



**CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS**

Auction of Important Canadian Art
May 25, 2017





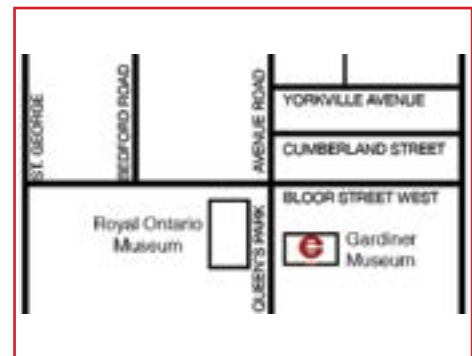
CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

SPRING AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

Thursday, May 25th at 7:00 pm

Gardiner Museum
111 Queen's Park
(Queen's Park at Bloor Street)
Toronto, Ontario



ON VIEW

May 1st – 20th

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

Saturdays: 11:00 am to 5:00 pm

May 21st – 25th

Sunday, May 21st: 11:00 am to 5:00 pm

Monday, May 22nd: 11:00 am to 5:00 pm

Tuesday, May 23rd: 9:00 am to 5:00 pm

Wednesday, May 24th: 9:00 am to 5:00 pm

Thursday, May 25th: 9:00 am to 1:00 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.

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



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1

1
MANLY EDWARD MACDONALD

Country Road in Autumn

oil on canvas
signed lower left

20 ins x 26 ins; 50 cms x 65 cms

Provenance
Private Collection, Toronto

\$5,000 – 7,000



2

2
FREDERICK STANLEY HAINES

Poplars in the Fall

oil on board
signed lower left; titled on the reverse

14 ins x 11.5 ins; 35 cms x 28.8 cms

Provenance
Private Collection, Ontario

Painted just outside of Algonquin Park within Haliburton county, one can imagine the warm autumnal sun as it streams in from the left of the composition, enveloping the poplar trees in a warm glow. With loose brush strokes, the artist showcases his impressionistic influences in his painterly oeuvre. Landscapes and forest interiors are a particular point of interest for the artist with the effects of light and shadow figuring prominently in his works. The use of light blues delineating shadow, complement the decidedly light and airy palette employed in this composition, giving an ethereal quality to the piece.

An inscription from the artist on the reverse of this work reads: "Poplars in the Fall - Painted about two miles above Minden on the Dorset Highway, F.S.H. A large canvas was painted from this original and exhibited about 1932."

\$2,000 – 3,000

3

NORA FRANCES ELISABETH COLLYER

Philodendron

oil on board
signed lower left

18.25 ins x 16 ins; 45.6 cms x 40 cms

Provenance

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

Literature

Barbara Meadowcroft, *Painting Friends: The Beaver Hall Women Painters*, Montreal, 1999, pages 38 and 54
Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, pages 21 and 23

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

Also highly influential for Collyer were the sketching trips she took with Maurice Cullen. In response to his influence, Walters notes that: "[Collyer's] technique is never harsh and is remarkable for its shapes, rich colour, and soft rhythms." In 1922, Albert Laberge, art critic of *La Presse*, remarked that Collyer's work was among the boldest and most brilliant at the Art Association spring exhibition.

\$5,000 – 7,000

4

BERNICE FENWICK MARTIN

Gold and White Blooms

oil on board
signed lower left; titled and with artist's stamp on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Private Collection, Ontario

\$800 – 1,200



3



4

5

HENRIETTA MABEL MAY

Shoreline Landscape / Farm Scene

double-sided oil on panel
signed lower left; an unsigned farm landscape on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Private Collection, Calgary

Literature

Evelyn Walters, *The Beaver Hall Group and Its Legacy*, Toronto, 2017, pages 109-12

Henrietta Mabel May was known for landscape paintings in rich colour schemes, marked by the influence of French Impressionism as well as the Group of Seven. In one of her early showings of her work, the 1920 RCA annual exhibition, critic Albert Laberge singled out May in his review, declaring that “[s]he follows no one, always ahead of the pack. Her painting is vigorous, bold, and richly coloured.” She focused on city scenes and landscapes of the Eastern Townships in Quebec and Baie-Saint-Paul, as well as New England. This double-sided oil on panel shows two images of early spring: a lake of melting ice and a thawing forest; the former is depicted in a bright and decorative palette, the latter in muddy earth tones. *The Montreal Star* reviewed May’s retrospective in 1947: “she has an intense feeling for the Canadian scene and assurance in handling it.”

\$9,000 – 12,000



5



5 (verso)

6

PETER CLAPHAM SHEPPARD

Edge of Town

oil on board
signed lower right; titled and inscribed “sketch for canvas” on the reverse

13 ins x 16 ins; 32.5 cms x 40 cms

Provenance

Private Collection, Ontario

Evoking the imagery of historic Toronto’s peripheral communities, such as Earl’s Court, the humble homes on their sloping property lines are given a grand presence with the long shadows cast by the low setting sun. Sheppard employs an impressionistic handling of the pigments and selects non-traditional colour palettes to represent light and shadow. Within each stroke of paint, layers of blue, violet and rose can be seen in the shadows of the homes and neighbouring structures countering the traditional use of heavy blacks and browns to capture the effects of light and atmosphere.

Sheppard was a pioneer in Canadian Impressionism, frequently turning to Toronto’s urban and rural landscapes with a particular preoccupation with human presence within the landscape. Within this work, Sheppard leaves the viewer with an insight into a history since past, the beginnings of a burgeoning city and a weightless depiction of a grandiose achievement of man and industry.

\$3,000 – 5,000



6

7

JEAN LEFÉBURE

La fille du briquetier

oil on canvas

signed and dated 1963 lower right; signed, titled and dated on the stretcher

31.75 ins x 39 ins; 79.4 cms x 97.5 cms

Provenance

Private Collection, Montreal

Jean LeFébure was one of the youngest artists associated with the Quebec post-war abstract movements. In 1949 he studied at the École des Beaux-Arts under Paul-Émile Borduas. Three years later, at age twenty-two, LeFébure exhibited with Borduas and his contemporaries, including Marcel Barbeau, Jean-Paul Mousseau, Marcelle Ferron and Jean-Paul Riopelle. In *La fille du briquetier*, the influence of Borduas' palette and impasto technique is evident; LeFébure applies thick, overlapping forms in black and white with a palette knife. The rust coloured strokes make reference to the painting's title, which translates to "daughter of the brickmaker."

\$7,000 – 9,000

8

MAXWELL BENNETT BATES

Northern Painting

oil on canvas

signed and dated 1960 lower right; titled on the stretcher

36 ins x 48 ins; 90 cms x 120 cms

Literature

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, Edmonton, 1983, pages 124-25

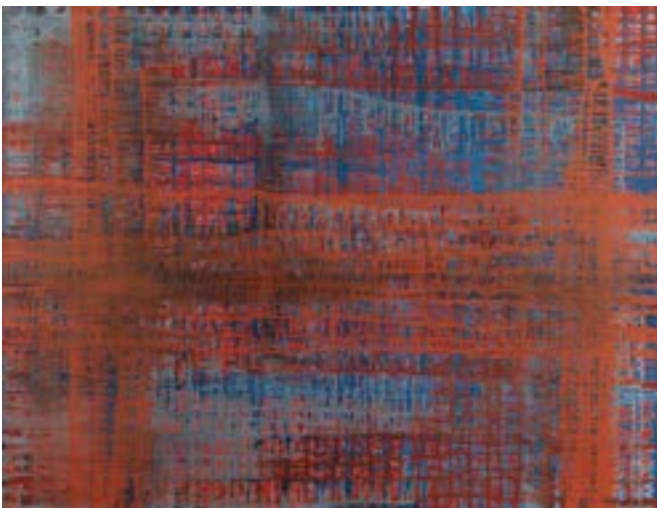
Bates experimented with abstraction in the 1960s as a response to the growing popularity of non-objective painting. Residing in Calgary during this period, Bates was far-removed from the centres of abstract painting in Canada, and as such, much of his abstract works were an exploration of non-objective painting rather than a response to rigid doctrine. A close friendship was formed with Jock Macdonald and the influence of his automatic painting and early abstract exploration had an impact on Bates' own practice.

In *Northern Painting*, the artist has let the medium take control of the compositional outcome with the strategic placement of line as the drips form a cube-like grid from the the initial stroke of pigment. Still maintaining his penchant for bright expressive colours, the vibrant blue and red employed creates a harmonious all-over energy. Though a more fleeting period for Bates, this exploration speaks to the growing trend and importance of abstract painting in Canada. Moreover, Bates' contribution also tells of a certain regionality of art centres within the country and the distinctive styles which emerged, enriching the overarching dialogue of Canadian art history.

\$7,000 – 9,000



7



8



9

9 RITA LETENDRE

L'Enchenteur

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

14 ins x 16 ins; 35 ins x 40 cms

Provenance

Private Collection, Calgary

Literature

Roald Nasgaard and Ray Ellenwood, *Automatiste Revolution: Montreal, 1941-1960*, Toronto, 2009, page 79
Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 174

Favouring a heavy application of paint in her early canvas works, Letendre oscillated between the palette knife and brush application of paint. Exploration of the tactility of the medium, the importance of sharp contrast, and light and energy to evoke intense compositions, was integral of Letendre's work in the 1960s.

L'Enchenteur exemplifies the artist's commitment to dark tonalities sharply contrasted with light pigments to incite energy. This work at first presents a more subtle contrast between the dark brown and black pigments, however, upon further inspection, bright streaks of fiery orange and yellow seen at the lower edge of the composition begin to play off of the bright cobalt blue hues at the upper edge of the work. Balancing between these contrasting colours, two intentionally applied central forms of white over top of the black band of pigment anchor the composition. On Letendre's technique, Nasgaard writes that this contrast is "deployed with dramatic expressiveness but occluding most vestiges of Automatiste illusionism." In this sense, Letendre carved a unique space of her own in both the dialogue and representation of abstract art in Canada as a distinct and equal contributor to the discourse.

\$15,000 – 18,000



10

10
EDWIN HEADLEY HOLGATE

Autumn Tangle, Morin Heights

oil on board
signed with initials lower left; signed, titled and dated
“October, 1963” on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Heffel Fine Art, auction, November 23, 2007
Private Collection, Winnipeg

Literature

Dennis Reid, *Edwin H. Holgate*, The National Gallery of Canada,
Ottawa, 1976, page 22, canvas reproduced page 82

A landscape painter, portraitist, muralist, printmaker and illustrator, Edwin Holgate most often found his subjects in the province of Quebec. The artist loved the outdoors and had always been interested in depicting the wilderness of the Laurentians. He built a cabin at Lake Tremblant in 1925, but later sold the property to purchase a nine acre piece of land in Morin Heights, where he settled with his wife Frances in 1946. Dennis Reid remarks on Holgate's artistic output following his move, which accurately describes the colourful and dense composition *Autumn Tangle* of 1963: “His small oil sketches of the late forties and fifties in particular are sure and deft, spontaneous in response, yet resolved, tight works of art. Usually close-in, intimate studies of forest interiors, they are rich in observed detail and exciting colour.”

\$30,000 – 40,000



11

11

LAWREN STEWART HARRIS

Snow-Covered Trees

gouache

a signed inscription by A.J. Casson reads "This is an original by Lawren Harris, 1929"

5.5 ins x 4.5 ins; 13.8 cms x 11.3 cms

Provenance

Peter Ohler Fine Arts Ltd., Vancouver
Private Collection, Vancouver

Literature

David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, pages 18, 294-95

Nils Ohlsen, "This Is What We Want To Do With Canada – Reflections of Scandinavian Landscape Painting in the Work of Tom Thomson and the Group of Seven", *Painting Canada: Tom Thomson and the Group of Seven*, London, 2011, page 49

In January, 1913, Lawren Harris and J.E.H. MacDonald, recent friends and frequent sketching partners, travelled to the Albright Knox Museum in Buffalo, New York to view the Exhibition of Contemporary Scandinavian Art. The show inspired the pair, Harris and MacDonald moved not only by the subject matter, the depictions providing a distinct view of the Northern European countries' terrain, but also the handling and stylization within the landscapes. Of the

paintings included in the exhibition, parallels (or "correspondence", as described by MacDonald) can be perceived between the handling of the snow-laden trees in Gustav Vjæstad's *Vintermånsken* (*Winter Moonlight*) and the trees we find as a focus in Lawren Harris' work in the following years.

In 1915's *Snow II* (Collection of the National Gallery of Canada), three masses of large trees populate the foreground in soft shadow, partially screening the sunlit far shore of the background lake. The boughs are weighed heavily by the bluish snow, allowing only glimpses of the foliage beneath, the trees' overall shapes softened by the precipitation. *Winter Sunrise*, the 1918 canvas in the collection of the MacKenzie Art Gallery, provides a focus of three large coniferous trees, Harris presenting them in a more triangular shape, the snowy the branches forced downward with gravity's pull.

This gouache by Harris possesses strong aspects of Harris' continued stylization of the Canadian wilderness toward his eventual arrival in abstraction. The three trees, their bases huddled together, are completely cloaked in heavy snow, the bluish white layers smoothing the three into tight cones. While the tree on the right points sharply toward the sky, the other two curve slightly, a further indication of the weight of the thick blankets. The painter's low, curving horizon ensures an upward focus upon the three trees, set in front of a massive sky. Long, finger-like clouds stretch across the composition, reminiscent of the painter's handling found in his later depictions of Canada's west and far north.

\$15,000 – 18,000



12

12

EDWARD JOHN HUGHES

Sidney, B.C.

graphite
signed lower right

14.75 ins x 19 ins; 36.9 cms x 47.5 cms

Provenance

Private Collection, Vancouver

Literature

Ian M. Thom, *E.J. Hughes*, Vancouver Art Gallery, 2002, page 99

A native of Nanaimo and former student of the Vancouver School of Art, E.J. Hughes' work is celebrated for its depictions of the stunning wilderness of British Columbia. As art movements in Canada rapidly evolved into abstraction and minimalism, Hughes maintained a steadfast dedication to realism throughout his long career. His distinct and nostalgic style consisted of flattened perspective and simplified forms. On the subject of the association between realist art and photography, the artist proclaimed: "If I didn't have a conviction that a serious painter can portray Nature more profoundly than the best colour photography, I'd probably give it all up or go abstract or take up photography."

\$3,000 – 5,000



13

13

EDWARD JOHN HUGHES

Robson River

graphite
signed and dated 1955 lower right

15.75 ins x 13.5 ins; 39.4 cms x 33.8 cms

Provenance

Private Collection, Vancouver

Literature

Jane Young, *E.J. Hughes 1931 - 1982: A Retrospective Exhibition*, Surrey Art Gallery, 1983, page 43

Both *Robson River* and *Sidney, B.C.* attest to Hughes' meticulous and painstaking approach to illustrating the landscapes of British Columbia. During the 1950s, the artist approached each painting through a series of drawings, beginning with intricately detailed notes outlining full reference for the picture's theme. Hughes normally completed a detailed graphite drawing known as the "cartoon", which was then ruled off into squares in order for the composition to be transferred to the canvas. These cartoons, "in which the graphite is applied so heavily that the velvety blacks resemble those of a lithograph," truly stand by themselves as finished artworks, as exemplified in *Robson River* and *Sidney B.C.* Beginning in 1960, Hughes abandoned the cartoon in favour of a watercolour sketch, in order to speed up the procedure.

\$3,000 – 5,000



14

14 ALFRED JOSEPH CASSON

Byng Inlet

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

12 ins x 15 ins; 30 cms x 37.5 cms

Provenance

Private Collection, Calgary
Masters Gallery, Calgary
Private Collection, Vancouver

Literature

Hubert De Santana, "A Painter's Life: A.J. Casson looks back on 60 years at the easel," *Canadian Art*, Spring 1985, pages 64-69

A.J. Casson's landscapes of the mid-1940s began to incorporate a more dramatic lighting that is broken into planes across the surface of the composition. *Byng Inlet* illustrates this recent shift, visible in the angular lines in the water current and simplified cloud formations. The oil painting, in its clean lines and muted colours, exudes calm and stillness that is almost ominous. Common to Casson's work throughout his career is a limited colour palette. In a 1985 interview, the artist recalls this strategy as being present since his early days with the Group of Seven, when "exhibitions were flaming with colour." He elaborated by stating: "Well, I've always thought that if you want to stand out, don't follow the herd. I was inclined to go into subtle greys, to get away from the gaudy. I painted a few gaudy ones, but they never appealed to me."

In his early career, Casson sought to depict more populated towns in Ontario in order to differentiate himself from his fellow Group of Seven members. *Byng Inlet*, however, portrays the most exemplary of the Group's subjects: Georgian Bay. Named in honour of former British Naval officer John Byng, Byng Inlet is a body of water on the eastern shore of Georgian Bay, near the mouth of the Magnetawan River.

\$14,000 – 18,000



15

15
RAYMOND JOHN MEAD

Untitled Abstraction

acrylic on canvas
signed and dated 1982 on reverse

8 ins x 18 ins; 20 cms x 45 cms

Provenance
Private Collection, Nova Scotia

Literature
Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 106

Ray Mead moved to Montreal in 1958, five years following the formation of Painters Eleven in Toronto, to work as the art director for an advertising agency. His paintings began to evoke an influence of the prominent Quebec artist group Les Plasticiens. Mead abandoned oil paint for acrylic, and adopted an approach of hard-edge abstraction. *Untitled Abstraction* demonstrates this new direction Mead took in his artwork in the years following his move to Montreal. Roald Nasgaard comments on Mead's stylistic development in these years, remarking that "during the later 1970s and early 1980s many of his paintings were executed in response to post-painterly Colour Field painting: flat fields of colour in simple geometric orderings." In *Untitled Abstraction*, the artist created a dialogue between complementary colours red and green, and formed a structure that still includes controlled, clean, lines as well as spontaneous drippings of paint, so as to not fully adhere to the reductive minimalist abstraction. The year 1982 also marks a mid-career retrospective of Mead's work at the Robert McLaughlin Gallery in Oshawa curated by Joan Murray, which was praised for the artist's striking frankness and emotional depth in his mature work.

\$3,000 – 4,000



16

16
MARCELLA MALTAIS

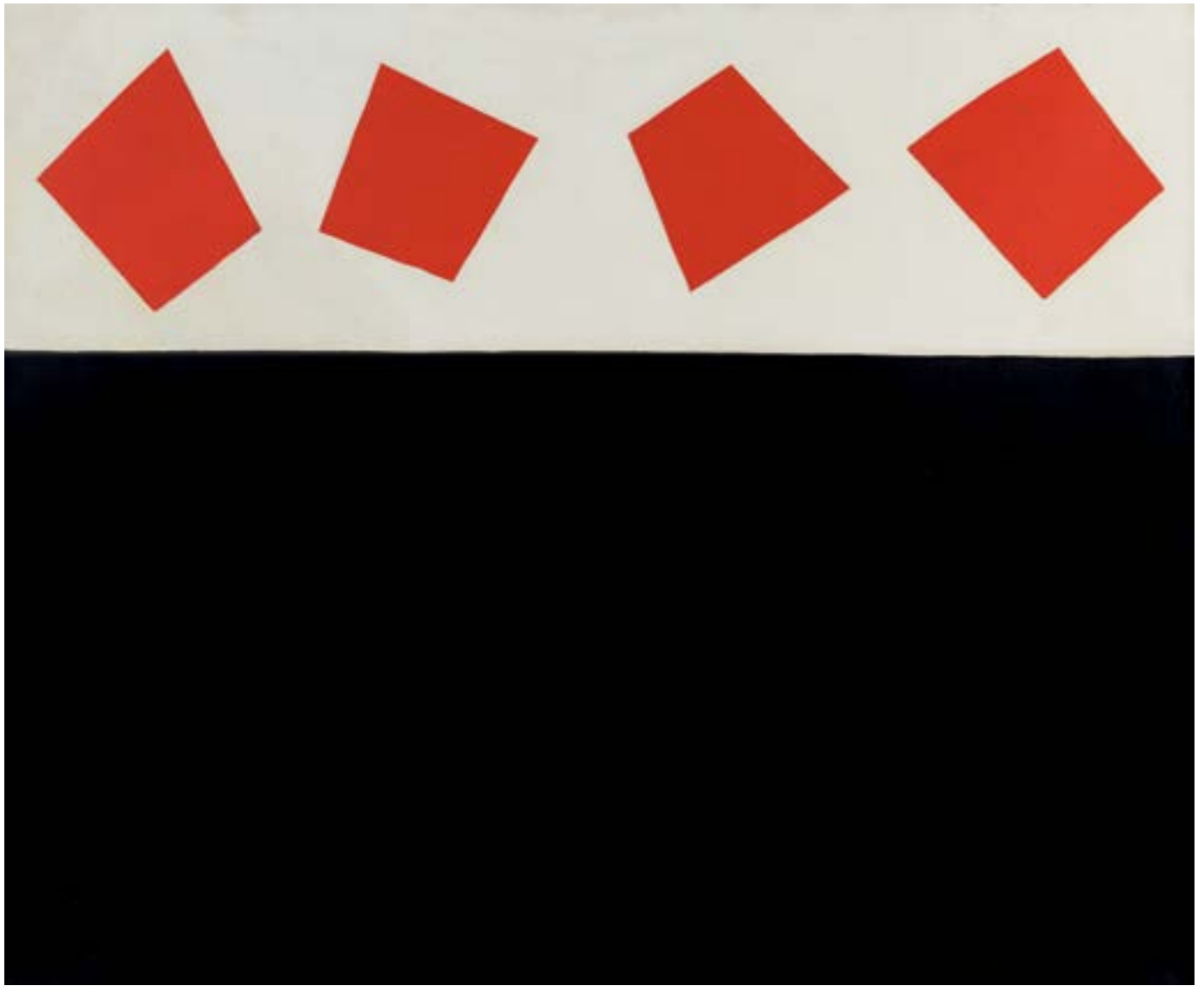
Sans titre

oil on canvas
signed and dated 1966 lower left

23.5 ins x 23.5 ins; 58.8 cms x 58.8 cms

Provenance
Private Collection, Toronto

\$4,000 – 6,000



17

17 CHRISTIAN MARCEL BARBEAU

Le rouge et le noir

oil on canvas
signed, titled and dated 1963 on a label on the
stretcher

32 ins x 39.5 ins; 80 cms x 98.8 cms

Provenance

Private Collection, Ottawa

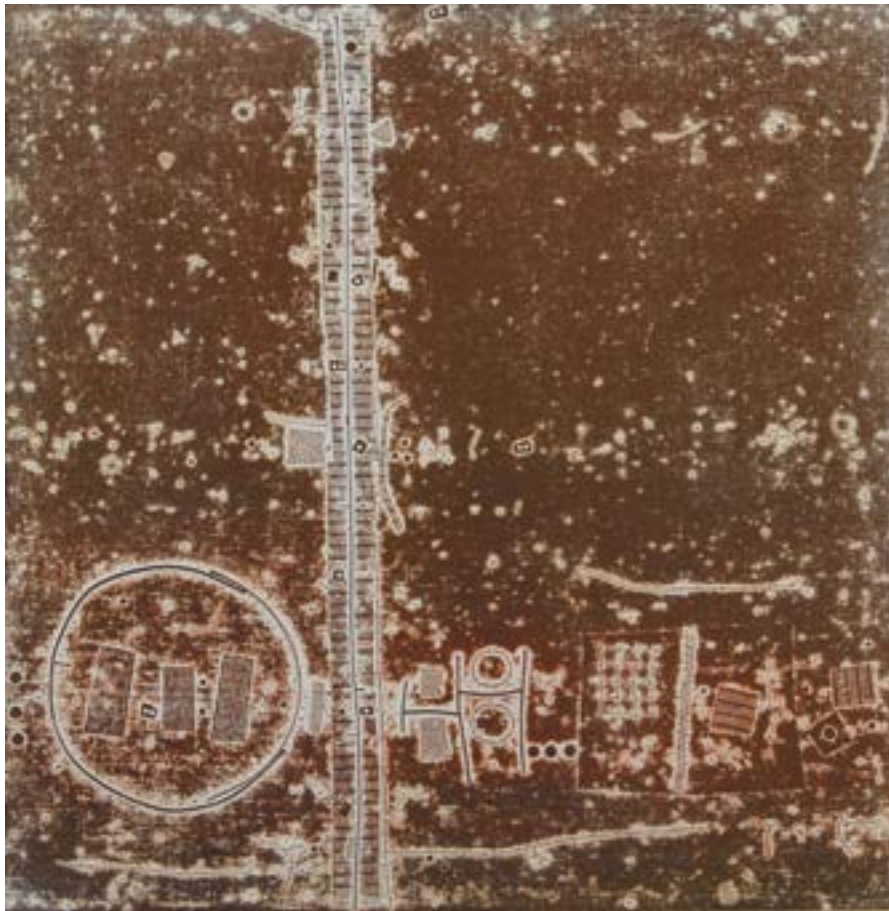
Literature

Ann Davis, *Marcel Barbeau: Works from 1957-1989*, Kaspar Gallery,
Toronto, 1989, unpaginated

During the 1960s, Barbeau was influenced by the Automatistes and European minimalist modernism. Favouring limited colour palettes of no more than three colours, all with uniform hues, the arrangement of simplified geometric shapes were explored. Taking the lead from Henri Matisse, Barbeau was also interested in the precise and calculated placement of shape and form on the canvas while maintaining a quality of sporadic chance. Showcased in *Le rouge et le noir*, Barbeau explores the tension between chance and intention through an abstract expressionism rooted in sensations of dimensionality.

Moving away from the all-over abstraction favoured by his Automatiste predecessors, careful control has been employed in the form of the shape and compositional arrangement. The lower portion of the composition is heavy and calm with the solid black form wrapping around the edges of the canvas which balances the more sporadic and energetic red rectangles dancing at the upper edge of the frame. The viewer bears witness to a subtle tension between dimensions combining both freedom and intellect. There is the liberty of the artist to create, but an important cognizant measure to the process, replacing the fervent gesture of the artist with control.

\$14,000 – 18,000



18

18
JACQUES GODEFROY DE TONNANCOUR

Balancing Act

mixed media on board
signed, titled and dated 1967 on the reverse

20 ins x 20 ins; 50 cms x 50 cms

Provenance

The Douglas Gallery Limited, Vancouver
Mayberry Fine Art, Toronto
Private Collection, Toronto

\$5,000 – 7,000

19
JACQUES GODEFROY DE TONNANCOUR

Fossiles

mixed media on board
signed, titled and dated 1980 on the reverse

18 ins x 18 ins; 45 cms x 45 cms

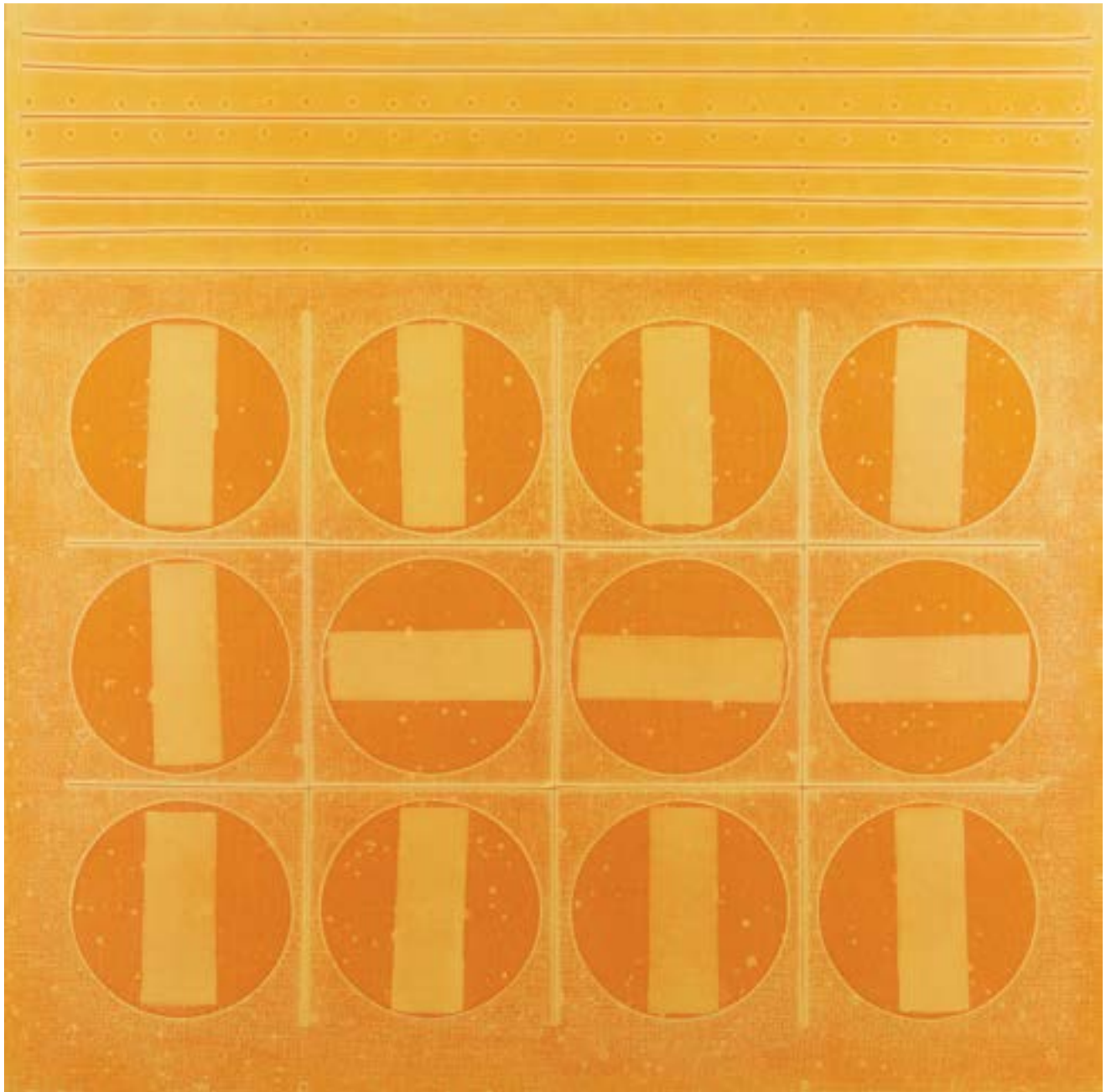
Provenance

Private Collection, Montreal

\$5,000 – 7,000



19



20

20
JACQUES GODEFROY DE TONNANCOUR

Sorbet aux douze oranges

mixed media on board
signed, titled and dated 1969 on the reverse

47.75 ins x 47.75 ins; 121.3 cms x 121.3 cms

Provenance

Galerie Agnès Lefort, Montreal
Private Collection, Toronto

Literature

Richard Simmins and Doris Shadbolt, *De Tonnancour*, Vancouver Art
Gallery, 1966, page 3

De Tonnancour established a reputation for himself as a painter of the Canadian landscape, with a brief interlude in the late 1940s to focus on still life and figurative works. By 1960, his landscapes were steadily becoming more simplified, eventually leading to abstract works with only a subtle reference to landscape in their composition. De Tonnancour subsequently experimented with collage and foreign materials, approaching fully non-representational paintings. *Sorbet aux douze oranges* (Twelve Orange Sherbet), a mixed media on board dating to 1969, marks the moment when the artist fully embraced abstraction in a "hard-edge" approach. Repeating disc-like shapes are commonly found in de Tonnancour's work of these years; in this instance they serve to represent oranges in an orange sorbet, as the title suggests. The title's association to the formal composition itself demonstrates the artist's tendency to never fully abandon associative content. In fact, very few artworks by de Tonnancour are capable of being defined as purely abstract.

\$10,000 – 15,000



21

21
CLARENCE ALPHONSE GAGNON

Dover Mountains, Norway

oil on board
certified by Lucile Rodier Gagnon (no. 525) on a label
the reverse

4.75 ins x 7 ins; 11.9 cms x 17.5 cms

Provenance

Walter Klinkhoff Gallery, Montreal
Dr. & Mrs. Walter Percival, Windsor
Private Collection, Toronto

Exhibited

Restaurant Exhibition, Montreal Museum of Fine Arts, 1959
Windsor Collects: 150 Years of Canadian Art, Art Gallery of Windsor,
July 19 - September 28, 1997, cat. no. 33

Between 1922 and 1936, Clarence Gagnon lived mostly in Europe, based primarily in France and embarking on road trips during summer months. The artist first discovered Scandinavia whilst on one of these trips 1929, beginning with Denmark and followed by Sweden and Norway. Gagnon was very much smitten with Scandinavia, as he was with maple and birch trees, wooden houses and a way of life that reminded him of his home in the Baie-Saint-Paul region of Charlevoix, Quebec. *Dover Mountains, Norway* demonstrates Gagnon's enduring influence of French Impressionism, visible in the soft and loose brushstrokes dappled across the landscape.

\$8,000 – 12,000



22

22
RANDOLPH STANLEY HEWTON

Village in Autumn

oil on canvas

16 ins x 18 ins; 40 cms x 45 cms

Provenance

Canadian Fine Arts, Toronto
Private Collection, Toronto

\$6,000 – 8,000



23

23 ALEXANDER YOUNG JACKSON

Madawaska

oil on canvas
signed lower left; signed and inscribed "From a Sketch
made at Madawaska" and dated "Oct 1967" on the
reverse

20 ins x 26.25 ins; 50 cms x 65.6 cms

Provenance

Private Collection, Calgary

The rural community of Madawaska is situated south-east of Algonquin Park along the Madawaska River. An ideal area for camping, canoeing and hiking, Madawaska afforded Jackson both the rugged barren Canadian landscape and small villages the artist sought to explore in his artistic practice.

The village at the base of the hill showcases the individuality and pragmatic simplicity of the dwellings through the brightly-coloured roofs and sidings. The surrounding landscape works as a more neutral backdrop of the homes and structures, focusing the viewer's attention on the trace of human existence within the landscape rather than a void vista. The importance of life in rural communities was central to many of Jackson's works and was a subject which was integral to his oeuvre. An avid outdoorsman, Jackson was acutely aware of his role within the landscape as an active participant; rather than omit the villages, communities and settlements within the Canadian land, he instead sought to elevate the importance of human existence, resilience and reliance on the land in these more remote locales.

Madawaska incorporates the artist's signature stylistic handling of the paint with long fluid brush strokes to highlight the curve and form of every compositional element. The hills, clouds and snow are all captured with a lyrical fluidity while the village below has been depicted in a decidedly more linear fashion. The vibrant canvas holds a whimsical charm while honouring the distinctive personality of the town and its inhabitants.

\$60,000 – 80,000



24
ILLINGWORTH HOLEY KERR

Little Farm, Qu'Appelle Valley, Lumsden, Saskatchewan

oil on canvas
signed with monogram lower left; signed, titled and dated 1973 on the stretcher

24 ins x 34 ins; 60 cms x 85 cms

Provenance
Private Collection, Nova Scotia

\$5,000 – 7,000

24



25
HENRY GEORGE GLYDE

Near Vegreville

watercolour
signed and dated 1938 lower right

11 ins x 15 ins; 27.5 cms x 37.5 cms

Provenance
Private Collection, Calgary

\$1,500 – 1,800

25



26
MANLY EDWARD MACDONALD

Autumn Tints, Rosedale Golf Club

oil on board
signed lower left; titled on the reverse

8.5 ins x 10.75 ins; 21.3 cms x 26.9 cms

Provenance
Private Collection, Toronto

This scene provides a view of the fairway on the first hole of the Rosedale Golf Club.

\$1,500 – 2,000

26



27

27 ALFRED JOSEPH CASSON

Ringwood (1947)

watercolour
signed lower right

14.25 ins x 16.25 ins; 35.6 cms x 40.6 cms

Provenance
Private Collection

Literature
A.J. Casson, *My Favourite Watercolours: 1919 to 1957*, Markham/Scarborough, 1986, pages 7-11, 114, reproduced page 115
Paul Duval, *Canadian Water Colour Painting*, Toronto, 1954, unpaginated

Painted en plein air in Ringwood, Casson selected this work to be included in the self-penned text *My Favourite Watercolours*, with a forward by Paul Duval. Casson remarks: "It was a very cold day when I began sketching this watercolour on the outskirts of

Ringwood, just north of Markham. I was with my friend Joe Gauthier and neither of us had the inclination to remain outside too long sketching in that weather. Accordingly, this painting was begun on location but finished in the comfort of my studio. This watercolour is, of course, another example of my interest in rural architecture and my fondness for scenes which were so typical of the life of the outskirts of Toronto at the time."

Casson was one of the few members of the Group of Seven who held a long standing commitment to practicing in watercolour and mastering the medium. In many ways, the medium is more unforgiving as once the pigment is applied, the artist is committed to the application. Rather than being able to sculpt, scrape away, blend or paint over an unsatisfying area, the application of watercolour to the paper is a permanent mark. On Casson's dedication to watercolours, Paul Duval writes that Casson "had become one of the most powerful and expressive watercolour painters Canada has ever known. His compositions had acquired a sure formalization, his washes were laid with a consummate assurance and the boldness of his colour revealed a brilliance and depth then rarely seen in the medium."

\$30,000 – 40,000



28

28 WILLIAM GOODRIDGE ROBERTS

Seated Nude (Joan)

oil on canvas
signed and dated "May, 1955" lower right; Estate
Inventory No. 1206 inscribed on stretcher

32 ins x 25 ins; 80 cms x 62.5 cms

Provenance

Collection of Joan Roberts, Montreal
Private Collection, Kingston

Literature

Christopher Varley, *Goodridge Roberts: Figure Paintings and Drawings*, Gallery Stratford, December 1978 - January 1979, unpaginated

The sitter in Goodridge Roberts' *Seated Nude* of 1955 is the artist's second wife, Joan Roberts. The painting's current owner acquired the artwork from Mrs. Roberts directly in 1977. The following year, it was included in a solo exhibition entitled *Goodridge Roberts: Figure Paintings and Drawings* at Gallery Stratford in Stratford, Ontario from December 1978 to January 1979. Christopher Varley writes in the

accompanying catalogue that "Roberts' nudes, seated on patterned cloth draped chairs set amidst the paraphernalia of the studio, retain their corporeality and integrity - they are never entirely suffused by patterning, nor do they acquire meaning beyond that of the matter of fact nature of their existences." This casual setting is visibly present in *Seated Nude*, as one can observe the pieces of blue, yellow and white crumpled fabric dispersed throughout the room, as well as a plate of fruit positioned on the sofa next to the sitter. Joan's candid, relaxed pose alludes a strong sense of intimacy in the picture, which is reinforced by our knowledge of the sitter's relationship to the artist.

Varley also comments on the artist's use of colour in his figural works, writing that "Roberts' colour has great amplitude, yet is matt and frequently sombre. The same hue may reappear several times in different areas of a painting, or even move uninterrupted from one descriptive function to another. Light-dark modelling is retained, but is often used in a way so simplified as to be virtually non-illusionistic." In *Seated Nude*, the colours used in the figure, the wall, the blankets and even the fruit are all remarkably similar in tone. The repeating shades of green-ochre and mustard yellow throughout Roberts' canvas, accented by the cobalt drapery along the right-hand border, is exemplary of, as Varley writes, Roberts' "masterful control of hue and value."

\$14,000 – 18,000



29

29 JEAN PAUL LEMIEUX

Dame au collier de perles

oil on canvas
signed lower right; titled on the stretcher

20 ins x 16 ins; 50 cms x 40 cms

Provenance

Private Collection, Calgary

Literature

Guy Robert, *Lemieux*, Toronto, 1978, pages 209 and 244

Portraits occupy a strong presence in Jean Paul Lemieux's multi-faceted body of work. Throughout his career he depicted his sitters in a frontal stance with a direct view into the facial expression. Guy Robert writes that "Lemieux believes that the face has a message to impart all through life, and a good deal of his work has been concerned with capturing the characteristic expressions of different stages of life from cradle to the deathbed."

Inspiration for documenting the human expression came from an interest in American Social Realism in his early career, particularly the movement's interest in showcasing the daily lives of the working class people. Later in life, Lemieux's portraits were influenced by Edvard Munch and the Expressionist school of painting, as they seek to portray anxiety and the artist's "dark, tragic vision of the tormented historical era he was living through."

Dame au collier de perles illustrates Lemieux's ability to highlight human emotion and facial expression. The sitter's powerful stare directly at the viewer exudes anxiousness and vulnerability; it is contrasted, however, with an ornate three-strand pearl necklace and glamorous red dress. A woman wearing a necklace became a recurring motif in the artist's portraits, referencing a popular theme in Western painting: feminine vanity. Robert explains that for Lemieux, the symbol of the necklace goes beyond a statement on vanity, writing that "in Lemieux's painting, the vanity of woman is no longer a simple matter of make-up or gaudy jewelry. It becomes a refusal to submit to the ravages of time, an exorcism of the aging process and even the proclamation of a quality of being - a singular way to announce one's person, beautifully and almost poetically."

\$30,000 – 50,000

30

BERNICE FENWICK MARTIN

Steam and Haze of Industry along Toronto's Waterfront

oil on board

signed lower right; titled, dated 1940 and with the artist's stamp on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Private Collection, Ontario

Often working simultaneously with landscape and urban scenes, both representations of the land were of equal importance to Bernice Martin. Creating texture with short staccato brush strokes, the layered sky of pale yellows, blues, violets, and roses evoke a light calm atmosphere giving balance to the busy harbour scene below. Impressionistic handling of the medium and the representation of light and shadow highlight the artist's fascination with capturing the spirit of the landscape. Here, water can be interpreted as the soul of the city, the machinery and harbour industry an extension of this, breathing life into Toronto and its success as an epicentre of industry within Canada.

\$1,000 – 1,500

31

LIONEL LEMOINE FITZGERALD

Open Plains

ink drawing

signed with initial lower left

8.25 ins x 11.5 ins; 20.6 cms x 28.8 cms

Provenance

D & E Lake Ltd. Fine Arts, Toronto
Private Collection, Vancouver

\$1,200 – 1,500

32

BARKER FAIRLEY

Two Trees

oil on board

signed lower left; signed, titled and dated 1975 on the reverse

11.25 ins x 14 ins; 28.1 cms x 35 cms

Provenance

Marianne Friedland Gallery, Toronto
Private Collection, Toronto

\$2,000 – 3,000



30



31



32



33

33 WILLIAM KURELEK

Copper Cliff

mixed media on board
signed and dated 1966 lower right; titled and dated
1966 on the reverse

15 ins x 19 ins; 37.5 cms x 47.5 cms

Provenance

Private Collection, Ontario

Literature

William Kurelek, "Letter, June 21, 1975", quoted in Patricia Morley, "Kurelek's Sudbury Diaries," *Canadian Literature*, no. 113-114, 1987, pages 264-66

William Kurelek and Joan Murray, *Kurelek's Vision of Canada*, Edmonton, 1983, page 11

Situated just outside of Sudbury, Copper Cliff was home to a significant nickel mine, Inco Limited. The organization was one of the world's leading nickel mines for most of the twentieth century before being purchased by Vale Mining Company. Worldwide, the Copper Cliff site remains one of the world's largest mining projects.

While Kurelek was travelling through the Sudbury area in 1966, Copper Cliff became the site of this work with the smelting stacks seen in the background of the composition. Kurelek shifted focus to more industrial landscapes of Ontario during this period. Fascinated by the rough terrain and rolling hills in Ontario, compared to the decidedly flat prairie lands the artist was accustomed to, the mining town of Copper Cliff presented a new challenge for the artist.

In his *Sudbury Diaries*, Kurelek makes a connection to the land through his devout Christian beliefs. For him, the beauty and destruction of the land by the pollution caused by the smelting plant was interpreted as a literal reference to Christ's temptation as he fasted in the Judean Desert for forty days and forty nights.

This work exemplifies Kurelek's personal curiosity in the intricate details of rock formations within the landscape. Throughout the composition, the layered variations of the land stacked into a high horizon, punctuated by a winding trail, typifies Kurelek's preference of producing panoramic landscapes. Commenting on Kurelek's works produced in Sudbury, Joan Murray writes that "man is never lost in the luminous land, but engulfment threatens as he travels from the foreground into the distance usually a deliberate, carefully laid out curving path." Kurelek employs familiar imagery of the Canadian landscape combined with formal elements of perspective and classic art historical imagery to symbolically highlight one's impact on the environment and his/her own mortality.

\$18,000 – 22,000

34

MAXWELL BENNETT BATES

House by the Sea

oil on board

signed and dated 1952 lower right

24 ins x 20 ins; 60 cms x 50 cms

Provenance

Private Collection, Montreal

By descent to the current Private Collection, Saskatchewan

Literature

Nancy Townshend, *Maxwell Bates: Landscapes/Paysages: 1948-1978*, Medicine Hat Museum and Gallery, 1982, pages 9, 21 and 29

Having travelled and worked extensively in the United Kingdom, Maxwell Bates was inspired by the European fauvist modern art movement. He integrated the simplified forms and reliance on colour to make visual social commentary on one's place in society. Human presence was always a particular point of interest for the artist as he shifted focus to depicting the western Canadian landscape. The artist explained that, "a landscape untouched by man doesn't interest me. Must have some touch of man, example, cabins, farmhouse. Otherwise, I don't relate to it."

In *House by the Sea*, Bates marries his practices of flattened, simplified forms and the utilization of colour to impart the importance of human presence within the land. The subtle grey near monochromatic colour palette used melts the central home and surrounding structures into the landscape and sky. Nancy Townshend argues: "...the key to Bates' success as a landscape painter lies in his judicious selection from nature's varied fabric of those elements that would make a good picture and his arrangement of those elements for the greatest aesthetic effect." In this work, there is a gentle reminder of our presence within the landscape and our role within the environment.

\$4,000 – 6,000



34

35

WILLIAM PERCIVAL WESTON

Limestone Peak, Rocky Mountains, B.C.

oil on board

signed lower left; signed, titled and dated 1960 on the reverse

15.75 ins x 20 ins; 39.4 cms x 50 cms

Provenance

Mayberry Fine Art, Toronto

Private Collection, Toronto

\$6,000 – 8,000



35



36

36
MARC-AURÈLE FORTIN

Paysage d'été

oil on panel
signed lower left

6.25 ins x 9.25 ins; 15.6 cms x 23.1 cms

Provenance

Galerie Clarence Gagnon, Montreal
Canadian Fine Arts, Toronto
Private Collection, Montreal

Literature

Marc-Aurèle Fortin, Germain Lefebvre, Janine Leroux-Guillaume et al., *Marc-Aurèle Fortin : peintre-graveur, 1888-1970*, Montreal, 1983, page 76

Marc-Aurèle Fortin's highly decorative, colourful landscapes celebrate the picturesque in nature. *Paysage d'été* depicts the artist's recurring and preferred subject of large, leafy trees, in his signature palette of vibrant jewel-toned greens and blues. Author Germain Lefebvre describes the uniqueness of Fortin's charming depictions of nature: "The arabesques of the line, the contrasts and harmonies of colour, movement of the composition, this is what captivates the painter and spurs his research to distinguish his work from the clichés of the small landscape artists."

\$6,000 – 8,000



37

37
FRANK HANS JOHNSTON

Moody March

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

20 ins x 24 ins; 50 cms x 60 cms

Provenance
Private Collection, Ontario

Johnston's landscapes are a reflection of his interest in turn-of-the-century ideals, displaying much more atmospheric and decorative qualities than his fellow Group of Seven members. Unlike the modernist paintings of Thomson and Harris, Johnston's work evolved toward a more traditional realist style, recalling nineteenth century painters such as Homer Watson. *Moody March* is a fine example of the artist's ability to capture the interplay of light, colour and pattern in nature. The setting of a snow-covered forest lends itself especially well to Johnston's decorative interpretation of the landscape, due to the effect of shimmering light reflections.

\$12,000 – 15,000



38

38
GEORGE FRANKLIN ARBUCKLE

Sunday

oil on board
signed lower left

30 ins x 40 ins; 75 cms x 100 cms

Literature

"Efforts of Canadian Artist Stress Lighter Side of Life," *The Windsor Star*, November 30, 1940, reproduced

Exhibited

Canadian National Exhibition, Department of Fine Arts, Toronto, 1940
Montreal Museum of Fine Arts, 1952
Royal Canadian Academy of Arts, 1953

Although Arbuckle studied under J.E.H. MacDonald, Fred Haines, J.W. Beatty, Arthur Lismer and Franz Johnston, he was more taken with French Impressionism and gravitated towards more sympathetic representations of the Canadian landscape. The artist visited Europe on a near annual basis, developing a relationship with Impressionism with an emphasis on light and the softening of the composition through gestural paint strokes. In *Sunday*, the leisurely activity complements the soft colour palette. The central horse and buggy remain the focus with acute attention paid to the child riding with her parents. Both the light sky and ground equally balance the image as neither overpower the subject. As with French and European Impressionists, a focus on society and the people who inhabit the landscape – urban or otherwise – is the focus in this depiction. Arbuckle references the escape from city life to a leisurely rural day where the only concern is ensuring that one is protected from the sun's glare with a parasol.

\$4,000 – 6,000



39

39
JOHN GOODWIN LYMAN

Nannies on the Beach

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

5.75 ins x 8 ins; 14.4 cms x 20 cms

Provenance

Private Collection, Calgary

\$1,200 – 1,500

Old Orchard

oil on board

signed and dated 1940 lower right; signed with
insignia, dated 1940 and inscribed "16" on the reverse

29.75 ins x 36 ins; 74.4 cms x 90 cms

ProvenanceAcquired directly from the Artist by Herbert Laurence Rous
By descent to the current Private Collection, Toronto**Exhibited**

68th Annual Exhibition of the Ontario Society of Artists, The Art Gallery of Toronto, March 1–31, 1940, cat. no. 23
Paintings and Water Colours, Canadian National Exhibition, 1940
Franklin Carmichael, Memorial Exhibition, The Art Gallery of Toronto, March, 1947, cat. no. 15, (exhibited as *Apple Orchard*)
Light and Shadow, The Work of Franklin Carmichael, McMichael Canadian Art Collection, Kleinburg, 1990, cat. no. 59
In the Spirit of Carmichael: Orillia's One of Seven, Orillia Museum of Art and History, April 27–July 9, 2005

Literature

Megan Bice, *Light and Shadow, The Work of Franklin Carmichael*, McMichael Canadian Art Collection, Kleinburg, pages 7, 66, 86, 97, 105, reproduced page 90
 68th Annual Exhibition of the Ontario Society of Artists, The Art Gallery of Toronto, March 1–31, 1940, listed page 6
Paintings and Water Colours, Canadian National Exhibition, 1940, listed, unpaginated
 Rous & Mann Press Limited Calendar, 1946, reproduced on cover
 Robert Eyre and Donald W. Buchanan, *Canadian Art*, Volume IV, Number 4, Summer, 1947, reproduced on cover
 Joyce Sowby, "Quality Printing: A History of Rous and Mann Limited, 1909–1954", *DA, A Journal of the Printing Arts*, Number 51, Fall/Winter 2002, page 14

The youngest original member of the Group of Seven, Franklin Carmichael was born in Orillia, Ontario and moved to Toronto in 1911 at the age of twenty-one. Carmichael began working as an illustrator for Rous and Mann in 1915, the same year that he was married to Ada Went. Rous and Mann was the first Canadian printing company to appoint and retain a full-time, permanent art department. Albert Robson had joined Rous and Mann as art director in 1912 and his acquaintance with many artists in Toronto enabled him to attract some of the very best talent to the firm. He quickly developed an exceptional art department which included Franklin Carmichael, Tom Thomson, A.J. Casson and F.H. Varley.

Carmichael's connection to commercial art would remain strong throughout his career, the artist spending "twenty-one years of his life working as a commercial artist and designer and the remaining fourteen years of his career teaching its methods to others." Hired as Carmichael's young apprentice in 1919 at Rous and Mann (Carmichael was the head designer at the firm at the time), Casson remarked that "over the years we became close friends and associates in the art world. He took me on many sketching trips... Everything I know about the craft of painting he taught me."

In 1919, Franklin and Ada Carmichael bought a home in Lansing, now the Willowdale area of Toronto. The new home was in close proximity to where the Carmichaels enjoyed leisurely activities in the summer and winter months, as well as where Carmichael would sketch when time permitted. He would spend many years in Lansing, "[enjoying] the rewards and obligations of family life." His full-time work as a commercial artist kept him close to home, remaining an artist dedicated to painting the Ontario landscape.

The artist did not record and journal as many other Group of Seven members did, however, in the limited notes that do exist, Carmichael acknowledges his close connection to chosen subject matter. "A profound interest of 'intimacy' with the actual subject matter was paramount, and automatically involved the artist's emotional response." Undoubtedly, Carmichael's deep relationship with his surroundings is underscored in his masterwork, *Old Orchard*. Megan Bice writes: "Around 1940, Carmichael's freedom to roam from his Lansing home was restricted, particularly by the gasoline rationing of wartime. *Old Orchard* is the view out his studio window, across his property to the neighbouring house... [A]s in *Farm, Haliburton*, the trees dominate the scene. Although an orchard is a man-made woods, the group of aging trees pictured here has become a powerful, twisted outgrowth of its more domesticated, cultivated predecessor. As well, the painting reveals the artist's long infatuation with the growth and forms of trees, whether youthful saplings or the oversized and majestic monuments of age."

In *Old Orchard* we are reminded of the broken and leafless branches of *Frood Lake* (1939), yet now, the branches found in the foreground are draped in dramatic shadow, the strong sunlight approaching from behind. All at once, the grouping of towering apple trees brings to mind concepts of "order and tangle, delicacy and mass, man and nature." So much of Carmichael's work centres on such dualities, the artist continually exploring magnificent contrasts of light and dark and stillness and movement within the wondrous Canadian landscape. Nature is both delicate and forceful in *Old Orchard*, with the magic of sunlight touching on the leaves that rustle in the soft wind. Carmichael allows us a glimpse of his most intimate surroundings, the strong colours, magnificent contours and the viscosity of paint heightening the painting's overall dramatic effect.

This painting was acquired from the artist by Herbert Laurence Rous of Rous and Mann Limited in the early 1940s and has remained in the family's collection until this offering.

\$500,000 – 700,000



Franklin Carmichael, *Study for Old Orchard*, 1939
 oil on wood-pulp board, 25.2 cms x 30.2 cms
 Collection of the National Gallery of Canada
 Gift of Mary Mastin, Toronto, 1996 (38420)
 © National Gallery of Canada
 Not for sale with this lot





Above: Franklin Carmichael, *Study for Old Orchard*, 1940
brush, black ink and watercolour over graphite on wove paper
19.8 cms x 25.9 cms
Collection of the National Gallery of Canada
Gift of Mary Mastin, Toronto, 1993 (37187)
© National Gallery of Canada
Not for sale with this lot

Below: Franklin Carmichael, *Old Orchard*, circa 1940
wood engraving on laid paper
image: 15.1 cms x 20.1 cms
Collection of the National Gallery of Canada
Purchased, 1993 (36868)
© National Gallery of Canada
Not for sale with this lot



The National Gallery of Canada's collection includes three works of art directly related to *Old Orchard*. Two preparatory works: a mixed media work on paper (*Study for Old Orchard*, circa 1940, NGC no. 37187) and an oil sketch (*Study for Old Orchard*, 1939, NGC no. 38420) were gifted by Carmichael's daughter, Mary Mastin, to the institution, while a wood engraving of the subject (*Old Orchard*, circa 1940, NGC no. 36868) was purchased by the gallery in 1993. Each of the three present slight variations of the signature work's composition while maintaining the command of the orchard's trees in the foreground.

Old Orchard was exhibited twice by Carmichael during the year of its completion, Carmichael including the painting in both the Ontario Society of Artists Exhibition and the Canadian National Exhibition's Painting and Water Colour showing in 1940. The importance of the painting and its role in representing the celebrated career of Franklin Carmichael would be fully realized following the death of the artist in 1945. *Old Orchard* was reproduced on the cover of the Art Gallery of Toronto's Carmichael Memorial Exhibition in 1947 and was also featured on the cover of the Summer issue of *Canadian Art* magazine during the same year.



41

41
PETER CLAPHAM SHEPPARD

Building the Toronto Harbour

oil on canvas
signed lower right

20.25 ins x 25 ins; 50.6 cms x 62.5 cms

Provenance

The Estate of the Artist
Private Collection, Ontario

Literature

Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, Vancouver/Kleinburg, 2011, page 383

P.C. Sheppard often accompanied Group of Seven members on sketching trips throughout the city of Toronto. Ross King praises the artist as being “possessed of a visionary approach to the urban landscape.” A Toronto native, Sheppard bore witness to the steady construction and urbanization that took place within the city during the first half of the twentieth century. In 1911, a federal law was passed to form the Toronto Harbour Commission, in order to develop the facilities of the harbour. The commission delivered its first multi-million dollar plan the following year to gradually transform the waterfront into a modern port, and the work was administered throughout the next few decades. Sheppard’s *Building the Toronto Harbour* serves as a colourful and visually appealing record of Toronto’s history.

\$8,000 – 12,000



42

42
PETER CLAPHAM SHEPPARD

In the Artist's Studio, Bathurst and Bloor

oil on canvas, laid down on board
signed lower right; titled and dated circa 1930 on the reverse

10.5 ins x 8.5 ins; 26.3 cms x 21.3 cms

Provenance

The Estate of the Artist
Private Collection, Ontario

\$2,500 – 3,500

43
TOM THOMSON

Fallen Timber (Algonquin)

oil on canvas, laid down on paperboard
inscribed "Gordon Harkness" and signed and inscribed
by Thoreau MacDonald on the reverse; catalogue
raisonné number 1912.02

6 ins x 9.25 ins; 15 cms x 23.1 cms

Provenance

Elizabeth Thomson Harkness, Annan and Owen Sound
Gordon Harkness, Detroit, by descent
Mrs. Thomas Heil, Battle Creek, Michigan
Libby's Art Gallery, Toronto
Private Collection, Ontario

Literature

David Silcox and Harold Town, *Tom Thomson: The Silence and the Storm*, Toronto, 1977, page 55
David P. Silcox, *Tom Thomson: Life and Work* (online publication), Art
Canada Institute, Toronto, 2016, pages 10-12, 23

From an early age, Tom Thomson showed great interest in the landscape which surrounded him. During a childhood illness which kept him from school, he would 'wander in the hardwood and coniferous forests near his home, becoming familiar with woodland lore.' Thomson's father's cousin was well-known naturalist, Dr. William Brodie and Tom would collect specimens during family visits and "in this way, learned to observe nature closely and respect its mystery."

It was in 1912 that Thomson first visited Algonquin Park on a two-week painting expedition with Ben Jackson, a commercial art colleague at Toronto's Grip Limited. Through the painter's resulting work from these early visits to the park, David Silcox observes aspects which "illustrates Thomson's transition from the formalities of commercial art to a more imaginative style of original painting", 1912 standing as an "astonishing year in which the late-blooming Thomson began the transition from commercial artist to full-time painter." In the fall, Thomson's friend, mentor and fellow-painter J.E.H. MacDonald would meet Dr. James MacCallum, a University of Toronto professor who showed keen interest in landscape painting. MacCallum would recall of his first exposure to Thomson's paintings in 1912 that he "recognized their 'truthfulness...they made me feel that the North had gripped Thomson,' just as it had gripped MacCallum as a boy." MacCallum would soon offer Thomson and A.Y. Jackson financial support to devote themselves to painting full-time, a gesture which would have profound effects on not only Thomson and his work, but the history of Canadian art. "Although Thomson did not realize it at the time, he had found in MacCallum a patron, staunch supporter, and a guardian of his paintings after his death."

Algonquin Park would become the locale for the majority of Thomson's most celebrated work, the painter heading north to the region every spring, living and painting in the wilderness for as late as possible into the fall months before returning to Toronto during the winter to work on canvases at the Studio Building. The artist was at home in the Park, his skills in outdoor living continuing to develop with that of his artistic abilities. During a Fall 1914 painting trip with A.Y. Jackson, Frederick Varley and Arthur Lismer, the first painting excursion to include three members of the future Group of Seven, his fellow artists were amazed by Thomson's comfort and prowess in the woods, "astounded by his ability to catch fish for the evening meal, cook over an open fire, set up camp, and navigate the rapids in a canoe."



43

Thomson's attention to detail is strongly evident in *Fallen Timber (Algonquin)*, the painter employing his "exceptionally keen vision and penetrating insight" to capture every aspect of the rugged landscape before him. From the newly-bare stump just steps from his vantage point, we move cautiously through a twisted obstacle course, littered with fallen trees and sharp brush, further complicated by a recent, but moderate snowfall. As we continue toward the soft shapes of the horizon, we are welcomed by the tall and wide-reaching trees, creating a partial canopy beneath the pinks and light blues of the afternoon sky. Despite being one of his earliest visits to Algonquin Park, the composition speaks to Thomson's interest in capturing and effectively portraying the most challenging of scenes, a highly-varied and transitioning landscape is confidently created by the painter through a controlled palette which allows only flashes of vivid pigment, found primarily in the contrast of wild reds and stark whites on the forest floor.

Fallen Timber (Algonquin) captures Tom Thomson's brilliance through his "finely tuned microscopic eyes and wide-angled vision", the complex landscape's power emanating from not only from the balance of intricate detail with the immensity of the entirety, but from Thomson's own connection to the land and terrain where his full emergence would soon be realized. "In all of Thomson's paintings, accuracy of the subject and this emotional reaction at the time is what gives his work both authority and power."

\$150,000 – 200,000



44

44

WILLIAM HENRY CLAPP

Misty Summer Morning, St. Eustache

oil on board

signed and dated 1914 lower left

10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms

Provenance

Watson Art Galleries, Montreal

Canadian Fine Arts, Toronto

Private Collection, Toronto

Literature

A.K. Prakash, *Impressionism in Canada, A Journey of Rediscovery*, Toronto/Stuttgart, 2015, page 534

Residing in Montreal from 1908 to 1915, William Clapp made many painting excursions “to the north shore of the St. Lawrence, sketching rural and village scenes outdoors – many of them during the warmer months.” Prakash writes that Clapp “...was also conscious of the play of colour and light, and his canvases show a virtuoso handling of paint... The overall result is a gentle, sometimes misty, Impressionist vision drawn directly from his own experience.” Painted in 1914, *Misty Summer Morning, St. Eustache* reveals a fresh palette and welcoming interpretation of the Quebec landscape on a pristine day.

\$3,000 – 4,000

45

PAUL ARCHIBALD CARON



45

Hotel Tadoussac

oil on canvas

signed lower right

10.75 ins x 8.75 ins; 26.9 cms x 21.9 cms

Provenance

Gift of the Artist to the Hotel Tadoussac (1930s)

Frederick Brown, hotel manager (circa 1930-1952)

By descent to the current Private Collection, Quebec

Literature

“French Canada Pictures of Paul Caron”, *Montreal Daily Star*, December 13, 1933

The Quebec town of Tadoussac dates back as far as Jacques Cartier’s September 1535 arrival to the American continent. The fur trade began in the early 1600s; Tadoussac served as the first trading post established in the territory of Canada as well as the first ocean port on the St. Lawrence Valley. Following a thriving lumber industry in the 1800s, the construction of Hotel Tadoussac in 1864 marks the emergence of Tadoussac as a vacation destination.

Paul Caron created this canvas when he visited the popular summer destination in the 1930s. The artwork illustrates and documents this historical piece of architecture just prior to its demolition in 1941 (it has since been rebuilt in a similar style). This charming oil painting, full of intricate details depicting the joys of summer vacation, exemplifies Paul Caron’s excellent portrayals of Quebec urban and rural life. A 1933 *Montreal Daily Star* review of Caron’s work declares that “...There are no pictures which give a better idea of a certain side of the life of French Canada.”

\$1,200 – 1,500



46

46 CORNELIUS KRIEGHOFF

Indian Encampment on the Lower St. Lawrence

oil on canvas
signed lower right

12.25 ins x 16.25 ins; 30.6 cms x 40.6 cms

Provenance

Private Collection, Calgary

Literature

J. Russell Harper, *Krieghoff*, Toronto, 1979, pages 44 and 137

Cornelius Krieghoff's images of Canada's native people are some of his most acclaimed within a wide range of subject matter. Depictions of the native population make up approximately one-third of the artist's known body of work. Krieghoff often represented this subject as a portrayal of an idealistic relationship between man and nature. In paintings such as *Indian Encampment on the Lower St. Lawrence*, he sought to represent the Native People as being perfectly attuned to

nature. As Russell Harper notes, Krieghoff portrayed "man unspoiled by the complexities of artificial and unnatural civilization." The canvas depicts a sumptuously detailed view of the St. Lawrence River in autumn, and only upon a closer look does it reveal three figures surrounding a wigwam. Harper writes that Krieghoff gradually scaled down the human presence in these works in order to emphasize the idyllic landscape, stating that "increasingly he viewed them romantically and at the same time, he shrank them into large landscapes."

Krieghoff settled in Montreal in 1846, where he regularly painted the First Nations people of Caughnawaga, a Native reserve south of the island. He produced large canvases for wealthy clients and very small ones for those with modest incomes. In 1853 the artist moved to Quebec, and revisited this preferred subject throughout the city and its surrounding regions. While Canada was undergoing major constitutional changes in addition to industrialization and urbanization during Krieghoff's two decades in the country, the artist rarely depicted evidence of this transformation in his artworks. Rather, he was firmly preoccupied with French-speaking 'habitants' and the Native People of rural life.

\$30,000 – 40,000



47

47 ALEXANDER YOUNG JACKSON

Near Lac Paquin, Quebec

oil on board

signed lower right; signed, titled and dated "March 1st, 1964" on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

Provenance

Private Collection, Calgary

Literature

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, pages 58-66

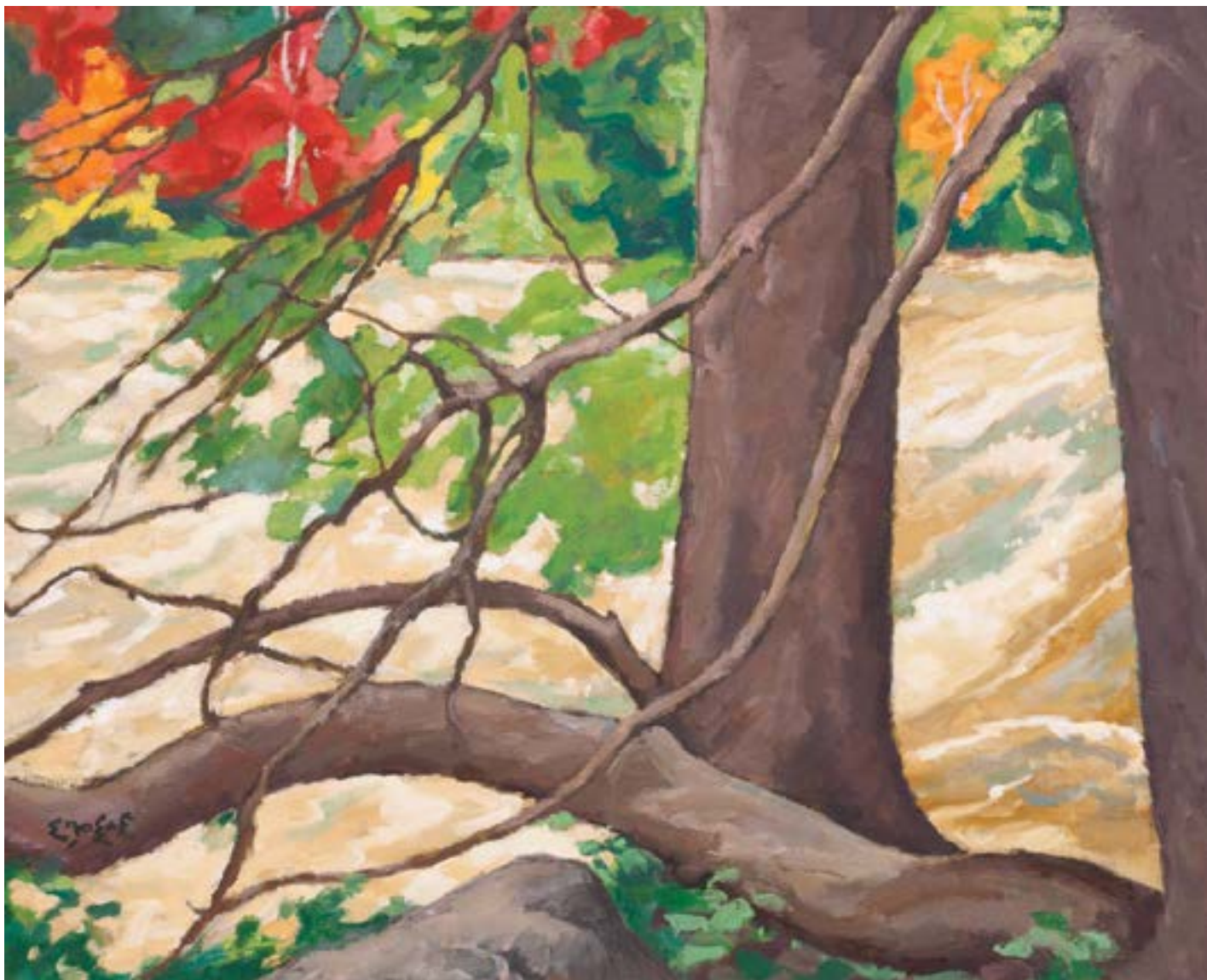
Returning to the villages of Quebec to paint throughout his life, A.Y. Jackson was continually drawn to "Christmas card country", as we he would describe the region to fellow Group of Seven member, J.E.H. MacDonald. The painter, sometimes journeying alone, sometimes with fellow painters including Albert Robinson, Arthur Lismer and Frederick Banting, would stay in an array of accommodations during his travels through the towns of rural Quebec. Finding hotel lodging when possible, Jackson would often board with families during stays in smaller communities, providing

a deep examination of not only the land but also the daily life and culture of the residents. Limited by their isolation, many of those in the communities were enchanted by Jackson's stories of his extensive travels and experiences, the painter playing equal hand in the storytelling tradition with his hosts.

Common in many of Jackson's Quebec village landscapes, here the painter takes an elevated vantage point, allowing the viewer an inviting and easy journey into the community, meeting the figures at the bottom of the hill. On the left side of the road, the large white house's many windows welcome the warm winter sunbeams that the painter would have felt behind him. As the road lifts past the colourful houses and barns, the density of the wilderness increases into the rolling hills of the horizon. Soft blues in the lightly-clouded sky confirm a bright winter afternoon, the light reflected in the whites and blues of the snowy field to our right.

Recalling his adventures in rural Quebec in his autobiography, A.Y. Jackson notes that, at the time, he had missed "only one season" in thirty years of painting in the region, caused by a teaching post at the Ontario College of Art. Given the warmth of his recollections of the people and experiences in the province, not to mention the quality of paintings which resulted from his excursions, it is not surprising that it was a tradition from which he rarely strayed.

\$25,000 – 35,000



48

48 EDWIN HEADLEY HOLGATE

Autumn Leaves

oil on canvas
signed lower left

17 ins x 21 ins; 42.5 cms x 52.5 cms

Provenance

Walter Klinkhoff Gallery, Montreal
Private Collection, Calgary

Literature

Dennis Reid, *Edwin H. Holgate*, The National Gallery of Canada, Ottawa, 1976, page 22

Holgate is highly regarded for both modernist figural and landscape works. After moving to Morin Heights in the Laurentian region of Quebec in 1946, the artist naturally gravitated more firmly toward the breathtaking nature that surrounded him. *Autumn Leaves* dates to 1955, a time when Holgate was breaking off all contact with the Montreal art scene in order to embrace an isolated life in the country. Dennis Reid writes that “years of solitary communion with the familiar country around his home brought him to a point of easy intimacy with his subject.” In *Autumn Leaves*, the warm light of an autumn day permeates the canvas, accentuating Holgate’s bold and evenly-toned use of colour in the foliage. The artist was particularly interested in the periods of rapid change of the Canadian landscape between seasons, such as melting snow or the autumn foliage. Holgate illustrates this phenomenon in *Autumn Leaves*, demonstrated in the simultaneous presence of bare branches, bright red maple trees, and leaves that are still green. Reid describes the artist’s Laurentian works as “among the most sensual of his works, they reveal across every inch of their surfaces the long hours of concentration that have brought to them the gentle glow of life.”

\$90,000 – 120,000



49

49
JOE FAFARD

Painter and His Model (Egon Schiele)

chemical patina on bronze
signed, dated 2015 and numbered 1/3

28.5 ins x 10 ins x 10 ins; 71.3 cms x 25 cms x 25 cms

Provenance
Private Collection, Vancouver

Literature
Terrence Heath, *Joe Fafard*, Ottawa, 2007, pages 192-93

Part of the *Mes Amis* series exhibited with the Slate Fine Art Gallery in Regina, Fafard created this work, among others in the series, as an homage to the artists, friends and family members who influenced his aesthetic and development as an artist. Whether close personal connections, colleagues or artists long since passed, each 'friend' who has left an impression on Fafard has been carefully crafted in fine detail to evoke the character unique to the subject.

On his newer works, the artist explains that "new directions are always necessary just for plain amusement. I know I'll never amuse other people if I can't amuse myself. Anything else would be condescending. So, in order to amuse myself I have to constantly be doing things that challenge me..."

\$12,000 – 16,000



50

50 SOREL ETROG

Sadko

painted bronze sculpture
signed and numbered 1/7 on the base

23.5 ins x 15.75 ins x 15.5 ins; 58.8 cms x 39.4 cms x 38.8 cms

Provenance

Roger and Janice Wolf, Philadelphia
Freeman's Art & Design Auction, Philadelphia, March 2016
Private Collection, Ontario

Literature

Nicole Besharat, "Sorel Etrog : Recollecting things to come," *Nuvo Magazine*, Winter 2001
Pierre Restany, *Sorel Etrog*, London/Munich, 2001, pages 31 and 101
Robert J. Belton, "The Art of Sorel Etrog and His Romanian Background", *Finnish Journal for Romanian Studies*, Number 1, 2015, page 18
Ihor Holubizky, *Sorel Etrog: Five Decades*, Art Gallery of Ontario, Toronto, 2013, pages 20-25 for illustrations of castings of *Sadko*

Sorel Etrog worked with the Michelucci foundry in the 1960s and 1970s during sojourns to Florence. *Sadko* is one of the striking works created during a stay in the early 1970s. Painted in luminous "Ferrari" red, *Sadko's* bolt-figure is present and proud, demanding the viewer's attention.

In a 2001 interview, Etrog describes how found objects are thought-provoking, seeing in them "potential transformation...not what they are, but what they can become." An eyescrew that Etrog had found on a street in Toronto inspired the *Screws and Bolts* series (1971-73). Belton writes that "by the time [Etrog] arrived at his Florence studio, he was totally absorbed by the possibilities of using nuts, bolts, and screw eyes as a new means of expressing the increasing mechanization of humanity."

Etrog first exhibited these works at Staempfli Gallery in New York in 1972. The artist recalls how he revelled in the "challenge of their simplicity, the sensual directness of shapes," telling George Staempfli, "they were fresh, funny, and erotic and that he would like them." From an exhibition of these striking sculptures, came a commission for the monumental version of *Sadko* located in Bow Valley Square in downtown Calgary.

Writer Nicole Besharat observes that these works "are at once the most mechanical and sensual sculptures of his career, while the bold and good-humoured use of strikingly rich automotive paint reflects not only Etrog's wit, but also his need to explore the spectrum of colour. When a viewer comments on the direct sexuality of ... *Sadko*, he replies with a mischievous smile and paraphrases Freud: 'A pencil is sometimes just a pencil.'"

This sculpture was acquired by Roger and Janice Wolf of Philadelphia. Roger Wolf was the president of Keystone Screw Corp., a leading manufacturer of screws, nuts and bolts.

\$25,000 – 35,000

FRANKLIN CARMICHAEL

The Bay of Islands

watercolour

signed, dated 1929 and inscribed "Oct. 3-29" in the margin; signed, titled and inscribed "11 Cameron Ave. Lansing, Ont." on the original framing

10.75 ins x 13 ins; 26.9 cms x 32.5 cms

Exhibited

Canadian Society of Painters in Water Colour, 1930

Literature

Benjamin Errett, "Spiritual Colour: Franklin Carmichael," *National Post*, December 1, 2001

Catharine Mastin, *Portrait of a Spiritualist: Franklin Carmichael and the National Gallery of Canada Collection*, exhibition circulated by the Travelling Exhibitions Program of the National Gallery of Canada, December 1, 2001 - February 17, 2002 at the McMichael Canadian Art Collection, Kleinburg, 2001

Ian M. Thom, *Franklin Carmichael Watercolours*, exhibition catalogue (introduction), September 3 - October 30, 1981, Art Gallery of Victoria, 1981, unpaginated

Peter Mellen, *The Group of Seven*, University of California, 1970, a larger watercolour entitled *Bay of Islands* reproduced front cover and page 155

Charles C. Hill, *The Group of Seven, Art For a Nation*, The National Gallery of Canada, Ottawa, 1995, a larger watercolour entitled *Bay of Islands* reproduced page 254, cat. no. 135

David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, a larger watercolour entitled *Bay of Islands* reproduced page 265

During the mid-to-late 1920s, Franklin Carmichael embarked on sketching trips to the shores of the Great Lakes; on some occasions he travelled alone and in other instances he was accompanied by fellow Group of Seven members. While his associates painted oil sketches, Carmichael preferred to depict his subjects en plein air in watercolour. The artist's landscapes from this period, such as *The Bay of Islands* (1929), are elegantly uncomplicated pictures, containing strong, linear rhythms that flow through the hills and rocky shorelines. By the end of the decade, Carmichael's form and colour palette became more reductive, and his use of perspective was intensified. *The Bay of Islands* is exemplary of his expansive vistas, with multiple levels of land and shore drawing the viewer into the distance. Fellow artist Bertram Brooker remarked on the quality of these compositions, writing in 1929 that Carmichael's new works "suggest an inner rationale that is harmonious and peaceful. His group of watercolour sketches is nothing short of remarkable."

From 1926 and into the mid 1930s Carmichael produced his most notable watercolours; curator Catharine Mastin writes that "his 1929-1931 watercolours are masterpieces of the medium." The artist strongly believed in the independent validity to the medium, and asked high prices for his watercolours in order to reflect their status, which he believed to be equal to oil painting. Carmichael had founded the Canadian Society of Painters in Water Colour in 1925, along with A.J. Casson and F.H. Brigden, in an effort to give the medium the importance and recognition it deserved. As the member who painted most frequently in watercolour and ranked equally to oil, Ian Thom declares: "It is in his watercolours that Carmichael made his greatest contribution to the Group and to Canadian painting in general."

A larger version of this work, entitled *Bay of Islands* (1930), resides in the collection of the Art Gallery of Ontario. The two watercolours are extremely similar in composition; the slight variances lie in the looser lines and warmer palette of this version, *The Bay of Islands*. It is likely that this version was the sketch Carmichael painted while physically present at the location, while the larger version was executed back in his Toronto studio. *The Bay of Islands* was exhibited in the 1930 Water Colour Society show; the larger version was featured in the Group of Seven exhibition of the same year and was purchased by the Friends of Canadian Art for the Art Gallery of Toronto.

\$150,000 – 200,000



Franklin Carmichael, *Bay of Islands*, 1930
watercolour on paper, 51.3 cms x 64.4 cms (20.5 ins x 25.5 ins)
Collection of the Art Gallery of Ontario
Gift from Friends of Canadian Art Fund, 1930 (1328)
© Art Gallery of Ontario, 2017-04-17
Not for sale with this lot.





52

52
ALEXANDER YOUNG JACKSON

Road over Cap Tourmente (The St. Lawrence)

pen and ink on card
signed with initials lower right, titled upper right,
inscribed "S.S." in lower and left margins; titled on the
reverse

4.75 ins x 7.5 ins; 11.9 cms x 18.8 cms

Provenance

Acquired directly from the Artist
By descent to the current Private Collection, Toronto

Literature

Henry Beston, illustrated by A.Y. Jackson, *Rivers of America: The St. Lawrence*, Toronto, 1942, reproduced page 214

Sketched by Jackson as one of the illustrations for 1942's *Rivers of America: The St. Lawrence*, this work shares compositional similarities with a number of the painter's most celebrated works from the 1930s. The viewer is invited to share the journey of the two sets of horses-and-sleighs making their way along the winding road, to their destination, the village become increasingly dense with homes as we move towards the rolling hill at the end of the road, the valley likely wrapping around a small town beyond our gaze. Pencil notations remain in the margins of the drawing with the title written along the upper right edge of the support.

This artwork was a gift to the editor of *The St. Lawrence* during the early 1940s and has remained in the family until this offering.

\$4,000 – 6,000



53

53 ALEXANDER YOUNG JACKSON

Gulf of St. Lawrence

watercolour
signed lower right; signed and titled on the reverse

7.25 ins x 10.5 ins; 18.1 cms x 26.3 cms

Provenance

Acquired directly from the Artist
By descent to the current Private Collection, Toronto

Literature

Henry Beston, illustrated by A.Y. Jackson, *Rivers of America: The St. Lawrence*, Toronto, 1942, reproduced on the dust jacket cover
A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, pages 137-38

David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, page 192 for a canvas of this subject by A.Y. Jackson

A.Y. Jackson was employed to illustrate Henry Beston's *The St. Lawrence*, the 1942 volume of the *Rivers of America* series. Jackson's interest in the project related to the painter having "read a number of the volumes in the series, and liking some of them very much." However, the job was met with difficulties and irritations for Jackson, who had assumed that the project would be as simple as getting a general permit to paint throughout the region and be able to travel freely to work. However, recording details of a major Canadian waterway during wartime would mean regular interruption from the Veteran's Guard and military personnel. On one occasion while Jackson was sketching "some barns in a little village on the south

shore below Quebec" he was stopped to produce his permit for working in the area. Realizing he had left the document at his lodging, the painter and official had to trudge through the snow back to the hotel to produce the permit. Years later in his autobiography, Jackson shared his frustration of such suspicions from authorities: "People have stupid ideas about what a drawing can convey. If a spy wanted factual information, all he would have to do would be memorize the details and put them down in note form later."

Despite the difficulties, Jackson's contribution to *The St. Lawrence* is notable, bringing the book to life with several ink drawings and watercolours adorning the pages, providing enchanting views of the region and life of its inhabitants. This painting, chosen as the cover image for the book, provides a strong representation of the painter's focus during the period, portraying a sleigh-driven voyage coming to an end, the arrival in the cozy village witnessed by the viewer. The village sits on the shore of the mighty St. Lawrence, the icy waterway occupying as much space in the composition as the hamlet, below a rolling horizon and high clouded sky, the grey-scaled tones effectively providing the atmosphere of a Quebec winter afternoon. The scene was also the subject of *St. Lawrence in Winter*, a canvas by Jackson, varied mainly by greater space provided in the foreground and the horse and sleigh being farther into their arrival.

This artwork was a gift to the editor of *The St. Lawrence* during the early 1940s and has remained in the family until this offering.

\$12,000 – 15,000



54

54 JAMES EDWARD HERVEY MACDONALD

Sunset

oil on board
signed with initials and dated 1910 lower left

5 ins x 7 ins; 12.5 cms x 17.5 cms

Provenance

Private Collection, Toronto

Literature

Paul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*,
Scarborough, 1978, pages 21-26

Between December 1903 and 1907, MacDonald worked for a design and illustration firm in Central London, England founded by his fellow colleagues from The Art Students League originally formed in Toronto. While in a global centre of arts, MacDonald took the opportunity to experience the English landscape, estates and gardens within the city and at its perimeter. Frequenting Hampstead Heath, the artist likened the wildness of the grounds to High Park, a favourite landmark MacDonald connected to. Regularly visiting the British Museum, Tate London and National Galleries, among the many private dealers and galleries in the city, MacDonald was exposed to and influenced by the English landscape master's like John Constable and the European Impressionists.

Upon returning to Canada in 1907 to rejoin his family and Grip Limited, the impact of his time overseas integrated into his moody and atmospheric works until 1911. Often favouring darker impressionistic landscapes during this period, the sketches and canvases seek to maximize dramatic effect with a loose but delicate application of the paint. Drama, weather and light were integral to MacDonald and his life-long affection of cloud effects figured prominently. In *Sunset* the moody but charming composition instills a dark but comforting calm. The weight of the impending ink dark sky as the sun nears setting has been broken up with the last remnants of the days light in the wispy ribbons of pastel clouds, gracefully encircling the central tree top. Though the influence of the English landscape masters can be seen in this work, this transitional period signals the drama and atmosphere of the Canadian landscape the artist sought to express in his later Group of Seven period works.

\$15,000 – 20,000



55

55
ALEXANDER YOUNG JACKSON

Indian Graves, Echo Bay

oil on board
signed lower right; titled, dated "Sept. 1950" and
inscribed "Great Bear Lake", "Walter Stewart", "Burt
Richardson" and "Canvas 20 x 26" (the sizing crossed
out) on the reverse

10.25 ins x 13.5 ins; 25.6 cms x 33.8 cms

Provenance

B.T. Richardson, Toronto
Masters Gallery, Calgary
Private Collection, Calgary

Literature

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, Toronto, 1959, pages 28, 89-90 and 154
Naomi Jackson Groves, *A.Y.'s Canada*, Toronto/Vancouver, 1968, pages 154 and 212

While first travelling to the Echo Bay area in the late 1920s with Dr. James MacKintosh Bell, Jackson returned to this area throughout his career. In fact, he and Bell contributed to the discovery of silver in the area and were credited with their findings upon the opening of various earth metal mines in the surrounding areas. In this composition, the viewer bears witness to the vibrant and varied streaked hues of green, cobalt and copper in the rocky shoreline indebted to the once rich area of natural minerals. The location and

choice of composition is unique as the artist merged both his love of the untouched land but also his respect for Native culture. The burial structure remains the central focus of the artwork, adorned with Christian crosses as visual tokens of Catholic missionaries and priests acting as the most recent custodians of the area.

Jackson built off of his experiences in Hazelton, British Columbia, working with Native Peoples through a national program to highlight the need for preservation of Native arts. Sketching the remnants of Native culture, the artist respected and appreciated the histories and artwork disappearing as a cause of European settlement. Often sketching totem poles, settlements, burials and the daily life, the artist recognized the fragility of these visual symbols of culture and the importance of their remnants to keep the memory and history alive.

Like Emily Carr in British Columbia, Jackson also created poetic and rhythmic intersections of the landscape tradition in Canada while maintaining a respect and inclusion of Native histories. The very inclusion of these visual narratives speaks to the artist's active appreciation and acknowledgement of these histories. This work symbolizes past narratives, the resiliency of these cultural representations and their place within the greater Canadian landscape. Rather than omit, misrepresent or otherwise diminish the Native culture and people from the landscape, like many of his contemporaries had, Jackson contributed to a more inclusive visual culture with this representation.

\$15,000 – 20,000

Road Near Leith

oil on canvas

signed and dated 1908 lower right; catalogue raisonné number 1908.04

8.25 ins x 13.5 ins; 20.6 cms x 33.8 cms

Provenance

Private Collection, Ontario

Literature

David Silcox and Harold Town, *Tom Thomson: The Silence and the Storm*, Toronto, 1977, page 49

David P. Silcox, *Tom Thomson: Life and Work* (online publication), Art Canada Institute, Toronto, 2016, pages 3, 7 and 9

Born in Claremont, Ontario, a small village northeast of Toronto, Tom Thomson and his family would move to nearby Leith when he was two months old, the town located fewer than ten kilometres from the city of Owen Sound. Thomson's childhood was a happy and hectic one, the sixth of ten children, who were encouraged and entertained early, through activities including reading, music, hunting, fishing and drawing.

Throughout his life, Thomson would return regularly to Leith to visit his family and it likely would have been during one of these trips that he painted 1908's *Road Near Leith*. The artist had settled in Toronto in the years previous (after stays in Owen Sound and Seattle) and was continuing a career in commercial art which would connect him with J.E.H. MacDonald and future members of the Group of Seven. During this early period in Toronto, Thomson is believed to have also been taking night classes with William Cruikshank at the Central Ontario School of Art and Industrial Design (now OCAD University), likely learning "useful techniques" from the British artist.

Painted at the start of the decade of Thomson's artistic transformation, which would lead to some of the most celebrated and influential Canadian works of art of the twentieth century, *Road Near Leith* possesses traits which would be central to his tragically brief career as an artist. The painter's masterful handling of light is most apparent, the gradated reds and oranges beaming from a central point at the end of the road, guiding the viewer through a darkened corridor of trees before arriving upon the most vivid of the composition's pigmentation at the horizon. Thomson creates the land in dark earthen shades, a perfect contrast to the transitioning sky, with the soft slate of the road cutting through the fields. As with many of Thomson's early works, we are treated to a scene of apparent simplicity only to have it slowly reveal aspects of complexity before our eyes.

The composition provides the possibility of this street being that which would become "Tom Thomson Lane", named for the famous son of Leith and one of only three main roads leading into the community. It is upon that street that we find Leith Church, where the Thomson family regularly attended services and the children sang in the choir (and where Tom is said to have sketched "caricatures of neighbours" in the hymn books, to the amusement of his sisters). Steps from the church on the street bearing his name, we find Leith Pioneer Cemetery, the final resting place of Tom Thomson.

\$100,000 – 150,000



56



57
ROBERT GENN

Deirdre Watching

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

30 ins x 36 ins; 75 cms x 90 cms

Provenance
Private Collection, Vancouver

\$3,000 – 4,000

57



58
MARIAN MILDRED DALE SCOTT

Portrait of Pegi Nicol MacLeod

watercolour

11 ins x 8 ins; 27.5 cms x 20 cms

While attending classes at the École des beaux-arts in Montreal, Marian Scott studied with Paul-Émile Borduas, Goodridge Roberts, and Pegi Nicol MacLeod, becoming life-long friends with MacLeod after studying together.

Rejecting national trends, Scott found inspiration in European modern art and was particularly influenced by Amedeo Modigliani in her portrait and figural works. With a focus on strong line and form, the artist's work has inherent lyrical movement highlighted with the use of rich colour. In this sketch portrait of her friend and fellow artist, the introduction of jewel tones following the curved lines of the hair and features indicates Scott's penchant for colour to stylistically emphasize the form of the sitter.

\$1,200 – 1,500

58



59
FRANCES ANNE HOPKINS

The End of the Wood

watercolour and gouache on cardboard
signed faintly with initials lower right

12 ins x 17 ins; 30 cms x 42.5 cms

Provenance
Petley Jones Gallery, Vancouver
Private Collection, Toronto

\$5,000 – 7,000

59



60

60 ALFRED JOSEPH CASSON

Old Hotel, Elora

oil on board
signed lower right; signed, titled and dated 1929 on the reverse

9.5 ins x 11.25 ins; 23.8 cms x 28.1 cms

Provenance

Mayberry Fine Art, Toronto
Private Collection, Toronto

Literature

Paul Duval, *A.J. Casson*, Toronto, 1951, page 27
Peter Mellen, *The Group of Seven*, Toronto, 1981, pages 154-58

An example of Casson's early work and affinity for architectural elements within the landscape, *Old Hotel, Elora* gives a glimpse into one of Canada's early settlement communities. Founded in 1832 by Captain William Giskison, Elora flourished first as a lumbering town with the historic mill as its central industrial fixture. Due to an economic recession and fire, the mill was rebuilt and expanded to include a general store and distillery, helping to grow and define the town as a major marketplace.

This work exemplifies Casson's growth into more intentional compositions with keen focus on the villages and traces of human existence within the landscape. For Casson, the buildings and villages he encountered while on his sketching trips in Southern Ontario were of equal importance to the natural surrounding landscapes as they were the visual representation of human contribution to the ever changing Canadian landscape. The soothing colour palette employed with soft earth tones and greens highlighted by complementary violet outlining, reflects the charming atmosphere of the town and gives a more monumental tone to the subject matter. The structural forms are clear and refined, with focus kept to the use of colour to accentuate the warm atmosphere of the day as the sunlight bounces off of the sides of the hotel building. On the importance of these early towns in Canadian visual history, Paul Duval writes, "Southern Ontario villages have a domino-like clarity. Their slabs of plaster walls – spanking white in the sun, and their roof of blue, black and terra cotta, allow full play for an artist's sense of pattern." Similar to other village depictions from Casson, *Old Hotel, Elora* is a token of Canada's historical reliance on the logging industry as an integral part of community growth and nation building while maintaining an element of human drama.

\$30,000 – 40,000



61

61
PAUL-ÉMILE BORDUAS

Abstract Composition

watercolour

signed and dated 1951 lower right

10 ins x 8.5 ins; 25 cms x 21.3 cms

Provenance

Mr. Paul Duval, Toronto
Masters Gallery, Calgary
Private Collection, Vancouver

Borduas' mature work from 1951 and 1952, just prior to settling in New York, reveals a shift away from Automatism to a more personal form of Abstract Expressionism. The distinction between object and ground becomes blurred, and a central focal point disappears in favour of a flattened, "all-over" pictorial surface. This new direction is visible in both his oil on canvas paintings as well as his works on paper, such as this *Abstract Composition* watercolour. The "automatic" brushstrokes of orange, brown, black and grey fuse into one another to form an intertwined, web-like image, rather than his previous work of distinct shapes detached from a clear background. Borduas would then proceed into further experimentation of this new method in New York two years later, inspired by Jackson Pollock's "drip" technique.

\$10,000 – 15,000



62

62 JEAN ALBERT MCEWEN

Untitled Abstract

watercolour

signed and dated 1952 lower right

14 ins x 20.5 ins; 35 cms x 51.3 cms

Provenance

Mayberry Fine Art, Toronto
Private Collection, Toronto

Literature

Constance Naubert-Riser, *Jean McEwen, Colour in Depth: paintings and works on paper 1951-1987*, Montreal Museum of Fine Arts, 1987, pages 23-27

Jean Albert McEwen left Montreal to spend a year in Paris in 1951. Paul-Émile Borduas had encouraged him to visit the French capital and contact Jean-Paul Riopelle, who had been there since 1946. A decisive shift in painterly approach occurred in Paris due to a combination of several influential factors: McEwen encountered the art of the museums, as well as exhibitions of contemporaneous avant-garde abstract artists. He saw Riopelle's solo show in December, followed by those of Sam Francis and Jackson Pollock in the spring of 1952. McEwen's simultaneous discovery of these three artists linked to the "all-over" style of Abstract Expressionism initiated a transformation in his work. His style at the time had been akin to that of Borduas, consisting of plant-like forms hovering amid an indeterminate background, and evolved into an approach closer to abstract "field" painting, with no focal-point in the composition nor any reference to landscape or plant motifs.

Untitled Abstract is one of many watercolour and ink on paper artworks that McEwen produced during the summer of 1952 in Belle-Île-en-Mer, where he was accompanied by Riopelle. This series of watercolours bear a resemblance to those by Riopelle of the same period, characterized by a rhythmic brushstroke application. Constance Naubert-Riser compares the work of the two artists and describes McEwen's series as composed of "a network of black strokes in India ink - quite non-linear, unlike the one employed by Riopelle in his watercolours from the same period - was superimposed on another series of strokes in brightly-coloured links." These watercolours served as experiments that lead to McEwen's first truly all-over oil canvases.

\$12,000 – 15,000

L. Faux

plaster sculpture, mounted on a wood frame
This lot also includes a clay maquette of *L. Faux*
(measuring 17 ins x 15 ins x 3 ins) as well as a C-print
on archive paper, signed, titled *L. Faux*, dated 2001
and inscribed AP #1 on the reverse (paper measures
10 ins x 8 ins overall)

43 ins x 36 ins x 12 ins; 107.5 cms x 90 cms x 30 cms

Provenance

Libby Faux, Toronto
By descent to the current Private Collection, Toronto

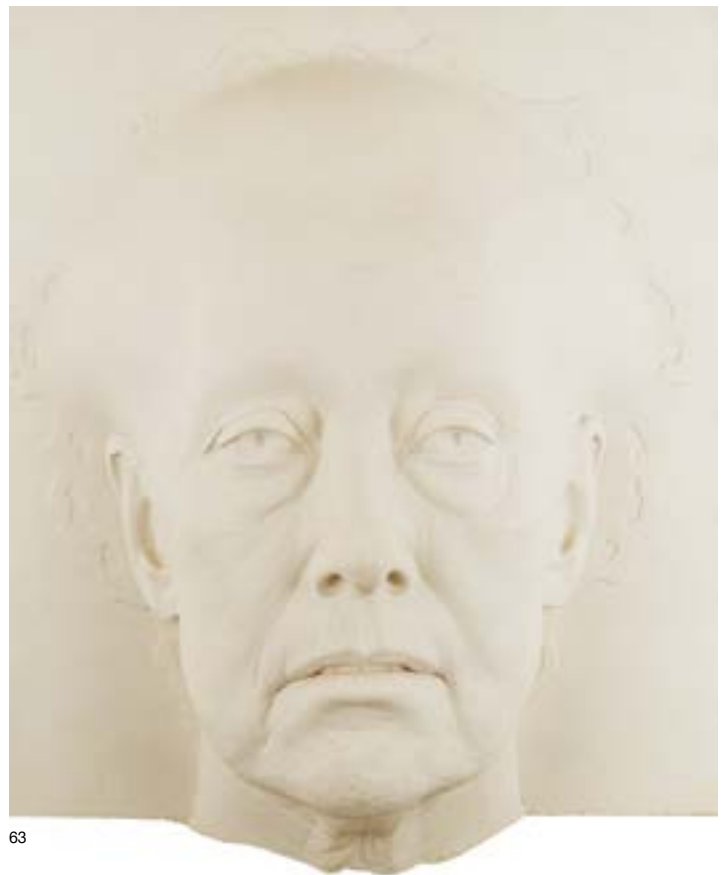
Literature

Nancy Tousley, "Absolutely Unreal: The Sculpture and Photography of Evan Penny," *Evan Penny: Absolutely Unreal*, Museum London, Ontario, 2004, pages 49-51
Daniel J. Schreiber, "L. Faux," *Evan Penny, Re Figured*, Koln, Germany, 2011, page 49, page 161, cat. nos. 5-9 for versions of *L. Faux*
Gary Michael Dault, "Human, all too human," *Globe and Mail*, November 3, 2001, page V2
Nancy Tousley, "A New Perspective," *Calgary Herald*, January 26, 2002, page E8

Born in South Africa, Evan Penny moved with his family to Canada at the age of 10. He attended the Alberta College of Art where he studied sculpture, graduating in 1975. Moving to Toronto in 1980, Nancy Tousley notes that "the critical climate of Toronto forced Penny to take stock of what he was doing... and it took him some time to feel settled." A decade later, Penny was invited to work with FX Smith, "making prosthetics, body doubles, animals and fantasy creatures" for a variety of films. Undoubtedly, this experience with creating uncanny forms would influence the unique body of work which was to come.

In *Evan Penny, Re Figured*, curator Daniel Schreiber writes that the artist's monumental *L. Faux* series (2000-2005) was "guided by the operative principle of transgressing the boundaries between media-communicated and natural perception. The project was inspired by portraits by Thomas Ruff and Stefan Hablutzel that Penny had encountered in a single exhibition."

The series investigates the manipulation of space between the real and the replica, with the model, Libby Faux, as the artist's muse. Her surname Faux – pronounced "fox" – is an unintentional yet appropriate name for the central subject of Penny's "searches into the nature of reality observed and artifice achieved." The "Libby project" took three years with Libby spending close to 400 hours as the artist's model. Penny notes that through such a drawn out method, "the uncanny is 'unavoidable' and is a byproduct of 'the intense observational process.'" Through prolonged examination, "in the pursuit of a subject's reality...that reality inevitably slips away under your hands." The series plays with the ambiguities of identity and medium, and through scale and detail, successfully invokes sensations of the uncanny.



63

This work, a production plaster from Libby Faux's collection, reveals an integral part of Penny's meticulous process. An impressive, wall-mounted sculpture executed in what Penny calls "a forced perspective," it reminds the viewer of an intricate face mask. Tousley writes that Penny "...emphasized the bust's frontality while radically compressing the volume of the head. From the cheekbones to just behind the ear, the lateral depth is reduced by more than half." Executed in high relief, *L. Faux* reminds us of the white marble portrait busts of Roman nobility.

This lot also includes a clay maquette of *L. Faux* as well as an artist's proof C-Print of *L. Faux* (2001). Tousley comments on the artist's process of "[making] a colour photograph of each of the Libbys... returning the image to photography where it goes yet through another transformation and looks even more 'real'." He counts on our minds constantly readjusting, filling in what we know should be there, thus aiding and abetting the conundrum that the sculptures represent." Versions of *L. Faux* can be found in the collections of the Glenbow Museum, Calgary, and the Art Gallery of Ontario, Toronto, among others.

\$7,000 – 9,000



63 *L. Faux*
maquette
17 ins x 15 ins x 3 ins (overall)
Included in this lot



64

64 EDWIN HEADLEY HOLGATE

Labrador Kitchen No. 2

wood engraving
signed in the lower margin

6.75 ins x 4.5 ins; 16.9 cms x 11.3 cms

Provenance
Private Collection, Toronto

Literature
Rosemarie Tovel, "Crisp Whites and Rich Blacks: The Wood Engravings", *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, pages 68-71

Holgate was inspired by the revival of wood block and wood engraving prints after the First World War as it was an appropriate medium to convey the clean modernist aesthetic through the strong classic contrast between black and white. With a focus on sharp sinuous lines within the composition – the swirling curves of the decorative details in the stove and kettle, complemented by the strong vertical lines of the door – Holgate developed his print making practice throughout the 1930s producing his strongest print works in this early phase of his career. This piece gives an intimate view of a fisherman's humble home life in the small kitchen space. On *Labrador Kitchen No. 2*, noted scholar and expert in print-making in Canada, Rosemarie Tovel, states that "its rendering of elaborate and diverse textures, lights, and forms within a complex composition is unparalleled among Holgate's prints."

\$4,000 – 6,000



63 *L. Faux* (2001)
C-print on archive paper
10 ins x 8 ins (sheet)
Included in this lot



65

65
DAVID LLOYD BLACKWOOD

Loss of the Flora Nickerson

colour etching and aquatint
signed, titled, dated 1993 and inscribed AP IX/X in the
lower margin

31.75 ins x 19.75 ins; 79.4 cms x 49.4 cms

In the artist's signature grand narrative style, Blackwood's aquatint etching *Loss of the Flora Nickerson* poses existential questions of one's scope and scale within their environment. The artist's sharp focus on Newfoundland's pre-Confederate history and culture positions his body of work in a unique space within the Canadian art historical dialogue. Often looking back to his childhood growing up in the small but bustling harbour town of Wesleyville, Blackwood couples his experiences with longstanding community histories, myths and stories to capture the quintessential Newfoundland way of life in an era of independence, self-reliance and resilience.

The rich monochromatic blue pigments of this work highlight a dramatic tone to the story unfolding. The division of the image field to give importance to the central whale figures and reduce the ship crew to more supporting roles within the composition, emphasizes the artist's devotion and exploration of the harsh Newfoundland environment. In the distance, the *Flora Nickerson* flounders to the unforgiving waters as its crew and passengers row to safety in their row boat. The sorrow of the loss is ingrained in the solemn down-turned expressions of the men aboard the life boat, as a father protectively holds his young boy. This timeless gesture of compassion is not lost within the composition as we see a similar expression of protection in the central whales below. In both instances, a parent encircles their young to instill a sense of safety and security. This subtle mirroring is an interesting comment on not just human compassion and relationships, but speaks to a larger theme of interconnectivity between humans and their environment and the fragility of one's very existence. The sublime power of the composition harnesses a drama of Greek myth proportions, visually highlighting the very notion of one's mortality within a moment of loss, compassion and comfort.

\$9,000 – 12,000



66

66
DAVID LLOYD BLACKWOOD

Fire Down on the Labrador

colour etching and aquatint
signed, titled, dated 1980 and inscribed "Artist's Proof
5/10 Ed. 50" in the lower margin

31.75 ins x 19.75 ins; 79.4 cms x 49.4 cms

Provenance

The Brock Street Gallery, Kingston
Private Collection, Kingston

Literature

Sean T. Cadigan, *Black Ice: David Blackwood, Prints of Newfoundland*, Toronto, 2011, page 75
Leah Sandals, "Black Ice: Q&A with David Blackwood", *National Post*, March 7, 2011
William Gough, *David Blackwood, Master Printmaker*, Vancouver/Toronto, 2001, page 104

David Blackwood's most acclaimed etching, *Fire Down on the Labrador* depicts a dramatic scene of fishermen gathered in a lifeboat, fleeing a ship that is engulfed in flames. A large whale lurks

underwater beneath the action, visible to only the viewer, and not the crew. Blackwood's exquisitely detailed whale etchings such as this one and *Loss of the Flora Nickerson* remind us that the ocean is ruled by these large mammals, and not by humans. Author Michael Crummy comments on this theme of 'man versus nature', writing that "in *Fire Down on the Labrador* the human disasters are happening in the wings, barely registering against the vastness of the North Atlantic and its creatures."

The narrative in this etching is rooted in a grease fire in the gallery of a schooner, which is the only fear these men would have had. In an interview, Blackwood remarks that "The wind, the ice, the tide - all seemed to be manageable. But you would never go to sleep at night until you'd made sure that there were no glowing embers in the stove." The artist, a Newfoundland native, was raised in a seafaring family in which his father and grandfather were both ship captains. As such, Blackwood is completely aware of this fear ingrained in every mariner's conscience. He describes how this catastrophe would unfold for the crew in a 2010 interview with Gary Michael Dault: "...And then you'd be facing the worst possible scenario, the thing that was the greatest fear of all - to be caught in the Labrador Sea all alone, and having to abandon... So in my print *Fire Down on the Labrador*, it's the ultimate disaster that I'm depicting - to be caught in that environment, and having to abandon ship."

\$25,000 - 30,000



67

67
ALFRED JOSEPH CASSON

Wolf in Winter

gouache on card
signed lower right

8.5 ins x 10.25 ins; 21.3 cms x 25.6 cms

Provenance

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

Literature

A.J. Casson, "The Possibilities of Silk Screen Reproduction,"
Canadian Art, Volume 7, No. 1, 1949, pages 12-14

Casson began his career, like many other members of the Group of Seven, as a designer. First apprenticing at the Laidlaw Lithography Company in Hamilton, he later joined Franklin Carmichael at the design firm of Rous and Mann and later accompanied Carmichael to the design firm of Sampson-Matthews. Honing his skills as a silkscreen printmaker at the firm, Casson was lead artist supervisor for the Sampson-Matthews silkscreen productions, a lead artist with the Canadian Malting Company Ltd. and often returned to silkscreen works throughout his own artist career.

For the artist, the silkscreen process was not simply a means to commercially mass produce. Rather, the artist respected the labour-intensive process and was a champion for the medium to be tested and recognized as a distinct and high art form. He argued that its use in commercial art in the 1930s tainted the art form as a respected art practice and maintained that artists should continue to explore the medium's possibilities in fine art.

This work is the original preparatory work for the later-produced silk screen designed especially for the Canadian Malting Company Ltd. Strong supporters of Canada's wildlife and protecting their environments, the project was initiated by the company to gift silkscreen works of wildlife to the company's employees and clients. Pin holes, colour testing, and artist's original inscriptions are all still visible from the artist's process work within the margins of this original gouache work.

While preparing for the silkscreen process, Casson worked with up to fifteen colours—here in *Wolf in Winter* there are eleven in total. He was careful to select imagery and colours that could easily be reproduced without losing the integrity of the original composition. Forms were simplified but designed so colours could easily be seen at a distance, maintaining strong contrast and vibrancy. Importantly, there is little variation between the artist's gouache work and the final silkscreen imagery.

As Casson often discarded draft and preparatory works while he was working on commercial projects, it is a rarity to have an original preparatory work for a larger unique body of work from the artist.

\$5,000 – 7,000

A Book of Hours, Labours of the Months

portfolio of one colour serigraph and twelve colour photolithographs

Hotel Maid (hand printed colour serigraph, signed, titled, dated 1978 and numbered 23/75 in the lower margin); *January; February; March; April; May; June; July; August; September; October; November; and December* (twelve colour photolithographs); contained within the original portfolio with title page and three pages of text (the third signed and numbered 23/75 by the artist); published by Fischer Fine Art Limited, London, in association with Mira Godard Gallery, Toronto

17 ins x 15 ins x 2.75 ins; 42.5 cms x 37.5 cms x 6.9 cms

Provenance

Private Collection, Toronto

In this portfolio project, Colville continues the medieval tradition of the *Book of Hours, Labours of the Months*, defining and representing routine tasks of each respective month. In a traditionally agrarian culture, the livelihood of society was deeply rooted in the cyclical seasons and the responsibilities devoted to tending the land throughout the calendar year.

The artist's process also plays a key role in deconstructing the significance of the project. Colville employs the "circle-in-the-square" and "sacred cut" to give the works unity with regards to the relation of space and composition, as a grouping. The ancient principles of architecture and geometry also give nod to Colville's goal of highlighting the significance of details in the everyday, of giving weight to seemingly small details of daily tasks or labours. The artist's process and devotion to ancient principles of construction then becomes a labour in and of itself.

The importance of the activities being accomplished within the respective seasonal environments also highlights how the environment becomes a place of constant maintenance – a labour. In this series, it is not necessarily the traditional labours such as tending crops or tilling the land, though these are depicted, but rather the daily idiosyncrasies of life and the behavioural changes linked to the months and seasons of the year. The first thaw of March and bringing of new life in the surrounding natural environment, basking in the first warm summer sun in May, serenely gazing from an open window in August, taking in the last of summer before the season turns to cooler weather. Much of what concerns Colville is the human condition within the landscape and one's relation to their environment. In this work, the artist's signature talent of capturing intimate moments in atmospheric landscapes is emphasized.

Colville explains in the accompanying opening text within the portfolio: "What seems important is that the idea for a particular month should have the kind of significance for the artist which enables him, one might say propels him, to make an image which is substantial enough, coherent enough, to be received by the viewer as a valid concept of the month even if, to the viewer, that particular image seems at first strange or incongruous. For example, perhaps only I would think of a crow as an emblem of December, of a tractor as expressive of April, but I have to assume that if my images are good enough that they be accepted as appropriate and may become meaningful."

\$8,000 – 12,000



68 (*Hotel Maid*)



68 (one of twelve)



68 (one of twelve)

69

LAWRENCE ARTHUR COLLEY PANTON

Study for the White Tree

oil on board

signed lower right; inscribed "Preliminary Study for The White Tree" on the reverse

16 ins x 14 ins; 40 cms x 35 cms

Provenance

Herbert and Margot Ariss, London
Michael Gibson Gallery, London
Private Collection, Ontario

Literature

Christine Boyanoski, *Towards a Lyrical Abstraction: The Art of L.A.C. Panton*, Art Gallery of Ontario, Toronto, 1990, pages 10-14

Working alongside members of the Group of Seven, Panton was influenced by the impressionistic stylings of the Canadian landscape, but moved to develop a distinctly moodier atmospheric styling. Concerned with translating a lyrical quality of the landscape with harmonious compositions reflecting the rhythm of nature, Panton straddled between landscape tradition and modern abstraction.

Employing dramatic backlighting, monochromatic tones and strategic highlights to contour the landscape, the artist delivers a unique dark and dramatic romanticism. As the tree forms, branches and leaves have been simplified to long stylized strokes of paint, the environment seems to move together in harmony; one can imagine the wind causing the trees to sway in tandem with one another. The strong contrast created by the strategic use of light and shadow energize the work and give homage to the artist's work and technique in modern printmaking.

\$1,000 – 1,500



69

70

CHARLES FRASER COMFORT

Northern Silence

oil on canvas

signed lower right

20 ins x 26 ins; 50 cms x 65 cms

Provenance

Roberts Gallery, Toronto
Private Collection, Ontario

\$5,000 – 7,000



70

71
WILLIAM KURELEK

The Killing Instinct (Temptations in the Desert Series)

mixed media on board
signed with initials and dated 1975 lower right
signed, titled and dated 1975 on the reverse

20 ins x 16 ins; 50 cms x 40 cms

Literature

Mary Jo Hughes, "The William Kurelek Theatre Presents William Kurelek A Epic Tragedy", in *William Kurelek: The Messenger*, Art Gallery of Greater Victoria, Art Gallery of Hamilton and Winnipeg Art Gallery, 2011, page 52

Patricia Morley, *Kurelek: A Biography*, Toronto, 1986, pages 220 and 332

Joan Murray, *Kurelek's Vision of Canada*, The Robert McLaughlin Gallery, Oshawa, 1982, pages 10-22 and 73

The *Temptations in the Desert* series is comprised of twenty works produced for the purpose of exhibition in Olha and Mykola Kolankiwsky's Art Gallery and Museum near Niagara Falls. Longtime collectors and patrons of the arts in Toronto, the Kolankiwsks had a gallery across from Isaacs gallery in Toronto and developed a close personal and professional relationship with Kurelek.

Paralleling passages and stories from both the Old and New Testament, Kurelek re-contextualizes the representation of earthly vices first seen in Medieval and Renaissance masters. Strongly influenced by Pieter Bruegel and Hieronymus Bosch, the artist was deeply connected to the religious morals executed in grand visual narratives. This series symbolically represents contemporary and traditional temptations situated in simplified landscapes referencing Kurelek's experience in the Prairies. The titled series references the Genesis cautionary story of Adam and Eve as well as the story of the Temptation of Christ.

On his religious works, Kurelek states that "the subject is not dictated to me as it often was to medieval artists. I choose it myself and paint a theme that I strongly feel needs to be made public, and I deliberately use the popularity of my other more pleasant memory-recording type of painting so that I can attract the public." For Kurelek, his work was in the service of God and the completed works were a way for the artist to share and translate the religious morals he felt so strongly connected to. Recognizing the sensitivity of religious undertones in his work, Kurelek explains: "I can't help but paint the sense of impending doom of our times; and the way of salvation too. I would be callous and dishonest if I buried my head in the sand."

\$12,000 – 15,000

72
WILLIAM KURELEK

Bad Companions (Temptations in the Desert Series)

mixed media on board
signed, titled and dated 1975 on the reverse

20 ins x 16 ins; 50 cms x 40 cms

\$12,000 – 15,000



71



72



73

73 JOYCE WIELAND

White Snow Goose of Canada Crest

embroidery floss crest
signed and dated 1971 on the mount board backing

5.5 ins x 4.5 ins; 13.8 cms x 11.3 cms

Provenance

Issacs Gallery, Toronto
Private Collection, Toronto

Literature

Sarah Milroy, "Big Av's Art World", *Globe and Mail*, May 25, 2005
Johanne Sloan, *Joyce Wieland* (online publication), Art Canada Institute, Toronto, 2014, pages 3-10 and 40

Throughout the 1960s and 1970s, Wieland was particularly productive as she fervently explored various materials, media and theories of tactility in art. She asserted herself politically, engaging herself in issues of nationalism, feminism and ecology. This *White Snow Goose of Canada Crest*, an unnumbered multiple, intersects all of these issues while the artist explored their mutual inclusivity.

Of particular importance here, is the protection of Canadian wildlife as their endangerment is symptomatic of larger issues of environmental change and industry growth. This piece poses questions: Is selling our natural resources and industry to the United States, for instance, in fact selling a part of our identity? Can we identify as Canadian while this piecemeal process takes place? Wieland explored these questions while negotiating the close relationship between ecology and nationalism. For the artist, these issues were inextricably linked. This crest operates as an intersection of nationalism, ecology and politics while also commenting on women's place as artists. Therefore, the patch also operates as a subversive feminist piece.

\$1,000 – 1,500



74

74 GREGORY RICHARD CURNOE

Untitled (Canadian Flag)

stamp ink, gouache and graphite on paper
dated October 19, 1980 upper right

4 ins x 7 ins; 10 cms x 17.5 cms

Literature

Herman Goodden, *Three Artists: Kurelek, Chambers and Curnoe*, Elmwood Publications, 2016, page 194
Judith Roger, *Greg Curnoe: Life and Work* (online publication), Art Canada Institute, Toronto, 2016, pages 49-50
Sarah Milroy, "Greg Curnoe: Time Machines", in *Greg Curnoe: Life and Stuff*, Art Gallery of Ontario, Toronto, 2001, page 67

A fervent regionalist and artist activist, Greg Curnoe's practice was very much influenced by the small details and symbols of the day to day. Often labeled as anti-American, this categorization fueled Curnoe's practice of producing decidedly tongue-and-cheek pro-Canadian writings and artworks. In a 1970s interview with Elizabeth Dingman for *The Telegraph*, Curnoe argues: "Probably I'm pro-Canadian because I think the only way you can progress is in a small situation. The same holds true for Ontario, for Canada. There must be resistance to the U.S. Which is a centralizing force geared to commercial interests. There's nothing in that setup for anybody. I'd rather be called anti-American than pro-Canadian."

Beginning his artistic career in a politically charged decade, the distinct rise of American culture influencing Canada in the 1960s and 70s was a particular point of contention for the artist. For Curnoe, the impact to academia with an influx of American academics finding positions at Canadian institutions was an affront to the work and intellect of Canadian academics being passed over in favour of their American counterparts. It was the over-arching American cultural-imperialism, as opposed to individuals or specific aspects of American culture, which outraged Curnoe and inspired his charged pieces.

Untitled (Canadian Flag) employs the national flag with altered contrasting colours—a signature technique for Curnoe—as a visual comment on the notion of national identity and how traditional symbols constitute feelings of national unity, culture and ultimate identity. Rather than a cohesive sense of togetherness on a national level, Curnoe instead felt that Canadian identity resided at a regional level within the distinct regional cultures and communities across the country. The question of what it is to be Canadian, then, is posed in this token of cultural symbolism.

\$3,000 – 4,000



75

75

TED HARRISON

The Grecian House (Dawson City)

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, Quebec
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. The award-winning artist had previously held teaching positions in New Zealand and Malaysia, but felt a pull to the Arctic, however Harrison's arrival in Wabasca was met with some disappointment due to the flatness of the surrounding landscape. During his time in Wabasca, Harrison played a significant role in developing a new Alberta teaching curriculum for Cree and Metis students, leading later to the bestselling *A Northern Alphabet*. 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). The Yukon landscape inspired and challenged Harrison: "Never before had I attempted to paint a landscape so gigantic in scale, whose colors dictated to me not only what I should paint but also on what terms I should paint them." The artist laid aside the formal training he had received as an academic painter in the old tradition and concentrated on "simplifying his work and creating a personal style."

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.

\$30,000 – 40,000



76

76
MAUD LEWIS

Three Black Cats

oil on masonite
signed to the right

12 ins x 15.75 ins; 30 cms x 39.4 cms

Provenance

Purchased in Yarmouth, Nova Scotia
By descent to the current Private Collection, Vancouver

A charming and coveted composition, Lewis's *Three Black Cats* reflects the whimsy and colour of the artist's home in Marshalltown, Nova Scotia. Peering out with big yellow eyes, surrounded by tulips and cherry blossoms, the cats bring joy to the viewer with their bright simplicity and innocence.

\$7,000 – 9,000



77

77
WILLIAM ARTHUR WINTER

Cherry Beach

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

20 ins x 16 ins; 50 cms x 40 cms

\$2,500 – 3,000



78

78
MAUD LEWIS

Children Walking in the Snow

mixed media on beaver board
signed lower right

12 ins x 15.75 ins; 30 cms x 39.4 cms

Provenance

Purchased in Yarmouth, Nova Scotia
By descent to the current Private Collection, Vancouver

A favourite scene to depict for Maud Lewis, children playing in the winter evokes an innocent charm and memory of childhood play. This nostalgia for youthful joy figures prominently in Lewis' work as it brought her joy to revisit her own childhood memories and to see the happiness these scenes brought to visitors.

\$6,000 – 8,000

79
DORIS JEAN MCCARTHY

Icebergs in Sunlight, Wellington

oil on board
signed lower right

11.5 ins x 13.5 ins; 28.8 cms x 33.8 cms

Provenance

The Canadian House of Art, The Robert Simpson Company Limited,
Toronto
Friend of the Artist, Ontario
By descent to the current Private Collection, Calgary

\$2,000 – 3,000



79

80
MAUD LEWIS

Winter Sleighing Scene

mixed media on masonite
signed lower right

12 ins x 15.75 ins; 30 cms x 39.4 cms

Provenance

Purchased in Yarmouth, Nova Scotia
By descent to the current Private Collection, Vancouver

Another favourite of the artist to depict, *Winter Sleighing Scene* shows a single rider gliding through the pure snow, privy to a picturesque and calm landscape. A layered horizon with rolling hills and a bright blue sky poised above the small homes below, the scene gives a glimpse into the small town's daily routine.

\$6,000 – 8,000



80

81
PAUL ARCHIBALD CARON

Christmas Eve

watercolour
signed lower right; titled on a label on the reverse

11 ins x 14.5 ins; 27.5 cms x 36.3 cms

Provenance

Private Collection, Vancouver

\$1,500 – 2,000



81



82

82
JOE FAFARD

Isabelle

patinated bronze
signed, dated 2002 and numbered 4/7

25.5 ins x 35.5 ins x 7 ins; 63.8 cms x 88.8 cms x 17.5 cms

Provenance

Private Collection, Winnipeg

Fafard champions the representation of Prairie life through innovative sculptural technique and a focus on farm animals. Executed with individual characteristics and colourings, Fafard takes great care to maintain the dignity and personality of each of his sculptures. Like the artist's sculptures and work depicting cows, horses also play a central role in the artist's body of work. Particularly important in Fafard's practice is articulating the importance of livestock in the livelihood of Western Canada as fundamental to the settlement, development and industry of the region. The power, strength and beauty of the animal is captured in the contemporary rendering.

\$20,000 – 30,000



83

83
JOE FAFARD

Cold Lake #1

chemical patina on bronze
signed, dated 1999, inscribed "A.P. II" and "1"

10.5 ins x 7.5 ins x 4.75 ins; 26.3 cms x 18.8 cms x 11.9 cms

Provenance

Private Collection, Calgary

Joe Fafard's *Cold Lake* series consists of eleven patinated bronze sculptures, each depicting a horse or horses of various ages, breeds and colours. *Cold Lake #1* presents a grey foal, and *Cold Lake #2* (lot 85) a bay mare. Although they initially appear to be animals with bodies that are fully modelled, the sculptures give only the illusion of three-dimensionality, as they are compressed and their backs are hollow. The two horses, along with the entire *Cold Lake* series, demonstrate Fafard's ongoing interest in playing with form, perspective and three-dimensional space.

\$4,000 – 6,000



84

**84
JOE FAFARD**

Cowinner

patinated bronze
signed, dated 2008 and numbered 4/9

8 ins x 10 ins x 4.5 ins; 20 cms x 25 cms x 11.3 cms

Literature

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

A mainstay in the artist's practice, this bronze co-winning cow highlights the importance of cattle for Fafard from his childhood experiences. The reliance on cows, not just to farm life, but to society at large, is a theme constantly explored by the artist. Historically, the animals were fixtures in the practical construction of communities, they now help provide economic and social programs for communities and of course help provide sustenance for large groups of people. For the artist, cows symbolize the larger relationship between human and animal and it is out of admiration and deep respect that the artist makes the conscious choice to name each of his bronze sculptures, giving a unique identity and personality to the animals.

\$3,000 – 4,000

**85
JOE FAFARD**

Cold Lake #2

chemical patina on bronze
signed, dated 1999 and numbered 4/5 and inscribed "2"

13.75 ins x 11.25 ins x 6.5 ins; 34.4 cms x 28.1 cms x 16.3 cms

\$5,000 – 7,000



85



86
ALAN CASWELL COLLIER

The Land that Broods

oil on canvas
signed lower right

24 ins x 36 ins; 60 cms x 90 cms

Provenance
Roberts Gallery, Toronto
Private Collection, Ontario

\$5,000 – 7,000



87
ROBERT LOUGHEED

Old Tree in Snow

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

12.75 ins x 15.5 ins; 31.9 cms x 38.8 cms

\$4,000 – 6,000



88
WILLIAM GOODRIDGE ROBERTS

Country Road

watercolour
signed and dated "June 1945" lower right

15 ins x 19 ins; 37.5 cms x 47.5 cms

Provenance
Dominion Gallery, Montreal
Waddington Galleries, Montreal

\$2,000 – 3,000



89

89
HORATIO WALKER

Hauling Lumber

oil on canvas
signed and dated 1911 lower left

22.25 ins x 17 ins; 55.6 cms x 42.5 cms

Provenance

Galerie de Bellefeuille, Montreal
Mayberry Gallery, Winnipeg
Private Collection, Toronto

A turn-of-the-century Quebec artist, Horatio Walker garnered a reputation for painting Canadian pastoral scenes in a romantic and sentimental style. He was inspired by Jean-François Millet and the Barbizon School during a trip to Europe in 1882. *Hauling Lumber* exemplifies Walker's romanticization of the subject, in the snowy ground speckled with sunlight and the trees and sky occupying a large portion of the composition.

\$9,000 – 12,000



90

90
MARC-AURÈLE DE FOY SUZOR-COTÉ

The Old Guide's Wife

oil on canvas
 signed lower left

18 ins x 14.25 ins; 45 cms x 35.6 cms

Provenance

Watson Art Galleries, Montreal
 Canadian Fine Arts, Toronto
 Private Collection, Toronto

Literature

Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada, Ottawa, 2002, pages 223-24

While Marc-Aurèle de Foy Suzor-Coté was renowned for his depictions of the Quebec landscape, he was also determined to include images of their rural inhabitants. Inspired by French Realist artists such as Jean-François Millet, Suzor-Coté focused on portraying the Québécois peasants in their daily life through portraits and genre scenes, such as *The Old Guide's Wife*. The artist had a particular respect and empathy for these people, which is "attributable to the fact that the artist and model shared a common origin." Suzor-Coté preferred older subjects, as he felt they had more character to them. *The Old Guide's Wife* demonstrates the empathy the artist had for the sitter, in his sombre and intimate portrayal of the strong character of an aged face.

In the early 1900s, Suzor-Coté received many commissions to paint portraits of members of the social elite, as well as one of Sir Wilfred Laurier in 1909. In these works he enlivened the poses and portrayed a more official character to his sitters. Yet the artist always preferred to paint more unassuming individuals, such as the woman in *The Old Guide's Wife*. Charles Lintern Sibley wrote in 1914 on Suzor-Coté's affinity for the Québécois compatriots: "Those who don't know the French Canadian people have no idea of the pride of Suzor-Coté's people in him. And he in them... He sees character, character, character everywhere... Nothing enthuses him like his own ancestral country and the old customs of his race - now, alas, falling, many of them, into disuse."

\$15,000 – 20,000

91

RANDOLPH STANLEY HEWTON

Portrait of Thomas Archer, Esq.

oil on canvas

40 ins x 33 ins; 100 cms x 82.5 cms

Provenance

Walter Klinkhoff Gallery, Montreal

Mayberry Fine Art, Toronto

Private Collection, Toronto

While studying in Paris at the Academie Julian, Hewton befriended A.Y. Jackson and was influenced by him and their fellow students. With impressionistic colour palettes and handling of the medium, Hewton developed a keen sense of colour and detail in his works.

Under the tutelage of Brymner, at the Art Association of Montreal, the influence of the artist's handling of the medium to create rich supple flesh tones can also be seen in Hewton's portrait of Thomas Archer Esq. Likely a commissioned work, the traditional practice of portraiture is respected with the dignified but relaxed pose of the sitter in comfortable surroundings. Non-traditional colours of greens and blues meld into the visage of the man, a token of Hewton's exposure to impressionist painting theories in Europe and fellow Beaver Hall compatriots. Attention to detail is also integral to this work. From the completed artwork hanging in the background of the composition, the cigarette cradled comfortably between the index and middle finger of the sitter's relaxed hand, and the meticulous monogrammed pocket square in the breast pocket of the sitter, Hewton is able to present a portrait of a modern man in a modern rendering.

\$6,000 – 8,000



91

92

HAL ROSS PERRIGARD

Vere

oil on canvas

signed and dated 1923 lower left; titled on the artist's label on the reverse

40.25 ins x 30.5 ins; 102.2 cms x 76.3 cms

Provenance

Mayberry Fine Art, Toronto

Private Collection, Toronto

Literature

Albert Laberge, "Visite au salon de peintres canadiens", *La Presse*, April 2, 1923, translated by Evelyn Walters and quoted in *The Beaver Hall Group and Its Legacy*, Toronto, 2017, page 59

A member of the Beaver Hall Group in Montreal, Hal Ross Perrigard had a particular penchant for portraiture. Compared to their artistic counterparts in Toronto who focused on the untamed landscape as a means for defining national identity, Beaver Hall members instead focused on inhabited landscapes and the people who made up the distinct northern and modern culture of Montreal.



92

Perrigard tactfully keeps focus on the sitter *Vere*, opting for simplified realistic rendering free of background surroundings or symbolic tokens to clutter the image. Instead, the focus remains clear on the striking modern woman, draped in elegant sensuous fabrics, facing out. Perrigard was celebrated for his ability to capture the character of the sitter in a sober and simple fashion while maintaining a clean modern aesthetic of a traditional category of art.

\$5,000 – 7,000

93

ANTHONY MORSE URQUHART

Landscape with Self-Portrait

oil on masonite

24 ins x 22 ins; 60 cms x 55 cms

Provenance

Michael Gibson Gallery, London
Private Collection, Ontario

Contemporary artist Tony Urquhart gained early recognition as a pioneer of Canadian abstract painting in the late 1950s. During the following decade the artist pursued an independent path of mixed media work rich in symbolism. Urquhart frequently depicts themes of life and death, renewal and decay, stasis and transformation. These dialogues are influenced by his childhood experience of growing up in a family who owned a funeral home, as well as his interest in the art and archeology of prehistoric societies. The arched shape of the support in *Landscape with Self-Portrait* may be referencing the artist's fascination with the architecture of ancient cathedrals or his curiosity for gravestones and cemeteries. The figure in painting, who represents Urquhart, is looking out into a semi-abstract, mysterious landscape, perhaps contemplating the meaning of life and its ephemeral nature.

\$4,000 – 6,000

94

PEGI NICOL MACLEOD

New York City Street Party

double-sided oil on board

32.25 ins x 22 ins; 80.6 cms x 55 cms

Literature

Colin S. MacDonald, *A Dictionary of Canadian Artists*, Volume 4, Ottawa, 1977, page 1068

In 1937, at age thirty-three, Pegi Nicol married Norman MacLeod, a native of Fredericton. The couple moved to New York City the same year when her husband accepted a position at a contractor and engineering firm. The bustling street life of the big city provided an never-ending source of inspiration for the artist, who had previously been painting schoolchildren and the Canadian landscape. MacLeod's work of the 1930s had already begun to show a more expressive style, experimenting with repetitive views. She applied this method, which she called "kaleidoscope vision," to her images of urban life, such as *New York City Street Party*. Author Donald W. Buchanan remarked on MacLeod's work of this period in New York, writing that "she tried to put down on canvas and paper every aspect of the chaotic bustle that met her eyes from her windows on Eighty-Eighth Street; she wished to leave nothing out. As a result, in many of those pictures, the surface overflows with figures in motion, it is packed with now sinuous and graceful, now wavering and erratic, lines and shapes."

\$4,000 – 6,000



93



94



95

95 EDWIN HEADLEY HOLGATE

The Three Forces

oil on canvas laid down on board
signed with initials lower right

25.75 ins x 57.25 ins; 64.4 cms x 145.4 cms

Provenance

Gift of the Artist to the Canadian Legion, Morin Heights, Quebec
Private Collection, Toronto

Literature

Laura Brandon, "Ready for the Unexpected? The War Art of Edwin Holgate," *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, page 98

Dennis Reid, *Edwin H. Holgate*, National Gallery of Canada, Ottawa, 1976, pages 7-24

Evelyn Walters, *The Beaver Hall Group and Its Legacy*, Toronto, 2017, pages 38-43

A recognized serviceman and unofficial war artist during the First World War, Edwin Holgate returned to Montreal at the end of the war with pages of sketches of military life. Holgate continued his work in his Montreal studio focusing on figurative, portraiture and landscape works along with various mural commissions for the Château Laurier, the Canadian Pavilion for New York's World Fair (1939) and the Canadian National Rail.

At the outbreak of the Second World War, Holgate took up an official post as a Canadian War Artist with the Royal Canadian Air Force for the Canadian War Art Program. Stationed at airbases in Sorel, Quebec, Halifax, Nova Scotia, and in various bases in England during his tenure, Holgate was afforded the opportunity to witness the daily regime of the RCAF and Navy men in nearby Naval bases. As official artists were limited to only their assigned environments, they could not participate in operational experiences. This rigid structure allowed Holgate to document multiple portrait sketches and military landscape studies to later transform into larger complete canvas works. Laura Brandon, the authority on Canadian War Art, argues that Holgate was able to "capture with sensitive skill the often tedious reality that was the experience of most service personnel and home front labourers in the Second World War."

Upon resigning from the War Art Program before the conclusion of the Second World War, Holgate returned to Canada and moved to Morin Heights, a small town outside of Montreal. Here, this new more rural life suited the older Holgate as he had greater time to reflect and enjoy life separated from the busy Montreal art scene which focused on the emerging abstract art movement. *The Three Forces* was donated to the Morin Heights Royal Canadian Legion Branch 171 by Holgate, a former member of the branch, in 1971. It hung above the Legion's piano for over 40 years. The gaiety in the faces of the men along with dramatic perspective employed with their tapered bodies, expresses a moment of fun and reprieve from the war. Expressing the comradery between the Navy, Army and Air men, the stage scene is a charming depiction of entertainment and a unique token of Canadian military history.

\$20,000 – 30,000



96

96

FRANK MILTON ARMINGTON

Parc de Montsouris, Paris

oil on panel

signed and dated 1922 lower right; signed and titled on the reverse

10.5 ins x 8.5 ins; 26.3 cms x 21.3 cms

Provenance

D & E Lake Ltd. Fine Arts, Toronto
Private Collection, Quebec

\$1,500 – 2,000



97

97

JACQUES GODEFROY DE TONNANCOUR

Sans titre

oil on panel

signed and dated 1944 lower right

6 ins x 7.5 ins; 15 cms x 18.8 cms

Provenance

Private Collection, Montreal

\$2,000 – 3,000



98

98

STANLEY MOREL COSGROVE

Forest Landscape

oil on canvas

signed lower left

20 ins x 16 ins; 50 cms x 40 cms

Provenance

Private Collection, Montreal

In the artist's signature soft palette of pale yellows and greens, the ethereal wisps of trees move to near abstraction in the composition. Evoking calm and peace, the forest interior can also inspire self-reflection as the landscape is in its natural state untouched by human interference.

\$2,500 – 3,500



99

99
YVONNE MCKAGUE HOUSSER

Harvest Time

oil on board
signed lower left; a farmstead landscape on the reverse

12.5 ins x 16.25 ins; 31.3 cms x 46.6 cms

Exhibited

74th Annual Exhibition, Ontario Society of Artists, Art Gallery of Toronto, March 9 - April 13, 1946

Yvonne McKague Housser exhibited regularly with the Ontario Society of Artists and taught at the Ontario School of Art. Best known for rural landscapes and farmstead scenes, her distinct use of jewel and earth tones create visually rich compositions.

\$4,000 – 6,000

100
PARASKEVA PLISTIK CLARK

Summer Landscape

oil on board
signed and dated 1950 lower left

16 ins x 20 ins; 40 cms x 50 cms

\$4,000 – 6,000



100



101

101
RONALD WILLIAM BOLT

High on the Rock #4

oil on canvas
signed and dated 2007 lower right; signed, titled and dated on the reverse

48 ins x 37 ins; 120 cms x 92.5 cms

Born in Toronto in 1938, Ron Bolt carries on the tradition of Canadian landscape painting through a more contemporary vision. The artist focuses more specifically on capturing the sublime coastlines and flowing rivers of the vast nation. His early work embodied a reductive, minimalist approach that was largely influenced by abstract painting; soon it evolved into detailed and dramatic compositions in a vivid colour palette. Residencies in Gros Morne National Park in Newfoundland, the Mohave Desert, as well as a fourteen day expedition down the Snake River in the Yukon, all played a role in this new preoccupation with showcasing the Canadian wilderness. Bolt's portrayal of crashing waves hitting the coast in *High on the Rock #4* exemplifies this more recent shift in painterly approach. The large canvas painted from the perspective of standing on a cliff peering down at the ocean creates a powerful and dramatic effect.

\$3,000 – 5,000



102

102
JOSEPH FRANCIS PLASKETT

Polar Coordinates: Iain

oil on canvas
signed and dated 1980 lower right

45.5 ins x 35 ins; 113.8 cms x 87.5 cms

Provenance
Bau-Xi Gallery, Vancouver
Private Collection

Literature
Joseph Plaskett, *A Speaking Likeness*, Toronto, 1999, pages 181-83 and 252-53

In this work, Plaskett portrays fellow artist and friend Iain Baxter in a seated repose in front of a mirror. The two had met while being represented at the New Design Gallery in Vancouver during the late 1950s. Arranged as a classical still life with strewn fruits, polaroids and objects of the everyday, each component of the painting is given equal weight of importance by the artist. As the sitter gazes away from the viewer, he is not the central focus of the work, necessarily, commanding attention away from the surrounding elements of the work. Rather, Plaskett has blended Baxter into the environment he inhabits, transforming the traditional role of the sitter as the central singularly important subject of the composition to an equal player in his environment.

Plaskett's fascination with mirrors plays a role in this work. The artist explains: "The mirror world, unlike the sensible world facing it cannot be touched. It is an etherial place – no sound, no taste, smell or texture...There is no mind behind this glass artifact except that of the viewer, whose face tells little more about himself than he already knows."

\$4,000 – 6,000

103

HAROLD BARLING TOWN

Take Off

single autographic print
signed, dated 1956 and numbered 1-1

19.75 ins x 15.75 ins; 49.4 cms x 39.4 cms

Provenance

Private Collection, Toronto

Literature

Gerta Moray, *Harold Town: Life and Work* (online publication), Art Canada Institute, Toronto, 2014, pages 7, 22 and 58

Between 1953 and 1959, Harold Town developed a revolutionary technique and theory of print-making. Rather than create multiple editions of the same image, each print was designed and produced specifically as a singularly unique work. This monotype technique was affectionately dubbed by the artist, “single autographic” print making, which was influenced by Town’s desire to create unique artworks as an extension of himself. These works were first showcased with Douglas Duncan and quickly purchased by the National Gallery of Canada and the Art Gallery of Toronto. The National Gallery of Canada also selected Town’s autographic prints to represent Canada at the 1956 Venice Biennale alongside works by Jack Shadbolt and Louis Archambault.

The process of creating these works was crucial to Town’s theory of print making and his commitment to producing singularly unique artworks. A lithographic stone was inked and printed with subsequent stencils and inked paper cut-outs to create layers of abstract patterns. Masking off areas of negative space with more stencils and cut outs, additional layers of the image were printed, developing richer image layers. Between each pull, Town waited for inks to dry completely, often waiting full days for a layer to dry. This time allowed the artist to subsequently develop several autographic prints in parallel. This process of layered complex shapes also allowed for accidentally suggestive or referential forms and imagery to emerge. Further developing his technique, Town would also incorporate found objects like string, wire and fabrics to impress into the surface of the artwork.

On Town’s procedure and technique, Gerta Moray writes that “this method of generating images challenged Town to think beyond his facility with the paintbrush.” Vibrant with colour and complex with multiple facets of imagery, *Take Off* is an example of this important period in Town’s career.

\$2,000 – 3,000



103



104

104

RITA LETENDRE

Série B, No. 2 (FH-22P)

casein on paper
signed and dated 1962 lower right

13 ins x 16 ins; 32.5 cms x 40 cms

Provenance

Private Collection, Montreal

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, page 180

The 1960s was a decade of well-deserved recognition for Letendre’s work, beginning with a solo exhibition at the Montreal Museum of Fine Arts in 1961. In 1962, Letendre travelled to Europe, visiting Paris, Rome and then Israel. As the Automatiste group and its affiliates began to abandon their commitment to spontaneity in favour of more a controlled and deliberate structure, Letendre chose to maintain the impulsive and expressive brushstrokes in her work. *Série B, No. 2 (FH-22P)* highlights this tendency in her work of the early 1960s, evident in the spontaneous and gestural black strokes applied to the paper. Letendre kept a fairly consistent palette of dramatic colours, often with large masses of black, until the mid-1960s when she took a decisive shift into geometric compositions.

\$2,500 – 3,000



105

105
ALLEN SAPP

Happy to Come Home

acrylic on canvas
signed lower right

24 ins x 30 ins; 60 cms x 75 cms

Provenance
West End Gallery, Edmonton
Private Collection, Vancouver

\$3,000 – 4,000



106

106
HERBERT SIDNEY PALMER

Working in the Field at Spring Time

oil on board
signed lower left

16 ins x 20 ins; 40 cms x 50 cms

Provenance
The Collector's Gallery, Calgary
Private Collection, Toronto

\$2,500 – 3,500



107

107
WASHINGTON FRIEND

Chaudière Falls, Near Quebec

watercolour, heightened with white
signed lower left; titled on the reverse

13.75 ins x 18 ins; 34.4 cms x 45 cms

Provenance
Kaspar Gallery, Toronto
Joyner Fine Art, auction, May 16, 1989, Lot 67
Private Collection, Toronto

\$2,000 – 2,500

108

MARC-AURÈLE DE FOY SUZOR-COTÉ

Portrait of a Woman

oil on canvas
signed lower right

13 ins x 12 ins; 32.5 cms x 30 cms

Provenance

Private Collection, Vancouver

Literature

Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada, Ottawa, 2002, page 223

Portrait of a Woman, depicting a Quebec peasant woman in profile, demonstrates Suzor-Coté's ability to capture the character of the sitter with great intimacy. In this sense, as Laurier Lacroix writes, "Suzor-Coté was considered not simply a genre painter, but rather a painter of the soul, temperament and personality of French Canada's rural inhabitants." Suzor-Coté occupies a noteworthy place among Québécois artists who took it upon themselves to celebrate and perpetuate the memory of this 'humble hero,' including Horatio Walker, Alfred Laliberté, and Clarence Gagnon.

While Marc-Aurèle de Foy Suzor-Coté was renowned for his depictions of the Quebec landscape, he was also determined to include images of their rural inhabitants. Inspired by French Realist artists such as Jean-François Millet, Suzor-Coté focused on portraying the Québécois peasants in their daily life through portraits and genre scenes. The artist had a particular respect and empathy for these people, which is "attributable to the fact that the artist and model shared a common origin."

\$5,000 – 7,000



108

109

LAURA ADELINE LYALL MUNTZ

Portrait of a Girl

watercolour
a watercolour sketch of a boy playing a flute on the reverse

18 ins x 12.75 ins; 45 cms x 31.9 cms

Provenance

Private Collection, Vancouver

\$4,000 – 6,000



109



110
STANLEY MOREL COSGROVE

Portrait of a Young Girl

oil on canvas board
signed lower left

12 ins x 9 ins; 30 cms x 22.5 cms

Provenance
Dominion Gallery, Montreal
Walter Klinkhoff Gallery, Montreal
Private Collection, Montreal

\$2,500 – 3,500

110



111
FREDERICK SPROSTON CHALLENGER

Posing Dancer

oil on board
signed with initials lower right

10 ins x 7 ins; 25 cms x 17.5 cms

Provenance
Joan Murray, Oshawa
Peter Ohler Fine Arts, Vancouver
Private Collection, Vancouver

\$600 – 800

111



112

112
HENRY GEORGE GLYDE

Morning

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

13 ins x 16 ins; 32.5 cms x 40 cms

\$2,500 – 3,500

113
BETTY ROODISH GOODWIN

Reclining Woman

ink drawing
signed and dated 1963 lower right

10.25 ins x 13.75 ins; 25.6 cms x 34.4 cms

\$3,000 – 4,000



113



114
WILLIAM BRYMNER

Chickens Feeding on the Farm

watercolour
signed and dated 1898 lower right

9.75 ins x 13.5 ins; 24.4 cms x 33.8 cms

Provenance
Private Collection, Toronto

\$2,500 – 3,000

114



115
FRANCES ANNE HOPKINS

Filling the Wagon

watercolour
signed with initials lower right

13.75 ins x 20.75 ins; 34.4 cms x 51.9 cms

Provenance
Masters Gallery, Calgary
Private Collection, Vancouver

\$3,000 – 5,000

115



116
FREDERICK ARTHUR VERNER

Swans at Dusk

watercolour
signed and dated 1890 lower right

18 ins x 30 ins; 45 cms x 75 cms

Provenance
Private Collection, Toronto

\$2,000 – 3,000

116



117

117
FREDERIC MARLETT BELL-SMITH

Canoeing in the Rockies

watercolour
signed and dated 1889 lower right

12 ins x 20 ins; 30 cms x 50 cms

Provenance
Private Collection, Toronto

\$2,500 – 3,000

118
FREDERIC MARLETT BELL-SMITH

In the Selkirks, BC

watercolour
signed lower left

9.75 ins x 6.75 ins; 24.4 cms x 16.9 cms

Provenance
Private Collection, Ontario

\$1,500 – 2,000



118



119

119
DAVID ALEXANDER COLVILLE

Crow with a Silver Spoon

colour serigraph
signed, dated 1972 and numbered 15/70 in the lower margin

18 ins x 18 ins; 45 cms x 45 cms

Provenance
Private Collection, Calgary

\$4,000 – 6,000



120

120
CHRISTOPHER PRATT

Cottage

colour offset (photo) lithograph
signed and numbered 42/100 within the lower margin

8.75 ins x 16 ins; 21.9 cms x 40 cms

Provenance
Mira Godard Gallery, Toronto
Private Collection, Toronto

Literature
David Silcox and Meriké Weiler, *Christopher Pratt*, Toronto, 1982, dust jacket and title page for the original oil of *Cottage* (1973)

\$2,000 – 2,500



121

121
CHRISTOPHER PRATT

Shop on an Island

colour offset (photo) lithograph
signed and numbered 58/100 within the lower margin

11 ins x 12.75 ins; 27.5 cms x 31.9 cms

Provenance
Mira Godard Gallery, Toronto
Private Collection, Toronto

Literature
David Silcox and Meriké Weiler, *Christopher Pratt*, Toronto, 1982, page 89 for the original oil of *Shop on an Island* (1969)

\$2,000 – 3,000



122

122
FREDERICK WILLIAM HUTCHISON

Cutting the Mid Summer Hay

oil on canvas

17 ins x 101 ins; 42.5 cms X 256.5 cms

Provenance

The Darling Collection, Hudson Heights, Quebec
Private Collection, Winnipeg

Hutchison was commissioned to paint a series of murals for the great room of George Darling's waterfront property. According to the Hutchison family archives, work commenced on the series as early as 1904 and continued until 1917.

\$7,000 – 9,000

123
ROBERT FRANCIS MICHAEL MCINNIS

Herding the Cattle

oil on canvas

signed and dated 1997 lower centre; signed and inscribed 1-10-2-1997 on the stretcher

30 ins x 36 ins; 75 cms x 90 cms

Provenance

Private Collection, Ottawa

\$3,000 – 4,000



123

Please Note

Additional images and details of works of art included in the May Auction can be viewed at Consignor.ca

June Online Auction of Artwork (Spring Second Session)

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

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

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

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

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

15. In any event resulting in failure by the Successful Bidder (Purchaser) to pay for Property purchased either through the defined auction process or a private sale within the five day period following the sale, CAL, in its sole discretion, may re-offer the Property in question without limiting the terms in place with the Consignor of the Property. Should CAL reoffer the Property, the original Successful Bidder (Purchaser) shall be responsible to CAL and the Consignor for the following: any difference marked as a deficiency between the price achieved and amount invoiced upon the re-sale of the Property versus the price achieved and amount invoiced to the Purchaser upon the original sale of the Property; any storage charges to CAL for the holding of the Property between its original offering and the reoffering; and the total in sales commissions which CAL would have collected had the original sale of the Property been completed.

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

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

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

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

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

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

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NATURE'S CONDUIT | SPRING 2017



Camp Circle, Thormanby Island, oil & acrylic on canvas, 40 x 44 inches

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