be seen with the play of perspectives as the seagull in the foreground is disproportionately large to the island in the background. Rather than adhere to the practices of picturesque landscape art where the viewer can enjoy the scene at a safe distance, Phillips positions the viewer in this work as part of the scene looking onto the struggles of the men as the seagull swoops into the foreground near the viewer's vantage point.

As one of Phillips's most popular images, this work combines the artist's technical mastery of the woodcut process and, importantly, the emotional ties to the Canadian landscape by the people occupying the land. Editions of this work are also included in the collections of the National Gallery of Canada, The Glenbow Museum and the Art Gallery of Greater Victoria.

\$15,000 – 20,000



46

46

JAMES EDWARD HERVEY MACDONALD

A Hill Path, High Park

oil on board

signed and dated 1907 lower right

10 ins x 8 ins; 25 cms x 20 cms

Provenance

Collection of Albert H. Robson

By descent to the current Private Collection, Ontario

Exhibited

Ontario Society of Artists, 35th Annual Exhibition, Toronto,
February 23 - March 20, 1907

Literature

Paul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*,
Scarborough, 1978, pages 16-20, 26, 43 and 53

"Late Albert H. Robson Praised for Services", *Montreal Gazette*,
October 7, 1939, page 10

A celebrated author, historian and former Vice President of the Art Gallery of Toronto, Albert Robson wrote numerous books devoted to Canadian art and artists, including *Canadian Landscape Painters* (1932) and a 1937 volume dedicated to J.E.H. MacDonald. A 1939 *Montreal Gazette* remembrance of Robson noted that his "active pen did much to stimulate interest in Canadian art."

As the Art Director at both Grip Limited and Rous & Mann, Robson acted as supervisor to many notable Canadian artists, including members of the Group of Seven. It is thought that this artwork was likely a gift from MacDonald to Robson during that time.

Soon after honeymooning with his new wife, Harriet Joan Lavis, in 1899, MacDonald rented a small cottage on Quebec Avenue near High Park, eventually building a permanent home on the same street. While taking afternoon art classes at the Central Ontario School of Art and Design, the artist often sketched outdoors in High Park. The area offered MacDonald acres of all manner of landscape from wooded areas, open fields and bodies of water to explore a range of artistic opportunities for the young artist in all seasons. Many of the artist's oil sketches accomplished in this venue developed into larger canvases and was a constant artistic touchstone.

\$20,000 – 30,000

47
TOM THOMSON

Country Landscape

oil on paperboard
signed lower right; catalogue raisonné number 1912.03

8 ins x 7 ins; 20 cms x 17.5 cms

Provenance

Sotheby's Canada, auction, November 8, 1988, lot 259
Watson Art Galleries, Montreal
Joyner Waddington's, auction, Toronto, December 3, 2002, lot 81
Private Collection, Calgary

Literature

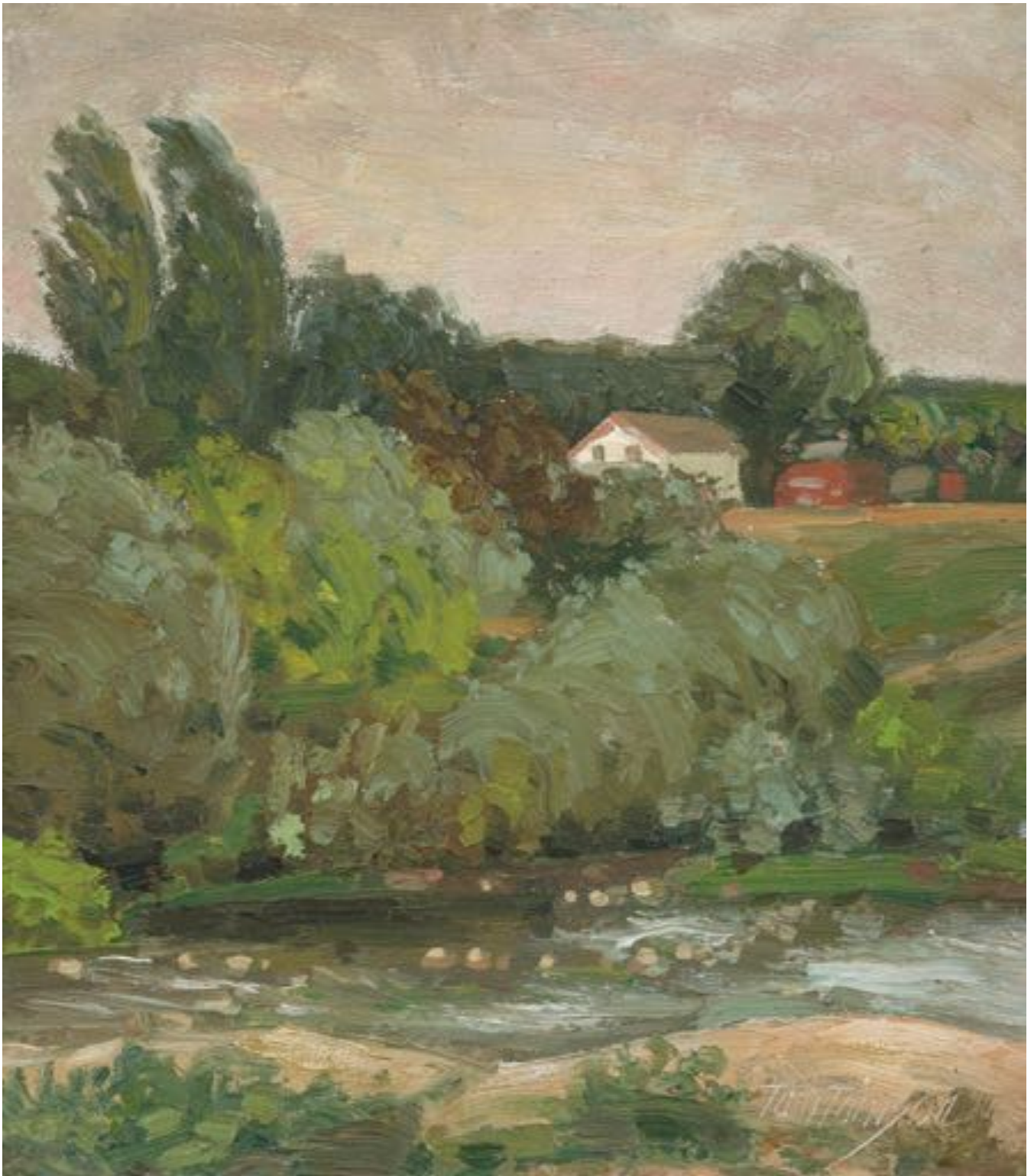
Joan Murray, *The Art of Tom Thomson*, Toronto, 1971, page 65
David Silcox and Harold Town, *Tom Thomson: The Silence and the Storm*, Toronto, 1977, page 235
Joan Murray, *The Best of Tom Thomson*, Edmonton, 1986, pages 16-17
Joyner Waddington's, *Canadian Art*, auction catalogue, Toronto, December 3 & 4, 2002, lot 81

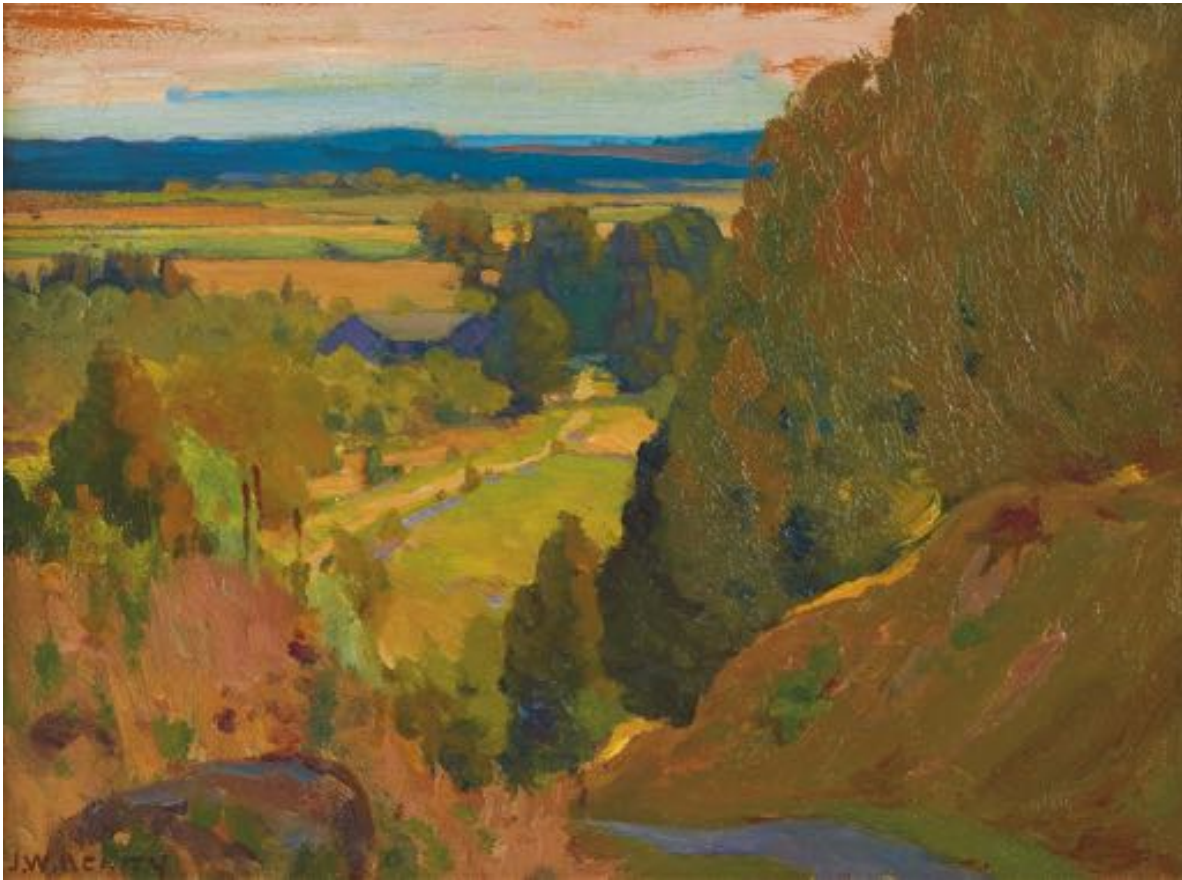
1912 was an important and busy year for Thomson. Professionally, the artist left Grip Limited, joining rival commercial art firm Rous and Mann Press, following the recent path of Albert Robson, Franklin Carmichael and Arthur Lismer (they would soon to be joined by Frederick Varley). The painter would also meet Dr. James MacCallum at J.E.H. MacDonald's studio in 1912 and importantly, it would be the year in which Thomson would visit Algonquin Park for the first time.

A locale which would forever alter Thomson's artistic development and life, Algonquin Park is now synonymous with the painter's name and celebrated oeuvre. Thomson would often stay in Huntsville on his way into and out of the park and a relationship with a resident likely provided the artist with further attraction to the town. Winnifred Trainor was a bookkeeper who lived in Huntsville, the daughter of a lumber camp foreman, her family "at home in the outdoors, maintaining a cabin on Canoe Lake where they spent their summers." Although it is agreed that a relationship did exist between the two, the extent of which is not clear and it was to become even further unclear following the painter's death in Algonquin Park in 1917.

Canadian art historian and Thomson scholar Joan Murray believed that this artwork may have been painted by Thomson travelling to or from Algonquin Park during a 1912 fishing trip. Murray stated that the oil sketch is related to The Sydenham River, which shares compositional elements with this artwork.

\$90,000 – 120,000





48

48
JOHN WILLIAM BEATTY

Landscape

oil on board
signed lower left

10.25 ins x 13.75 ins; 25.6 cms x 34.4 cms

Provenance

Private Collection, Toronto

The bands of pastel pink and blue on the horizon in *Landscape* exemplify J.W. Beatty's late paintings, which are colourful and decorative in nature. Beatty travelled throughout the country to depict Canada's beautiful and vast landscapes. As early as 1909 he joined Lawren Harris in trips to Haliburton and Lake Memphremagog; the artist also sketched throughout Algonquin Park with J.E.H. MacDonald and A.Y. Jackson. His promotion of Canadian landscape painting encouraged Tom Thomson and the formation of the Group of Seven.

\$7,000 – 9,000



49

49
CHARLES FRASER COMFORT

The Mighty Main, Yarmouth, N.S.

oil on panel
signed lower right

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Private Collection, Nova Scotia

\$4,000 – 6,000



50

50 ALEXANDER YOUNG JACKSON

Shoreline, Georgian Bay

oil on canvas
signed lower right

20 ins x 25 ins; 50 cms x 62.5 cms

Provenance

Mayberry Fine Art, Winnipeg
Private Collection, Toronto

Literature

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

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

Silcox emphasizes the importance of this relationship for Jackson and his fellow artists, MacCallum's support and friendship creating "an atmosphere of possibility that gave birth to a stunning array of superb works."

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

\$50,000 – 70,000



51

51 WILLIAM KURELEK

Candy Floss Clouds

mixed media on board
signed with monogram and dated 1977 lower right;
titled on the reverse

20 ins x 20 ins; 50 cms x 50 cms

Provenance

Isaacs Gallery, Toronto
Mayberry Fine Art, Winnipeg
Private Collection

Andrew Kear writes “*Candy Floss Clouds* was painted in the last year of Kurelek’s life, a time when he was preoccupied with his last monumental landscape series, *Big Lonely* and the drawings and paintings he made on his final trip to Ukraine. *Candy Floss Clouds* doesn’t appear to be an off-shoot of either of these final projects, nor does it appear anywhere in Isaacs’ records. Theories are that it was done either as a gift for a friend (although the lack of any commemoration on the back of the piece likely discounts this theory) or for an unrealized publication (as the square dimensions might suggest). It perhaps represents one of Kurelek’s veiled criticisms of secular liberal society, a theme we get in works like *Harvest of our Mere Humanism Years* (1974, Corporate Collection, Toronto) and *The Dream of Mayor Crombie in the Glen Stewart Ravine* (1974, City of Toronto).”

Andrew Kear is the Curator of Historical Canadian Art at the Winnipeg Art Gallery. He was previously Assistant Curator and Registrar with the Tom Thomson Art Gallery and co-curated the 2011/2012 major retrospective of William Kurelek’s work.

\$30,000 – 40,000



52

52 TED HARRISON

The Grecian House

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

48 ins x 60 ins; 120 cms x 150 cms

Provenance

The Shayne Gallery, Montreal
Private Collection, Texas

Exhibited

Ted Harrison, The Shayne Gallery, Montreal, November 4-20, 1982
(artwork reproduced on the cover of the invitation)

Literature

Stan McNeill, "The Yukon Territory is Painter's Shangri-La", *The Hamilton Spectator*, October 18, 1980, page 88
Robert Budd, *Introduction to Ted Harrison Collected*, Madeira Park, British Columbia, 2015, pages 5-7

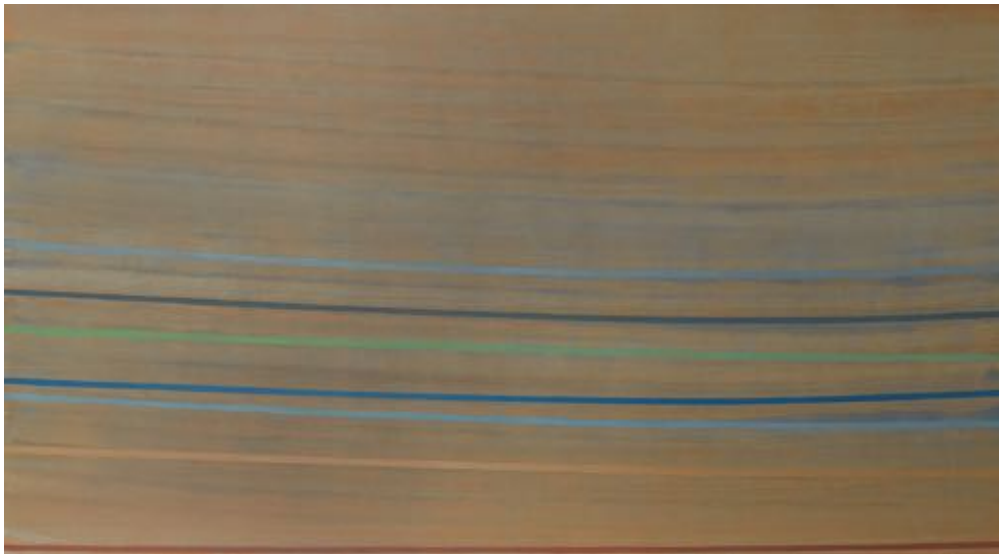
It was an advertisement in a United Kingdom newspaper which initially brought British-born Ted Harrison to Canada's North, filling a teaching position on the Alberta reservation of Wabasca. When a teaching post became available in the village of Carcross, south

of Whitehorse, the artist leapt at the opportunity after confirming the surrounding mountainous terrain (the salary for the new job was a secondary concern).

While the landscape and environment of the North invigorated and forever altered Ted Harrison's work and life, the people and community of his new home were vital to his work. The large scale of *The Grecian House* envelops the viewer, much as the Arctic captured the painter, the canvas a perfect balance of colour, shape and energy. A bustling community is sampled by the many men, women and animals populating the composition, heading in all possible directions, many with a level of energy that borders on dance. The slightly-skewed angling of the colourful buildings seem to possess the same rhythm. Typical with Harrison's signature work, the colour and vivacity of the people and buildings are simpatico with the land and sky, the imperfect and tonal shapes from foreground to icy sea to horizon to abstracted clouded sky each presenting distinct colouring and forms but always maintaining a harmony to the overall composition. Every element has a strong sense of belonging, relaying the very connection, community and peace that Harrison found in the North.

Featured in a November, 1982 exhibition at the Shayne Gallery in Montreal, which Harrison attended, *The Grecian House* was reproduced on the invitation for the opening. A copy of the invitation is included with this lot.

\$45,000 – 60,000



53

53
WILLIAM PEREHUDOFF

AC-77-6

acrylic on canvas
signed, titled and dated 1977 on the reverse

76 ins x 41.75 ins; 193 cms x 106 cms

Provenance
Private Collection, Calgary

Literature
Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 290
Nancy E. Dillow, *William Perehudoff: Recent Paintings*, Norman Mackenzie Art Gallery, Regina, 1978, page 7

Many of Perehudoff's magnificent horizontal canvases of the mid-to-late 1970s were constructed of coloured ground transversed by vibrant parallel bars of colour. Nasgaard notes how these works exhibit "plays of light and dark, of transparency and opacity, [which] are subtle and sensuous." AC-77-6 contains "the horizontal stretch of colour...[that] vibrates like a violin string, activating the entire canvas." The long parallel stripes incite thoughts of the prairie landscape; the purity of the level, immense fields that were central to Perehudoff's life and work.

\$20,000 – 30,000

54
JOYCE WIELAND

Rack, 1973

oil and collage on board with towel
signed right; signed and titled on the reverse

8 ins x 12 ins; 20 cms x 30 cms

Provenance
Isaacs Gallery, Toronto
Private Collection, Calgary



54

Literature
Johanne Sloan, *Joyce Wieland* (online publication), Art Canada Institute, Toronto, 2014, pages 3-10

Created in 1973, *Rack* was the predecessor of Wieland's feature film, *The Far Shore*, produced in 1976. The artist was script writer, director and co-producer for the project. The film presented an alternative history to the myth-like history and persona of Tom Thomson. Wieland's inclusion of Thomson's fictional female lover in the film introduced a more contemporary critique of both gender politics within Canadian art history and the relationship between gender and the landscape. As an activist for ecological issues as well, contemporary politics of the landscape and the literal changing of the Canadian landscape and displacement of communities played a large role in the artist's practice.

\$5,000 – 7,000



55

55 WILLIAM PATERSON EWEN

Untitled (1955)

oil on canvas
signed and dated 1955 lower right

60 ins x 86.75 ins; 150 cms x 220.3 cms

Provenance

SUNY New Paltz, School of Education, New York
Private Collection, New York
Private Collection

Literature

Matthew Teitelbaum (ed.), *Paterson Ewen*, Toronto, 1996, pages 47, 49 and 51

A Montreal native, Paterson Ewen attended classes at the School of the Montreal Museum of Fine Arts from 1948-1950, studying under Goodridge Roberts, Arthur Lismer, William Armstrong, among others. As a student he was also influenced by European Post-Impressionist artists, which is apparent in the fractured surfaces of his landscapes, still lifes and portraits. Ewen's painterly approach shifted upon encountering Francoise Sullivan, an automatist dancer, whom he would marry in December 1949. He was introduced to automatism through Sullivan's writings, as well as her enduring friendships with Quebec abstract painters of the group 'les automatistes' Jean-Paul Mousseau and Pierre Gauvreau. Ewen's entry into the largely francophone art scene through his wife came at a moment when the Automatistes were separating and disagreeing over intellectual positions. Yet these artists took a liking to Ewen and encouraged his early 1950s figurative paintings which demonstrated a breakdown of subject matter. Nevertheless, they of course rejected any representational imagery, believing that "abstraction offered the truest release from the constraints of order."



The artist photographed with *Untitled (1955)*

Untitled (1955) was painted during Paterson Ewen's breakthrough into fully abstract compositions. Ewen's work of the time was characterized by a "dominant, gridlike calligraphy that was opened, centralized, and organized by concentric thrust." *Untitled's* twisting lines contain a calligraphic effect that would recall the writing and drawing of Surrealist automatism. However, unlike the Automatistes, who relied heavily on effects of the palette knife and dripping paint, Ewen maintained a more flattened composition with muted colours. During these years, Ewen found himself a latecomer to the Montreal abstract art scene and never fully associated a particular group or strategy, be it the gestural technique of the Automatistes or the rigid canvases of Les Plasticiens. His "predominant aesthetic was a loosely based abstract lyricism rooted in the observation of natural phenomenon." Ewen's preliminary non-representational compositions of the mid-1950s, such as *Untitled*, are more gestural than those of the subsequent ten years, where he explored geometric forms, loosely affiliated to hard-edge painting.

\$40,000 – 60,000



56

56

JACQUES GODEFROY DE TONNANCOUR

Échos et vestiges de l'âge de bronze #7

mixed media on board

signed, titled and dated 1975 on the reverse

24 ins x 24 ins; 60 cms x 60 cms

Provenance

Marlborough Godard Gallery, Toronto/Montreal

Private Collection

A Montreal native, Jacques de Tonnancour had an early interest in drawing, particularly in illustrating nature. When choosing a career, he was torn between entomology and art. Ultimately, he enrolled at the École des beaux-arts de Montréal in 1937, though he abandoned his studies three years later, deeming the school too conservative. De Tonnancour's early paintings were influenced by The Group of Seven and Goodridge Roberts, but after a trip to Brazil in the mid-1940s he shifted to portraits and still lifes with a more abstract approach, inspired by Picasso and Matisse. Completely non-representational images appeared in the early 1960s. *Échos et vestiges de l'âge de bronze #7* (1975) exemplifies de Tonnancour's experimental phase in his mature abstract works. He worked in collage and other mixed media, and developed "squeegee", "hieroglyphics", and "painting-writing" techniques. As the title suggests, this mixed-media painting presents abstract shapes that evoke remnants and artefacts from a prehistoric era. The shapes are depicted in a way as if one is viewing them through a microscope; this examinational approach may be foretelling of de Tonnancour's decision to retire from painting in 1982 in order to photograph and collect insects.

\$5,000 – 7,000

57

JACQUES GODEFROY DE TONNANCOUR

Échos et vestiges de l'âge de bronze #9

mixed media on board

signed, titled and dated 1974 on the reverse

19.75 ins x 19.75 ins; 49.4 cms x 49.4 cms

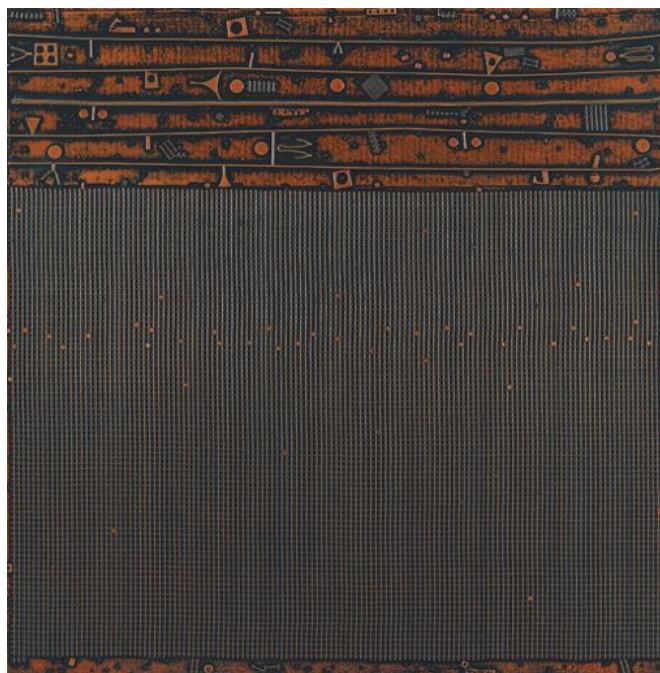
Provenance

Marlborough Godard Gallery, Toronto/Montreal

Private Collection, Montreal

Belonging to a series which suggests the subject to be relics of the bronze age, *Échos et vestiges de l'âge de bronze #9* presents a different formal structure when compared to that of #7. De Tonnancour had a more controlled approach, using a grid of straight lines which bring to mind a mathematical graph or blueprint. Rather than floating freely in #7, the abstract organic shapes are tightly arranged into the upper portion of the canvas. *Échos et vestiges de l'âge de bronze #9* represents the examination and archiving of ancient artefacts in an organized manner.

\$5,000 – 7,000



57



58

58 MARY PRATT

Salmon in a Pan

gouache and pastel on paper
signed and dated 1975 lower right

30 ins x 23 ins; 75 cms x 57.5 cms

Provenance

Private Collection, Calgary

Mary Frances Pratt studied Fine Arts at Mount Allison University under Alex Colville, who guided her artistic approach to shift towards realism. She married fellow art student Christopher Pratt in 1957, obtained her degree in 1961 and had four children by 1964. While her husband painted full-time, Pratt did so only when she had a spare moment in her homemaking duties. She found her subjects in her daily routine, with a focus on food – jars of jelly, bowls of fruit, raw meat and fish. Pratt elevated these images of everyday

household objects from the banal to something beautiful and significant. With regard to her choice of subject matter, the artist declared: “My strength has always been to find something where others found nothing. There’s a depth to everything, and everything is worth looking at, like those roses that are now past their prime. Everything is worth consideration. I really believe that.”

Pratt was particularly interested in capturing effects of light to add a dramatic or theatrical aspect to her artwork. She painted from photographic slides projected onto a canvas, so as to capture and accurately depict the light of one particular moment. *Salmon in a Pan* exemplifies Pratt’s celebration of the ordinary, a pervading theme throughout the 1970s. Its year of completion coincides with an exhibition of her paintings and drawings at the National Gallery, marking a breakthrough for wider recognition of the artist’s work. Pratt currently resides in Fredericton and is widely considered to be one of Canada’s finest still-life realist artists.

\$10,000 – 15,000



59



60

59
GORDON APPELBE SMITH

Fire Weed in Winter

oil on board
signed lower right; titled on the reverse, a small area of
paint loss at upper right corner

38 ins x 5.75 ins; 95 cms x 14.4 cms

Provenance
Corporate Collection, Montreal
Private Collection, Montreal

\$8,000 – 12,000

60
ALEXANDRA LUKE

Untitled Abstraction

oil on board
signed lower right

17 ins x 15.75 ins; 42.5 cms x 39.4 cms

Provenance
Acquired directly from the family of the artist
By descent to the current Private Collection, Ontario

Acting as chauffeur, gardener and general handyman for Alexandra
Luke and her husband, this painting was a gift from the family to the
individual upon his retirement following twenty years of service.

\$4,000 – 6,000



61

61
DENNIS EUGENE NORMAN BURTON

Fluyten

oil and collage on masonite
signed and dated 1956 lower right; signed, titled and
dated on the reverse

24 ins x 36 ins; 60 cms x 90 cms

Provenance

Private Collection, Calgary

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver,
2007, page 109

A critical shift in Burton's work occurred when he and fellow artist, Gordon Rayner, attended William Ronald's first solo exhibition at Hart House in 1954. The two young visitors were greatly inspired by this show, Burton recounting: "Rayner and I went back to our studio that Sunday and painted our very first non-objective abstract painting and vowed... never to paint representationally again." Burton's early commitment to abstraction is evident in dynamic compositions such as musically-titled *Fluyten* (1956). Music was also an important part of Burton's artistic oeuvre; he was a founding member of Toronto's pioneering Artists' Jazz Band, playing the saxophone. In the late 1950s, Burton was employed at the Canadian Broadcasting Corporation as a senior graphic designer while continuing to create complex, captivating paintings that often incorporated elements of collage.

\$8,000 – 10,000



62

62
IVAN EYRE

Pair Left Slice

acrylic on canvas
signed lower left; titled and dated 1971 on the reverse

12 ins x 14.5 ins; 30 cms x 36.5 cms

Provenance

Private Collection, Winnipeg

\$5,000 - 7,000



63

63
MAURICE GALBRAITH CULLEN

Winter, Beaupré

oil on canvas
inscribed "Winter, Beaupré, PQ, 1906 (circa)
authenticated as a genuine painting by Maurice Cullen
R.C.A. By Robert Pilot Montreal, PQ 1966" on the
stretcher; Cullen Inventory Number 1025

12.75 ins x 16.25 ins; 31.9 cms x 40.6 cms

Provenance
Walter Klinkhoff Gallery, Montreal
Private Collection, Ontario

\$8,000 – 12,000

64
FREDERICK SIMPSON COBURN

A Team of Horses Hauling Logs

oil on canvas
signed and dated 1929 lower left

22 ins x 28 ins; 55 cms x 70 cms

Provenance
Walter Klinkhoff Gallery, Montreal
Private Collection, Ontario

The quintessential Coburn compositions are those of logging scenes in the crisp Canadian winter. Like his contemporaries who had recently returned to Quebec from Europe, including Gagnon,



64

Suzor-Coté, Morrice and Cullen, he was determined to depict the radiant light and snowy shadows of the Canadian winter season. He was most inspired by Cullen's depictions of the same subject, however Coburn rejected his sombre palette borrowed from European traditions. Rather, in paintings such as *A Team of Horses Hauling Logs*, he employed sharper colours and captured the brilliance of the limited hours of sunlight on a winter day. Coburn had a particular fondness of horses, which appeared in the majority of these canvases of the Quebec Eastern Townships. His charming winter scenes became popular imagery for Christmas cards and calendars, beginning in the late 1920s.

\$7,000 – 9,000



65

65
ALFRED JOSEPH CASSON

Sombre Day, Lake of Bays

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

12 ins x 15 ins; 30 cms x 37.5 cms

Provenance
Private Collection, Ontario

Painted in the Lake of Bays region in northern Ontario, Casson captured the heavy atmosphere on the lake with the moody grey skies of an impending rainfall. Characteristic of the artist's later works, there is a softness to both colour palette and the handling of brushwork emphasizing a more reserved depiction of the Canadian landscape. The work showcases Casson's dedication to the Ontario landscape in this subtle rendering of the popular region.

\$14,000 – 18,000



66

66
ROBERT GENN

Gulf Light

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

16 ins x 20 ins; 40 cms x 50 cms

\$1,500 – 2,000



67

67
ALBERT HENRY ROBINSON

Lower St. Lawrence

oil on board
signed lower right; titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Walter Klinkhoff Gallery, Montreal
Private Collection, Nova Scotia

While working with A.Y. Jackson, Robinson travelled through the St. Lawrence and Laurentian areas, capturing the landscape and surrounding communities. Here, the artist has depicted a winter scene along the St. Lawrence with blocks of ice floating on the river surface flanked by the shoreline blanketed in snow. The soft forms of the Laurentians in the background create a calm ethereal stillness within the composition both with the soft blue and lavender hues and the loose brushstrokes. One can imagine the calm that is brought by a new snowfall in winter, establishing a natural tranquility.

\$12,000 – 15,000



68

68
ALAN CASWELL COLLIER

Big River, Labrador

oil on canvas
signed lower left; inscribed "Mouth of Big River, Lab.,
Near Makkovick" on the stretcher

24 ins x 36 ins; 60 cms x 90 cms

Provenance

Roberts Gallery, Toronto
Private Collection, Ontario

\$5,000 – 7,000



69

69 MAURICE GALBRAITH CULLEN

Wintery Marshes, Quebec

oil on canvas
signed and dated 1896 lower right; Cullen Inventory
Number 1091

18 ins x 32 ins; 45 cms x 80 cms

Provenance

Manuge Galleries, Halifax
Kaspar Gallery, Toronto
Sotheby's Canada, auction, Toronto, May 29, 2006, lot 52
Private Collection, United States

Literature

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*,
Stuttgart, 2015, pages 302 and 321

Following a six year stay in Paris and further travels through the French countryside, in 1895 Maurice Cullen exhibited at the Salon and was the first Canadian to be offered an associate membership to the Société nationale des beaux-arts. Despite his growing success in France, the artist chose to return to Montreal that same year. Cullen was determined to give Canadians the opportunity to appreciate the

impressionist art he admired in Paris, and to portray the Canadian landscape in this preferred style. He began to exhibit his works in 1896, which received overwhelmingly positive reviews. However, few of his works sold, as collectors' tastes in Canada were still too conservative, preferring the more traditional and "finished" canvases by European painters of the Barbizon and Hague schools.

Wintery Marshes, Quebec (1896) dates to this first year when Cullen began showing his work in Canada and adapting his impressionist approach to the Canadian wilderness. The artist "excelled in crisp winter landscapes in the radiant northern light ... He was determined to record the texture and varied colours of his country in impasto layers of paint – and no other impressionist did it better." Cullen always sketched outdoors, even during the coldest months while standing in snowshoes. *Wintery Marshes, Quebec* captures the crisp air of the province's frigid winter, and the beauty of the snowy wilderness at dawn. In the spring of 1896, Cullen, along with William Brymner, travelled north along the Saint Lawrence river, sketching the scenic Quebec countryside up to Sainte-Anne-de-Beaupré. Cullen would repeat this excursion frequently over the next several years.

\$40,000 – 60,000



70

70 MARC-AURÈLE FORTIN

Intérieur

oil on board

signed lower right; catalogue raisonné number H-0273

24 ins x 33.75 ins; 60 cms x 84.4 cms

Provenance

Private Collection, Montreal

Literature

Charles C. Hill, *Canadian Painting in the Thirties*, The National Gallery of Canada, Ottawa, 1975, page 115

Guy Robert, *Marc-Aurèle Fortin: L'homme à L'oeuvre*, Ottawa, 1976, reproduced page 48

Guy Robert, *Fortin: L'homme à L'oeuvre*, Montreal, 1982, reproduced page 18

Born in Sainte-Rose, Marc Aurèle-Fortin's early artistic training came at home under the tutelage of artists including Ludger Larose and Edmond Dyonnet before his studies would take him to Chicago, New York, Boston and later, to France. Although best known for his studies of the life of small-town Quebec ("...the large elms in small Quebec villages, hay wagons on country roads, and the flowing curves of Quebec farmhouses..."), this painting presents a rare view inside one of the painter's distinct homesteads. Fortin's varied palette is present here, lined by his signature use of black tones along the edges and crevasses of the kitchen. As with the painter's most celebrated work, any presence of darkness is overpowered by colour. As reds and oranges burst from the fire within the stove, yellow light streaks through the only window in the room, spotlighting a quiet moment between mother and child. The warmth transmitted from the scene is carried not only by the comfort of the sun and crackling fire, but also from the tender moment shared between the two.

\$20,000 – 30,000



71

71
CLARENCE ALPHONSE GAGNON

Dans le Canton des Grisons, Suisse

oil on board
 certified by Lucile Rodier Gagnon (no. 462) on the
 reverse

6 ins x 9 ins; 15 cms x 22.5 cms

Provenance

Walter Klinkhoff Gallery, Montreal
 Masters Gallery, Calgary
 Private Collection, Calgary

Literature

Clarence Gagnon, National Gallery of Canada, <http://www.gallery.ca/en/see/collections/artist.php?iartistid=1932>, accessed September 28, 2016

Gagnon was living in Paris during the late 1920s. Though residing a great distance from his native Quebec, the influence of “home” remained present in his works. In 1931, the artist wrote: “It was not the over-sensitivity of the misunderstood that made me move to Paris...Over there, I paint only Canadian subjects, I dream only of Canada. The motif remains fixed in my mind, and I don’t allow myself to be captivated by the charms of a new landscape. In Switzerland, Scandinavia-everywhere, I recall my French Canada.”

In this work, Gagnon employs a luminous palette with variations of purple pigment to delineate roofs, fences and a darkening sky, while green hues define the lush hillside of the Swiss town. This composition underscores the artist’s romantic vision of landscape that remained deeply rooted in his nativeland.

In 1927, Gagnon’s works were included in exhibitions at the National Gallery of Canada, Ottawa, the Musée du Jeu de Paume, Paris; the Château Frontenac, Quebec City; and the Art Association of Montreal.

\$14,000 – 18,000



72

72
KIM DORLAND

Hoax

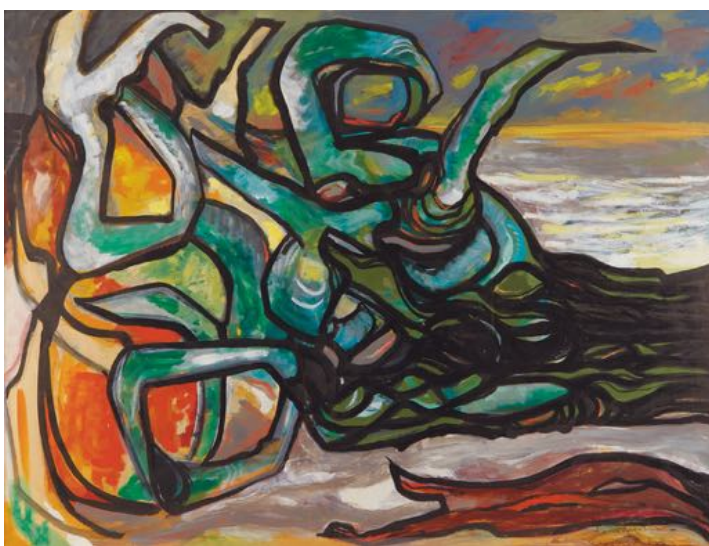
oil on board
signed, titled and dated 2006 on the reverse

14 ins x 11 ins; 35 cms x 27.5 cms

Provenance
Private Collection, Toronto

An example of Dorland's groundbreaking practice, *Hoax* incorporates the artist's signature fluorescent pigments and rich earth tones in the contemporary landscape painting. Throughout the artist's earlier body of work of this period, a Sasquatch-like figure within the woods features prominently as a comment on mythological themes of the wilderness and the overarching myth of Canadian landscape painting in the greater art historical dialogue within Canada. Rather than present the landscape as terra nullius—the void, pristine, virgin land often idealized by historical Canadian painting and art history—the artist incorporates contemporary figures and tokens in a rugged environment, highlighted by the loose but controlled brushwork, effectively occupying the land and leaving traces of human presence and experiences. Strong formal elements of line, contrast, and balance of composition are intrinsic to Dorland's work, highlighted here by the linear white birch trees framing the central figure and contrasting with both the pigmentation and deconstructed painting technique.

\$3,000 – 5,000



73

73
FRITZ BRANDTNER

Beach, Nova Scotia

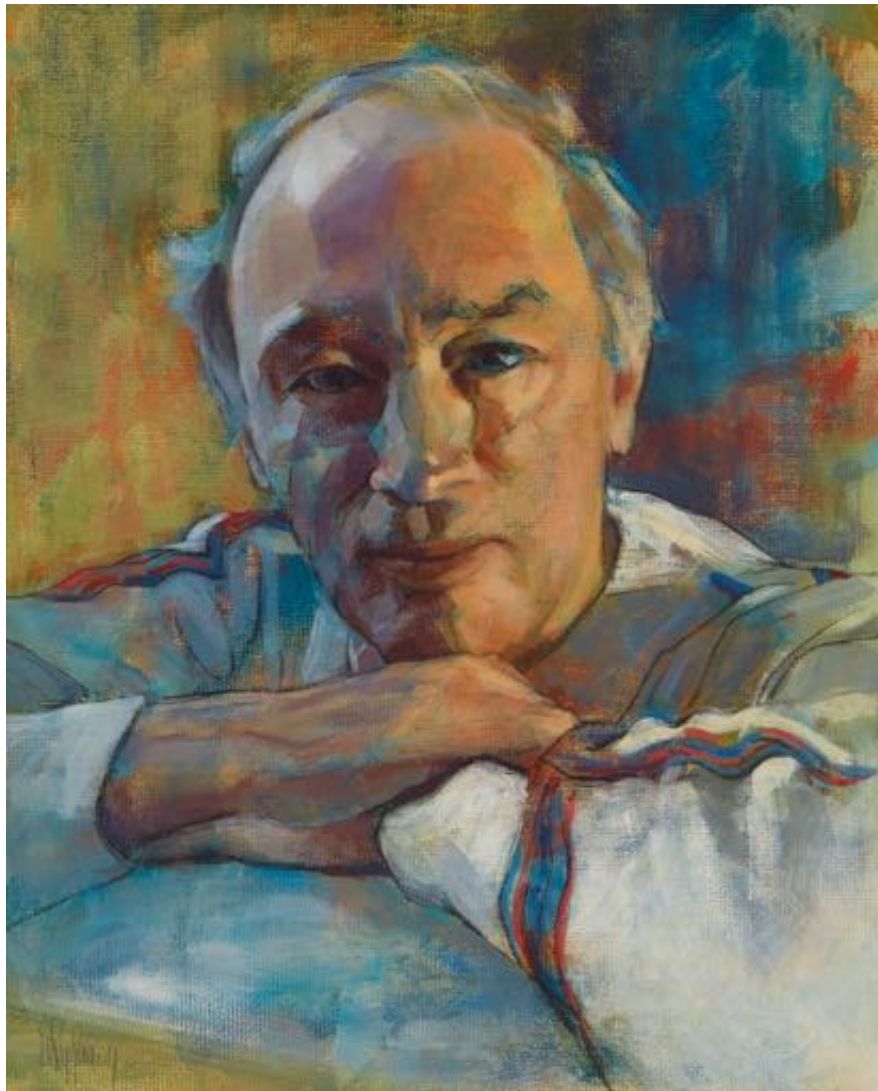
gouache on board
signed lower right

30 ins x 40 ins; 75 cms x 100 cms

Provenance
Kastel Gallery, Montreal
Private Collection, Toronto

Born in Danzig in 1896, Brandtner studied art at the University of Danzig after the First World War and took a great interest in German Expressionism, favouring artists like Kandinsky and Kirchner. The influence of European Fauvism and Cubism can be seen in the artist's work and continued to be a source of inspiration after he immigrated to Canada in 1928. *Beach, Nova Scotia* employs thick black contour lines and semi-abstract forms, particularly in the twisted waves crashing onto the shoreline, coupled with a vibrant colour palette to create a distinct energy within the natural landscape scene.

\$5,000 – 7,000



74

74
MYFANWY PAVELIC

Ski Sweater (2)

acrylic on board
signed lower left; signed, titled and dated 1991 on a
gallery label on the reverse

22 ins x 17.25 ins; 55 cms x 43.1 cms

Provenance

Private Collection, Toronto

Exhibited

Pierre Elliott Trudeau: A Portrait for the Nation, Maltwood Art
Museum and Gallery, University of Victoria, February 2 - March 1,
1992, travelling to Franklin Silverstone Fine Art, Montreal and Morrow
Gallery, Toronto cat. no. 10

Literature

"Portraits of a Man by Myfanwy Pavelic", Press Release, Franklin
Silverstone Fine Arts, Toronto, 1992

Renowned as a portrait artist, Pavelic was commissioned by the House of Commons, on the advice of curator Franklin Silverstone, to produce the official portrait for the former prime minister, the Right Honourable Pierre Elliott Trudeau. This portrait was to hang in the Prime Minister's Portrait Gallery on Parliament Hill. The artist created a series of 38 sketches and paintings of the iconic figurehead while he stayed at her home in Sydney, British Columbia in January 1991 in preparation for the final canvas. Photographing, sketching and studying, Pavelic sought to get to know her sitter and observe his unique gestures and idiosyncrasies so she may be able to translate his essence in the final work.

In this complete preparatory painting, Pavelic has captured Trudeau in casual repose, dressed in a lodge sweater- suitable for his winter visit with the artist- with his arms naturally folded and resting, softly gazing out. Impressionist dots of paint colour the portrait due to the artist's technique of spontaneous underpainting in a variety of tones to give depth and texture to a work. The artists process of getting to know the sitter personally proved effective as the iconic subtle half smile and twinkle in the former prime minister's eye is captured perfectly in this painting. The physical likeness has no doubt been achieved, but importantly, Pavelic was able to convey the nature and complex personality of the man behind the politics in an informal setting.

\$10,000 – 15,000



75

75

BERNICE FENWICK MARTIN

Apple Orchard. near Woodbridge, Ont

oil on canvas board

signed lower right; signed and titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Private Collection, Ontario

This artwork is the preparatory sketch for *Apple Blossom Time, Near Woodbridge, Ontario*, the canvas appearing earlier in this auction (Lot 10).

\$1,000 – 1,500



76

76

PAUL ARCHIBALD CARON

The Beach, Hudson

oil on canvas, laid on panel

signed lower left; signed, titled, dated 1924 and inscribed "To my friends Mrs. Macfarlane and Miss Watt, 1924" on the reverse

7 ins x 5.25 ins; 17.5 cms x 13.1 cms

Provenance

Private Collection, Toronto

Living in Montreal for his entire life, Caron often depicted both urban Montreal and rural scenes of Quebec in watercolour and oil paint. Painting under William Brymner, Edmond Dyonnet and Maurice Cullen, Caron's technique using soft textured brush strokes references those of his instructors.

This scene depicts the rural township of Hudson, an off-island suburb outside of Montreal. Popular as cottage country in the early twentieth century, the area affords picturesque sweeping views of the Ottawa River amongst lush wild brush and forestry. The rich green palette of the painting immerses the viewer within the treeline of the shore, with the river just visible through the branches of the trees.

\$1,800 – 2,200



77

77

FRANK SHIRLEY PANABAKER

Autumn Landscape

oil on board

signed lower right

24 ins x 30 ins; 60 cms x 75 cms

Provenance

Private Collection, Ontario

\$5,000 – 7,000

78
DOROTHY ELSIE KNOWLES

The Vermillion Lakes

watercolour
titled on a gallery label on the reverse

22.5 ins x 30.25 ins; 56.3 cms x 75.6 cms

Provenance
Waddington Galleries, Toronto
Private Collection, Calgary

\$2,500 – 3,500



78

79
DORIS JEAN MCCARTHY

The Rapids on Crowe River

watercolour
signed lower right

14 ins x 21.5 ins; 35 cms x 53.8 cms

Provenance
Wynick/Tuck Gallery, Toronto
Private Collection, Ottawa

\$2,500 – 3,500



79

80
DOROTHY ELSIE KNOWLES

Blue River

watercolour
signed and dated 1977 lower right

10.25 ins x 14.25 ins; 25.6 cms x 35.6 cms

Provenance
Gustafsson Galleries, Ontario
Private Collection, Toronto

\$1,000 – 1,500



80



81

81
ALEXANDER YOUNG JACKSON

Islands, Go Home Bay

oil on board
signed lower left; signed, titled and inscribed "Little Picture Show" and "Not for Sale" (crossed out) on the reverse

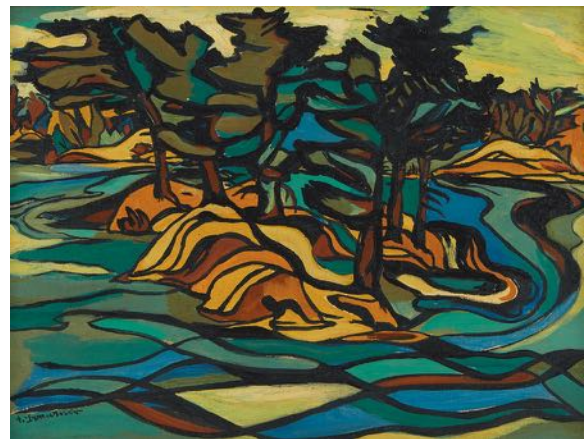
10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

Provenance
Private Collection, Ontario

Literature
Naomi Jackson Groves, *A.Y.'s Canada: Drawings by A.Y. Jackson*, Toronto, 1968, page 108
Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, Toronto, 2009, pages 51 and 55

Jackson wrote fondly of his time at Go Home Bay, the time it allowed for him to visit with his cousins, the Erichsen Browns, and how he could get out his paints and create "a pine tree on a rock." In this oil sketch of one of the artist's favourite sketching spots, the viewer overlooks the bay and onto the layered high horizon line, with a token Jack Pine wistfully blowing in the wind in the distance. The peace and calm of the natural environment is highlighted by the lavender tone incorporated into the warm rocks and sky, creating harmony within the scene.

\$14,000 – 18,000



82

82
FRITZ BRANDTNER

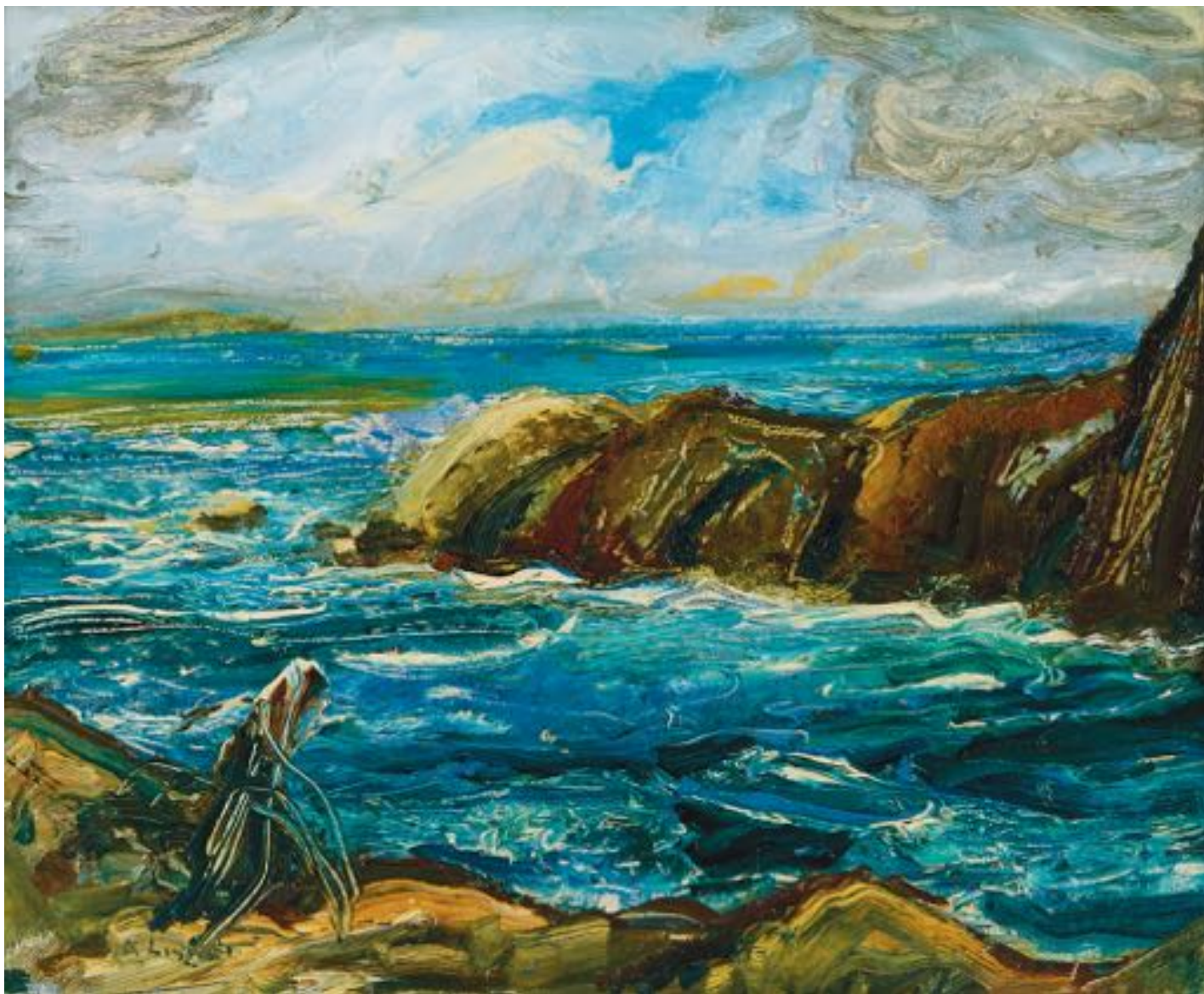
Georgian Bay

oil on canvas, laid down on board
signed lower left; the artist's stamp on the reverse, signed and titled on the framing

12 ins x 15.75 ins; 30 cms x 39.4 cms

Provenance
Private Collection, Ontario

\$5,000 – 7,000



83

83 ARTHUR LISMER

Seascape

oil on board
signed lower left

15 ins x 18 ins; 37.5 cms x 45 cms

Provenance

L'Art Galerie d'Art Yvon Degagnés, Baie Saint-Paul
Joyner Canadian Fine Art, auction, Toronto, December 4, 2001, lot
129
Private Collection, Calgary

Arthur Lismer was enchanted by the sea and its shorelines more than any other Group of Seven member. Sketches and paintings of both Canadian coasts were a favourite subject from his early days as an artist into his late career. Lismer lived in Nova Scotia from 1916-1919, where he depicted Halifax harbour scenes with military vessels from the First World War. He also painted dreamy seascapes

with dramatic sky and cloud formations, recalling his studies of John Constable and the Romantics. Yet Lismer always added his own modern and expressive approach in his thick brushstrokes of vibrant colour. As fellow artist Harold Beament remarked on this style: "There was a controlled rowdiness in Lismer, a roughness. His turbulence showed through his training."

The Pacific coast immediately became a source of inspiration in 1951, when Lismer and his wife took a trip to Vancouver Island. They would return every summer for the rest of his life, where they stayed at a small cottage near a bay in Long Beach. The lush vegetation and shorelines provided a new landscape for Lismer to paint and show his endless admiration for the Canadian wilderness. In *Seascape*, Lismer's characteristic vigorous paint application fills the entire picture. He evokes a day of violent winds and white-capped waves. The cerulean blue ocean exemplifies another of Lismer's mode of expression - the jewel-toned blues and greens used in his skies, forests and bodies of water.

\$25,000 – 35,000



84

84

MARY EVELYN WRINCH

Beach Scene with Children

oil on board
signed lower left

25.5 ins x 20 ins; 63.8 cms x 50 cms

Provenance

Gallery Gevik, Toronto
Galerie Valentin, Montreal
Private Collection, Montreal

Literature

Paul Duval, *Canadian Impressionism*, Toronto, 1990, page 106

Mary Evelyn Wrinch found inspiration in Toronto and its rural surroundings, particularly around Lake Bays in the Muskoka region, where she owned a summer cottage. The artist made trips to Europe in 1906 and 1912, where she encountered the works of Monet, Pissaro and Sisley. Wrinch had been specializing in miniature portraits at the time, but she was so struck by these artists that upon returning to Canada she embraced plein-air landscape painting. She later reminisced of these sojourns: "It was such a revelation being in France at that time. Coming into contact with Impressionism was like being let loose with a box of coloured candy." The pastel palette in *Beach Scene with Children* is borrowed from that of French Impressionist artists. Wrinch's colourful modernist approach, as demonstrated in the swimsuits and parasols filling the beach, were avant-garde and even considered extreme at the time in the first half of the twentieth century.

\$5,000 – 7,000

85

PELEG FRANKLIN BROWNE

Bake Oven

oil on board
signed, titled and inscribed "Bake Oven by Brownell-
Gift to W.J.S" on a label on the reverse

11.25 ins x 10 ins; 28.1 cms x 25 cms

Provenance

Canadian Art Gallery, Canmore, Alberta
Private Collection

Literature

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 401 and 403

Brownell was elected a member of the Royal Canadian Academy and submitted a figural work, *The Photographer* (1896) as his diploma piece, the painting now part of the collection of the National Gallery of Canada. *The Photographer* shares a quality with *Bake Oven*, presenting the subject within their working environment, concentrating on the task at hand, their focus turned away from the viewer. This quality leaves us to not only share the perspective of the worker, but to also appreciate the figure's surroundings, a showcase of Brownell's skill in harnessing colour and light.

\$5,000 – 7,000



85



86

86
FRANK HANS JOHNSTON

Cool Depths

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

10 ins x 12 ins; 25 cms x 30 cms

Provenance

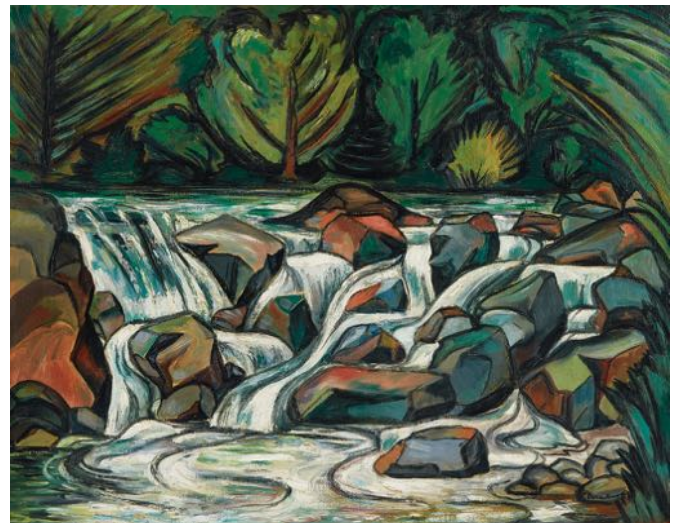
Circle Arts International, Toronto
Joyner Canadian Fine Art, auction, Toronto, November 15, 1996,
lot 208
Private Collection, Calgary

Literature

Robert Burford Mason, *A Grand Eye for Glory: A Life of Franz Johnston*, Toronto, 1998, pages 13 and 40

Franz Johnston was praised for his handling of light and his ability to capture contrasts between sunlit colour and depths of shade. His treatment of the Canadian landscape in a decorative style set him apart from other Group of Seven members. In a review of his first independent exhibition in 1920, the *Globe and Mail* remarked on this approach: "Keen dramatic sense, Mr. Johnston leans strongly to the decorative treatment of his subject." *Cool Depths* showcases the artist's ability to transform the ordinary to the ornate – a marshy stream empties into a deep green pool of water dappled with the reflection of the lush forest. Johnston's romanticization of his subjects continued throughout his career. A 1942 exhibition review stated: "Franz has a grand eye for glory. He seldom paints anything because it's grim or ugly."

\$10,000 – 15,000



87

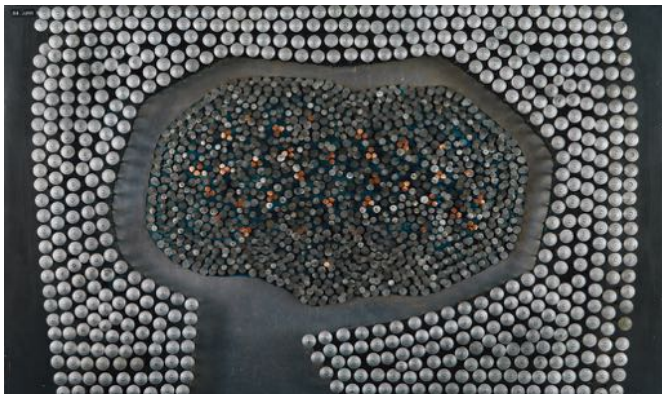
87
FRITZ BRANDTNER

Falls

oil on canvas
signed lower right; the artist's stamp, titled and
inscribed "Montreal" on the stretcher

22.5 ins x 28 ins; 56.3 cms x 70 cms

\$8,000 – 10,000



88

88
DAVID GERRY PARTRIDGE

Configuration #2

mixed media relief sculpture
signed, titled and dated June 1965 on the reverse

22 ins x 36 ins x 2.75 ins; 55 cms x 90 cms x 6.9 cms

Provenance
Private Collection, Toronto

Exhibited
The New Vision Centre Gallery, London, England, and the Commonwealth Institute Art Gallery, London, July - August 1965, no. 56

Literature
"Denis Bowen: Painter, Teacher and Promoter of the Avant Garde in Britain", *The Guardian*, March 31, 2006, News Section

Configuration #2 was exhibited at the New Vision Group Gallery during the summer of 1965, the centre founded by Denis Bowen, a "protagonist in avant-garde European art for more than 50 years." A celebrated artist and teacher, Bowen's "equal legacy was his promotion of abstract art and international exchange of ideas...Denis and his colleagues at the NVGG made essential contributions to shaping postwar British art and enabling the emergence of significant trends." Bowen and the gallery were the first to embrace "internationality in the arts", inviting exhibitors from 29 countries outside the UK, including Canada.

\$3,000 – 4,000



89

89
JOHN MCEWEN

Maquette for After Babel

bronze
signed with initials, dated 1993 and numbered 4/7;
presented on a marble base

7.75 ins x 18.25 ins x 14.5 ins; 19.4 cms x 45.6 x 36.6 cms

Provenance
Private Collection, Calgary

\$5,000 – 7,000



90

90
GERALD GLADSTONE

Untitled

steel sculpture mounted on a wooden base

17.5 ins x 15.5 ins x 17 ins; 43.8 cms x 38.8 cms x 42.5 cms

Provenance
Private Collection, Toronto

\$2,500 – 3,000

91
JEAN PAUL LEMIEUX

Jeune fille au long manteau

ink and graphite on paper
 signed lower left

23 ins x 17 ins; 57.5 cms x 42.5 cms

Provenance

Waddington & Gorce Inc., Toronto
 Private Collection, Toronto

Literature

Jean Paul Lemieux quoted in Lise Nantais, "Hommage à Jean Paul Lemieux," *Le médecin du Québec*, August, 1986, page 80
 Michèle Grandbois, *Jean Paul Lemieux: Life and Work*, (online publication) Art Canada Institute, Toronto, 2016, pages 15, 59-61 and 80

Jeune fille au long manteau exemplifies Lemieux's return to illustrative works throughout his Expressionist period between 1970 and 1990. The artist worked as a draftsman, illustrator, painter and muralist in a unique style that broke through Canadian borders to international recognition. In keeping with his practice of figurative works—opting out of abstract experimentations and geometric formalism en vogue throughout the post-war period—simplicity of form and overall composition are paramount.

\$6,000 – 8,000



91

92
JEAN-PHILIPPE DALLAIRE

Le Coq

mixed media on paper
 signed lower left

13.25 ins x 10.5 ins; 33.1 cms x 26.3 cms

Provenance

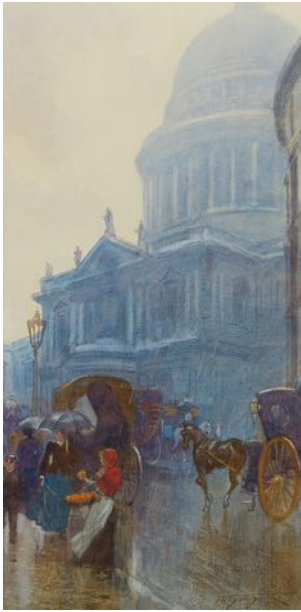
Private Collection, Toronto

Perhaps a nod to the symbolism of the rooster in French culture as a symbol of national pride, the rooster was a theme the artist returned to multiple times throughout his career. Here, the bird has a folk quality with its animation and energy, airing on the side of distress and creating an interesting tension between the scene captured and the style employed.

\$5,000 – 7,000



92



93

93

FREDERIC MARLETT BELL-SMITH

St. Paul's, A Rainy Day in London (The Orange Seller)

watercolour
signed lower right

17.5 ins x 9 ins; 43.8 cms x 22.5 cms

Provenance

Private Collection, Winnipeg

Sitting on Ludgate Hill, the highest point of The City east of central London, St. Paul's Cathedral is an Anglican cathedral, the seat of the Bishop of London and the mother church of the Diocese of London. Industrial reform of the nineteenth century transformed both the church itself and the surrounding industry within The City. Between 1710 and 1962, the Cathedral was the tallest building in London, with legislation put in place to ensure that no surrounding structure should obstruct the view of the Cathedral across London. In the period of Bell-Smith's rendering of this architectural mainstay, St. Paul's was a touchstone of national identity and resilience having been rebuilt numerous times since its consecration in 604 CE. Continuing to be the banking centre of London, The City—the original ancient Roman jurisdiction of London—is a bustling borough of finance and industry, with some of the world's tallest and architecturally progressive skyscrapers.

\$3,000 – 5,000



94

94

FRANK MILTON ARMINGTON

Vue de Chartres

oil on board
signed and dated 1926 lower left; signed and titled on the reverse

10.5 ins x 8.5 ins; 26.3 cms x 21.3 cms

Provenance

Private Collection, Ontario

\$2,000 – 3,000



95

95

FREDERIC MARLETT BELL-SMITH

London Street Scene

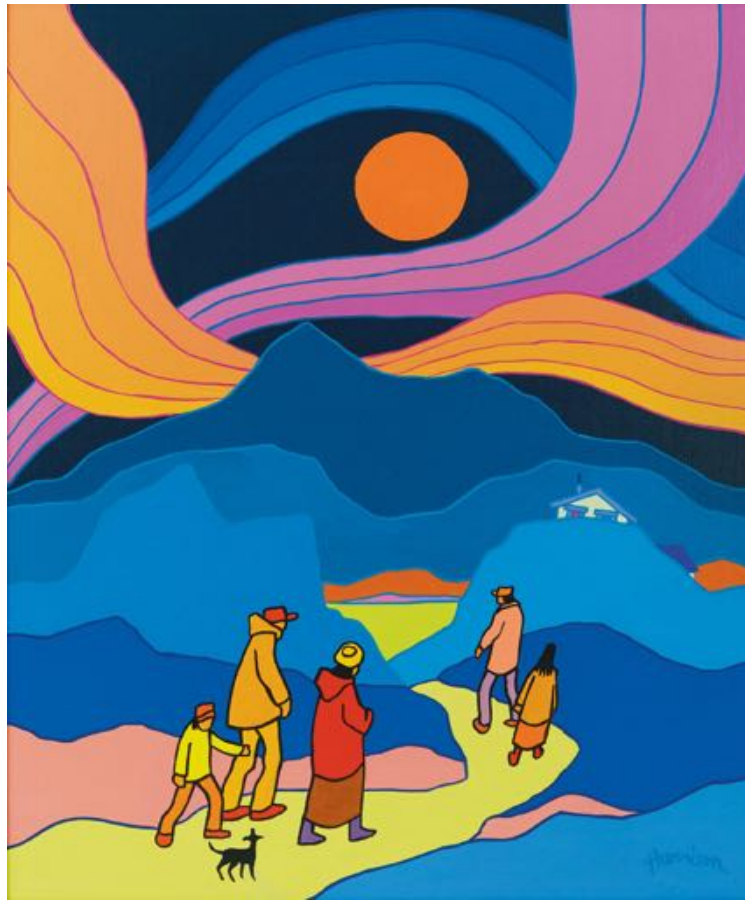
watercolour
signed lower left

7.25 ins x 4 ins; 18.1 cms x 10 cms

Provenance

Private Collection, Winnipeg

\$1,500 – 2,000



96

96
TED HARRISON

Family Outing

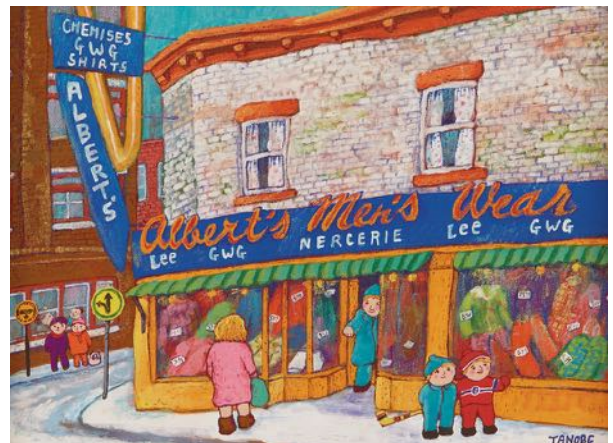
acrylic on canvas board
signed lower right; signed, titled and dated 1982 on the reverse

24 ins x 20 ins; 60 cms x 50 cms

Provenance
Private Collection, Ottawa

A common theme in many of Ted Harrison's northern landscapes, *Family Outing* provides the wonder, adventure and enjoyment of a journey. Although the women, children and dog are dwarfed by the commanding and colourful landscape and energetic sky, the tones of the surroundings provide an inviting element to the wanderers. The travellers are at home as we witness their trek moments before they disappear between blue and mauve hills and, while their destination is not known to us, the serenity and harmony of the scene makes clear that it will be one of peace, complementing their enjoyable quest.

\$10,000 – 15,000



97

97
MIYUKI TANOBE

Coin de rue, Mont Royal & De La Roche, Mtl

oil on board
signed lower right; signed, titled and dated "5-12-77" on the reverse

12 ins x 16 ins; 30 cms x 40 cms

Provenance
Private Collection, Montreal

\$6,000 – 8,000



98

98

ALEXANDER DAVID COLVILLE

Chien D'Or

colour silkscreen

signed, dated 1987 and numbered 17/70 in the lower margin

10.25 ins x 24.75 ins; 25.6 cms x 61.9cms

Provenance

Mira Godard Gallery, Toronto
Private Collection, Ontario

Literature

Philip Fry, *Alex Colville: Paintings, Prints and Processes 1983-1994*, The Montreal Museum of Fine Arts, 1994, page 159, illustrated page 161

"Although interested in the bone, this dog has chosen her spot on the landing with care. She takes her job seriously, she never goes off duty. Holding the strategic position between the top and the bottom and the top of the stairs, she is prepared for action in either direction. There are things to notice, people to look after, to play with, to protect. She is always ready. She is worth her weight in gold, this chien d'or."

\$4,000 – 6,000

99

DAVID LLOYD BLACKWOOD

The Burgeo Whale, "A Whale for the Killing"

colour etching and aquatint

signed, titled, dated 1972 and numbered 4/50 in the lower margin

19.75 ins x 15.75 ins; 49.4 cms x 39.4 cms

Provenance

Private Collection, Winnipeg

\$3,000 – 4,000



99



100

100
CHRISTOPHER PRATT

My Sixty-One

colour serigraph
signed, titled, dated December 1988 and numbered
35/75 in the lower margin

16 ins x 36 ins; 40 cms x 90 cms

Provenance

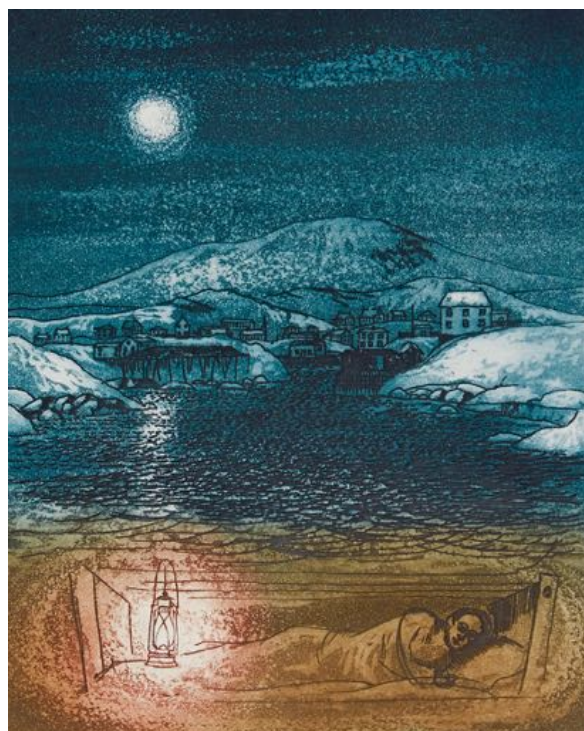
Mira Godard Gallery, Toronto
Private Collection, Ontario

Literature

David P. Silcox and Merike Weiler, *Christopher Pratt*, Scarborough,
1982, page 46 and 119

Discussing one of his earliest prints to include a water vessel as the primary subject, *Boat in Sand* (1960), Christopher Pratt reveals some origin and contemplation behind a subject to which he has returned regularly. "I have always loved boats. When I was a boy they were far more important than cars. They said Newfoundland to me. I didn't intend [*Boat in Sand*] as a symbol, but I did it at a time when it seemed to me that traditional and viable social structures were being systematically discredited in Newfoundland." Relaying the awe-inspiring experience of boating on the ocean, the artist spoke of the boat acting as "an island on the sea with its onboard life-support systems, just as our planet is in space."

\$4,000 – 6,000



101

101
DAVID LLOYD BLACKWOOD

Sealer's Dream II

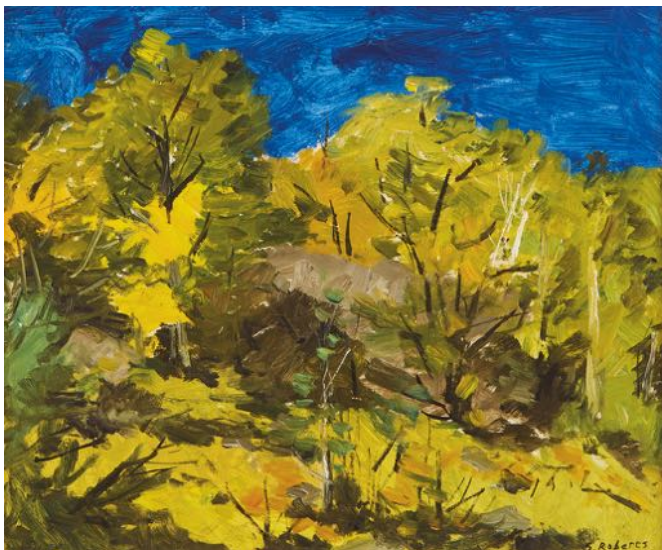
colour etching and aquatint
signed, titled, dated 1972 and numbered 2/25 in the
lower margin

10 ins x 7.75 ins; 25 cms x 19.4 cms

Provenance

Private Collection, Winnipeg

\$2,000 – 3,000



102

102
WILLIAM GOODRIDGE ROBERTS

Summer Landscape

oil on board
signed lower right; Estate Inventory Number 766

15 ins x 18 ins; 37.5 cms x 45 cms

Provenance
Private Collection, Nova Scotia

\$3,000 – 4,000



103

103
STANLEY MOREL COSGROVE

Path through the Trees

oil on canvas board
signed lower right

16 ins x 12 ins; 40 cms x 30 cms

Provenance
Private Collection, Toronto

\$2,000 – 3,000



104

104
SAMUEL BORENSTEIN

Quebec Village Scene

gouache
signed and dated 1940 lower left

22 ins x 27.5 ins; 55 cms x 68.8 cms

Provenance
Private Collection, Toronto

Following a six-month painting trip to France in 1939 where Borenstein was able to witness first-hand the work of European expressionist artists he had long admired, his painting became more focused and bold. The following year he began to depict the Laurentian landscape; this marked the outset of his most exuberant and expressive paintings, which received wide acclaim. *Quebec Village Scene*, painted in 1940, marks the very beginning of of the artist's new preferred subject matter. In this gouache, Borenstein portrays the first glimpse of spring, with new green grass sprouting before the bare trees along the field.

\$3,000 – 5,000

105

ALAN CASWELL COLLIER

Alona Bay, Lake Superior, October

oil on canvas

signed lower right; titled on the stretcher

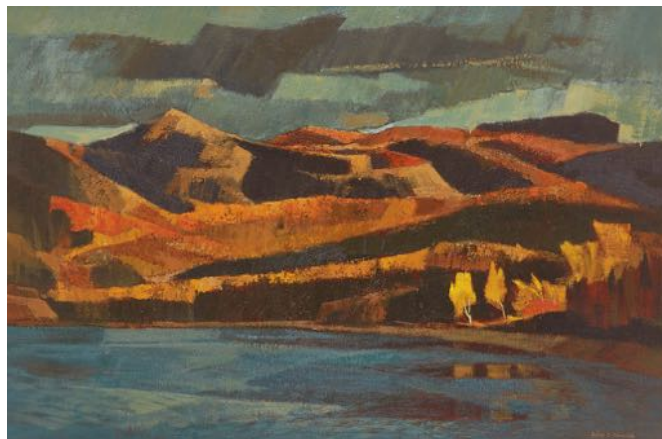
24 ins x 36 ins; 60cms x 90 cms

Provenance

Roberts Gallery, Toronto

Private Collection, Nova Scotia

\$5,000 – 7,000



105

106

STANLEY ROYLE

Percé Rock, Grey Morning

oil on board

signed and dated 1942 lower left; titled on the reverse

11.75 ins x 15.75 ins; 29.4 cms x 39.4 cms

Provenance

Zwicker's Gallery, Halifax

Private Collection, Nova Scotia

\$3,000 – 4,000



106

107

ILLINGWORTH HOLEY KERR

Bow Glacier, Spring

oil on board

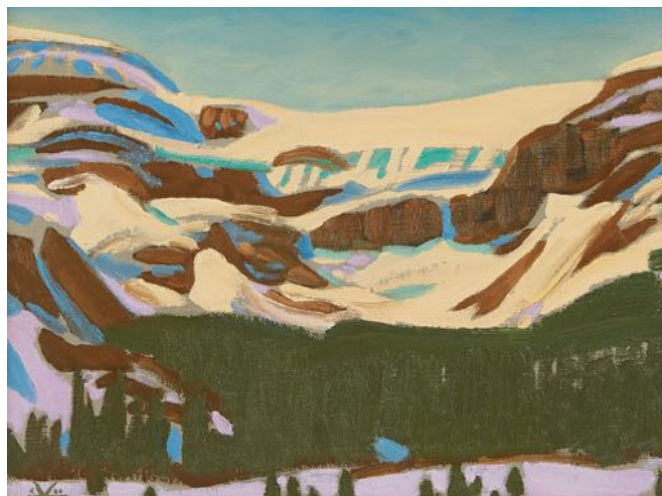
signed lower left with monogram; signed, titled and dated 1986 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Private Collection, Toronto

Located in Banff National Park, Alberta on Bow Lake, Bow Glacier is a popular all season hiking trail in the picturesque Rockies. Here, Kerr employs his signature atmospheric technique merging influences from the looser representation of the landscape seen in Group of Seven works and the use of unexpected colour combinations. The use of lavender within the scene contrasts with the heavy forest green within the foreground of the work, but creates an impressionistic and harmonious luminosity with the white caps and icy blues within the shadows of the mountain face and band of sky. The cool colours densely layered to the top of the canvas board create a sublime depth and grandeur of the mountain crest over the glacial moraine affording the viewer a glimpse of the impressive Western landscape.



107

\$5,000 – 7,000



108

108
FERNAND TOUPIN

Leit-Motiv

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

31.75 ins x 25.75 ins; 79.4 cms x 64.4 cms

Provenance
Private Collection, Montreal

\$3,000 – 5,000

109
PIERRE GAUVREAU

Bleu de Rose

acrylic on canvas, laid down on board
signed and dated 1977 lower left

9.25 ins x 12.25 ins; 23.1 cms x 30.6 cms

Provenance
Lacerte Art Contemporain, Montreal
Private Collection, Toronto

\$4,000 – 6,000



109



110

110
FERNAND TOUPIN

Sans titre

watercolour
signed and dated 1962 lower right

17.5 ins x 14.5 ins; 43.8 cms x 36.3 cms

Provenance
Private Collection, Montreal

\$2,000 – 3,000



111

111
JACK HAMILTON BUSH

Lincoln Centre

colour screenprint
signed and numbered 117/144 in the lower margin

61.5 ins x 36.75 ins; 153.8 cms x 91.9 cms

Provenance
Private Collection, British Columbia

Jack Bush painted *Lincoln Centre* (1974) during his brief but diligent exploration of the "Totem" as a theme in his abstract paintings. Following an eight-year period of his "Fringe" motif, Bush's totems consisted of bands made up of blocks of several colours. The rigid

left edge and uneven right edge in the totem of *Lincoln Centre* is a distinguishing attribute to this subject. These were Bush's centralized imagery from fall 1973 through winter 1974; he would then move on to a new phase, consisting of "Strokes" and "Handkerchiefs."

Bush consistently sought the advice of New York critic Clement Greenberg. As per Greenberg's recommendations, the illusion of depth disappeared in Bush's paintings, yet it eventually returned in his mature work of the 1970s. The artist gained more self-confidence with his increasing success, prompting him to return to paintings that were gestural and with clearly defined backgrounds and foregrounds – a style of painting that Greenberg had discouraged. *Lincoln Centre* exemplifies Bush's work of this era, when the artist began to create mottled backgrounds, and then set loose abstract forms hovering above them.

\$10,000 – 12,000



112
ARTHUR SHILLING

Portrait of Melinda

oil on board
signed lower right; dated "Summer 1978" on a note on
the reverse

22 ins x 19.5 ins; 55 cms x 51.3 cms

Provenance
Private Collection, Manitoba

\$4,000 – 5,000

112

113
ARTHUR SHILLING

Native Figure

oil on canvas (unstretched)
signed and dated 1978 on the reverse

14 ins x 11.5 ins; 35 cms x 28.8 cms

Provenance
Thomas Beckett, Hamilton
Private Collection, Ontario

This artwork was once part of the collection of Thomas Beckett,
director of Beckett Gallery in Hamilton, receiving the painting directly
from Arthur Shilling.

\$1,500 – 2,000



113



114

114 PEGI NICOL MACLEOD

Red Coat

oil on board

14.25 ins x 19.75 ins; 35.6 cms x 49.4 cms

Provenance

Walter Klinkhoff Gallery, Montreal
Private Collection, Toronto

Exhibited

Canadian Women Artists, The Arts & Letters Club of Toronto, April 27, 1996

Literature

Laura Brandon, *Pegi by Herself: The Life of Pegi Nicol MacLeod, Canadian Artist*, Kingston, 2005, pages 112-52

As one of Canada's most celebrated women artists, Pegi Nicol MacLeod offered a glimpse into urban life in her works at a time when landscape paintings by her male counterparts often dominated the Canadian art dialogue. Living in Ottawa, Montreal, Toronto,

Fredericton and New York City, the happenings of everyday life in the city centres captured the artist's attention. Though also working in landscape study and portraiture, MacLeod's cityscapes have a unique energy that captures the busy energy of city life.

In this work, motion and dynamism is captured in the curving sweeping lines and bold contrasting colours which create a kaleidoscopic view of the artist's vision. A technique employed in many of her works, the painterly style expresses the busyness of the city with the tightly packed figures and buildings layered with telephone wires and market stands. Amidst the hustle and bustle of the city, the focus of the work lies with the arresting central figure dressed in a red coat - the subject inspiring the title of the piece.

While the artist moved frequently between Canadian cities and New York City, she developed a fascination with the natural surroundings and the teeming world around her. Often painting scenes viewed from her New York City apartment window, MacLeod produced many works capturing the collective spirit of the busy urban landscape. A similar watercolour work by the artist entitled *Street Scene* (ca. 1935) is part of the collection of the Art Gallery of Nova Scotia which also presents a figure dressed in a red coat standing in stark contrast to the surrounding dull pastel figures and buildings.

\$6,000 – 8,000



115

115
LOUIS DE NIVERVILLE

Still Life

oil on canvas
signed lower right

16.75 ins x 43.75 ins; 41.9 cms x 111.1 cms

Provenance
Private Collection, Calgary

\$4,000 – 6,000



116

116
SARAH MARGARET ROBERTSON

Floral Study in Orange

watercolour and graphite
signed lower right

11 ins x 9 ins; 27.5 cms x 22.5 cms

\$3,000 – 5,000



117

117
MOLLY LAMB BOBAK

Poppies

watercolour
signed lower right

24 ins x 18 ins; 60 cms x 45 cms

Provenance
Kastel Gallery, Montreal
Private Collection, Ontario

\$1,800 – 2,200

118
JEAN-PHILIPPE DALLAIRE

Parfum des fleurs

watercolour and gouache
signed and dated 1952 lower right

21.5 ins x 14 ins; 53.8 cms x 35 cms

Provenance
Private Collection, Montreal

\$7,000 – 9,000



119

120
BARKER FAIRLEY

Bitter Sweet (2)

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

20.25 ins x 16 ins; 50.6 cms x 40 cms

Provenance
Marianne Friedland Gallery, Toronto
Private Collection, Toronto

Literature
Paul Duval, *Barker Fairley*, Marianne Friedland Gallery Limited, Toronto, 1980, reproduced page 138

\$2,000 – 3,000



118

119
SARAH MARGARET ROBERTSON

Floral Study in Blue

watercolour and graphite
signed lower left

11 ins x 9 ins; 27.5 cms x 22.5 cms

\$3,000 – 5,000



120



121

121
WILLIAM KURELEK

To My Father's Village

watercolour

signed with initials and dated 1977 lower right;
inscribed in Ukrainian lower centre

14 ins x 22.5 ins; 35 cms x 56.3 cms

Provenance

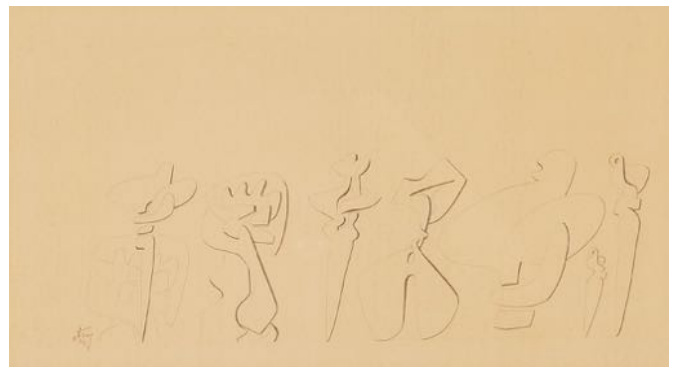
Private Collection, Ottawa

Literature

William Kurelek, *To My Father's Village: The Last Days and Drawings of William Kurelek*, Toronto, 1988, unpaginated, reproduced
William Kurelek and Margaret S. Engelhart, *They Sought a New World: The story of European immigration to North America*, Montreal, 1985, pages 31 and 43
Michael Ewanchuk, *William Kurelek: The Suffering Genius*, Steinbach, Manitoba, 1996, pages 94-95

Kurelek avidly painted the immigrant story of Europeans in Canada, especially the immigrant experience on the prairies, but he also desired to visit his father's village in the Ukraine. Kurelek's relationship with his father, Dmytro, was a complicated and sometimes conflicted one. Kurelek recalled: "When an immigrant's son was lucky enough to graduate from university, he entered a respectable profession like medicine or law or teaching. I opted for art studies and that was unforgivable. Eighteen years would pass before my father made his peace with me." Kurelek also recognized that while his father had been hard on him growing up, he set a good example with his determination and tireless work ethic. While not in the profession his father expected, Kurelek adopted his father's work ethic and busied himself as both a framer and artist through all hours of the day and night. Throughout his life, Dmytro displayed a "strong attachment for his native village, Borivtsi, and his Ukrainian traditions." By 1977, Kurelek had begun to view these aspects of his father's character as favourable, likely playing a role in William's final visit to his father's village during that year. During his travels, the painter performed an antic, "an obeisance, by falling face down into a furrow and explaining the incident as trying 'to get to his roots'." *To My Father's Village* is one of the drawings to emerge from this important personal journey.

\$7,000 – 9,000



122

122
SOREL ETROG

Studies for Sculpture

pencil drawing

signed and dated 1962 lower left

11 ins x 20 ins; 27.5 cms x 50 cms

Provenance

The Gallery Stratford
Private Collection, Ontario

Exhibited

20th Century Canadian Drawings, The Gallery Stratford, Stratford, June 4 - September 3, 1979, no. 96

Literature

20th Century Canadian Drawings, The Gallery Stratford, Stratford, June 4 - September 3, 1979, reproduced page 91

The artwork "exploring ideas for sculpture, includes one which seems to refer to the pregnant woman series, and others relating to the twisted ribbon-like forms of the bronzes of the early 1960s."

This lot includes a copy of the 1979 exhibition catalogue within which *Studies for Sculpture* was included.

\$1,500 – 2,000



123

123
MARC-AURÈLE FORTIN

Études Barques, Gaspésie

pastel
signed lower right; catalogue raisonné number P-0061

20.5 ins x 30 ins; 51.3 cms x 75 cms

Provenance

Dr. Louis Bernard, Montreal
By descent to the present Private Collection, Montreal

Between 1941 and 1945, Fortin explored the Gaspésie region of Quebec. He discovered an entirely new terrain, full of meadows and hills, which replaced old stone houses as his primary subject matter. Fortin ventured through the entire peninsula as well as the mountains in the interior, always by bicycle. The artist was also fascinated by the various ships and sailboats in the harbours, which he depicts in *Études Barques, Gaspésie*. The pastel demonstrates his palette specific to his illustrations of the Gaspé region; his colours are muted and more sombre, in contrast to the bright greens of his prior works.

\$7,000 – 9,000



124

124
RITA MOUNT

Sunset

oil on canvas
signed and dated 1930 lower left

24 ins x 27 ins; 60 cms x 67.5 cms

Provenance

Galerie Valentin, Montreal
Private Collection, Montreal

\$4,000 – 6,000

Please Note

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

December Online Auction of Artwork (Fall Second Session)

Bidding Open: December 7th to 14th
Viewable at Consignor.ca

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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.

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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.

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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.

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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).

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NOTES

INDEX OF ARTISTS

Armington, Frank Milton (1876-1941)	94	MacDonald, J.E.H.(1873-1932)	40, 46
Beatty, John William (1869-1941)	2, 13, 15, 48	Macdonald, J.W.G. (Jock) (1897-1932)	44
Bell-Smith, Frederic Marlett (1846-23)	35, 93, 95	MacDonald, Manly Edward (1889-1971)	1, 34, 37
Blackwood, David Lloyd (b.1941)	99, 101	MacLeod, Pegi Nicol (1904-1949)	114
Bloore, Ronald Langley (1925-2009)	26	Martin, Bernice Fenwick (1902-1999)	10, 75
Bobak, Molly Lamb (1922-2014)	117	McCarthy, Doris Jean (1910-2010)	38, 79
Borduas, Paul-Émile (1905-1960)	24	McEwen, Jean Albert (1923-1999)	4, 27
Borenstein, Samuel (1908-1969)	104	McEwen, John (b.1945)	89
Brandtner, Fritz (1896-1969)	73, 82, 87	Mead, Raymond John (1921-1998)	19
Brownell, Peleg Franklin (1857-1946)	85	Morris, Kathleen Moir (1893-1986)	30
Burton, Dennis Eugene Norman (1933-2013)	61	Mount, Rita (1888-1967)	124
Bush, Jack Hamilton (1909-1977)	111	Pachter, Charles (b.1942)	32
Carmichael, Franklin (1890-1945)	31, 43	Palmer, Herbert Sidney (1881-1970)	14
Caron, Paul Archibald (1874-1941)	76	Panabaker, Frank Shirley (1904-1992)	77
Casson, Alfred Joseph (1898-1992)	8, 41, 42, 65	Partridge, David Gerry (1919-2006)	88
Coburn, Frederick Simpson (1871-1960)	64	Pavelic, Myfanwy (1916-2007)	74
Collier, Alan Caswell (1911-1990)	68, 105	Perehudoff, William (1919-2013)	18, 20, 53
Collyer, Nora Frances Elisabeth (1898-1979)	5, 6	Phillips, Walter Joseph (1884-1963)	28, 45
Colville, David Alexander (1920-2013)	98	Pratt, Christopher (b.1935)	100
Comfort, Charles Fraser (1900-1994)	49	Pratt, Mary (b.1935)	58
Cosgrove, Stanley Morel (1911-2002)	103	Riopelle, Jean Paul (1923-2002)	25
Cullen, Maurice Galbraith (1866-1934)	63, 69	Roberts, William Goodridge (1904-1974)	102
Dallaire, Jean-Philippe (1916-1965)	92, 118	Robertson, Sarah Margaret (1891-1948)	116, 119
de Niverville, Louis (b.1933)	115	Robinson, Albert Henry (1881-1956)	67
de Tonnancour, Jacques Godefroy (1917-2005)	56, 57	Royle, Stanley (1888-1961)	106
Dorland, Kim (b.1974)	3, 72	Seath, Ethel (1879-1963)	9
Etrog, Sorel (1933-2014)	1, 22	Sheppard, Peter Clapham (1882-1965)	22, 36
Ewen, William Paterson (1925-2002)	55	Shilling, Arthur (1941-1986)	112, 113
Eyre, Ivan Kenneth (b.1935)	62	Smith, Gordon Appelbe (b.1919)	59
Fairley, Barker (1887-1986)	120	Tanobe, Miyuki (b.1937)	97
FitzGerald, Lionel LeMoine (1890-1956)	11	Thomson, Tom (1877-1917)	47
Fortin, Marc-Aurèle (1888-1970)	70, 123	Toupin, Fernand (1930-2009)	108, 110
Gagnon, Clarence Alphonse (1881-1942)	71	Town, Harold Barling (1924-1990)	23
Garside, Thomas Hilton (1906-1980)	39	Wieland, Joyce (1931-1998)	54
Gauvreau, Pierre (1922-2011)	109	Wrinch, Mary Evelyn (1877-1969)	84
Genn, Robert (1936-2014)	66		
Gervais, Lise (1933-1998)	33		
Gladstone, Gerald (1929-2005)	90		
Harrison, Ted (1926-2015)	52, 96		
Iskowitz, Gershon (1921-1988)	21		
Jackson, Alexander Young (1882-1974)	50, 81		
Johnston, Frank Hans (1888-1949)	7, 86		
Kerr, Illingworth Holey (1905-1989)	107		
Knowles, Dorothy Elsie (b.1929)	78, 80		
Krieghoff, Cornelius (1815-1872)	16		
Kurelek, William (1927-1977)	1, 7, 29, 51, 121		
Lemieux, Jean-Paul (1904-1990)	91		
Lismer, Arthur (1885-1965)	83		
Loveroff, Frederick Nicholas (1894-1960)	12		
Luke, Alexandra (1901-1967)	60		

Front Cover
J.W.G. Macdonald, *Daybreak* (Lot 44)

Back Cover
J.E.H. MacDonald, *Tracks and Traffic* (Lot 40)

Inside Front Cover
Gershon Iskowitz, *Painting A* (detail) (Lot 21)

Inside Back Cover
Harold Town, *Tyranny of the Corner* (detail) (Lot 23)





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