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Auction of Important Canadian Art
November 23, 2017





CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

FALL AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

Thursday, November 23rd at 7:00 pm

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



ON VIEW

November 1st – 18th

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

Saturdays: 11:00 am to 5:00 pm

November 19th to 23rd

Sunday, November 19th: 11:00 am to 5:00 pm

Monday, November 20th: 9:00 am to 5:00 pm

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

Wednesday, November 22nd: 9:00 am to 5:00 pm

Thursday, November 23rd: 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

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CONSIGNOR CANADIAN FINE ART
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FALL AUCTION OF IMPORTANT CANADIAN ART

Thursday, November 23rd at 7:00 PM

1

WILLIAM KURELEK

Arrived Too Early

mixed media on board
signed and dated 1974 lower right; titled on the reverse

12.25 ins x 12.25 ins; 31.1 cms x 31.1 cms

Literature

William Kurelek, *A Prairie Boy's Winter*, Montreal, 1973, unpaginated

For Kurelek, the traditions and local narratives of growing up on the prairies heavily influenced both his personal development and artistic expression. Writing and illustrating *A Prairie Boy's Winter*, Kurelek devotes a section to the return of the first crow as the tell-tale sign of spring and writes:

"Melting snow and ice were proof that winter was over, but William really dated spring from an event that occurred a month earlier. It is said that the robin is the first sign of spring. But on the prairies many say it's the prairie horned lark, a small cousin of the meadow lark, that heralds spring. At the very first thaw, these larks can be seen, sometimes in twos and threes, standing beside puddles in the field. For William, however, there was something special about the crow—perhaps because of its very noisy, very noticeable departure at the beginning of winter—that made its return spell 'spring' for him. Maybe too it was because the crow is a large bird, and black, so it stood out against the snow... Crows came back singly, or in pairs, about the end of March. It was then that were sighted by the children on their way to or from school. The lucky first-sighters threw up their hands, and even their caps, in exultation, chanting, 'I saw it! I saw it! I saw the first crow! Spring's here!'"

Unfortunately, for this particular crow, he has arrived too early for spring and is caught in a snow storm, perched alone on the fencepost, to brave the cold and wind of the unforgiving prairie winter.

\$10,000 – 15,000



1

2

EMILY CARR

Pot

painted ceramic
incised on underside "Klee Wyck ?"

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

Provenance

Pinney's, Montreal
Private Collection, Ottawa

Literature

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

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

Emily Carr created unique ceramics inspired by her time on a Ucluelet Native reserve in British Columbia on the west coast of Vancouver island, home to the Nuuchah-nulth people, then commonly known to English speaking people as 'Nootka'. As a young person, Carr was embraced by the community where she was given her Native name, "Klee Wyck," which loosely translates as "Laughing One." The small scale, reduction of design to minimalist aesthetics and simple colour palette all give nod to Carr's exposure to and influence of the Nootka People's traditions and artistic expression on her own practice.

\$2,000 – 3,000



2



3

3 MANLY EDWARD MACDONALD

Old Mill Salmon River

oil on canvas
signed lower right

24 ins x 28 ins; 60 cms x 70 cms

Provenance

Acquired directly from the artist
Private Collection, Ontario

Literature

Charles Beale, *Manly MacDonald: Interpreter of Old Ontario*,
Napane, 2010, page 6

With an affinity for historic buildings and structures, MacDonald had a particular interest in old mills, integral for small town industry in Canada. This scene depicts the mill structure in winter, a favourite seasonal subject for MacDonald, on the bank of Salmon River, a river running through Frontenac County near Shannonville, Ontario. MacDonald is said to have “painted every mill within a hundred miles of Belleville.” Picturesque, this piece employs soft impressionistic handling of paints to instill a feeling of calm after a winter snowfall.

\$8,000 – 12,000



4

4 MANLY EDWARD MACDONALD

Fall River Landscape

oil on canvas board
signed lower right

12 ins x 16 ins; 30 cms x 40 cms

\$1,500 – 2,000



5

5 FREDERICK GRANT BANTING

Village in Winter

oil on panel
signed lower right

8 ins x 10 ins; 20 cms x 25 cms

Provenance

Gift of the artist
By descent to the present Private Collection, Ontario

Literature

J. Lynn Fraser, "The Determined Painter: Sir Frederick Banting", *CMAJ*, October 5, 2010, Volume 182, Number 14, pages E702-E704
Stephen Eaton Hume, *Frederick Banting: Hero, Healer, Artist*, Montreal, 2001, page 120-23
A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1959, pages 61 and 99

Often credited first with his groundbreaking medical advancements and achievement, Frederick Banting holds a niche place in the history of Canadian art. Upon joining the Arts and Letters Club in Toronto, Banting met with A.Y. Jackson and the two quickly became friends and sketching companions throughout the Arctic, Ontario and rural Quebec. By the 1930s, Banting became one of Canada's best known amateur artists with a keen sense of colour, light and shadow, heavily influenced by his time with Jackson. Under the Group member's tutelage, Banting refined his practice, often looking to Jackson for guidance and advice to better develop what was first a pastime, into a career.

Village in Winter encapsulates the artist's affinity for tight compositions and luminous colour. With bold swaths of paint, Banting articulates light and shadow of the winter day with non-traditional tones of pink, butter yellow and soft mint greens. Akin to Jackson's renderings of villages, the importance of the daily lives of the inhabitants are equal to the natural landscape. Sleigh tracks, telephone towers and firewood piles all signal village life and labour integral to the development of rural villages and industry within Canada.

\$25,000 – 35,000



6

6 JEAN PAUL RIOPELLE

Sans titre

watercolour
signed and dated 1946 lower right

5 ins x 6.75 ins; 12.5 cms x 16.9 cms

Provenance

Private Collection, Montreal

Literature

Yseult Riopelle, *Jean Paul Riopelle: Catalogue raisonné, volume 1, 1939-1953*, Montreal, 1999, reproduced page 405, catalogue #1946.051P.1946

Guy Cogeval and Stéphane Aquin (eds), *Riopelle: Works from the Collection of Power Corporation of Canada and the Montreal Museum of Fine Arts*, Montreal, 2006, page 57

After reading André Breton's *Le Surréalisme et la peinture* in 1945, the young artist was inspired to break away from tradition to pursue non-representational painting. Riopelle created several small watercolours in the next two years, consisting of web-like black lines that blur the distinction between foreground and background, such as *Sans titre* (1946). François-Marc Gagnon writes that "in his watercolours of late 1946 and early 1947, Riopelle has begun his exploration of the non-form, or, better yet, of the content which cannot reveal itself except on condition of denying form, of repelling it into oblivion, so to speak. By maintaining the idea of depth (the network of lines does not function to bring the background to the surface), Riopelle is distinguishing himself before the fact from New York painting." In 1947 Riopelle moved to Paris to continue his career, where, after a brief association with the surrealists, he developed his mature style of lyrical abstraction.

\$10,000 – 15,000



7

7 JAMES WILLIAMSON GALLOWAY MACDONALD

Abstraction

ink on paper; laid onto the cover of a Christmas card
signed and dated 1959 lower centre; the Christmas card signed "Barbara & Jock" with a hand-written letter to Clement Greenberg on the reverse of the card (full text and image of the letter available at Consignor.ca)

3.5 ins x 5 ins; 8.8 cms x 12.5 cms

Provenance

Clement Greenberg
Private Collection, Montreal

\$800 – 1,200



8

8 LÉON BELLEFLEUR

Rituel

oil on canvas

signed and dated 1985 lower right; signed, titled, dated and inscribed "huile 80F" on the reverse

58 ins x 45 ins; 145 cms x 112.5 cms

Provenance

Moore Gallery, Toronto
Private Collection, New Brunswick

Literature

Guy Robert, *Bellefleur: The Fervour of the Quest*, Montreal, 1988, pages 63 and 134

Author Guy Robert declared that in 1985, at age seventy-five, Léon Bellefleur "still possessed the childlike ability to wonder at life, a freshness of perspective with a thirst not only for discovering, but also for inventing the world." The author further writes that Bellefleur maintained his characteristic painterly style throughout thirty years:

colours spread liberally with a spatula, with the refinement of rhythms and shades, then as a finishing touch to the improvisation, squirts or droplets are added, or small mysterious signs traced with the tip of the tool. Robert's observations and remarks can certainly be applied to *Rituel*, a bold and expressive abstract composition that is quintessentially Bellefleur in its 'faceted' paint application. The oil on canvas demonstrates one new technique developed by Bellefleur to finish a painting: after letting it "breathe" for a few hours up to several days, the painter sprinkled droplets of paint in varying quantity and size, according to the inspiration of the moment and chance mishaps. *Rituel* is scattered with small drops of white and green pigment, adding further dimensionality to the abstract work. The large canvas serves as a prime example of Bellefleur's mature work on a grand scale.

"If this is what advancing age has in store, artists should look forward with anticipation and hurry to reach that plateau," commented Lawrence Sabbath of the *Montreal Gazette* in covering an exhibition of Bellefleur's gouaches and oils at the Walter Klinkhoff Gallery in 1985.

\$20,000 – 30,000



9

9 JACK LEONARD SHADBOLT

Sea Edge 5

acrylic on canvas
signed and dated 1978 lower left

48.5 ins x 61.5 ins; 121.3 cms x 153.8 cms

Provenance

Bau-Xi Gallery, Vancouver
Private Collection, Calgary

Literature

Bau-Xi Gallery, *Jack Shadbolt: Recent Paintings*, Exhibition held concurrently at the Bau-Xi Gallery in Vancouver and Toronto, 1988, page 52

Sea Edge 5 is exemplary of Jack Shadbolt's work of the late seventies, which has been considered "some of the most ambitious of his entire career, not just in their scale but in their attempt to sustain a creative momentum through a period of time." In 1975, the artist travelled to Iran, Afghanistan and India, which inspired him to work in large-scale colourful works in serial form. Shadbolt's preference for working in sequences and series in the late 70s was "compared with pop aesthetics, but he associated repetition with myth, ritual and sexuality." *Sea Edge 5* serves as part of a series on the theme of abstracted seascapes. Bau-Xi's exhibition catalogue on Shadbolt's work of the late 70s and early 80s remarks that, "in a philosophical sense, Shadbolt's paintings have always argued, over-strenuously at times, against emptiness. He has a horror of the void, which he equates with a numbing and incapacitating meaninglessness." This statement holds true in the compact faceted forms in *Sea Edge 5* that fill the colourful canvas.

\$20,000 – 30,000



10

10 JACK LEONARD SHADBOLT

Contexts: Variations on Primavera Theme

acrylic on poster
signed and titled on the reverse

20 ins x 26 ins; 50 cms x 65 cms

\$2,000 – 3,000



11

11 **WILLIAM PEREHUDOFF**

AC-78-20

acrylic on canvas
 signed, titled and dated 1978 on the reverse

24.75 ins x 54 ins; 61.9 cms x 135 cms

Provenance

Circle Arts International, Toronto
 Private Collection, Toronto

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 290

Nancy E. Dillow, *William Perehudoff: Recent Paintings*, Norman Mackenzie Art Gallery, Regina, 1978, page 7

During the Emma Lake Artists' Workshops held in 1962-63, William Perehudoff was introduced to Post-Painterly Abstraction by art critic Clement Greenberg and American artist Kenneth Noland. Perehudoff had a great interest in colour experimentation and sought to define his own unique style. In *Abstract Painting in Canada*, Nasgaard refers to Perehudoff's paintings' "plays of light and dark, of transparency and opacity [as] subtle and sensuous." Many of the artist's wide horizontal canvases of the mid-to-late 1970s were constructed of coloured ground transversed by vibrant parallel bars of colour. AC-78-20 contains what Dillow describes as "the horizontal stretch of colour...[that] vibrates like a violin string, activating the entire canvas." The long parallel stripes incite thoughts of a sunset on the prairie landscape above the purity of the level, immense fields which were central to the artist's life and work.

\$15,000 – 20,000



12

12 **MARCELLE FERRON**

Abstraction

oil on paper, laid down on canvas
 signed and dated 1963 lower left

20 ins x 26 ins; 50 cms x 65 cms

Provenance

Private Collection, Montreal

\$8,000 – 10,000



13

13
PETER CLAPHAM SHEPPARD

Ocean Port

oil on canvas
signed lower left

24 ins x 34.25 ins; 60 cms x 85.6 cms

Exhibited

Eighth Annual Exhibition, The Art Gallery of Hamilton, 1957

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. Often enamoured by the city's bustling harbourfront and various ports, this environment offered the perfect opportunity to fuse the artist's fascination with the urban landscape and Toronto's development from a small settlement to a burgeoning metropolis.

\$8,000 – 12,000



14

14
DORIS JEAN MCCARTHY

Bed and Breakfast at Cashel, Connemara

watercolour
signed lower right

15 ins x 22 ins; 37.5 cms x 55 cms

Provenance

Wynick/Tuck, Toronto
Private Collection, Toronto

Literature

Murray Whyte, "Doris McCarthy exhibit speaks to the artist as lover of life", *Toronto Star*, June 27, 2010

Bed and Breakfast at Cashel, Connemara serves as a record of the artist's travels on the coast of western Ireland. Painting mainly in oils and watercolours, McCarthy developed a personal style that was consistently praised for its vitality, boldness and skillful explorations of hard-edged angles, form and colour.

\$2,500 – 3,500



15

15
JOHN WILLIAM BEATTY

Sunset Landscape

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

7 ins x 8.75 ins; 17.5 cms x 21.9 cms

Inspired by his travels throughout Europe between 1906 and 1909, *Sunset Landscape* evokes the romantic tone of European country landscape artists. The small oil painting demonstrates the artist's development toward a lighter, more decorative palette found in Beatty's post-war paintings.

\$3,000 – 5,000



16

16
ARTHUR LISMER

Lighthouse, Peggy's Cove, Nova Scotia

oil on board
signed lower left; signed, titled and dated 1940 on the
reverse

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Private Collection, Winnipeg

Arthur Lismer was enchanted by the sea and its shorelines, more so than any other Group of Seven member. Sketches and paintings of both Canadian coasts were a favourite subject from his early days as an artist into his late career. Lismer lived in Nova Scotia from 1916-1919, where he depicted Halifax harbour scenes with military vessels from the First World War. He later vacationed in the Maritime province with his wife in the summers of 1930 and 1940. Lismer sketched the lighthouse at Peggy's Cove in 1930; when he returned ten years later he painted the oil on board *Lighthouse, Peggy's Cove, Nova Scotia* in shades of grey and mauve with a moody clouded sky.

Known officially as the Peggy's Point Lighthouse, the current active lighthouse is among the most photographed in the world and an iconic Canadian landmark. The first lighthouse was constructed in 1868, and was replaced by the current red and white structure in 1914.

\$30,000 – 40,000



17

17
LUCIUS RICHARD O'BRIEN

Farm, Washago

watercolour
signed (twice) and dated 1873

10.5 ins x 19.75 ins; 26.3 cms x 49.4 cms

Provenance
Collection of Maurice Cullen, R.C.A., Montreal
Canadian Fine Arts Gallery, Toronto
Masters Gallery, Calgary
Robert Fulton, Calgary
Private Collection, Toronto

\$3,000 – 4,000

18
ARTHUR DOMINIQUE ROZAIRE

Misty Morning, Clam Diggers St. Lawrence

oil on board
signed lower right

18.5 ins x 13.75 ins; 46.3 cms x 34.4 cms

Provenance
Private Collection, Calgary

Literature
A.K. Prakash, *Impressionism in Canada, A Journey of Rediscovery*,
Toronto/Stuggart, 2015, reproduced page 521

\$6,000 – 8,000



18



19

19 CORNELIUS KRIEGHOFF

Louise and Emilie (Portrait of the Artist's Wife and Daughter)

oil on board

signed and dated 1845 lower right

12.5 ins x 9.5 ins; 31.3 cms x 23.8 cms

Provenance

Watson Art Galleries, Montreal
Mrs. Percy C. Miller, Toronto
Masters Gallery Ltd., Calgary
Peter Ohler Fine Arts Ltd., Vancouver
Private Collection, Calgary

Literature

Marius Barbeau, *Cornelius Krieghoff (Gallery of Canadian Art 1)*, Toronto, 1962, reproduced page 6

Louise Gautier dit Saint-Germain was the daughter of the local butcher and baker "La Pocane," of the village of Longueuil. She rode on the newly built railway to New York City, where she met Cornelius and Ernest Krieghoff at a hotel. After a brief period in the United States Army, the artist returned with Louise to her parental home in Longueuil with the promise of a comfortable home and career. This marks the beginning of Krieghoff's career of chronicling life and landscape in French Canada.

Louise appears with their daughter in Krieghoff's portrait *Louise and Emilie*. Emilie wears a medallion on her neck containing a picture of her father. The painting serves as a companion to the artist's own self-portrait, which resides in the National Gallery. In later years, Louise and Emilie reappear in many of Krieghoff's compositions as models of habitant life and activities.

\$20,000 – 30,000



20

20
JOHN GEOFFREY CARUTHERS LITTLE

Dimanche matin, rue St. Olivier entre côte St. Augustin et côte Ste. Genviève, Quebec

oil on canvas
signed lower right; signed, titled and dated 1976 on the stretcher

24 ins x 30.25 ins; 60 cms x 75.6 cms

Provenance

Continental Galleries Inc., Montreal
Private Collection, Ontario

John Little captures the charm and nostalgia of Quebec City's and Montreal's residential streets through much of his body of work. With particular attention paid to architectural accuracy - influenced by his time working with his father's architectural firm, Luke and Little - *Dimanche matin* exemplifies the artist's devotion to capturing the warm nostalgia of Quebec. Snowbank-lined walkways trampled down by pedestrians offers the viewer a decidedly inhabited feel as opposed to the barren landscapes of traditional Canadian art. The viewer is placed within the street walking behind the woman, perhaps even exiting a row home at the right edge of the composition, thus engaging the viewer as an active participant in the scene.

\$15,000 – 20,000



21

21
PETER CLAPHAM SHEPPARD

The Brickworks, Toronto

oil on board
signed lower right; artist estate stamp and inscribed "Brickworks" on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Estate of the artist
Private Collection, Ontario

\$3,000 – 4,000



22

22 PHILIP HENRY HOWARD SURREY

Winter Street Scene

oil on canvas
signed to the left

18 ins x 24 ins; 45 cms x 60 cms

Provenance

Private Collection, Toronto

Literature

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

A skilled interpreter of both physical and psychological space, Philip Surrey was known for depicting scenes of Montreal's streets and their inhabitants. His paintings of the forties and fifties are characterized by sombre colours, mysterious shadows, and an eerie stillness. Surrey's studies of isolation within society add emotional depth to his Montreal street scenes. From the 1960s onward, his

work is brighter and more stylized with gregarious urban dwellers. In *Winter Street Scene* Surrey revisits the sombre approach of his earlier paintings. The canvas illustrates a particularly bleak time of year, heightening the feeling of loneliness and isolation that recurs in the artist's work. A figure walks on the sidewalk toward the viewer, bundled up and engulfed in a gust of wind, while another crosses the street, which is covered in a thin layer of snow. During a time when days are short, the storefronts and stoplights are the only sources of light.

Recognized as the "leading exponent of urban landscape painting in Canada," Philip Surrey received the Order of Canada in 1982; the citation reads: "His Montreal street scenes convey an emotive vision of the modern city, with its anonymous crowds and individual solitudes. His expressive style and a poetic humanitarianism constitute a unique contribution to Canadian art." The distinct sombreness and stillness to the painter's work has been compared to the mood of Giorgio de Chirico's piazzas and Edward Hopper's American street scenes, and has established a significant rank for Surrey in Canadian art history.

\$10,000 – 15,000



23

23 ALFRED JOSEPH CASSON

Algonquin Park

oil on board
signed lower right; signed, titled and dated 1943 on the reverse

9.25 ins x 11.25 ins; 23.1 cms x 28.1 cms

Provenance

Gift of the artist and his wife (Christmas 1974)
Private Collection, Ontario
By descent to the current Private Collection, British Columbia

Literature

Paul Duval, *A.J. Casson*, Toronto, 1975, page 109
Paul Duval, *Alfred Joseph Casson, President, Royal Canadian Academy*, Toronto, 1951, pages 14, 21 and 26
Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson: Canadian Artists 1*, Ontario, 1976, page 49
Ian Thom, *Casson's Cassons*, Kleinburg, The McMichael Canadian Art Collection, 1988, pages 5 and 18

Rather than present a composition from a high view point looking down to a dramatic vista, Casson has instead taken a lower view

point in *Algonquin Park*. The effect gives a monumental feel to the landscape as the viewer looks up to the trees near the edge of a rolling hill. The application of paint is an excellent example of Casson's classic approach to oil painting: "He uses oil almost like watercolours, very thinly. Far from wanting texture now, his flattened planes and two-dimensional effects are achieved with thin applications of pure colour." The result is an interesting mixture of depth as the layers of pigment converge to one plane, and ethereal lightness with the choice of decidedly lighter colour palettes employed.

A young boy growing up in the suburbs of Guelph, Casson "gained a deep instinct for basic values and a solid perspective upon man's relationship to the earth and his God." Though the argument can be made that Casson's mission was to present the Canadian landscape for pure aesthetic value, one cannot help but make a connection to humanity's place within said landscape and their existential purpose. Casson chooses to reduce and simplify forms and textures within the landscape while maintaining drama and exploring the theme of the endurance of nature over man. Emphasis on crisp form, luminosity and an exploration of light and shadow are integral to this work. The rolling hills, billowing dramatic clouds hanging low in the sky, and rather barren forest culminate to instill a feeling of the sublime in its true sense.

\$30,000 – 40,000



24

24 ALEXANDER YOUNG JACKSON

Go Home Bay

oil on canvas
signed lower right

21 ins x 25.25 ins; 52.5 cms x 63.1 cms

Provenance

Purchased directly from the artist (*circa* 1962)
Lt. Col. David A. Campbell, Ottawa
By descent to the present Private Collection, Ottawa

Literature

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, page 24
Naomi Jackson Groves, *A.Y.'s Canada: Drawings by A.Y. Jackson*,
Toronto, 1968, page 108

Comprised of a cluster of islands, Go Home Bay afforded Jackson the opportunity to camp, fish and sketch year-round, often settling on the Western Islands. It was in this area where Jackson met Dr. MacCallum, on recommendation from Lawren Harris, in 1913. Dr. MacCallum had a cottage in the area and offered to have Jackson stay, along with financial support on the condition that he take a space in The Studio Building.

A Lieutenant Colonel in the Canadian Army, David Campbell was awarded the task to meet with A.Y. Jackson in order to purchase a painting to hang in the Army Mess in Ottawa. Campbell and his wife, Kay, met with Jackson in Manotick in the early 1960s, choosing a painting for the Army, however they also decided to purchase two paintings from the artist for their home, this painting as well as *Gatineau* (Lot 66 in this auction). The meeting led to a friendship with A.Y. Jackson and his niece, Naomi Jackson Groves, the Campbells often assisting the artist by driving him around the Manotick area to take care of his various errands. Jackson later moved to Kleinburg and David Campbell retired from the Canadian Army into a civilian position just prior to the unification of the three Canadian Armed Forces in early 1968. *Go Home Bay* has remained in the family until this offering.

\$40,000 – 60,000

MICHAEL SNOW

Off Minor

oil on canvas

signed and dated 1958 upper left; signed, titled and inscribed "Completed April 1958" on the reverse

60 ins x 40 ins; 150 cms x 100 cms

ProvenanceAcquired directly from the artist
Joseph Gladstone, Toronto**Exhibited***Michael Snow: Paintings and Sculpture*, The Greenwich Gallery, Toronto, October 4 - 13, 1958**Literature**Dennis Reid, "Exploring Plane and Contour: The Drawing, Painting, Collage, Foldage, Photo-Work, Sculpture and Film of Michael Snow from 1951 - 1967", *The Michael Snow Project: Visual Art 1951 - 1993*, Toronto, 1994, pages 100 and 121John Porter, "Artists Discovering Film: Post-War Toronto", *Vanguard*, Volume 13, Numbers 5-6, Summer 1984Michael Snow, "Surfaces: A Selection of Paintings from 1952 - 1961", *Michael Snow - Sequences - A History of His Art*, Barcelona, 2015, page 65Hugo McPherson, "The Autumn Season: 1958 Toronto", *Canadian Art*, February 16, 1959, page 57Barrie Hale and Dennis Reid, *Toronto Painting: 1953 - 1965*, The National Gallery, Ottawa, 1972, page 28Liz Hubbell, "Snow: Impressionist," *The University College Gargoyle*, December 19, 1958, page 3

The mid-to-late 1950s were groundbreaking years for the Toronto art scene, during which time Michael Snow exhibited at the city's avant garde gallery, Greenwich Gallery, in Toronto's "miniature bohemia". Snow recalls: "The years 1956-60 were a period of 'try this, try that' in my work, part of which came from attempting to deal with the excitement of New York art. De Kooning, Gorky, Kline, Rothko, Newman and Reinhardt were of special interest to me." During this short period, the artist produced an important series of "purely surface, abstract paintings" which emerged just prior to the Walking Woman Works.

Off Minor was exhibited at the Greenwich Gallery in October 1958 with eight large abstract paintings, a sculpture and several drawings. This show at the gallery on Bay Street was Snow's second solo exhibition. Commenting on this exhibition in *Canadian Art* magazine, Hugo McPherson asserted that the paintings were "the wittiest, most arresting canvases of the season", praising Snow's style as "alert and nervous - at once conscious of fine shades of meaning and capable of reducing experience to its large, essential outlines." In *Off Minor*, Michael Snow presents heavily applied grounds with vivid blue and green rectangles embedded within. Although he uses a variety of shapes and a rougher application of paint, the composition is remarkably unified. This visible brushwork and surface texture reveal Snow's primary concern for the art-making process.

When viewing *Off Minor*, it is possible to perceive a serene landscape: a snow-filled foreground, smoky blue sky and orange slivers of paint defining the horizon, bringing to mind what Barrie Hale described as "the power, the stillness and grandeur of the north" present in several Toronto artists' paintings of the period. Snow's paintings exhibited at Greenwich in October 1958 engage the viewer "at the formal level with dynamic balance, rhythmic movement and seductive employment of paint, while spinning off visual associations that are richly multi-levelled." In an interview later that year with Liz Hubbell for *The University College Gargoyle*, Michael Snow insisted that these abstracts "should puzzle...[and] it is good if [they are] a little enigmatic." *Off Minor* is a signature work that commands the viewer to follow Snow's advice and simply "sit in front of the painting and let it come to you."

The sole owner of *Off Minor* was Joseph Gladstone, the brother of Toronto artist Gerald Gladstone. Joseph was a young entrepreneur who staged the exhibition *Toronto '61* at the Toronto Board of Education on College Street in 1961. This modern art exhibition travelled to four North American locations and works by Toronto artists Michael Snow, Jack Bush, Kazuo Nakamura and Harold Town, among others, were on display. Joseph Gladstone acquired this painting directly from Michael Snow in his Toronto studio.

\$40,000 - 60,000



Participants in the *Toronto '61* exhibition, taken at the Park Plaza Hotel, Toronto, 1961
Image Courtesy of Joseph Gladstone
Not for sale with this lot.





26

26
EDWIN HEADLEY HOLGATE

Drying Fish, Mutton Bay, Quebec

oil on panel
titled and dated 1932 on the gallery label on the reverse; also inscribed "Edwin Holgate did this sketch when he was in Mutton Bay, Quebec in the Summer of 1932" by Frances Holgate on a label on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Provenance

Galerie Walter Klinkhoff Inc., Montreal
Private Collection, Calgary

Literature

Dennis Reid, *Edwin H. Holgate*, National Gallery of Canada, Ottawa, 1976, page 17

Mutton Bay is a charming, picturesque fishing village distinct for its out port style architecture. The houses of the village are a must-see for visitors with their unique brightly coloured, traditional wooden architecture. Holgate captures this aesthetic in the central green home which seemingly blends into the landscape in its bright green hues. Emphasis on form and harmonizing colour are integral to the scene to capture the personality of the village and the daily life of the fishing families.

Dennis Reid writes, "These landscapes from the early thirties were doubtless, in part, inspired by Holgate's connection at this time with the Group of Seven, but differ from the work of most of the Toronto-based painters in that they result from the pursuit of form rather than of line and pattern." The stylized cloud forms are reduced to billowing simplified forms hanging low in the sky above the forested mountains of the bay. Shadows cast from the day's sun over the houses and workers are articulated with impressionist colour tones accentuating the bright clear day Holgate had experienced. The tight composition imbues the viewer with a sense of quiet charm with its rich variety of form, control and celebration of colour.

\$40,000 – 50,000



27

27
NORA FRANCES ELISABETH COLLYER

Village on the St. Lawrence River

signed lower right; signed, titled and dated 1937 on the stretcher; an unfinished portrait of two girls on the reverse

26.25 ins x 28.25 ins; 65.6 cms x 70.6 cms

Provenance

Private Collection, Montreal
 By descent to the present Private Collection, Ontario

Literature

Robert Ayre, "Gentlemen and Ladies!", *The Montreal Star*, April 25, 1964

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, page 23

The Beaver Hall group of modernist painters had a distinctive style rooted in the life and culture of Montreal and Quebec. As a member of the group, Collyer expressed her love of the St. Lawrence landscape in her dynamic works. Growing up in Montreal with English Protestant parents, the artist was imbued with a strong sense of community and gravitated towards depicting landscapes of villages and tokens of rural communities.

Rich in jewel tones, *Village on the St. Lawrence River* incorporates all of the artist's favourite subjects: a snug village tucked into the hills of the St. Lawrence, a church at the centre of the community, and a boat travelling down the river in the background. All of these elements and references to community life are executed with bold colour and rhythmic form. The eye moves fluidly over the composition, seamlessly travelling from each element and inciting a feeling of smooth calm whilst overlooking the vista.

\$20,000 – 30,000



28

28 ALFRED JOSEPH CASSON

Bridge over Humber River

oil on board
signed and dated 1916 lower right; signed, titled and dated on the reverse

9.25 ins x 11.25 ins; 23.1 cms x 28.1 cms

Provenance

Gift of the artist and his wife
Private Collection, Ontario
By descent to the current Private Collection, British Columbia

Literature

A.J. Casson: retrospective, exhibition catalogue, McMaster University Art Gallery, Hamilton, November 10 - December 11, 1971, introduction

One of Casson's earliest oils, *Bridge over Humber River* was painted in 1916, when the artist was eighteen years old. He had been receiving traditional artistic training at the Hamilton Central Technical School under John S. Gordon, and already "establishing some of his later stylistic features: his tight control of line and contour, a flattening out of forms and planes, and an interest in the contrast of dramatic values. Like the other Group of Seven members he also became increasingly aware of the decorative use of line." One can see these developments in *Bridge over Humber River*, particularly in its flattened planes of shrubbery in the hills.

Casson's choice of similarly-toned greens and teals also foreshadow his preferred limited colour palettes of subtle shades in his mature work. The year 1916 marks Casson's move to Toronto with his family, where he became more fully aware of developments in landscape painting and the new ideas of landscape artists, particularly those of the Algonquin School. These distinguished painters inspired the young artist to embark upon a career in landscape painting, and he quickly enrolled in evening art classes at Toronto Central Technical School. It was during these years that Casson began to make his first forays into illustrating Toronto and its environs.

Bridge over Humber River portrays the picturesque Old Mill Bridge, which connects Old Mill Road to Catherine Street across the Humber River. A.J. Casson painted this bridge during its first year of existence, as it had been destroyed and rebuilt in 1916. The previous bridge was composed of steel, but was destroyed by ice from raised water levels as the river thawed in spring. A new bridge was built the same year out of concrete and stone, and has withstood every annual thaw to date.

A letter from the artist attached to the reverse of the painting reads: "Because you live so near where this sketch was made and your knowledge of the district, we thought you should have it. It was painted in the spring of 1916 and is one of the first outdoor sketches I made. How things have changed around the old bridge. With all good wishes for the Christmas Season and the New Year" Margaret and Cass

\$20,000 – 30,000



29

29 FREDERICK HORSMAN VARLEY

The Valley of the Don

oil on board
signed and dated 1925 lower left; Varley Inventory
Number 673

11.5 ins x 15.75 ins; 28.8 cms x 39.4 cms

Provenance

Roberts Gallery, Toronto
The Art Emporium, Vancouver
Private Collection, Calgary

Exhibited

F.H. Varley, A Centennial Exhibition, The Edmonton Art Gallery,
October 16 – December 6, 1981, no. 71 (touring exhibition)

Literature

Christopher Varley, *F.H. Varley, A Centennial Exhibition*, The
Edmonton Art Gallery, 1981, pages 72, 74 and 190

The Valley of the Don is a masterful landscape painting from Frederick Varley's time spent in Toronto during the first half of 1920s. During this period, Varley's reputation was established nationally as he exhibited with fellow members of the Group of Seven. In fall of 1925 the artist received a full time teaching position at the Ontario College of Art and "further supplemented his income in 1925-26 by taking on private students in his home on Yonge Street." Varley was praised by both his OCA and private students as "a valuable and inspiring teacher." The artist would remain in the city until the summer of 1926 when he relocated to Vancouver to teach at the newly established Vancouver School of Decorative and Applied Arts.

Varley's depiction of a picturesque locale in the heart of Toronto exemplifies his signature rich handling of the medium. The lush foliage of the Don Valley is captured in early autumn beneath darkening mauve-tinged clouds. Varley's stylized landscape underscores his skill in depicting light and shadow, translating the very essence of his subject.

The Valley of the Don was exhibited in *F.H. Varley, A Centennial Exhibition*, an exhibition first held at The Edmonton Art Gallery in 1981 which travelled to the Art Gallery of Greater Victoria, the National Gallery of Canada, The Montreal Museum of Fine Arts and the Art Gallery of Ontario.

\$70,000 – 90,000

30
JEAN ALBERT MCEWEN

Envers de Paysage

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

71 ins x 71 ins; 177.5 cms x 177.5 cms

Provenance

Waddington Gorce Gallery, Montreal
Galerie d'art Vincent, Ottawa
Private Collection, Toronto

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto,
2007, pages 174-78
Roald Nasgaard and Ray Ellenwood, *The Automatiste Revolution*,
Markham, 2009, pages 82-85
Fernande Saint-Martin, *McEwen, 1953-73*, Musée d'Art
Contemporain, Montreal, 1973, unpaginated

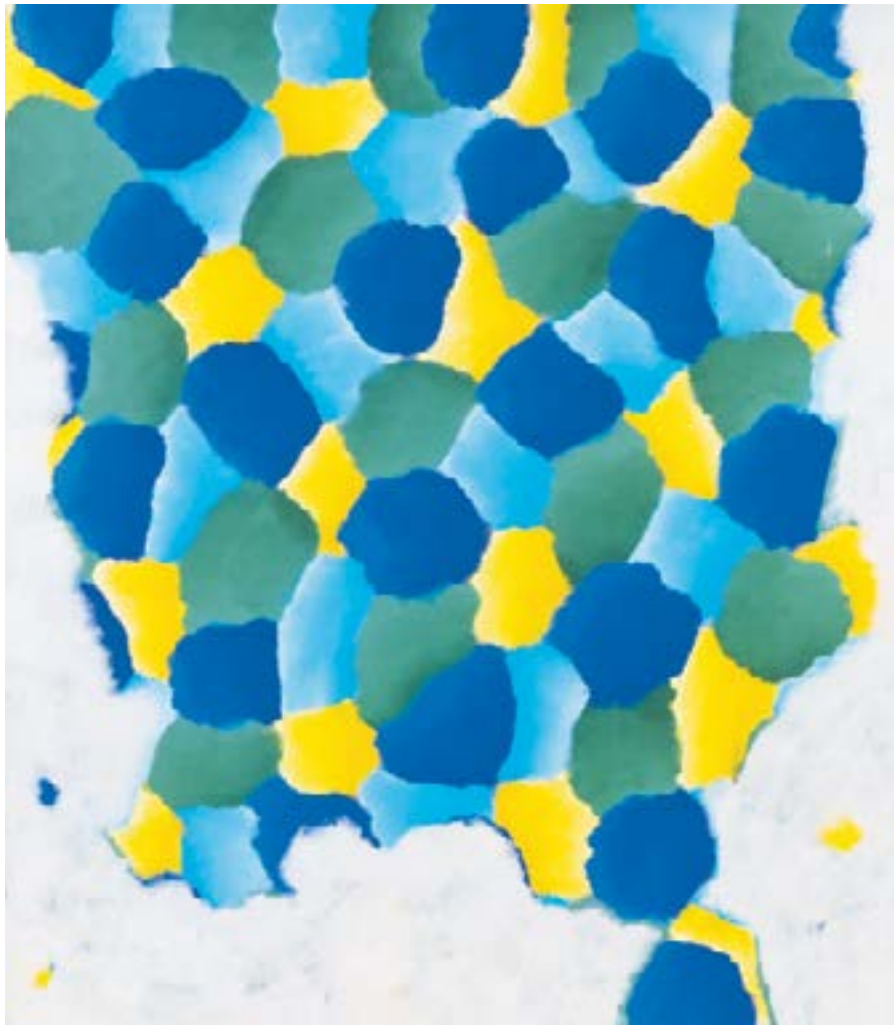
A member of the Non-Figurative Artists' Association of Montreal, McEwen's distinctive approach to colour field painting is rooted in texture and luminosity. Painting in Montreal, the artist was influenced by the Automatiste painters, especially Paul-Émile Borduas, with non-figurative all-over abstraction. Like Mark Rothko, McEwen's large canvas works overwhelm the viewer and seduce the gaze inwards to the canvas. The strategic layered application of paint and experimentation with the transparency and sensuality of material holds testament to McEwen's devotion to testing the limitations of the medium.

Building up colour, between hues of rose, purple, blues and even oranges, McEwen creates veils of translucent colour of varying opacity. The resulting all-over rose canvas in *Envers de Paysage* verifies Fernande Saint-Martin's argument that McEwen "repeatedly stresses that what is important to him is the establishment of chromatic juxtapositions so extreme and rich, that they impose themselves on the spectator. Colour is to McEwen a mutable and expressive element to which he can never refer in terms of single pigments: he tends to talk of 'the yellows' or 'the purples' in the plural, suggesting thereby the emotional impact and symphonic potential of colour in concert." The creative use of complementary and contrasting warm and cool tones produces a dynamically rich artwork.

Roald Nasgaard's writings on the artist re-contextualize the artist's devotion to colour akin to the luminous, sensuous and fleshy quality of modern masters' nude paintings. He states, "His continuous coloured textures are built out of strata of superimposed paint layers, sometimes as many as a dozen. Their ever more variegated hues and tones lie in ambiguous depths, sometimes opaque and other times transparent and luminous. Light emanates from within them or it reflects from their surfaces, and often they seem dappled like sunlight in a Renoir nude." Particularly with his series of rose-based canvases, this sensuously luminous quality is paramount. Rather than deliver a more foreboding sensation, as with some of the darker canvases, *Envers de Paysage* is decidedly more supple, bright and warm. Devoted to exploring the power of colour, the dynamics of tones playing off of each other and the sensation colour can create, McEwen delivers works in keeping with period experimentation while maintaining his true core artistic purpose.

\$20,000 – 30,000





31

31 GERSHON ISKOWITZ

Spring Yellows – B

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

39 ins x 34 ins; 97.5 cms x 85 cms

Provenance

Newzones Gallery of Contemporary Art, Calgary
Private Collection, Calgary

Literature

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

Adele Freedman, *Gershon Iskowitz: Painter of Light*, Toronto/Vancouver, 1982, pages 132 and 148

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

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

Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, page 375

Upon immigrating to Canada after the Second World War, Iskowitz was heavily influenced by the Canadian landscape in his abstract works. Rather than rendering the land in traditional landscape art, the artist instead expressed this inspiration through the abstraction of bright contrasting forms. Often employing bright yellow, greens and blues, Iskowitz accentuated the contrast with layered white pigments that produced an ethereal cloud-like quality. Dennis Reid describes the artist's process: "Iskowitz worked only at night under artificial light, in oils...He would build up a picture slowly, applying a colour, then when it had dried, applying another over it, leaving only parts of the previous layers exposed, thinly veiling others, or obscuring some parts entirely...". Not by coincidence, this aesthetic can be linked back to the artist's experience granted by the Canada Council to view the northern landscape by helicopter in 1967.

In *Spring Yellows – B* the viewer experiences the abstract composition as if from an aerial vantage point with the veil of white pigments opening to allow the coloured landscape below to be viewed. Iskowitz comments, "...the experience, out in the field, of looking up in the trees or in the sky, of looking down from the height of a helicopter. So what you try to do is make a composition of all those things, make some kind of reality...That's painting."

In 1982, Freedman writes how over the past decade of his artistic production, Iskowitz's accents "have become more marked and their tone more confident and direct. They are about his excitement of discovering a new blue...a fresh nuance or shape."

\$18,000 – 22,000



32

32 MARY PRATT

Baking Bread

oil on board
signed and dated 1974 lower right

16 ins x 24 ins; 40 cms x 60 cms

Provenance

Private Collection, New Brunswick

Literature

Sandra Gwyn and Gerta Moray, *Mary Pratt*, Toronto, 1989, pages 1 and 23

While her husband painted full-time, Mary Pratt did so only when she had a spare moment in her homemaking duties. She found her subjects in her daily routine, and she elevated these images of everyday household objects from the banal to something beautiful and significant. With regards to her choice of subject matter, the artist declared: "The things that turn me on to painting are the things I really like...I'm getting supper and suddenly I look at the roast in the oven or the cod fillet spread out on the foil, and I get this gut reaction. I

think, 'that's gorgeous, that's absolutely wonderful, and I must save it.'" Pratt undoubtedly had this sentiment in her conception of *Baking Bread*, as one is easily drawn to the delectable aroma of bread baking in an oven and peeking at its rising golden crust. *Baking Bread* exemplifies Pratt's celebration of the ordinary, a pervading theme in her work throughout the 1970s.

Pratt was particularly interested in capturing effects of light to add a dramatic or theatrical aspect to her artwork, as evidenced in the warm glow of this composition. She painted from photographic slides projected onto a canvas, so as to capture and accurately depict the light of one particular moment. Sandra Gwyn states that "the strength of Mary Pratt's paintings lies in the fact that they... openly acknowledge the photograph, which is inseparable from the process of their making. Interestingly, the artist had no idea that her choice of style was consistent with those of the New Realist movement, a contemporaneous group of Canadian and international artists who also adopted the practice of painting from photographs. Rather, Pratt arrived at this approach on her own as a result of convenience and her immediate surroundings, in addition to her formal training from Alex Colville and Mount Allison University.

\$30,000 – 40,000

Lake Superior (ID. 469)

pencil sketch

inscribed "39" (striked), "40" and "1925" in the upper left margin

8.5 ins x 10.75; 21.3 cms x 26.9 cms

Provenance

Collection of Bess Harris, wife of the artist, Vancouver
 Mira Godard Gallery, Toronto
 Private Collection, Toronto
 Private Collection, Vancouver

Literature

The Canadian Forum, Volume 8 (April 1928), page 609 for an ink drawing of the subject titled *On the North Shore*, reproduced Paul Duval, *Group of Seven Drawings*, Toronto, 1965, plate 31 for an ink drawing of the subject titled *On the North Shore*, reproduced Emily Carr, *Hundreds and Thousands The Journals of Emily Carr*, Toronto, 1966, page 16
 Joan Murray and Robert Fulford, *The Beginning of Vision: The Drawings of Lawren Harris*, Mira Godard Gallery, Toronto, 1982, page 26; page 91 (plate 16), reproduced (as *Lake Superior I.D. 469* c. 1925); also reproduced on front dust jacket
 Jeremy Adamson, "Lawren Stewart Harris: Towards an Art of the Spiritual", *Canadian Art: The Thomson Collection at the Art Gallery of Ontario*, Art Gallery of Ontario, 2008, pages 78-79; page 78 (plate 11) for the canvas of the subject titled *Lake Superior*, reproduced Paul Duval, *Harris, Canada*, 2011, page 177 for the ink drawing of the subject titled *On the North Shore*; page 228 for the oil sketch of the subject titled *Lake Superior Sketch XLVII*; and page 229 for the canvas of this subject titled *Lake Superior*, reproduced Ian A.C. Desjardin, *Painting Canada: Tom Thomson and the Group of Seven*, New York, 2011, page 187 (plate 110) for the oil sketch of the subject titled *Lake Superior Sketch*, reproduced Steve Martin, Cynthia Burlington, Andrew Hunter and Karen E. Quinn, *The Idea of North: The Paintings of Lawren Harris*, Art Gallery of Ontario, 2015, page 35 for the canvas of the subject titled *Lake Superior*, reproduced

Lawren Harris made numerous drawings as he sketched along the north shore of Lake Superior but few were so skillfully elaborated in a subsequent ink drawing (*On the North Shore*), oil sketch (*Lake Superior Sketch XLVII*, Private Collection) and canvas (*Lake Superior*, Thomson Collection at the Art Gallery of Ontario). The cloud-laden sky, pierced by four light shafts that illuminate the rounded islands and calm waters, the foreground rocks and low horizon all remain key compositional elements from this initial drawing through to the painter's final and celebrated canvas.

Visiting Lawren Harris' Toronto studio on December 13, 1927, her birthday, Emily Carr witnessed Harris at work on the canvas, recalling in her diary: "A splendid birthday... I went to Mr. Harris' studio. It's so big and quiet and grey and very restful. He was painting and I hated to feel I was stopping him, but he wouldn't hear of my going away for a bit. He said he had got to a good place to stop. He was working on a big canvas – rock forms in deep purples with three large rocks in the middle distance. The sky was wonderful – swirly ripples with exciting rhythms running through them. The right corner was in brilliant light and from under the cloud shafts of strong sun pierced down on the rocks in straight wide beams that made a glowing pool of pure light on the water that lay flat and still. Behind, was a deep, rich blue distance. To the right the shafts of light turned to paler green-blue. On the other side a blinding blue played richly with the purple rocks. Under the left side of the rippling, swirling grey cloud forms the water lay flat in blue-grey wonderfulness. The foreground was unfinished but would be dark rocks. There was a wonderful feeling of space."

Describing the canvas, Jeremy Adamson writes: "*Lake Superior* is a landscape composition that deliberately gives form to Harris' Theosophical beliefs. Based on a 1925 sketchbook drawing and a small oil-on-board study, it depicts crepuscular bands of sunlight – so-called 'God's rays' – breaking out from a dramatic pattern of clouds over the lake, illuminating the waters and several purple-toned islands. An unnatural composition in appearance, it was doubtless based on real experience, for such crepuscular rays are commonplace phenomena."

Joan Murray noted the importance of pencil sketching to Harris, the artist often carrying oil painting materials along with a pad of paper on his sketching trips. Murray quotes Harris' fellow artist and close friend, Yvonne McKague Housser in discussion of the artist's process in graphite: "His drawings are a key which open the door to what he was thinking and painting... The drawings were important as an introduction, to clarify his mind before he started a painting."

While dated 1925 by the artist's wife, Bess Harris, this drawing was most probably drawn in October 1927 when Harris and Arthur Lismer sketched on the north shore of Lake Superior. Having exhibited with the Société Anonyme in 1926, Harris was responsible for the presentation of the society's exhibition at the Art Gallery of Toronto in April 1927. The most important exhibition of contemporary European and American art shown in North America since the Armory Show in 1913, the work shown in the Société Anonyme exhibition was an enormous stimulus to Harris' own art as evidenced in the dramatic composition and increased abstraction of the natural elements.

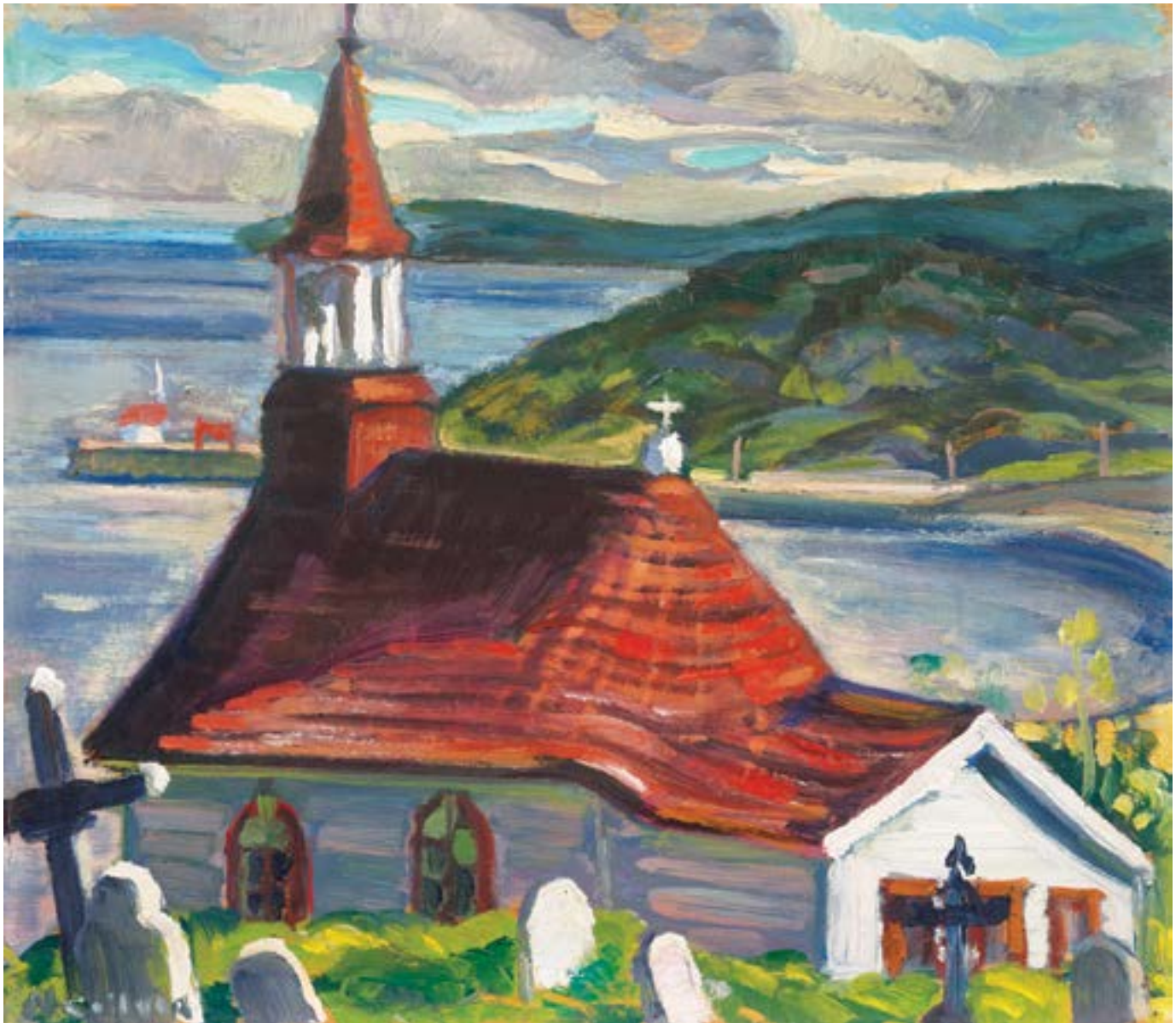
Originally part of the collection of Bess Harris, this drawing was intended to be included in a collection of Lawren Harris' work to be donated to the National Gallery of Canada in Ottawa. The donation never occurred, the drawing passing from the collection of Mira Godard Gallery through private collections to this first offering at auction. The original label, signed by Bess, remains on the reverse of the framing, noting "Lawren Harris Collection of Sketches and Drawings (Selected by Bess Harris)."

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

\$20,000 – 30,000

Lawren S. Harris, *Lake Superior*, c. 1923
 oil on canvas, 111.8 cms x 126.9 cms (44 ins x 49 15/16 ins)
 The Thomson Collection at the Art Gallery of Ontario
 AGOID.103943
 © Family of Lawren S. Harris
 Not for sale with this lot





34

34 NORA FRANCES ELISABETH COLLYER

Indian Church, Tadoussac, Quebec

oil on board
signed lower left; signed, titled and dated April 29,
1947 on the reverse; a sketch of a cottage landscape
on the reverse

12 ins x 14 ins; 30 cms x 35 cms

Provenance

Private Collection, Montreal
By descent to the present Private Collection, Ontario

Literature

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist
Painters*, Toronto, 2005, page 23

Nora Collyer embarked on many sketching trips throughout Quebec as a student with Maurice Cullen, who was a strong influence on her work. Evelyn Palmer writes that her “technique is never harsh and is remarkable for its shapes, rich colour, and soft rhythms. Rarely figurative, her favourite subjects are flowers, woods, riverscapes, old houses, churches and villages.” Collyer’s double-sided oil *Indian Church, Tadoussac* embodies a pleasing ‘soft rhythm’ in the chapel’s curving roof and the slanted gravestones on the lawn of the foreground.

The painting depicts the Tadoussac Chapel, Canada’s oldest wooden church, built in 1747. Because it was constructed by the Jesuit missionaries in their attempt to convert the Montagnais to Christianity, it is also known as the Indians’ Chapel, as it is referenced by Collyer. Collyer may have travelled to the town of Tadoussac on a sketching trip or for a summer holiday. The Quebec village dates back as far as Jacques Cartier’s September 1535 arrival to the American continent, and served as the first fur trading post in Canada. Tadoussac has been a popular vacation destination since the mid 1800s, for residents of Quebec and abroad.

\$9,000 – 12,000



35

35 ALFRED JOSEPH CASSON

O.S.A. Lake (Georgian Bay, White Rocks)

watercolour

signed lower right; titled "O.S.A. Lake" within the right margin

10.75 ins x 13.75 ins; 26.9 cms x 34.4 cms

Provenance

Private Collection, Ontario

By descent to the current Private Collection, British Columbia

Literature

A.J. Casson quoted in Megan Bice, *Light & Shadow: The Work of Franklin Carmichael*, McMichael Canadian Art Collection, Kleinburg, 1990, page 7

One of the Group of Seven's most treasured sketching regions, Killarney Provincial Park spans the north end of Georgian Bay. Franklin Carmichael came first to Killarney in the mid 1920s, followed by artists A.J. Casson, Arthur Lismer, and A.Y. Jackson. In the early 1930s A.Y. Jackson learned that the region surrounding Trout Lake in southern Killarney was about to be clear-cut and he petitioned the government to preserve the shores of the lake. His efforts were successful and Trout Lake was renamed O.S.A. Lake in recognition of the Ontario Society of Artist's critical role in the preservation of the land.

The marvelous, rugged landscape of the region is captured masterfully in watercolours by Franklin Carmichael and A.J. Casson. The close relationship between the two artists began in 1919 at the firm Rous and Mann when Casson was hired as Carmichael's young apprentice. 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." A major contribution by the two artists to the Group of Seven was their revival of the art of watercolour painting. Casson and Carmichael greatly enjoyed working with the medium and organized the Canadian Society of Painters in Water Colour with the help of artist Frederick Brigden.

In Casson's striking *O.S.A. Lake*, we see the effects of the close working relationship between the artist and Carmichael. The La Cloche vista is rendered with a raised perspective, viewed as though looking into a valley, allowing for a great amount of detail leading from the foreground into the high horizon. Varying levels of hills and water draw the viewer's gaze into the distance, the soft palette of greens and blues heightened by the appearance of magnificent white quartzite rocks which rise from tree-covered shorelines. A keen awareness of compositional design and a control of the medium culminate in the masterwork, underscoring Casson's mastery of watercolour and devotion to the Ontario landscape.

\$30,000 – 40,000



36

36 ARTHUR LISMER

Neil's Harbour, Cape Breton Island

oil on board
incised signature and dated 1946 lower right; signed,
titled and dated July 1946 on the reverse

12 ins x 16 ins; 30 cms x 40 cms

Provenance

Mary Pratt, Newfoundland
Private Collection, Ontario
Private Collection, Calgary

Literature

Dennis Reid, *Canadian Jungle, The Later Work of Arthur Lismer*, Art
Gallery of Ontario, Toronto, pages 42-43

Travelling extensively and internationally throughout his life, juggling roles as an artist, teacher and Canadian art ambassador, Arthur Lismer returned to his tradition of lengthy summer sketching holidays in 1945. Cape Breton Island "now became most important in terms of his work" with Lismer visiting the region to paint during summers in 1945, 1946, 1948 and 1950, usually staying around Ingonish and Neil's Harbour.

Dennis Reid remarks that Lismer's work on Cape Breton Island is "strong, assured, often innovative" and "dominates the period following the middle of the decade." "Lismer was repeatedly drawn back to the small villages such as Neil's Harbour and Ingonish, attracted by the fishing culture as practiced in the fashioning of docks and boats, killicks, buoys and traps, and all the other paraphernalia necessary to derive life from the sea. These objects crafted by the fishermen were to Lismer evidence of a fundamental creative response to the environment, reflecting attitudes fixed on simple but profound values...the particular inherent beauty of Nova Scotian fishing handicrafts is Lismer's constant postwar theme."

\$25,000 – 35,000



37

37 DAVID ALEXANDER COLVILLE

Recording Zero Line, Near Nijmegen

watercolour

signed lower left; titled and described on the reverse

15 ins x 22 ins; 37.5 cms x 55 cms

Provenance

Private Collection, New Brunswick

Literature

Tom Smart, *Alex Colville: Return*, Vancouver, 2003, pages 24 and 28

In May of 1942, Alex Colville's studies at Mount Allison were cut short when he enlisted in the Canadian Armoured Corps, hoping to be a war artist. He was then transferred to the infantry division, and rose in rank to second lieutenant. During this two year period Colville did not draw or paint at all, until the spring of 1944 when he was abruptly assigned by the Canadian government as an official war artist. Equipped with pens and a set of watercolours, he set out to paint the events of war.

Colville's first watercolours portrayed scenes of military life, absent of any violent battle scenes; rather he painted machinery and soldiers at work. He compared this experience to that of a police reporter "doing factual reporting, physical, sordid rather than philosophical or abstract." The artist's approach transformed to a more sombre one when Colville arrived at Nijmegen, Holland in late 1944. There he encountered the devastating aftermath of multiple bombings and the harsh destruction of bridges. Colville began to incorporate images of soldiers at battle, such as *Recording Zero Line, Near Nijmegen*, which depicts soldiers by an artillery in a field. Smart writes that Colville could no longer sanitize or omit "the spectres of death and dying from his images, [when] on the far side of the Nijmegen bridge, dead paratroopers sprawl in fields and other corpses lie piled in pits." Colville's experience of the war and its numbing effect profoundly impacted the artist's work, preparing him for the existentialist philosophy and the new approach to painting that he would explore in the 1950s.

A card on the reverse reads: "Lt. D. A. Colville Recording Zero Line - Near Nijmegen 4 Dec 44 (Painted 6, 8, 12 Dec 44)"

\$30,000 – 40,000



38

38
CHARLES PACTHER

Lookout (Moose Proud)

acrylic on canvas
signed and dated 2015 lower right; signed, titled and dated on the reverse

36 ins x 60 ins; 90 cms x 150 cms

Literature

Bogomila Welsh-Ovcharov, *Charles Pachter*, Toronto, 1992, page 41, plates 48, 51, 53, 55, 59-66 for further works by the artist which feature the moose subject

As a child, Charles Pachter came face-to-face with a moose at the 1947 Canadian National Exhibition, an encounter which would later echo through the artist's catalogue of work, the creature acting as an iconic figure of Canadian identity. Bogomila Welsh-Ovcharov notes that, for Pachter, the moose was an "elusive animal he would consider the ultimate symbol of the Canadian psyche." While his earliest depictions of the animal would share focus with Queen Elizabeth II (the artist describing the unlikely duo as "Monarchs of the North"), the moose continues to appear with regularity within Pachter's oeuvre, the artist routinely setting the mighty but stoic animal within varying landscapes. Standing pensively upon the sharp cliff, the moose's powerful silhouette here plays both in contrast and harmony with the cool tones of the landscape below.

\$20,000 – 30,000



39

39
JOE FAFARD

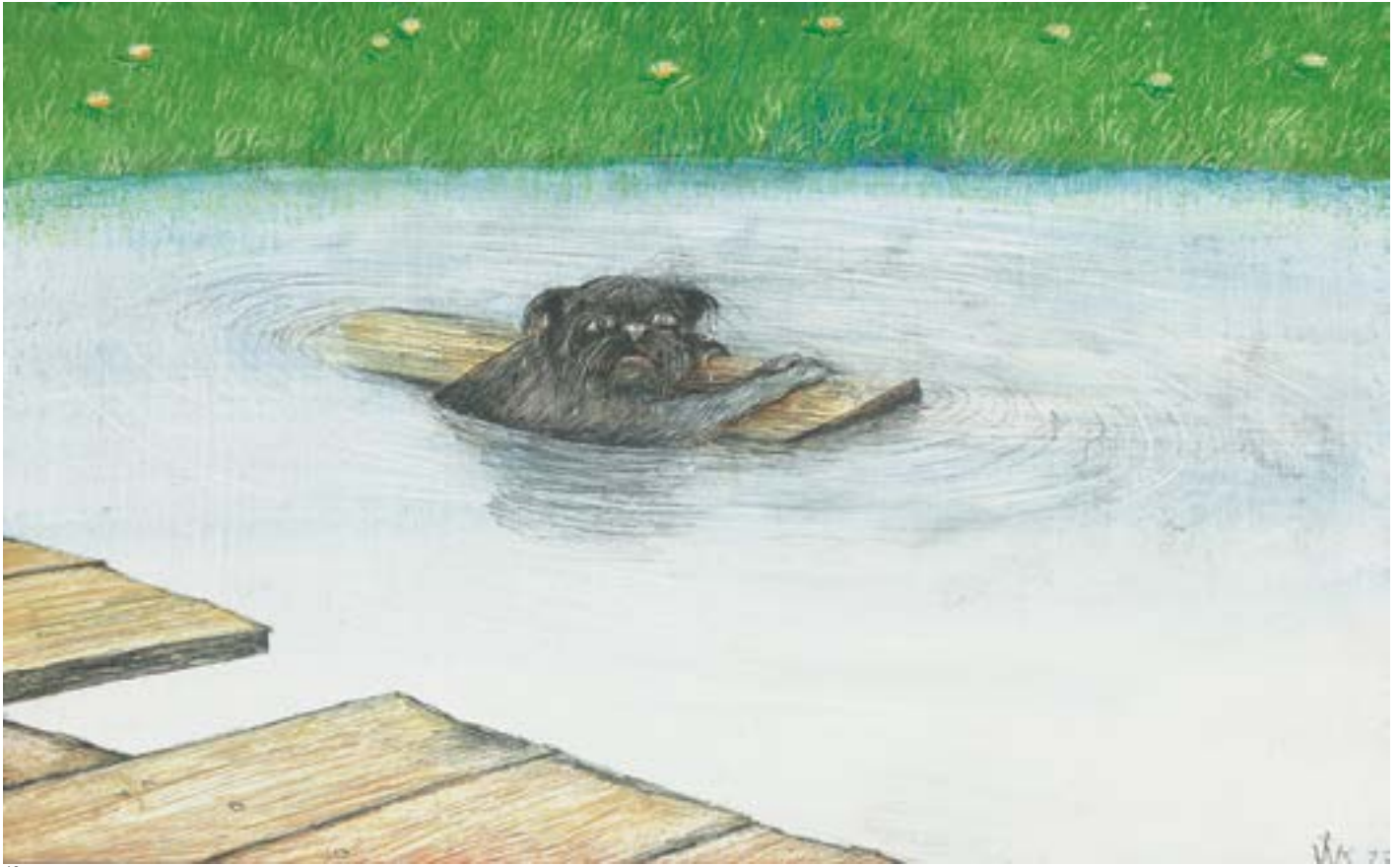
Cold Lake #7

chemical patina on bronze
signed, dated 1999 and inscribed "AP II" and "7"

12.75 ins x 13.5 ins x 2.5 ins; 31.9 cms x 33.8 cms x 6.3 cms

Joe Fafard's *Cold Lake* series consists of eleven patinated bronze sculptures, each depicting a horse or horses of various ages, breeds and colours. As evidenced with this striking dark quarter horse, the sculptures in the series initially appear to be animals with bodies that are fully modelled, the works give only the illusion of three-dimensionality, as they are compressed and their backs are hollow. *Cold Lake #7* demonstrates Fafard's ongoing interest in playing with form, perspective and three-dimensional space.

\$4,000 – 6,000



40

40
WILLIAM KURELEK

I Hate Water (A Cat's Loss of Dignity)

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

7.75 ins x 11.5 ins; 19.4 cms x 28.8 cms

Literature

William Kurelek, *Someone With Me*, Cornell University, Ithaca, pages
17-19

From his earliest years of life on the family farm, William Kurelek experienced a constant relationship with the animals which surrounded him, the painter recalling his early “fiendish attraction to cats” which was documented in a photograph of the painter as a baby “going after a kitten whose tail I intended to pull.”

Kurelek’s talent to hold up an instant of levity within perceived disaster is masterfully on display in *I Hate Water (A Cat's Loss of Dignity)*, the drenched creature’s expression of disgust and exasperation meeting the gaze of the viewer. The tabby clings to a plank, the board possibly having broken free from the cat’s weight on the dock a moment before. In the seconds which follow the scene, we can expect a quick but unfashionable escape to the flowered bank, Kurelek managing to portray the perfect point in time to spark engagement and entertainment, the subject certainly not sharing in the merriment.

\$14,000 – 18,000

Rear of Houses, Frances Street

oil on board

titled, inscribed LSH and dated 1910-1912 on a label on the reverse

17 ins x 12 ins; 42.5 cms x 30 cms

Provenance

Masters Gallery, Calgary
Private Collection, Calgary

Exhibited

The Idea of North: The Paintings of Lawren Harris, Art Gallery of Ontario, Toronto, July 2 – September 11, 2016

Literature

Jeremy Adamson, *Lawren Harris: Urban Scenes and Wilderness Landscapes, 1906-1930*, Art Gallery of Ontario, Toronto, 1978, pages 25, 29 and 31

Paul Duval, *Lawren Harris: Where the Universe Sings*, Toronto, 2011, pages 25-30, 35, 40 and 43

Bess Harris and R.G.P. Colgrove, *Lawren Harris*, Toronto, 1969, pages 26 and 37

David Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, page 126

Upon returning to Canada in 1910 from studying art in Germany, Lawren Harris found a renewed sense of wonder and admiration for the Canadian landscape. His first earnest attempt at painting, Harris explored the urban streets of an early Toronto, frequenting the historic St. John's Ward (The Ward) and its surrounding wards for inspiration. As a teenager, a young Harris was fascinated with sketching houses in his native Toronto and it was these early pursuits which spurred the first serious interest in becoming an artist.

Located in Toronto's east— now Old Toronto— Frances Street was a small street running north/south, the location directly across from St. Lawrence Market in the bustling commercial centre of King Street East in a rapidly developing Toronto. A part of Ward 3, St. James Ward, the former Frances Street was peppered with working-class homes and small commercial storefronts, a perfect locale for Harris to explore and record. The earliest Toronto neighbourhoods were divided into five municipal wards, initiated in 1834. Named after the patron saints of the four nations of the British Isles, St. James Ward was later named as the city expanded, its namesake courtesy of St. James Cathedral. The oldest congregation in the city, established in 1797, St. James Cathedral was a nucleus of activity for the Anglican community. As early as 1833, city directories indicate plans for commercial and residential buildings on church reserve property. Though many of these early buildings were destroyed in the Toronto Fire of 1849, infrastructure was rebuilt and remained until the 1960s when the historic buildings— save for two which remain presently— were levelled to reclaim land for St. James Park.

Influenced by German Expressionism, the use of colour was integral to these formative years for Harris. Though Harris was not wholly devoted to the emotional expressionist component of this European movement, the bright expressive colours employed in contemporary works of the time intrigued the artist. While many homes and businesses in Toronto wards often had brightly coloured facades and doors— a testament to the unique personalities and characters to the inhabitants and owners— Harris was able to dovetail his mission to tell the stories of urban Toronto and explore the limits of colour in modern art. Harris remarked: "The picture of the house, its life expressed by the particular relationships of forms, colours, lines and rhythms is then bound to bring to life in the spectator, myself firstly, the experience of all life in decrepit houses."

Harris' personal and artistic relationship with American painter Childe Hassam also had a profound influence on the artist's urban landscapes. Hassam believed that, "the portrait of a city is in a way the portrait of a person—the difficulty is to catch not only the superficial resemblance but the inner self. The spirit, and that's what counts, and one should strive to portray the soul of the city with the same care as the soul of the sitter." As *Rear of Houses, Frances Street* is uninhabited, the central focus remains on the stacked homes and buildings within the middle and background, acting as the sitter in this urban portrait.

Whereas in later urban scenes there is a very deliberate flattening of perspective and impressionist treatment with the dabbles of bright light streaming through trees onto the planes of the homes and buildings, here Harris has only begun to experiment with this more graphic style. The buildings in the middle ground and background still adhere to the principles of linear perspective to create the illusion of depth and are layered as such to both document the tight physicality of the neighbourhood and also explore depth within the landscape. The chestnut tree at the left of the composition is integral to the structure of the artwork. Connecting the solid ground to the ethereal sky, the fluid and loose strokes of paint stand in contrast to the staccato strokes of pigment in the buildings emphasizing the organic juxtaposition between the natural and man-made worlds. As the branches reach up into the sky and hang low into the backyard alleyway, it is a natural compositional element which unites and emphasizes the verticality of the work while also harmonizing the urban and natural elements of the scene. Through the screen of romantic branches hanging low, the viewer can only see the buildings in the middle and background through this natural divide. Here, Harris leans heavily on technical elements of art to depict the beauty of the commonplace.

An early pencil sketch of Frances Street entitled *Frances Street Near King circa 1909-1910* is reproduced on page 25 in Jeremy Adamson's *Lawren Harris: Urban Scenes and Wilderness Landscapes, 1906-1930*. This artwork was exhibited in *The Idea of North* exhibition at the Art Gallery of Ontario in 2016.

\$200,000 – 250,000



41



42

42
MAXWELL BENNETT BATES

Woman of Nice

oil on canvas
signed and dated 1973 lower right; titled on upper
stretcher bar

35.75 ins x 29.75 ins; 89.4 cms x 74.4 cms

Provenance
Private Collection, Calgary

\$12,000 – 15,000



43

43
JEAN-PHILIPPE DALLAIRE

Still Life of Flowers

mixed media on paper
signed and dated 1952 lower right

5.5 ins x 4.75 ins; 13.8 cms x 11.9 cms

\$1,500 – 2,000



44

44
THOMAS SHERLOCK HODGSON

Silver Haired Dancer

oil on canvas
signed and dated 1967 lower right; titled on the
stretcher

48 ins x 39.75 ins; 120 cms x 99.4 cms

Provenance
Jerold Morris Gallery, Toronto
Private Collection, Calgary

\$7,000 – 9,000



45

45 CHRISTOPHER PRATT

Donna

pencil drawing
signed and dated 1975 lower right

11.5 ins x 11.5 ins; 28.8 cms x 28.8 cms

Provenance

Mira Godard Gallery, Toronto/Calgary
Private Collection, New Brunswick

Literature

David Silcox and Meriké Weiler, *Christopher Pratt*, Toronto, 1982, pages 20-21, 126, 130, and 184-85

A model Pratt often returned to in larger paintings, Donna was a friend of Christopher and Mary Pratt. The artist explained that “[Donna] came from my own world” referring to his practice of weaving his own fantasy, construction and ideas of form, figure and final composition. Moreover, the vantage point of viewing the model from the reverse speaks to Pratt’s affinity for the simplified form.

On figural drawings, Pratt explains, “I feel professionally short-changed when I can’t paint figures...There are always two figures in my figure paintings - the girl and me...I have to be alone, completely by myself, before I can start work. I often work on figures after the model has left the room, so that the work can liberate itself from her - she is herself, this is mine.”

\$6,000 – 8,000



46

46 JOE FAFARD

Self Portrait

charcoal
signed and dated 1987 lower right

14 ins x 12.75 ins; 35 cms x 31.9 cms

\$5,000 – 7,000

47

HAROLD BARLING TOWN

The Game

oil and lucite on canvas
signed and dated 1961 upper left; signed, titled (twice)
and dated on the reverse

10 ins x 14 ins; 25 cms x 35 cms

Provenance

Moore Gallery, Toronto
Private Collection, New Brunswick

The year 1961 was a particularly successful time in Harold Town's career. Town had a significant exhibition at the Laing Galleries and was on the cover of *Maclean's*. His colourful, abstract oils of this time, such as *The Game*, reflect his interest in the work of the Abstract Expressionists, and in increasingly formal investigations of non-representational art.

\$6,000 – 8,000



48

49

JACQUES HURTUBISE

Sans titre

acrylic on canvas (diptych)
signed and dated 1987 lower right

24 ins x 40 ins (overall); 60 cms x 100 cms

Provenance

Galerie d'art Vincent, Ottawa
Private Collection, Ontario

\$7,000 – 9,000



47

48

CHRISTIAN MARCEL BARBEAU

Un homme et une femme

oil on canvas
signed and dated 1959 lower right; unframed

24.5 ins x 18.25 ins; 61.3 cms x 45.6 cms

Provenance

Private Collection, Quebec (acquired directly from the artist)
Sotheby's Canada, auction, Toronto, November 16, 1994, lot 42
Private Collection, Calgary

Marcel Barbeau played a major role in the post-war abstract art movements in Quebec, a significant and momentous era for the province. The painter was a signatory of *Refus global*, a 1948 artists' manifesto seen by many in Quebec as a precursor of the Quiet Revolution. Barbeau was considered one of the cross-disciplinary Montreal artists known as the Automatistes, though he remained fiercely independent in style. Unlike most of his contemporaries, Barbeau did not develop a signature style that was instantly recognizable. *Un homme et une femme* (1959) fits into the broad category of his post-Automatiste work of the late 1950s and early 1960s. These works frequently challenged the viewer with illusions of depth and figure, as evidenced in the raised white lines overlapping each other against a black ground in *Un homme et une femme*. These lines serve as heavily abstracted depictions of a male and female figure, as suggested in the painting's title.

\$8,000 – 12,000



49



50

50 MICHAEL SNOW

Two

oil on canvas

signed, titled and dated September 1960 on the reverse

40 ins x 50 ins; 100 cms x 125 cms

Provenance

The Isaacs Gallery, Toronto
Mr. and Mrs. John R. Colombo, Toronto
Private Collection, Toronto
Corporate Collection, Montreal

Exhibited

Michael Snow Solo Exhibition, The Isaacs Gallery, Toronto, 1961
Toronto Collects, The Art Gallery of Toronto, 1961
Michael Snow/A Survey, The Art Gallery of Ontario, Toronto, February 14 – March 15, 1970, no. 54
The Michael Snow Project: Visual Art 1951 – 1993, Art Gallery of Ontario/The Power Plant, Toronto, March 11 – June 5, 1994, no. 81

Literature

Dennis Reid, Philip Monk and Louise Dompierre, *The Michael Snow Project: Visual Art 1951 – 1993*, Art Gallery of Ontario, Toronto, 1994, reproduced page 207
Dennis Reid, "Exploring Plane and Contour: The Drawing, Painting, Collage, Foldage, Photo-Work, Sculpture and Film of Michael Snow from 1951 – 1967", *The Michael Snow Project: Visual Art 1951 – 1993*, Toronto, 1994, pages 70 and 79

The 1960s would present a major milestone in Snow's career – a decade during which some of his most iconic works emerged. *Two* was first exhibited in 1961 at his solo exhibition at Isaacs Gallery with seven paintings (including *Lac Clair*, Collection of the National Gallery, Ottawa), eight foldages, and two sculptural works by the artist.

This painting is an arresting work which centres on the interrelation of two red pigments. The thicker, more vibrant red has a "lava-like" application in some areas. The oval shape is fashioned in a deeper red pigment, its brushwork creating volume and suggesting sculptural form. Snow removes an area of tape for a stencil effect, constructing the rectangular passageway within the oval that reinforces a foreground/background tension. In an arrangement of craquelure, a blue ground peers through slight, intentional openings in the red paint. This critical work is purely about surface and underscores the artist's outstanding sensitivity to colour. Reid writes that the imagery in *Two* "introduces the struggle to achieve a dynamic balance between representation and abstraction that is one of the principal games that will occupy him, and us, in the Walking Woman Works."

\$30,000 – 40,000



51

51
JAMES DUNCAN

Promenade Sur le St. Laurent, Canada

oil on canvas
signed and inscribed "Montreal" lower left

13 ins x 20 ins; 32.5 cms x 50 cms

Provenance

Private Collection, France
Sotheby's Canada, auction, Toronto, November 27, 2012, lot 167
Private Collection, Montreal

Literature

Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, pages 28 and 30

Born in Ireland and arriving in Canada in 1825 James Duncan was one of a "train of professionals" who helped to keep alive the "picturesque view-painting tradition" during a period when portraiture continued to be dominant. Settling in Montreal in 1830, where he would live until his death, the accomplished Duncan worked as a teacher, designer and illustrator, his success in the commercial realm thought to have possibly contributed to the artist being "slighted as a painter" during his life. Best known for capturing life in-and-around Montreal, a contemporary advertisement indicated that Duncan had "planned to collaborate with Cornelius Krieghoff on a panorama of Canada."

\$18,000 – 22,000



52

52
ARTHUR DOMINIQUE ROZAIRE

Lac St-Joseph

double-sided oil on board
signed lower left; a landscape of trees painted on the reverse (signed lower right)

10.25 ins x 13.75 ins; 25.6 cms x 34.4 cms

Provenance

Arthur Leggett Fine Art & Antiques, Toronto
Private Collection, Toronto

\$4,000 – 6,000



53

53 CORNELIUS KRIEGHOFF

Going to Market

oil on canvas
signed lower right

13.25 ins x 11.75 ins; 33.1 cms x 29.4 cms

Provenance

Private Collection, Calgary

Literature

Hugues de Jouvancourt, *Cornelius Krieghoff*, Toronto, 1973, canvas reproduced page 82

J. Russell Harper, *Krieghoff*, Toronto, 1979, page 44

Depictions of the Native population make up approximately one-third of Krieghoff's known body of work, and are some of his most acclaimed paintings. When Krieghoff settled in Montreal in 1846, he regularly painted the First Nations people of Caughnawaga, a Mohawk native reserve on the south shore of the island. In 1853 the artist moved to Quebec, and revisited this preferred subject throughout the city and its surrounding regions. John Russell Harper

remarks on this recurring subject in Krieghoff's paintings: "Some document the solitary moccasin or basket sellers who wandered the streets of Montreal and Quebec City in all seasons; others are of lonely hunters, gun on shoulder, plodding over snowy plains." *Going to Market* depicts an encounter of two of these vendors on the snow-covered plains of the native reserve. One figure, wrapped in a blanket, clutches a pair of beaded moccasins and faces the other figure whose back is turned to the viewer.

Harper writes that Krieghoff's use of a snowy landscape setting was intended to add an air of romance to the composition and to suggest a sense of exoticism of the Native people. The artist had little interest in painting these portraits as character studies of individuals with distinct feelings; rather, they served primarily as a symbol of "the native", with minimal facial expression. In fact, Krieghoff used his wife Emilie as a model for both figures in this painting. The artist's depictions of native figures, such as *Going to Market* with only one face visible, serve essentially as mannequins for the display of exotic costumes. This approach relates to a similar practice widespread in European painting since the early 18th century that Krieghoff would have been familiar with.

\$15,000 – 20,000

European Street Scene

watercolour

signed and dated 1911 lower left

15 ins x 10.75 ins; 37.5 cms x 26.9 cms

Provenance

Estate of Emily Carr

Major M.C. Holmes, Victoria

Sotheby's Canada, auction, Toronto, November 2, 1989, lot 17

Collection of Bryan Adams, Vancouver

Heffel Fine Art, auction, Vancouver, May 9, 2001, lot 239

Private Collection, Calgary

Exhibited*Emily Carr Retrospective*, Masters Gallery Ltd., Calgary, March 13 - 20, 2013**Literature**Ian M. Thom, *Emily Carr in France*, Vancouver Art Gallery, 1991, pages 14, 27-30, listed as *Street Scene* page 73Maria Tippet, *Emily Carr: A Biography*, Markham, Ontario, 1982, pages 95-96

Emily Carr's avant-garde style emerged out of her artistic training in France, where she trained under modernist painters Harry Gibb and Frances Hodgkins. *European Street Scene* was painted by Carr toward the end of her stay in the late summer of 1911, when the artist spent several weeks honing her watercolour skills in a coastal town of Brittany.

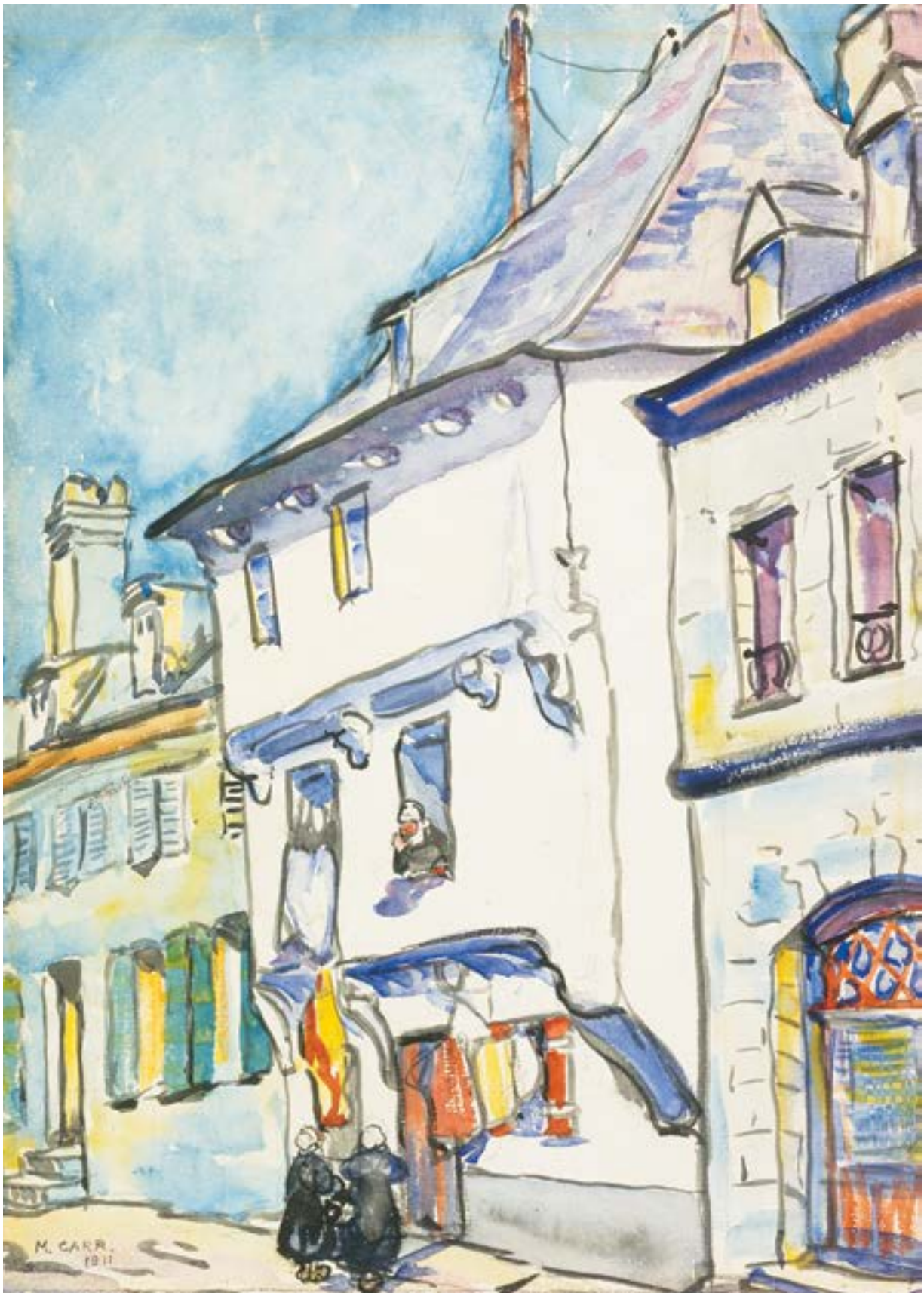
Determined to broaden her knowledge of current artistic trends and further her training in drawing and painting, Carr left Victoria for France in 1910 to experience the art of the European Avant-Garde firsthand. She was accompanied by her sister Alice, who spoke French and served as her interpreter. Ian Thom writes that Carr was startled by the artwork she encountered upon their arrival to the French capital, as "it is likely that Carr was previously only vaguely, if at all, aware of the Fauves and was completely ignorant of Cubism." Carr had been given a letter of introduction from a woman in Victoria to an English artist residing in Paris, named Harry Gibb. She and Alice met Gibb in Montparnasse and Carr was struck by his modernist work as well. Though essentially unknown today, Gibb was closely connected with the Parisian art world at the time, counting Matisse, Braque and Gertrude Stein as close friends.

Carr was advised by Gibb to enroll at l'Académie Colarossi, but after several weeks she fell ill and left for Sweden to recuperate. Upon her return to France she avoided Paris and went straight to Cr cy-en-Brie, followed by Saint Efflam, to study landscape painting under Gibb. Carr was astonished to learn that one could paint using colour that did not 'match', and proceeded to incorporate bold and expressive colours into a large number of work. Her work became increasingly linear, with a greater confidence in the use of colour, the handling of space and the application of paint. When their four-month session came to a close, Gibb remarked to Carr: "If you go on you should be one of the women painters of the world."

After a tremendously productive and fulfilling experience with Gibb during the summer of 1911, Emily Carr was still not yet ready to return to Canada, detached from the art centres and critics, for she feared that she "would go home and drown in the uncharted sea of tremendousness." She had heard that an artist from New Zealand named Frances Hodgkins was leading watercolour classes in the small port of Concarneau, on the coast of Brittany. An artist with 'an exuberant Late Impressionist technique', Hodgkins was a brilliant watercolourist whose work displayed spontaneity and imaginative colour combinations. Carr spent the late summer and early fall of 1911 in Concarneau with Hodgkins, creating watercolour depictions of the crooked cobblestoned streets and its residents of the old fortified town. *European Street Scene*, depicts a row of buildings on a Concarneau street, one of which is occupied by washer women at the door and in the windows. Carr found that her new Fauve palette could easily be incorporated into this traditional medium. She also found that some of Hodgkins' own colours were to her liking, particularly vert  meraude, cadmium, and French blues and yellow ochre. This watercolour demonstrates the artist's recent shift to incorporate these 'French blues' into her work, as seen in the walls and roofs of the buildings as well as the sky. Tippet remarks that "the heavy broken line with which Hodgkins outlined her forms quickly became the structural basis for almost all of Carr's Concarneau work." The strong, loose black outlines of the buildings in *European Street Scene* show Carr's increasing ease in the medium and diminishing concern with detail and realism. The artist said of her stay in Concarneau: "I worked with fresh gay vigor sitting in wine shops & sail lofts on the quay or back in fields. I learnt a lot and was happy."

Ian Thom writes: "The watercolours from the summer of 1911 are perhaps the most important of the works which Carr executed in France. As a group they have an assurance and immediacy which is not always felt in the oils." Carr's stay in Concarneau marked a period of profound change in her watercolour painting, serving as an excellent conclusion to her fourteen-month sojourn in France. She had taken the final leap from the traditional school to the modern in her colourful interpretations of the Brittany coast. Carr visited Paris briefly in the fall, where two of her paintings were being shown in the Salon d'Automne at the Grand Palais. In November 1911, she returned to Victoria a more mature, skilled, and confident artist. In an article published in conjunction with an exhibition upon her return to Canada, Carr was described as "an enthusiastic disciple of the modern French school of art."

\$150,000 – 175,000





55

55 WILLIAM KURELEK

Pornographic Reading (Temptations in the Desert Series)

mixed media on board
signed with initials and dated 1975 lower right

20 ins x 16 ins; 50 cms x 40 cms

Provenance
Private Collection, Winnipeg

Literature
Mary Jo Hughes, "The William Kurelek Theatre Presents William Kurelek A Epic Tragedy", *William Kurelek: The Messenger*, Art Gallery of Greater Victoria, Art Gallery of Hamilton and Winnipeg Art Gallery, 2011, page 52
William Kurelek, *Someone With Me*, Cornell University, Ithaca, 1973, page 236, 450-51
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

An example of the artist's twenty-work *Temptations in the Desert* series, *Pornographic Reading* explores the earthly and biblical vice of lust in a contemporary context. The series was produced for the purpose of exhibition in Olha and Mykola Kolankiwsky's Art Gallery and Museum near Niagara Falls. In this artwork from the series, Kurelek explores both the overarching vice of lust and his own personal conflict and discomfort with lust and sex as a young man.

A self-described late bloomer, Kurelek had an aversion to his own sexuality weighed heavily by feelings of inferiority and guilt. As this series sought to represent temptations of evil and one's mortal duty to reconcile and resist these temptations, this work serves as a caution against such indulgences and vehicle to communicate his Christian values to the public. Highly detailed and vibrant, the piece evokes a visceral energy prompting contemplation in the viewer to negotiate these temptations in a contemporary representation. Kurelek not only sought to paint a scene of moral downfall, but also the opportunity for salvation driven by discipline and self-awareness.

\$12,000 – 15,000



56

56
EDWARD W. (TED) GODWIN

Ivory Point, Low Tide

oil on canvas
 signed and titled on the stretcher

51 ins x 69 ins; 127.5 cms x 172.5 cms

Provenance

Bau-Xi Gallery, Toronto
 Art Gallery of Ontario Art Rental Service, Toronto
 Corporate Collection, Toronto

Literature

Stephen Hunt, "Acclaimed Regina 5 artist Ted Godwin dies in Calgary", *The Calgary Herald*, January 1, 2013

The youngest of the Regina Five, Ted Godwin achieved his breakthrough and established his reputation as an abstract painter in the 1960s. Later in his career the artist returned to representational painting, depicting the Canadian landscape on a large scale and in exuberant colours. *Ivory Point, Low Tide* showcases Godwin's keen sense for colour, in its vibrant palette of teal, aqua and green. The canvas also demonstrates the artist's interest more specifically in the water's edge and the reflection of shorelines. Following a series on the Lower Bow River in the early 1990s, Godwin went on to paint Canadian scenes from the east arm of Great Slave Lake to Nahanni, to Kluane, and Whales Island on the northwest coast. Jeffrey Spalding of the Calgary Museum of Contemporary Art remarks on Godwin's courageousness to abandon abstraction for representational painting, stating that "to turn his back on that...was quite brave. He embraced a whole legacy of representational painting, to rejoin the legacy you could trace back to Illingsworth-Kerr — even the Group of Seven — and he created stunning, inventive work. That took an enormous amount of personal courage."

\$10,000 – 15,000



57

57
JEAN LEFÉBURE

Abstraction

oil on card, laid down on canvas
signed and dated 1964 lower left

6.25 ins x 8.25 ins; 15.6 cms x 20.6 cms

\$1,500 – 2,000



58

58
SOREL ETROG

The Couple Study

bronze

13.5 ins x 2.75 ins x 2.5 ins; 33.8 cms x 6.9 cms x 6.3 cms

Literature

Theodore Allen Heinrich, Introduction to *Etrog: Painting on Wood/ Sculptures/ Drawings*, Gallery Moos, Toronto, 1959, unpaginated

Created as part of a series of ten works in 1965, Sorel Etrog executes subtle poetic intimacy in the gentle curving and near symmetrical forms of *The Couple Study* linking to become one united form. There is a tension between the weight of the material and the fluid elegance of the rendered form.

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

\$7,000 – 9,000



59

59
YVES TRUDEAU

Parvis et Portail #27

polished bronze

each piece signed (two with initials), dated 2005 and
editions (two "5/12"; one "4/12"); with an acrylic base

4.5 ins x 4 ins x 1.75 ins; 11.25 cms x 10 cms x 4.4 cms

Provenance

Private Collection, Sherbrooke, Quebec
Private Collection, Toronto

\$1,500 – 3,000



60

60
PIERRE GAUVREAU

Les revoici!

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

48 ins x 30 ins; 120 cms x 75 cms

Provenance

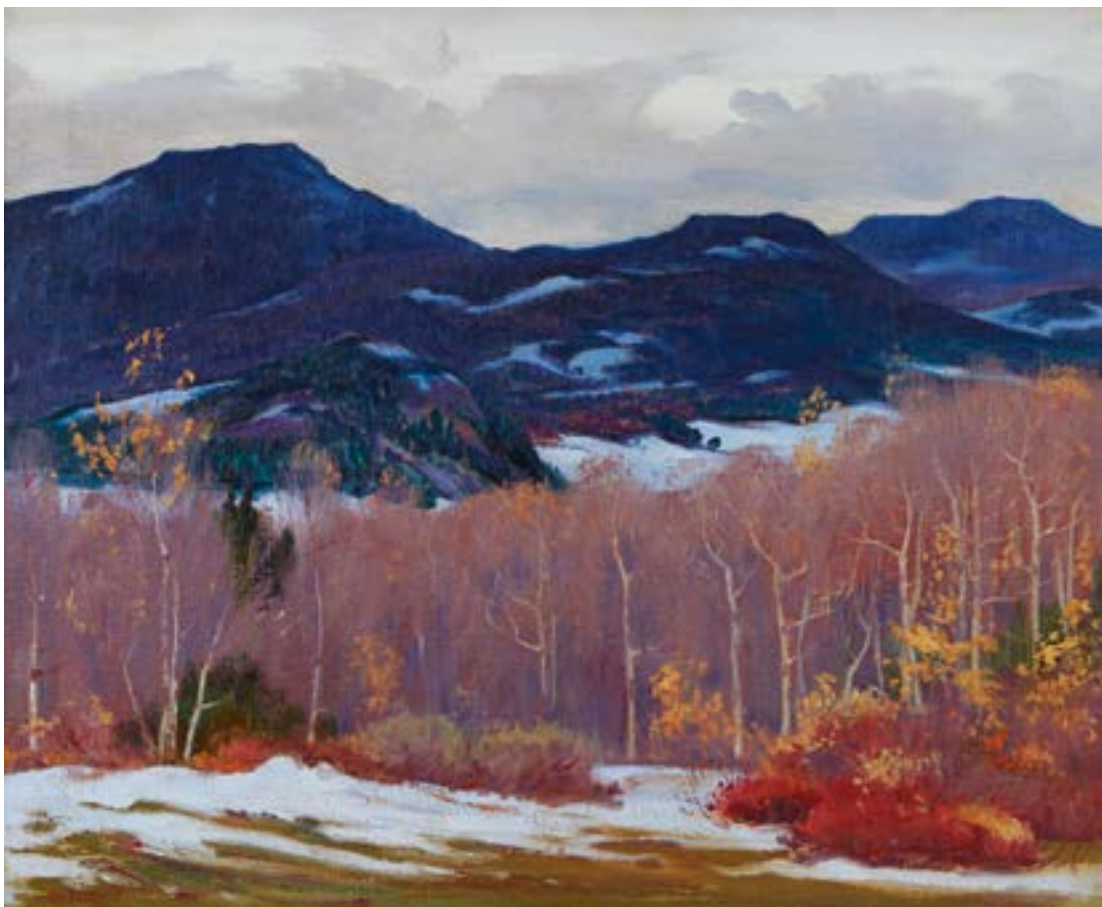
Collection of the artist
Corporate Collection, Montreal

Literature

Alan Hustak, "Pierre Gauvreau helped launch Quebec's Quiet Revolution", *The Globe and Mail*, April 20, 2011

A disciple of Paul-Émile Borduas, Gauvreau was a member of the Automatistes and a signatory of *Refus global*. Rejecting the formal constraints of academic teaching, Gauvreau favoured surrealist writing and created gestural representations of surrealist states in his early career. Experimentation with technique and style as a means of process and discovery was essential to Gauvreau's practice. Taking a decade break away from painting to pursue television and film production, Gauvreau returned to painting in the mid 1970s and devoted the remainder of his career to the craft. Alan Hustak describes his late paintings: "His wild-eyed works featured bright forms and patterns that critics variously described as piling up like neon snowflakes or resembling the psychedelic visions of an acid trip...Gauvreau seemed immune to advancing age." His canvas *Les revoici!* exemplifies the artist's highly colourful and decorated mature work. Gauvreau incorporated spray painting into the composition, a technique he began experimenting with in the 1990s.

\$15,000 – 20,000



61

61
ROBERT WAKEHAM PILOT

October Snow, St. Agnès, Quebec

oil on canvas
signed and indistinctly dated lower left; titled and dated
1936 on the reverse

18.25 ins x 22 ins; 45.6 cms x 55 cms

Provenance
Private Collection, Montreal

In the mid-1930s, Robert Pilot resided in Montreal, painting scenes of the city and its environs in an Impressionist style. In *October Snow, St. Agnès, Quebec*, the artist depicts snow's first appearance of the season, contrasting with the autumn foliage that has not yet disappeared. Pilot creates a strong sense of perspective, painting a grass field before a wooden forest, with a mountain range in the distance. Sainte-Agnès-de-Dundee is located in the Montérégie tourist region, south-west of Montreal, close to the New York border.

\$8,000 – 10,000



62

62
ROBERT BATEMAN

Bridge near Orangeville

oil on board
signed lower right

16 ins x 20 ins; 40 cms x 50 cms

\$4,000 – 6,000



63

63
ALFRED JOSEPH CASSON

In the Albion Hills

oil on board
signed lower right; signed, titled and dated 1962 on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

Provenance

Roberts Gallery, Toronto
Collection Claude Courcy, Quebec
Private Collection, Nova Scotia

Literature

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

A.J. Casson's lifelong commitment to Ontarian subject matter made him deeply familiar with the land and enabled him to expertly render the subtlety of the landscape. The distinct seasons in Ontario meant that Casson's environment was constantly changing, providing him with ample inspiration even without leaving the province as did many of his contemporaries. Located about an hour north of Toronto, *In the Albion Hills* captures a scene in transition. While the hills at the left horizon hint to the arrival of the weeks of autumn, the central tree's stark yellows make no mystery of the change in season. Steepening terrain in earthen tones of green, brown and slate interplay effectively beneath a rapidly changing sky, the light and dark clouds fighting for space in the heavy, but calm atmosphere.

\$15,000 – 20,000



64

64
HENRI LEOPOLD MASSON

Stream in Autumn

oil on canvas
signed lower left

16 ins x 20 ins; 40 cms x 50 cms

\$2,000 – 3,000



65

65

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.

\$25,000 – 35,000



66

66
ALEXANDER YOUNG JACKSON

Gatineau

oil on board
signed lower centre, titled, dated "April 16th, 1960" and
inscribed "Col. Campbell" on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

Provenance

Purchased directly from the artist (*circa* 1962)
Lt. Col. David A. Campbell, Ottawa
By descent to the present Private Collection, Ottawa

A Lieutenant Colonel in the Canadian Army, David Campbell was awarded the task to meet with A.Y. Jackson in order to purchase a painting to hang in the Army Mess in Ottawa. Campbell and his wife, Kay, met with Jackson in Manotick in the early 1960s, choosing a painting for the Army, however they also decided to purchase two paintings from the artist for their home, this painting as well as *Go Home Bay* (Lot 24 in this auction). The meeting led to a friendship with A.Y. Jackson and his niece, Naomi Jackson Groves, the Campbells often assisting the artist by driving him around the Manotick area to take care of his various errands. Jackson later moved to Kleinburg and David Campbell retired from the Canadian Army into a civilian position just prior to the unification of the three Canadian Armed Forces in early 1968. *Gatineau* has remained in the family until this offering.

\$15,000 – 20,000



67

67 FRANKLIN CARMICHAEL

Southern Ontario Farm (circa 1930)

watercolour
stamped "Estate of Franklin Carmichael" on the reverse

11 ins x 13.25 ins; 27.5 cms x 33.1 cms

Provenance

Estate of the artist
Heffel Fine Art, auction, Vancouver, November 27, 2003, lot 78
Private Collection, Calgary

Literature

Ian M. Thom, Introduction to *Franklin Carmichael Watercolours*, exhibition catalogue, Art Gallery of Victoria, 1981, unpaginated
Megan Bice, *Light & Shadow: The Work of Franklin Carmichael*, The McMichael Canadian Art Collection, Kleinburg, 1990, page 38

During the mid-to-late 1920s, Franklin Carmichael embarked on sketching trips throughout Ontario; 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 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 co-founded the Canadian Society of Painters in Watercolour in 1925, in an effort to give the medium the importance and recognition it deserved. The artist proclaimed: "As a medium, it is capable of responding to the slightest variation of effect or mood. It can be at once clean cut, sharp, delicate and forceful or subtle, brilliant or sombre, including all of the variations that lie in between." *Southern Ontario Farm* exemplifies Carmichael's description, as it simultaneously contains sharp lines in the rolling hills of the left-hand portion of the composition, and subtle, looser strokes in the slopes and valleys on the right.

The artist's landscapes from this period are elegant pictures composed of strong, linear rhythms that flow through the hills and shorelines. By the end of the decade, Carmichael's form and colour palette became more reductive, and his use of perspective was intensified. In a monochromatic green palette, *Southern Ontario Farm* is exemplary of his expansive vistas, with multiple levels of fields and hills drawing the viewer into the distance. From 1926 and into the mid 1930s Carmichael produced his most notable watercolours. As the member who painted most frequently in the medium, Ian Thom declares, "It is in his watercolours that Carmichael made his greatest contribution to the Group and to Canadian painting in general."

\$40,000 – 50,000



68

68
ALFRED JOSEPH CASSON

Fraser Bay from the Mustard Cut
(Looking West on Baie Fine toward Fraser Bay)

watercolour

signed lower right and titled "Fraser Bay from the Mustard Cut"; also titled "Looking West on Baie Fine toward Fraser Bay" on the reverse of the frame

10.75 ins x 13.75 ins; 26.9 cms x 34.4 cms

Provenance

Private Collection, Ontario

By descent to the present Private Collection, British Columbia

Literature

Paul Duval, *A.J. Casson*, Toronto, Roberts Gallery, 1975, page 109

Paul Duval, *Alfred Joseph Casson, President, Royal Canadian Academy*, Toronto, 1951, pages 14, 21 and 26

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

Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson: Canadian Artists 1*, Ontario, 1976, page 6

Ian Thom, *Casson's Cassons*, The McMichael Canadian Art Collection, Kleinburg, 1988, pages 5 and 18

Located in Killarney Provincial Park, near Georgian Bay, Baie Fine offered Casson sublime sweeping vistas of lush landscape rich in forest and natural cliffs of quartzite rock and pink granite. Casson's limited cool palette of greens and blues suited this locale perfectly as he was able to render the vantage in watercolour with exacting precision. One can see the crisp graphic nature of Casson's style, influenced by his time as a graphic designer for the Grip and Rous and Mann in Toronto. With a nod to art nouveau aesthetics emphasizing the flattening of forms creating simplified patterns, the artist showcases the landscape's opportunity to be viewed with clean and clear colours, articulating its grand potential.

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." Deep purples accentuate shadow and imperfections in the rock formations while subtle washes of grey and faint yellow illuminate the rocks to the left of the composition. Ian Thom writes, "what also emerges with startling clarity is an exquisite, emotional tension. His ability to use composition, colour, light, technique and subject matter to create images of a preternatural, haunting stillness, maybe Casson's greatest achievement as a painter."

\$25,000 – 35,000



69

69
WILLIAM RONALD

Tinker

oil on canvas
signed and dated 1980 lower left; titled and dated
March 1980 on the reverse

20 ins x 20 ins; 50 cms x 50 cms

Provenance

Moore Gallery, Toronto
Private Collection, New Brunswick

Prolific Canadian abstract painter William Ronald was the youngest member of the Painters Eleven. His studies of the Abstract Expressionists in New York in the 1950s left a long-lasting influence on Ronald's work into the 1980s and 1990s. The artist's thick and aggressive brushstrokes, visible in *Tinker*, suggest the violent expression of the New York School, and became recognized as a new direction in Canadian art.

\$6,000 – 8,000

70
THOMAS SHERLOCK HODGSON

Untitled

mixed media on canvas
signed and dated 1963 lower right

31 ins x 34 ins; 77.5 cms x 85 cms



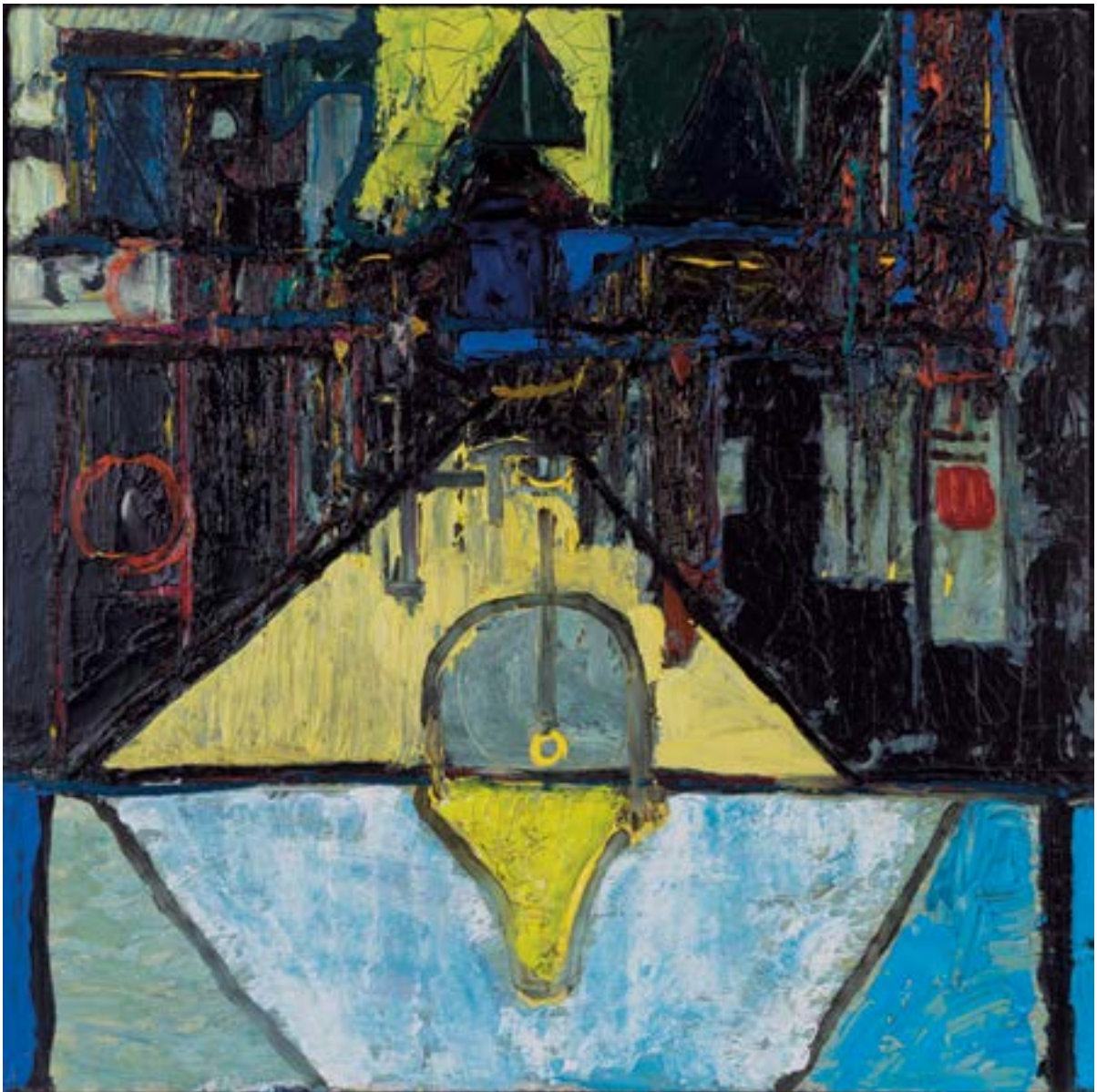
70

Provenance

Isaacs Gallery, Toronto
Private Collection, Toronto

Painters Eleven member Tom Hodgson was a Canadian 'action painter' of the 1950s and 1960s, paralleling the abstract art movements of the New York School. The artist served in the Royal Canadian Air Force during World War II, where he took up painting for the first time as a hobby. Always in search of freedom and adventure in painting, Hodgson's spontaneous style of painting is evidenced in the mixed-media work *Untitled*, dating to 1964.

\$7,000 – 9,000



71

71 HAROLD BARLING TOWN

Clandeboye Reprise

oil and lucite on board
signed and dated 1959 upper centre; signed, titled and
dated on the reverse

30 ins x 30 ins; 75 cms x 75 cms

Provenance

Moore Gallery, Toronto
Private Collection, New Brunswick

Literature

Gerta Moray, *Harold Town: Life and Work* (online publication), Art
Canada Institute, Toronto 2013, pages 17-33
Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Toronto,
2010, pages 159-71

Rich colour and a thick application of the medium are indicative of Town's classic approach to abstract painting in Canada. Black paint applied directly from the tube, large swaths of jewel-toned emerald, teal and ultramarine are balances throughout the composition giving equal weight to the four corners of the composition. Adding texture and dynamism, Town has thickly applied, then actively scratched away patterns and design within the wet paint giving movement and a keen sense of physical purpose to the artwork. Heavy tones dominate the upper portion of the composition, but are balanced with decidedly lighter pigments below. Importantly, mirrored perspective lines are key to maintain balance and symmetry within the piece and a grid-like pattern emerges. Perspective lines and the division of the canvas by way of line gives nod to the modernist grid but adds a juxtaposition to this rigid formation with the spontaneity of angular geometric forms. One can see a landscape quality in the work with a classic division of thirds and referential forms perhaps inspired by nature—dark green triangles as trees, ochre trapezoids referencing a long driveway and bands of ultramarine not dissimilar to ponds or water features within landscape design—however there is a strong overarching abstraction that permeates the piece.

\$15,000 – 20,000



72

72
ALFRED JOSEPH CASSON

Woodlands

oil on board
 signed lower left; signed on the reverse

9.5 ins x 11.25 ins; 23.8 cms x 28.1 cms

Provenance

Private Collection, Ontario
 By descent to the present Private Collection, British Columbia

Literature

Megan Bice, *The McMichael Canadian Art Collection*, Kleinburg, 1989, page 105

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

\$20,000 – 30,000



73

73
ALEXANDER YOUNG JACKSON

Farm in Autumn

oil on canvas

signed lower left; signed and inscribed "Collection Raymond Bourque" by the artist on the reverse

16 ins x 20 ins; 40 cms x 50 cms

Provenance

Collection of Raymond Bourque
Private Collection, New Brunswick

An avid outdoorsman, A.Y. 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. 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. In *Farm in Autumn*, cows graze freely in the fields surrounding a farmhouse with a colourful roof. The canvas demonstrates Jackson's strong sense of both colour and composition through its exaggerated, rhythmic lines of the clouds, field and steep hill, and in its saturated rich hues of yellow ochre with accents of cobalt and mauve.

\$30,000 – 40,000



74

74 FRANKLIN CARMICHAEL

Forest Landscape

watercolour

an unfinished composition on the reverse

11.5 ins x 13.25 ins; 28.8 cms x 33.1 cms

Provenance

Family of the artist

By descent to the present Private Collection, Ontario

Literature

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

Following a period of working primarily in oil during the infancy of the Group of Seven, Megan Bice notes that Franklin Carmichael returned to watercolour in 1924. During a 1930s talk, Carmichael discussed his passion for the medium, the artists who inspired his belief in watercolour and his puzzlement related to his perception of the early twentieth century attitude that the "Canadian landscape was

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

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

\$30,000 – 40,000



75

75
ALFRED JOSEPH CASSON

In the Woods – Wild Ridges

watercolour
signed lower right; signed, titled and dated 1976 on the
artist's label on the reverse

10.75 ins x 13.75 ins; 26.9 cms x 34.4 cms

Provenance

Roberts Gallery, Toronto
Private Collection, Ontario
By descent to the present Private Collection, British Columbia

Literature

Ian M. Thom, *Casson's Cassons*, McMichael Canadian Art Collection, Kleinburg, 1988, page 24

Casson's retirement from Sampson-Matthews in 1958 enabled him at last to devote himself full-time to painting. In 1961 Casson and his wife travelled to Britain with architect Bruce Brown and his wife. Brown was an amateur artist, and the purpose of the trip was to be a watercolour painting holiday. Casson had long been interested in British watercolour painting and his stay in Britain may have provided special inspiration to his later work. Ian Thom writes that the years since the artist's retirement "have been rich ones...The work re-affirms his commitment to the landscape, sound principles of composition, subtle, evocative colour and an underlying emotional tension." *In the Woods - Wild Ridges* demonstrates the subtle colour palette and well-structured composition that are central to Casson's large body of work.

\$15,000 – 20,000



76

76
FRANK HANS JOHNSTON

Winter Landscape

tempera on card

3.5 ins x 6.75 ins; 8.8 cms x 16.9 cms

Provenance

Heribert Hickl-Szabo, Toronto
By descent to the current Private Collection, Toronto

Literature

Heffel Fine Art Auction House, auction, November 22, 2012, lot 105 for a 1924 canvas of the subject titled *Snowed In*

Heri Hickl-Szabo was the curator of the European Department of the Royal Ontario Museum from the mid 1960s until 1985. He later opened Gallery Heri Hickl-Szabo on Avenue Road in Toronto, just north of Bloor Street, the store specializing in art and antiques.

\$3,000 – 4,000



77

77
FRANK HANS JOHNSTON

Fine Weather

oil on board
signed lower left; titled on the artist label on the reverse

16 ins x 20 ins; 40 cms x 50 cms

Provenance

Roberts Gallery, Toronto
Private Collection, Ontario

Literature

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

In a review of his first independent exhibition in 1920, the *Globe and Mail* remarked on this approach: "Keen dramatic sense, Mr. Johnston leans strongly to the decorative treatment of his subject." Johnston exemplifies this approach in *Fine Weather*, a harmonious composition of crisp white snow, a sparkling river, and screen of leafless trees before a glowing blue sky.

\$10,000 – 15,000

78
ANNE DOUGLAS SAVAGE

Mullein

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

12 ins x 14 ins; 30 cms x 35 cms



78

Provenance

Private Collection, Montreal
By descent to the present Private Collection, Ontario

Mullein focuses on an intimate snapshot of wild forest greenery. Anne Savage often depicted rural Quebec landscapes, favouring farm scenes and forest landscapes. Here, the curving forms of the mullein leaves in the foreground offer the viewer a contrast between the forms and space within the composition as the background is executed in a decidedly looser style.

\$6,000 – 8,000



79

79
EDWIN HEADLEY HOLGATE

Morin Heights

oil on panel
signed with initials lower left; signed, titled and dated
1963 on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

Literature

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

A highly regarded painter of modernist landscapes and portraits, 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. Holgate continued to exhibit in Montreal until the mid-1950s when he broke off all contact with the art world in order to live 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." Reid remarks further on Holgate's artistic output following his move: "His small oil sketches...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." This observation serves as an accurate description of *Morin Heights*, a colourful and dense composition depicting a forest amidst the changing of seasons.

\$25,000 – 35,000



80

**80
MAUD LEWIS**

Three Black Cats

mixed media on board
signed to the right

9 ins x 12 ins; 22.5 cms x 30 cms

Literature

Lance Woolaver, *The Illuminated Life of Maud Lewis*, Halifax, 1996, page 6

A subject popular with collectors of the painter's work, Lance Woolaver notes that "Maud's cats were always named 'Fluffy'", the name of a beloved feline from Lewis' childhood, and that "cats and flowers were her favourite subjects."

\$10,000 – 15,000



81

**81
MAUD LEWIS**

The White Cat

mixed media on board
signed to the right

11.75 ins x 13.75 ins; 29.4 cms x 34.4 cms

Provenance

Zwickers Gallery, Halifax
Private Collection, Ontario

A rare offering, Maud Lewis' *The White Cat* is a unique rendering of a favourite theme. The cool blue eyes of the singular cat peer out to the viewer through a fluffy white coat amongst the spring landscape. Lewis's quintessential tulips and cherry blossoms frame the charming cat, evoking an innocent air to the composition.

\$10,000 – 15,000



82

**82
MAUD LEWIS**

Horse-Drawn Carriage

mixed media on board
signed lower right

9 ins x 11 ins; 22.5 cms x 27.5 cms

Provenance

Purchased from the artist
By descent to Private Collection, Mahone Bay, Nova Scotia
Purchased by present Private Collection, Nova Scotia (in 2009)

Exhibited

The Illuminated Life of Maud Lewis: An Exhibition of the Nova Scotia Folk Artist (1903-1970), Art Gallery of Nova Scotia, Halifax, January 28 - April 13, 1997, no. 110 (National touring exhibition)

\$12,000 – 15,000

83
MAUD LEWIS

Harbour Scene

mixed media on board
signed lower right

9 ins x 12 ins; 22.5 cms x 30 cms

Literature

Lance Woolaver, *The Illuminated Life of Maud Lewis*, Halifax, 1996, pages 10-13

Maud Lewis' cheerful harbour landscapes were a regular depiction within the collection of serial images which the artist created, the scenes a reminder of happy memories, including a picnic outing with her brother Charles, his wife and several friends during her later twenties.

\$7,000 – 9,000



83

84
MAUD LEWIS

Winter Sleighing Scene

mixed media on board
signed lower right

11.75 ins x 13.75 ins; 29.4 cms x 34.4 cms

Provenance

Purchased from the artist
By descent to the present Private Collection, Newfoundland

\$7,000 – 9,000



84

85
MAUD LEWIS

Fishing Boats and Lobster Traps

oil on board
signed lower right

9 ins x 12 ins; 22.5 cms x 30 cms

Provenance

Purchased from the artist
Private Collection, Winnipeg
By descent to the present Private Collection, Chicago

Literature

Lance Woolaver, *The Illuminated Life of Maud Lewis*, Halifax, 1996, page 10

Lance Woolaver notes that a seascape of the Yarmouth docks is the subject of the earliest known oil paintings by Lewis, her home counties of Yarmouth and Digby "famous for their fishing fleets."

\$8,000 – 12,000



85



86

86
RONALD LANGLEY BLOORE

Untitled

oil on board

36 ins x 48 ins; 90 cms x 120 cms

Provenance

Private Collection, Calgary

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

Having studied archeology throughout his undergraduate and graduate studies, the influence of archeological excavation and the study of various civilizations worked its way into the artist's highly theoretical practice. Bloore also travelled extensively, absorbing the visual culture and incorporating theories of symbolism into his final works. From 1973-74, the artist travelled to Greece, Turkey, Iran and Spain, countries steeped in rich complex cultural and political histories. During his travels, Bloore became inspired by the symbolism and archaeological quality of the remaining architecture of these early civilizations. Upon his return to Canada the following year, Bloore destroyed all his previous work and renounced the use of colour, hoping to achieve the same transcendental quality he felt while looking at ancient architecture. The monochromatic palette of *Untitled* references the white marble buildings and sculptures of ancient Greece and the Classical period.

\$10,000 – 15,000



87

87
ROGER-FRANÇOIS THÉPOT

Proxima #6

liquitex and acrylic on canvas
signed, titled and dated 1972 on the reverse

18 ins x 19 ins; 45 cms x 47.5 cms

\$3,000 – 4,000



88

88
OTTO DONALD ROGERS

Point in Light

acrylic on gesso ground on canvas
signed and dated 1973 on the reverse

60 ins x 60 ins; 150 cms x 150 cms

Provenance

Collection of the artist
Private Collection, Calgary

Exhibited

Otto Rogers: A Survey 1973-1982, Mendel Art Gallery, Saskatoon, 1982, no. 2 (touring exhibition)

Literature

George Moppett and Norman Zepp, *Otto Rogers: A Survey 1973-1982*, Mendel Art Gallery, Saskatoon, 1982, pages 4-8, reproduced page 5

In poetic execution of a soft and subtle layered colour palette, the luminous abstract *Point in Light* offers the viewer a reference to the landscape, but holds a profound and layered atmospheric experiential quality. On this artwork, George Moppett argues that the low horizon line near the lower edge of the composition, coupled with the luminous quality of the paint, creates "an infinitely expansive atmospheric space." He also compares Rogers' works of this period to Mark Rothko insofar as how the physicality of the artwork can instill a consuming non-material feeling of space and atmosphere while maintaining a controlled simplicity of execution.

\$14,000 – 18,000



89

89
TONI ONLEY

Quiet Zone

oil and collage on board
signed and dated 1964 lower left; titled on the reverse

20 ins x 25 ins; 50 cms x 62.5 cms

Provenance

The New Design Gallery, Vancouver
Private Collection, Calgary

\$3,000 – 5,000

90
DAPHNE ODJIG

Stage Fright

acrylic on canvas
signed lower left; titled and dated 1984 on the reverse

16 ins x 12 ins; 40 cms x 30 cms

Provenance
Acquired directly from the artist
Private Collection, Winnipeg

Daphne Odjig's distinctive Woodland style execution acts as a direct response to the trend of exclusion or misrepresentation of Native and Indigenous culture in the dialogue of Canadian art. Opting for a style emphasizing strong line, bold colour, and lyrical movement, Odjig thrusts her Odawa-Potawatomi culture and histories into the visual culture of Canadian art.

A strong advocate of disseminating Indigenous culture, narrative and legend into a greater definition of Canadian identity and representation, Odjig used her practice to explore themes of bravery, courage and creative thinking through a series of illustrated children's books. The artist used story-telling to bond Native and non-Native cultures through the various adventures of Nanabush, the son of the West Wind and great-grandson of the Moon. With a gentle reference to cubist practices of flattening and rotating three-dimensional objects in a two dimensional space, Odjig's *Stage Fright* offers the viewer a layered image of three figures simultaneously viewed at various angles and stages of rotation in space thus shifting the viewer's perspective of reality. The themes of bravery and courage can be inferred from the title of the painting, and is used as a vehicle for the artist to continue a dialogue between Native and non-Native cultures and narratives. These themes Odjig explores are universal, and thus strategic in continuing and furthering a greater mutual understanding and respect within a complex multicultural definition of Canadian identity and artistic practices.

\$8,000 – 12,000



90

91
JANE ASH POITRAS

Resurrection

mixed media on canvas
signed and dated 2009 lower right; titled on the reverse

24 ins x 24 ins; 60 cms x 60 cms

\$2,500 – 3,500



91



92

92 TED HARRISON

Old Gun Shop, Dawson

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

18 ins x 24 ins; 45 cms x 60 cms

Provenance

Private Collection, British Columbia

Literature

Robert Budd, Introduction to *Ted Harrison Collected*, Madeira Park,
British Columbia, 2015, pages 5-7 and 9

Old Gun Shop, Dawson encapsulates Harrison's ability to render the northern landscape and its community with joy and vibrancy. The daily bustle of the men, women, children and even animals including the artist's signature dogs and ravens, is echoed in the fluid lines and off-kilter buildings creating a charming rhythm to the piece.

For Harrison, a deep sense of community was pinnacle both in his practice and daily life living in the Yukon. The artist sought to translate the universality of joy in his works, informed by the people and spirit of the community where he lived. The figures remain faceless in this work, a deliberate act to ensure that each viewer may freely interpret and draw from personal experience to fill in the respective characters in the piece. For the artist, the people within the community in his works are just as important as the landscape itself, and are in fact, mutually inclusive. Every element of the work has a sense of interconnectivity, mirroring Harrison's harmonizing experience living in the North.

\$12,000 – 15,000



93
MOLLY LAMB BOBAK

Street Scene in Winter

oil on canvas, laid down on board
signed lower right

5 ins x 8 ins; 12.5 cms x 20 cms

\$2,500 – 3,500

93



94
PETER CLAPHAM SHEPPARD

Tangled Woods, Autumn, Hollow Lake Ontario

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

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

\$2,000 – 3,000

94



95
BRUNO CÔTÉ

White Waters in September

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

30 ins x 36 ins; 75 cms x 90 cms

Provenance
Hollander York Gallery, Toronto
Private Collection, Ontario

\$4,000 – 6,000

95



96

96
CLARENCE ALPHONSE GAGNON

Au Crépuscule, Baie St Paul

oil on board

signed, titled, dated "vers 1924" and certified by Lucile Rodier Gagnon (no. 617) on a label on the reverse

4.75 ins x 7 ins; 11.9 cms x 17.5 cms

Provenance

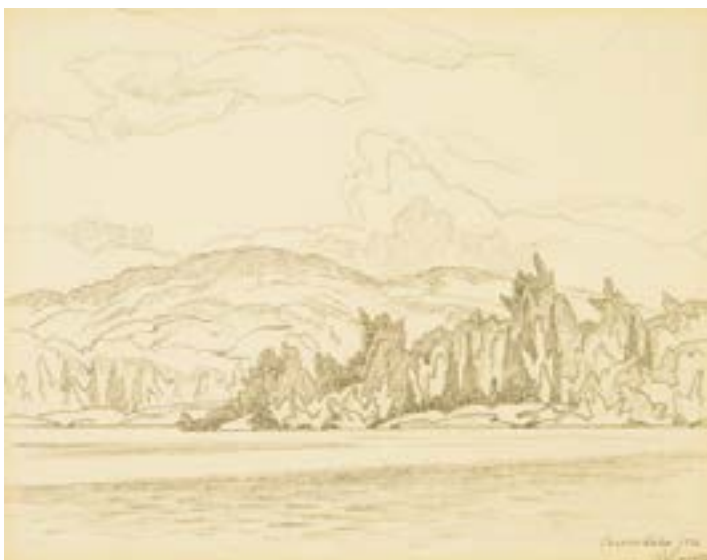
Continental Galleries of Fine Art, Montreal
 Private Collection, Montreal

Literature

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881-1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, Québec City, 2006, page 136

Following the First World War, Gagnon moved to Baie St. Paul with his second wife, Lucile Rodier, in 1919. Marking a short but prolific period for the artist, the rural region offered the artist infinite seasonal landscapes to capture. From 1919-1924, before moving to France, Gagnon took advantage of the newly accessible area, thanks in part to the newly constructed rail line connecting Montreal and Quebec City to Baie St. Paul, and produced numerous sketches, paintings and print works of the area. During this time, A.Y. Jackson, Albert Henry Robinson, Edwin Holgate, Mabel May and Lilius Torrance joined him at various times to join in sketching trips across the region. Gagnon experimented with various paints and techniques while in Baie St. Paul, as he was dissatisfied with the quality of materials after the war, and often hand-ground custom pigments. *Au Crépuscule, Baie St. Paul* exemplifies this experimentation of technique with the ethereal smoothness of a more monochromatic palette and paint application to communicate the calm atmosphere at dusk.

\$10,000 – 12,000



97

97
ALFRED JOSEPH CASSON

Casson Lake

pencil sketch
signed, titled and dated 1976 lower right

9 ins x 11 ins; 22.5 cms x 27.5 cms

Provenance
Private Collection, Ontario
By descent to the current Private Collection, British Columbia

\$2,000 – 3,000

98
CHRISTOPHER PRATT

Sheila Asleep

pencil sketch
signed and dated “January, 1979” lower right

7 ins x 10 ins; 17.5 cms x 25 cms

Provenance
Marlborough-Godard, Toronto
Private Collection, Calgary

\$1,500 – 2,500



98



99

99
ALFRED JOSEPH CASSON

Pastureland, Avoca, Que.

pencil sketch
signed, titled and dated 1971

7.5 ins x 10.5 ins; 18.8 cms x 26.3 cms

Provenance
Private Collection, Ontario
By descent to the current Private Collection, British Columbia

\$2,000 – 3,000



100

100
MAUD LEWIS

Team of Oxen Ploughing

mixed media on board
signed lower right

15.75 ins x 20.75 ins; 39.4 cms x 51.9 cms

Provenance

Zwickers Gallery, Halifax
Private Collection, Ontario

A rare offering of a larger scale painting by the artist, *Team of Oxen Ploughing* showcases Maud Lewis' quintessential painterly elements. Teams of oxen ploughing were integral to the agricultural development of the rural farms in Nova Scotia and Lewis often gravitated to the decorated animals - quickly becoming some of the most requested imagery for the artist to paint. Depicted hauling lumber and hay, drinking from ponds and hitched to wagons, the artist painted the animals in all seasons. Framed with a row of colourful tulips at the lower edge and cherry blossom trees at the upper edge, Lewis' personality and love of colour shines through in this charming depiction of rural farm life in spring. Although the team of oxen is a serial image, this particular composition is rare within the artist's body of work.

\$10,000 – 15,000



101

101
MARCELLE FERRON

Sans titre

oil on board
signed and dated 1949 lower left; signed lower right;
monogrammed, dated and verified by the artist ("17
janv. 1970") on the reverse

7.25 ins x 9.5 ins; 18.75 cms x 23.75 cms

Provenance

Private Collection, Toronto

Literature

Marie-Catherine Cyr and Wendy Baker, "Marcelle Ferron for
Conservators: The Artist, her Materials and Techniques from 1953
to 1960, and the Treatment of an Untitled Oil Painting on Canvas
Plywood," *Journal of the Canadian Association for Conservation*,
Volume 25, 2010, page 31

Roald Nasgaard and Ray Ellenwood, *Automatiste Revolution:*
Montreal, 1941-1960, Toronto, 2009, page 43

A member of the Automatistes, Marcelle Ferron was counselled by
Paul-Émile Borduas to abandon narrative and landscape painting in
favour of more radical abstraction. At the time the artist met Borduas
in 1946 through to 1953, Ferron favoured a *sgraffito* technique where
she would apply multiple layers of pigment and scrape away
between applications with a palette knife. Roald Nasgaard argues
that "her scrapes swoop and intertwine, evoking the effect of
wind-blown grasses or tangled seaweed." The bursting, expressive
strokes of layered colour, ranging from thin veils to opaque strokes
of paint creates depth, movement and invigorating complexity within
the artwork.

\$4,000 – 6,000



102

102
PAUL-VANIER BEAULIEU

Tango (Espagne)

oil on canvas
signed and titled 1962 lower left; inscribed "Espagne"
on the stretcher

18 ins x 21.5 ins; 45 cms x 53.8 cms

Provenance

Private Collection, Montreal

\$5,000 – 7,000



103

103
JEAN-PAUL JÉRÔME

Les feuilles d'un astre

acrylic on canvas
signed and dated 29/9/89 lower right; titled on the
reverse

30 ins x 40 ins; 75 cms x 100 cms

Provenance
Canadian Fine Arts, Toronto
Private Collection, Calgary

\$5,000 – 7,000

104
MARIAN DALE SCOTT

Abstraction

oil on board
signed and dated 1948 lower right

24 ins x 20 ins; 60 cms x 50 cms

Provenance
Private Collection, Montreal

\$4,000 – 6,000



104



105

105
JACQUES HURTUBISE

Oeil de Chimère II

acrylic on paper, laid on canvas
signed, titled and dated 1986

20 ins x 26 ins; 50 cms x 65 cms

Provenance

Gallery D'Art Vincent, Ottawa
Private Collection, Ontario

Literature

Michael MacDonald, "Award winner Jacques Hurtubise had great influence on abstract painting", *The Canadian Press*, January 1, 2015

Hurtubise figured prominently in ground-breaking Quebec abstract painting exhibitions in the 1960s. The artist straddled painterliness and hard-edge painting throughout his career. By the mid-70s, he returned permanently to gestural works, which consisted of "deep-black pools, rivers and geometric forms", as described by Sarah Fillmore, chief curator at the Art Gallery of Nova Scotia.

\$5,000 – 7,000



106

106
RITA LETENDRE

Lumière

oil on canvas
signed, indistinctly titled and dated 2005 on the reverse

24 ins x 30 ins; 60 cms x 75 cms

Provenance

Private Collection, Montreal

\$6,000 – 8,000



107

**107
IVAN KENNETH EYRE**

Abstract Still Life

oil on canvas
signed and dated 1968 upper right

36 ins x 33.75 ins; 90 cms x 84.4 cms

Provenance

Private Collection, Winnipeg

Sometimes categorized as a surrealist, Ivan Eyre was more influenced by his own mythology and dream-like scenarios. Painted in 1968, *Abstract Still Life* showcases a transitional period for the artist, moving away from surreal expressionist landscapes and exploring the possibilities of abstraction. Often referencing everyday items of his studio, Eyre was influenced by the shapes and forms of crumpled paper, boxes and raw canvas and used these items as vehicles to explore abstraction. Taking on an almost cubist quality, the bright red and green forms seem to rotate in space, this feeling is accentuated by the cream background as the viewer perceives the forms suspended in time and dimension. This work exemplifies Eyre's integral experimentation and exploration into abstraction, a practice which he has carried forward in later abstract and figural compositions.

\$8,000 – 12,000



108

**108
WILLIAM PEREHUDOFF**

Arcturus #32

acrylic on canvas
signed, titled and dated 1973 on the reverse

36 ins x 28 ins; 90 cms x 70 cms

Provenance

Circle Arts International, Toronto
Private Collection, Calgary

Literature

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, pages 287 and 290-91
Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, page 349

The artist's background as a watercolour artist is referenced in *Arcturus #32*. The soothing eggplant background of the composition varies in opacity creating soft depth and juxtaposition between it and the graphic contrasting geometric forms. Lilac is employed with the central circular form, contrasted with the bright blue and green bars of pigment. Perehudoff explores the viewers perception of depth, colour and energy in his signature colour blocking abstract technique inspired by Jack Bush and his American contemporaries. Nasgaard notes how these works exhibit "plays of light and dark, of transparency and opacity, [which] are subtle and sensuous." Rather than aggressively jarring contrasts in tone and form, Perehudoff instead delivers a more subtle but moving geometric abstraction while calling attention to theoretical exploration of colour and form.

\$6,000 – 8,000



109

109

HERBERT SIDNEY PALMER

Autumn in the Sheep Pasture, Medonte, Ontario

oil on board
signed lower left

6 ins x 8.5 ins; 15 cms x 21.3 cms

\$1,500 – 2,000



110

110

BERNICE FENWICK MARTIN

River Landscape, Port Hope

oil on canvas, laid down on board
signed and dated 1940 lower left; a forest landscape
on the reverse, with the artist's estate stamp and
inscribed indistinctly

10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms

Provenance

Estate of the Artist
Private Collection, Ontario

The landscapes depicted recto and verso were painted in the region close to the O.C.A. Summer School where Bernice Fenwick Martin studied under J.W. Beatty. Beatty often hosted fellow artists as guest instructors at the school, including A.Y. Jackson and Frederick Banting.

\$1,200 – 1,500



111

111

JOHN YOUNG JOHNSTONE

Windmill in Holland

oil on board
signed lower right

5.5 ins x 7 ins; 13.8 cms x 17.5 cms

Provenance

Galerie Martin, Montreal
Private Collection

In a signature small panel work, Johnstone exhibits his quintessential technique of showcasing light and shadow within the landscape. Capturing the brief moment of time when the sun can shine through the clouded sky on an otherwise grey day, the artist delivers a tight and intimate composition influenced by the European Impressionists and their peers. The golden yellows and ochres of the field, carved into the landscape by the brief ray of sunshine, bring light and warmth to the composition and highlight Johnstone's preoccupation with impressionistic light.

\$4,000 – 6,000



112

112
MARC-AURÈLE DE FOY SUZOR-COTÉ

Paysage

oil on canvas
signed lower right

12 ins x 26 ins; 30 cms x 65 cms

Provenance

Sotheby's Canada, auction, Toronto, May 12, 1975 (purchased by present owner)
Private Collection, Calgary

Literature

Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, page 107

Largely an artist who isolated himself from any particular artist group or school, Suzor-Coté was heavily influenced by European traditions in landscape painting. Whether depicting his native Arthabaska region in Quebec, or the rural countryside of France outside of Paris, the artist employed a skillful but subtle use of colour in his completed works. Commissioned to be a painter for church interiors and artworks, Suzor-Coté utilized a decorative painterly style in his practice to produce pleasing and calm traditional landscapes. As Impressionism in Europe came about during the artist's career at the end of the nineteenth century, the viewer can see the looser brushwork begin to emerge in this work and the influence of this school take root in Canada.

\$18,000 – 22,000



113

113
RONALD WILLIAM BOLT

Summer Twilight, South Shore

oil on canvas
signed and dated "96-8" upper right; signed, titled and dated 1996 on the reverse

32 ins x 35 ins; 80 cms x 87.5 cms

Provenance

Private Collection, Calgary

\$3,000 – 5,000



114

114
FREDERIC MARLETT BELL-SMITH

Logging Camp, British Columbia

oil on canvas
signed lower right

27 ins x 40 ins; 67.5 cms x 100 cms

Provenance
Estate of the artist
Private Collection, Ontario

Having served in teaching posts in Toronto and London, Ontario, after having worked as a photography retoucher and freelance illustrator in Montreal and Hamilton, Frederic M. Bell-Smith took advantage of the Canadian Pacific Railway from 1887 onward and travelled to western Canada. Enamoured by the majesty of the Rockies, the artist found inspiration in the distinct landscape and returned throughout the remainder of his life to render the vista in watercolour and oil paintings. Punctuated with jewel tones of aquamarine and emerald, Bell-Smith captures the lush terrain of the West Coast in *Logging Camp, British Columbia*. With a complex, layered high horizon, the viewer is placed within the landscape at the base of the mountain range, and can imagine breathing in the crisp fresh air near the clear body of water amidst the logging camp. Both sublime and calming, this landscape typifies the beauty of peaceful solitude in Canada's West Coast.

\$12,000 – 15,000



115

115
WILLIAM GOODRIDGE ROBERTS

Georgian Bay

oil on board
signed lower right; Roberts Inventory No. 894 on the reverse

20 ins x 24 ins; 50 cms x 60 cms

\$4,000 – 6,000



116

116
WANDA KOOP

Beige Metropolis (Satellite Cities Series)

acrylic on canvas

24 ins x 36 ins; 60 cms x 90 cms

Provenance

Private Collection, Calgary

A leader in contemporary landscape art, Koop critically re-examines the tradition of rendering the Canadian landscape in a contemporary era of industry and technological development. Opting for soft pastel palettes with bold injections of contrasting colour, the artist plays with the presumption of serenity landscape art and instead questions the advancement and shifting definitions of the landscape. Heavily influenced by mass media dissemination of imagery and current events in urbanism, Koop poetically examines the intersections of industry and the natural landscape to reconsider the collective cultural history.

In the artist's *Satellite Cities Series*, industrial landscapes are often depicted as solitary, floating islands with fluid tendrils reaching to the edges of the canvas, emphasizing both the development of urban spaces within a natural landscape, but also a feeling of solitude and perhaps loneliness within this new definition of a landscape. Non-descript titles of the works eradicate geographical placement of the cities, thus offering an existential, and perhaps even post-apocalyptic, portrayal of contemporary city spaces. Koop forces the viewer to question the social constructs within these newly developed cities and how we relate - both individually and collectively - to our natural surroundings.

\$6,000 – 8,000



117

117
DORIS JEAN MCCARTHY

Exshaw Near Banff, 1976

acrylic on board

signed lower right; titled on gallery label on the reverse;
inscribed "760928B" on the reverse

12 ins x 16 ins; 30 cms x 40 cms

\$2,500 – 3,500



118

**118
FREDERIC MARLETT BELL-SMITH**

St Paul's Cathedral, London

watercolour
signed lower right

11.75 ins x 8.25 ins; 29.4 cms x 20.6 cms

St. Paul's Cathedral is an Anglican cathedral, the seat of the Bishop of London and the mother church of the Diocese of London located in The City, London – the original ancient Roman jurisdiction of London. Industrial reform of the nineteenth century transformed both the church itself and the surrounding industry within The City. Between 1710 and 1962, the Cathedral was the tallest building in London, with legislation enacted to ensure that no surrounding structure should obstruct the view of the Cathedral across London. Continuing to be the banking centre of London, The City is a bustling borough of finance and industry, with some of the world's tallest and architecturally progressive skyscrapers.

\$1,500 – 2,000

**119
FREDERIC MARLETT BELL-SMITH**

Old Street, Coventry

watercolour
signed lower right; titled on the reverse

12.5 ins x 17.25 ins; 31.3 cms x 43.1 cms

\$1,800 – 2,200



120



119

**120
JOHN WENTWORTH RUSSELL**

Study of a Cathedral with Figures to the Fore

oil on board
signed upper right

18 ins x 15 ins; 45 cms x 37.5 cms

\$2,500 – 3,500



121

121
MARC-AURÈLE DE FOY SUZOR-COTÉ

Louis Jolliet

pastel
signed lower right; titled on the reverse

15.75 ins x 9 ins; 39.4 cms x 22.5 cms

Provenance
Private Collection, Ontario

Louis Jolliet (1645-1700) was a French Canadian explorer known for significant discoveries throughout North America. Jolliet and Father Jacques Marquette, a Catholic priest and missionary, were the first people of European descent to explore and map the Mississippi River in 1673. Jolliet later travelled to Hudson Bay, the Labrador coast, and a number of Canadian rivers. In 1697 he was appointed as Royal Hydrographer of New France. While no authentic period portrait of Jolliet is known to exist, Marc-Aurèle de Foy Suzor-Coté depicted the explorer in this fine pastel drawing, as well as in a bronze version, which presently stands at the facade of the Hôtel du Parlement in Quebec City.

\$3,000 – 4,000



122

122
FREDERICK ARTHUR VERNER

Femmes indiennes potagères

oil on canvas, laid down on card
signed and dated 1905 lower right

12 ins x 8.5 ins; 30 cms x 21.3 cms

Provenance
Private Collection, Montreal

Inspired by the work of Paul Kane, Frederick Arthur Verner moved to London in 1856 to enroll at London's Heatherley's Academy. His studies were cut short two years later when he served in the British military. Verner returned to Toronto in 1862 and worked as a photograph colourist, but spent his free time sketching the wilderness and Indigenous communities of Ontario. His romantic Native American genre scenes, such as *Femmes indiennes potagères*, had gained tremendous popularity overseas. Verner continued to paint in this style, returning to Canada regularly to gain source material. Dating to 1905, this work, with its luminous sky and snow-covered forest, is an example of Verner's understanding of the force of sublime natural effects.

\$5,000 – 7,000



123

123

WILLIAM GOODRIDGE ROBERTS

Self Portrait

oil on board
signed lower right

48 ins x 32 ins; 120 cms x 80 cms

Literature

Sandra Paikowsky, *Goodridge Roberts 1904 - 1974*, McMichael Canadian Art Collection, Kleinburg, 1998, page 162

Goodridge Roberts painted self-portraits throughout his life, though he produced roughly a dozen in the mid-1950s. Sandra Paikowsky writes, "By virtue of their very subject matter, Roberts' self-portraits from the middle years of the 1950s are the embodiment of his identity as a mature painter. He produced several large paintings in which the presentation of his working environment is an essential extension of his persona." He usually identifies himself as a painter, such as in this example, holding a paintbrush and palette alongside an easel. Roberts depicts himself wearing glasses, enhancing the symbolic reference to the painter as spectator. The cigarette suggests a natural, candid tone to the scene.

\$8,000 – 12,000

124

JACK HAMILTON BUSH

Portrait of Leslie Charles Wookey

oil on canvas
signed and dated 1930 lower left

28 ins x 23 ins; 70 cms x 57.5 cms

Provenance

Gift of the artist to the sitter
By descent to the present Private Collection, Ontario

Literature

Marc Mayer and Sarah Stanners, *Jack Bush*, Ottawa, 2014, pages 15-16

Following the success of a multi-year project for INCO with his mentor, Charles Comfort, Jack Bush partnered with William Winter and Leslie Wookey to form commercial art firm Wookey, Bush and Winter in 1942, setting up shop in offices at 9 Adelaide Street East in Toronto. The company, whose motto was "Design and Illustration for Discriminating Art Directors," would be active until 1959, Bush retiring from the commercial art world less than ten years later.

\$5,000 – 7,000



124

125
PETER CLAPHAM SHEPPARD

The Aviator

oil on board
a signed sketch of a village on the reverse

10.5 ins x 8.5 ins; 26.3 cms x 21.3 cms

Provenance
Private Collection, Ontario

An expert in capturing varied scenes of life and industry in early to mid-century Canada, Sheppard's versatility is visible in the wide range of figural works, portraits, still lifes, landscapes, city and harbour scenes, among other subjects. Here the artist presents an expressive rendering of a young aviator, concentrated and equipped for flight. Sheppard's brightly coloured brushstrokes create a lively and appealing modernist portrait, reflecting his signature style of Canadian Impressionism.

\$2,000 – 3,000



125

126
FRANCES ANNE HOPKINS

Reading in the Garden

watercolour
signed with initials lower right

9.5 ins x 6.5 ins; 23.8 cms x 16.3 cms

\$3,000 – 4,000



126

Please Note

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

November/December Online Auction (Fall Second Session)

Bidding Open: November 29th to December 6th
Viewable at Consignor.ca

Terms & Conditions of Sale

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

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

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

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

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

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

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

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

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

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

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

9. CAL reserves the right to refuse any bid and/or bidding registration application at their absolute discretion. Further, CAL also reserves the right to suspend or cancel any account used for bidding at their sole and absolute discretion. CAL also reserves the right to refuse any bid which is not in relation to the provided pre-sale auction estimate provided by CAL and also reserves the right to not accept a bid recognized to not fall within the set bidding increments during sale. Additionally, CAL reserves the right to accept any bid which does not meet any pre-established reserve. In no instance may a Bidder withdraw or alter their submitted bid.

10. CAL reserves the right to accept and execute absentee or telephone bids on behalf of prospective purchasers, unable to directly participate in the particular auction. In such a case, CAL provides the service of absentee or telephone bidding as a privilege and shall not be responsible for failure to execute the absentee bid(s) for any reason whatsoever and shall also not be responsible for errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee or telephone bidding must complete and sign the required documentation (absentee bidding form) prior to the start of bidding for the particular auction. In the event that two identical absentee bids are submitted to CAL, the bid which is received earlier (and which has been submitted through a completed and signed absentee bidding form) will take precedence over the later bid(s), allowing the earlier submitted bid(s) to potentially purchase the lot(s) at bid level submitted.

CAL reserves the right to request and charge a deposit to a Bidder submitting an absentee or telephone bid, in relation to the value of the artwork, to a maximum of \$10,000 CAD. CAL reserves the right to hold and apply this Deposit to the invoice, should the Bidder become the Successful Bidder. In the event that final payment and invoice settlement is not made within 30 days following the completion of the live auction, then CAL shall have the right to rescind the purchase and the Deposit shall be retained by CAL as liquidated damages. In the event that the Bidder is not successful, the Deposit will be refunded within 10 business days following the completion of the auction.

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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Front Cover

Michael Snow, *Off Minor* (detail) (Lot 25)

Back Cover

Lawren Harris, *Lake Superior* (ID. 469) (Lot 33)

Inside Front Cover

A.J. Casson, *O.S.A. Lake* (detail) (Lot 35)

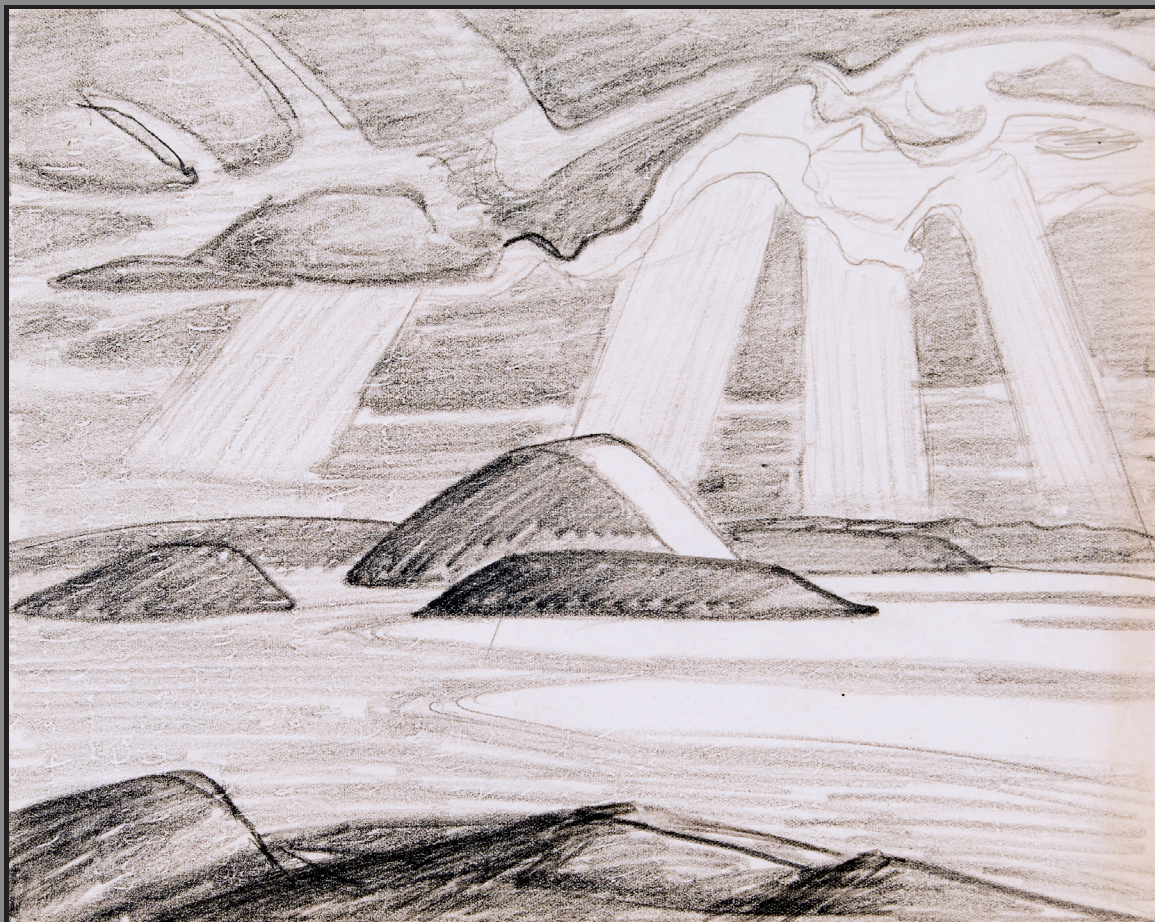
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William Perehudoff, *AC-78-20* (rotated detail) (Lot 11)





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