

**CONSIGNOR CANADIAN FINE ART
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Auction of Important Canadian Art
May 29, 2018



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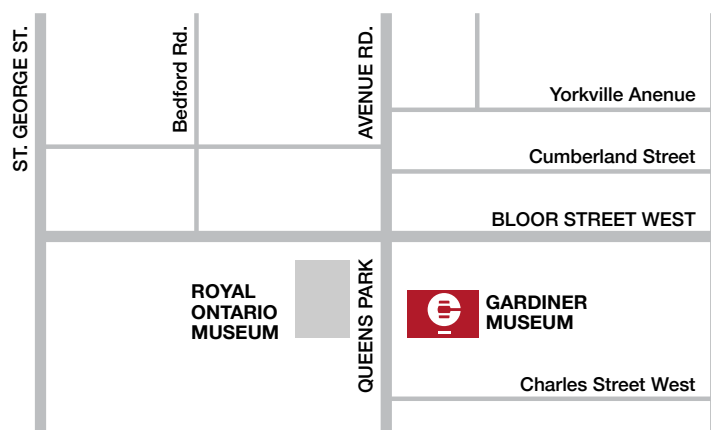
SPRING AUCTION OF IMPORTANT CANADIAN ART

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TUESDAY, MAY 29TH AT 7:00 PM

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326 Dundas Street West
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CONSIGNOR CANADIAN FINE ART
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1

JAMES EDWARD HERVEY MACDONALD

High Park

oil on board

signed with initials and dated 1911 lower left; inscribed "J.E.H.

MacDonald", titled, dated and certified by Thoreau MacDonald on the reverse

7 ins x 5 ins; 17.5 cms x 12.5 cms

PROVENANCE

Libby's of Toronto

Private Collection, Toronto

EXHIBITED

Eight Members of the Group of Seven, Arts and Letters Club of Toronto, May 19 - 22, 2009

LITERATURE

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

A favourite location for the artist, High Park provided MacDonald an endless amount of layered landscapes and vistas while conveniently located closeby to his young family on Quebec Avenue. Depicted at a dusky sunset, the soft rose hues of the sky attracted the artist to capture the effects of light and atmosphere during this transitional period of the day.

Within the park, MacDonald was afforded both sweeping open spaces and more secluded lush areas of the park to explore impressionistic painting. Inspired by the French and Dutch Impressionist masters, MacDonald developed his distinctive loose and fluid application of paint to articulate the rolling textured layers of a landscape, capturing the natural drama of the terrain. Here, the bright emerald foreground is punctuated with ribbons of burgundy outlining the organic tangles of long grass and foliage. Points of bright reds and yellows leave a trace of the season transitioning into cooler weather, transforming fresh green leaves of the background trees into fiery shades, offsetting the shadowy treeline. Favouring tight but dramatic landscapes, MacDonald sought to explore the effects of light and weather in these early compositions upon returning from London, England.

\$14,000 – 18,000

2

JACK HAMILTON BUSH**Shadows in Snow, Hoggs Hollow***oil on board**signed lower left; signed, titled and dated "Feb. 1947" on the reverse**8.5 ins x 11 ins; 21.3 cms x 27.5 cms***PROVENANCE**

Acquired directly from the artist

By descent to the present Private Collection, Toronto

During the 1930s, Jack Bush operated a graphic art studio in Toronto and attended night classes at the Ontario College of Art; his teachers included Frederick Challenger, John Alfsen, George Pepper, Charles Comfort and J.E.H. MacDonald. Like many Canadian artists of the time, he had little exposure to modern European art, and was primarily influenced by the Group of Seven. *Shadows in Snow, Hoggs Hollow*, dating to 1947, displays Bush's early style, with characteristics such as subject matter and palette borrowed from the Group. Yet the oil painting also illustrates some hints of abstraction that was soon to appear in his work of the 1950s, in the curved lines of the landscape and ornamental stripes of shadow on the snow. The decorative designs and areas of flat colour of contemporaneous artist and designer Charles Comfort are said to have influenced Bush in these early paintings. During the next few years, the artist developed an increasingly abstract approach in his work through the influence of the American Abstract Expressionists, the ideas of John Lyman as well as the paintings of the Automatistes.

\$8,000 – 12,000



3

DORIS JEAN MCCARTHY**Broughton Island, N.W.T., 1979***oil on board**signed lower right; inscribed with inventory number "79061B" on the reverse**12 ins x 16 ins; 30 cms x 40 cms***PROVENANCE**

Wynick/Tuck Gallery, Toronto

Private Collection, Ontario

\$2,500 – 3,500





4

JOHN GEOFFREY CARUTHERS LITTLE

Côte St. Marc, Quebec

oil on canvas board

*signed lower right; signed, titled and dated 1968 on the reverse
12 ins x 16 ins; 30 cms x 40 cms*

PROVENANCE

Private Collection, Montreal

Painted in the artist's iconic warm sepia tones, *Côte St. Marc, Quebec* captures the nostalgia and quiet of a near empty street. With particular attention paid to the forced perspective, architectural details and a calm atmospheric quality to the urban landscape, Little places the viewer within the scene as the buildings and snow banks line our periphery. The small scale of this work emphasizes not only the tightness of composition, but also references vintage photographs and snap shots of a time gone by, instilling a further sense of charmed nostalgia. With a decidedly inhabited depiction of the quiet street with a single figure walking in the background, the viewer is both current participant and witness to the past.

\$10,000 – 15,000



5

RANDOLPH STANLEY HEWTON

Village in Autumn

oil on canvas

16 ins x 18 ins; 40 cms x 45 cms

\$4,000 – 6,000



6

CLARENCE ALPHONSE GAGNON

Ferme au dégel (Charlevoix)

oil on board

signed, titled, dated 1923 and certified by Lucile Rodier Gagnon (no. 265)
on a label on the reverse

4.5 ins x 7 ins; 11.3 cms x 17.5 cms

PROVENANCE

Private Collection, Calgary

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 to 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 Liliias Torrance joined him at various occasions to join in sketching trips across the region. Gagnon experimented with a variety of paints and techniques while in the Charlevoix region, as he was dissatisfied with the quality of materials after the war and often hand-ground custom pigments. *Ferme au dégel* (1923) exemplifies this experimentation of technique with the ethereal smoothness of the palette, the melting of the snow on a bright sunny day rendered beautifully in soft tones.

\$20,000 – 30,000



7

MARC-AURÈLE DE FOY SUZOR-COTÉ

Le vieux pionnier canadien

bronze sculpture

incised signature, date (1912) and inscription ("Copyrighted - Canada 1914" and "USA") on the base; stamped "Roman Bronze Works N.Y." on the reverse side of the base

15.75 ins x 16.25 ins x 9 ins; 39.4 cms x 40.6 cms x 22.5 cms

PROVENANCE

William Patrick O'Brien, Montreal

Archibald Frederick Bentley, Montreal

By descent to the present Private Collection, Ontario

LITERATURE

Pierre L'Allier, *Suzor-Coté, L'oeuvre sculpté*, Musée du Québec, 1991, pages 46-47

Discussing Suzor-Coté's development of the habitant figure through his work, L'Allier notes that the artist created several charcoal drawings and works in pastel of Father Edras Cyr, having completed a bust of the sitter in 1911. The theme of the pioneer sitting in a rocking chair smoking his pipe appears to have already germinated in Suzor-Coté's mind, L'Allier referencing an undated pastel in the Musée du Québec's collection, possibly acting as the preparatory study for the bronze.

Suzor-Coté presents *Le vieux pionnier canadien* as a dreamer, pondering his life, the rifle and varied tools represented on either side of the base testifying to his activities. Although he leans slightly back in his chair, Suzor-Coté depicts the figure in a comfortable position, capturing the essence of his subject for eternity, the heritage of his people present in the features and attitude of his model. The mastery of Suzor-Coté is clearly evident through the stability and detail of *Le vieux pionnier canadien*.

Originally owned by W.P. O'Brien of Outremont, Quebec, a partner in the Montréal firm of stockbrokers, O'Brien & Williams, Suzor-Coté's *Le vieux pionnier canadien* and *La compagne du vieux pionnier* (Lot 8) were likely purchased soon after their casting. Archibald Frederick Bentley worked for the firm and, when visiting the home of W.P. O'Brien, would sit and wait in the living room, the pair of bronzes on prominent display on the mantel of the fireplace. Upon the passing of O'Brien, Bentley acquired the pair of sculptures from the estate, the pair remaining in the family until this offering.

\$7,000 – 9,000



8

MARC-AURÈLE DE FOY SUZOR-COTÉ

La compagne du vieux pionnier

bronze sculpture

incised signature, date (1912) and inscription ("Copyrighted - Canada 1914" and "USA") on the base; stamped "Roman Bronze Works N.Y." on the reverse side of the base

15.75 ins x 16.25 ins x 9.5 ins; 39.4 cms x 40.6 cms x 23.8 cms

PROVENANCE

William Patrick O'Brien, Montreal

Archibald Frederick Bentley, Montreal

By descent to the present Private Collection, Ontario

LITERATURE

Pierre L'Allier, *Suzor-Coté, L'oeuvre sculpté*, Musée du Québec, 1991, pages 48-49

The faithful companion to *Le vieux pionnier canadien*, Pierre L'Allier describes *La compagne du vieux pionnier* as more discrete through her depiction than that of her partner, whose strong personality is imposed by the sculptor. Unlike her husband, *La compagne's* world is defined within the home, Suzor-Coté including clear detail in the quilted texture of the sitter's skirt (suggesting homespun clothing) and the grained design of the floor beneath her chair. Even at her advanced age, she continues to knit, Suzor-Coté showing his preoccupation with the gestures of *La compagne*, paying special attention to his representation of the hands of the old woman, which show clear signs of strength and arthritic wear.

L'Allier notes that *Le vieux pionnier canadien* and *La compagne du vieux pionnier* form a pair of inseparable figures, completing a cycle of existence, the husband and wife symbolizing the tenacity and perseverance of rural life.

\$7,000 – 9,000



9

DOROTHY ELSIE KNOWLES

The River with Hills

oil on canvas

signed, titled, dated May 8, 1986 and inscribed "AC-20-86" on the reverse
49.25 ins x 73.5 ins; 123 cms x 186.7 cms

PROVENANCE

Private Collection, Toronto

Dorothy Knowles was raised on a farm in Saskatchewan with no intentions of becoming an artist; rather, she enrolled in the biology program at the university in Saskatoon. Upon her graduation in 1948, a friend convinced her to enroll in a six-week summer art course given by the University of Saskatchewan at Emma Lake, led by Reta Cowley and James Frederick Finley. Knowles' interest in painting blossomed and she returned to the workshops in following years.

From these workshops, Knowles took art critic Clement Greenberg's advice to continue painting from nature and she discovered the importance of working *en plein-air*. The artist found it difficult to find time to station herself outside for extended periods to paint while raising her three daughters. She produced some finished paintings outdoors, but she often made sketches and took photographs to use back in the studio. *The River with Hills*, dating to 1986, would have been painted after her children had grown, thus enabling her to spend more time outside.

\$15,000 – 20,000

CHARLES FRASER COMFORT**Smokestacks, Copper Cliff***oil on board**signed lower left**10 ins x 12 ins; 25 cms x 30 cms***PROVENANCE**

Wedding gift from the artist (1946)

By descent to the present Private Collection,
Ontario**LITERATURE**Charles C. Hill, *Canadian Painting in the Thirties*, The National Gallery of Canada, Ottawa, 1975, page 11

A striking modernist example of Comfort's artistic style, *Smokestacks, Copper Cliff* holds testament to the artist's focus on distilled drama rendered in simplified forms. One of several panels and sketches focused on this site-specific project commissioned by Inco Limited, Comfort later developed a final canvas in 1936 entitled, *Smelter Stacks, Copper Cliff* based directly off of this sketch and acquired by the National Gallery of Canada in 1957.

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

In this work, Comfort situates the iconic smelting stacks at the centre of the composition with the billowing smoke dramatically filling the sky and swirling to the upper edges of the composition. These smelting stacks and booming industry made a distinct impression on the artist, with similar motifs figuring prominently in a number of works. There is a rather dark poetic majesty in both the subject matter and execution of this specific site. Like the machinery of the industry itself, Comfort executes a precise composition emphasizing razor-sharp line and form, coupled with strategic colour choice, radiating light and accentuating the epic grandeur of the modern site. Comfort articulates the powerful harnessing of natural resources for mass industry while making a distinct underlying comment on Canada's early nation-building endeavours.

\$3,000 – 5,000

**Charles F. Comfort****Smelter Stacks, Copper Cliff, 1936**

Oil on canvas, 101.9 x 122.2 cms

National Gallery of Canada, Ottawa

Photo: NGC

Not for sale with this lot



11

FERNAND TOUPIN

Un pays à nommer

acrylic and powdered marble on canvas
signed and dated 1975 lower right; signed and inscribed
"Montréal-février-1975" on the reverse
52 ins x 64 ins; 130 cms x 160 cms

PROVENANCE

Galerie Bernard Desroches, Montreal
Private Collection, Montreal

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007,
page 169

Fernand Toupin was a co-founder of Les Plasticiens, along with Louis Belzile, Rodolphe de Repentigny (Jauran) and Jean-Paul Jérôme. In 1955, the artistic group formulated their manifesto outlining their movement against the abstract "Automatiste" style, seeking to replace gestural painting with more geometric, architectural compositions. The theory and ideology of Les Plasticiens began to guide his work, which he followed for the next few years.

Toupin never hesitated to go against popular trends. In 1959, Fernand Toupin moved away from hard-edge abstraction to a more lyrical approach to abstract painting. He explored the structure of texture and space, often mixing powdered marble and pigments. His works of the 1960s and 70s, such as *Un pays à nommer*, contain incredibly tactile surfaces of built-up pigment that draw in the viewer. Toupin wrote of the influence of his surrounding environment: the Quebec landscapes. "I like to feel the simmering of things as they are made. The uprising of the waves. The freshness of the snow. The ubiquity of the minerals."

\$8,000 – 10,000



12

CHRISTIAN MARCEL BARBEAU

Abstract Composition

gouache on paper
signed and dated 1972 lower right
25.5 ins x 19.5 ins; 63.8 cms x 48.8 cms

PROVENANCE

Private Collection, Calgary

EXHIBITED

A Passion for Art: Works from Private Collections, Glenbow Museum, Calgary, December 3, 1994 - January 29, 1995

\$3,000 – 5,000



13

JEAN ALBERT MCEWEN

Les Fiançailles No. 5

oil on canvas

signed and dated 1976 lower right; signed, titled and dated on the reverse
72 ins x 72 ins; 182.9 cms x 182.9 cms

PROVENANCE

Mira Godard Gallery, Toronto
The Collection of TransCanada PipeLines Limited, Calgary

EXHIBITED

Jean McEwen: Colour in Depth, Montreal Museum of Fine Arts,
December 1987 - January 1988

LITERATURE

Constance Naubert-Riser, *Jean McEwen: Colour in Depth, paintings and works on paper, 1951-1987*, Montreal Museum of Fine Arts, 1987, pages 37-39 and 46-49, reproduced page 111

The monumental painting *Les Fiançailles No. 5* constitutes an example of Jean McEwen's mature work that references a previous theme of monochromatic white canvases from 1955-56. Art historian Constance Naubert-Riser remarks that "the development of [McEwen's] painting does not follow a linear model, but rather a circular one." What distinguishes this series from past ones is the particular opalescent

quality of the white. The examination of the opalescence of white is the object of the *Les Fiançailles* series as well as two other series - *Temple heureux* and *Epithalamies*. These three series, which translate to "The Betrothal", "Temple of Bliss" and "Epithalamiums", make reference in their titles and white palettes to McEwen's second marriage in 1976. The artist's titles are often linked to particular events that occurred at the time the works were executed. In this case, Naubert-Riser writes that "the verbal image is no longer based on pictorial elements common to the series, but evokes - discreetly and poetically - an event of recollection."

Jean McEwen wanted his abstract paintings to be a sensory experience for the viewer. He was so preoccupied by the realm of pure sensation that "he felt no need to burden his paintings with transcendental meaning." His canvases are layered with translucent and opaque colour, achieving textural effects resulting from the varying thicknesses of the pictorial surface. Important works such as *Les Fiançailles No. 5* contain "effects of depth that push the possibilities offered by the medium to their very limits."

Dappled with grey and white oil paint in varying opacities, the alluring canvas of *Les Fiançailles No. 5* evokes McEwen's signature effects of dramatic depth. The painting is structured with more opaque bands of white along the left and right edges, and a soft band of yellow along the lower edge. These areas frame the composition and create an optical entryway into the seemingly infinite depths of the artwork.

\$25,000 – 35,000



14

WILLIAM PEREHUDOFF

AC-81-99

*acrylic on canvas
signed, titled and dated 1981 on the reverse;
unframed
62 ins x 12.5 ins; 155 cms x 31.3 cms*

PROVENANCE

Private Collection, Winnipeg

LITERATURE

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

A bright and refreshing example of William Perehudoff's iconic line abstractions, *AC-81-99* shows the artist's continued exploration into the effects of subtle shifts in colour and tone within a composition. The lines running through the slim canvas plane in light rose and soft blue are more organic and fluid, as if captured in motion rather than calm rest.

Akin to many of the artist's abstracted line pieces, the emphasis on soft tonality between complementary colours is integral to creating a subtle vibration of colour and light emanating from the canvas. The lines of the composition correspond with this feeling of instilled vibrancy as they gently curve from edge to edge, melding between the blush and blue hues as if captured in motion. *AC-81-99* exemplifies what Dillow described as the "stretch of colour...[that] vibrates like a violin string, activating the entire canvas."

\$6,000 – 8,000



15

RITA LETENDRE

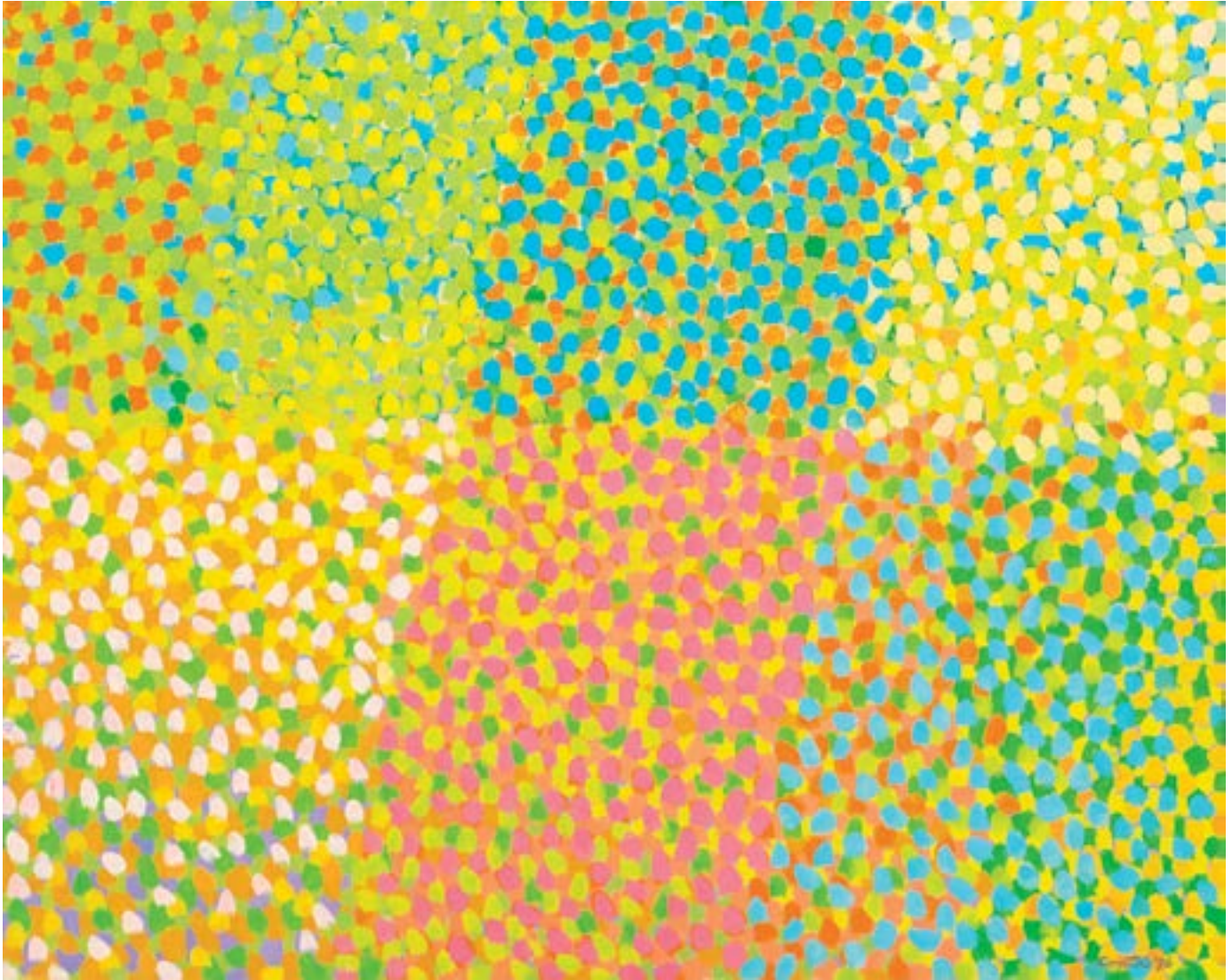
Ode To

*acrylic on canvas
signed and dated 1979 lower left; signed, titled
and dated on the reverse; unframed
72 ins x 24 ins; 182.9 cms x 60 cms*

PROVENANCE

Acquired directly from the artist
Private Collection, Ontario

\$6,000 – 8,000



16

ULYSSE COMTOIS

Lumière d'été X

oil on canvas

signed and dated 1976 lower right; titled on the stretcher

24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Marlborough-Godard, Toronto
Chevron Canada Resources
Hodgins Art Auctions, Calgary
Private Collection, Calgary

After a decade of focusing on sculpture, Comtois returned to painting in the 1970s, adopting an enlarged pointillist technique. *Lumière d'été X* demonstrates this new style as well as the artist's interest in creating energetic compositions using intense colour juxtapositions. Using layered dots of lime green, yellow, coral and azure blue, Comtois creates a radiating composition that is reminiscent of the hot summer sun, as suggested by the painting's title.

In the 1970s Comtois alternated between expressive and geometric forms and became interested in revisiting Mondrian's legacy in his painting. His work of this decade reflects the distinguishing abstract aesthetic of art and design in Montreal surrounding Expo 67 and the 1976 Olympics. Comtois taught at the Université du Québec à Montréal in the early 1970s, and subsequently at Concordia University. He was awarded the prestigious Paul-Émile Borduas Prize in 1978 by the Government of Quebec for his contribution to the Quebec and international art scene.

\$7,000 – 9,000

17

GATHIE FALK**Men's Right Boot***ceramic sculpture; condition noted**7 ins x 11.75 ins x 4.25 ins; 17.5 cms x 29.4 cms x 10.6 cms***PROVENANCE**

Acquired directly from the artist
Private Collection, Toronto

LITERATURE

Gathie Falk and Robin Laurence, *Apples, etc.: An Artist's Memoir*,
Vancouver, 2018, pages 99-103



While walking past a window display of a shoe store on Fraser Street in Vancouver, Gathie Falk was immediately inspired to create her well-known *Bootcases* series. Shelves lined with men's boots and shoes reminded the artist of "their homely power, their ability to symbolize human presence and also human enterprise—tasks undertaken, distances walked—in an unpretentious way." The artist had used a pair of black zippered boots purchased by friend, Tom Graff, to model the first nine boots. Through the process, the artist morphed into a cobbler of sorts, cutting and shaping the soles and uppers of the boots, molding the clay into realistic worn-looking forms.

The artist remarks on this series: "For the '*Bootcases*', I did not want to make pairs either. I established the theme of single right men's shoes and boots, which I mounted on shelves in glass-fronted cases. With the inside of the shoe facing outward. The inside, with its zippers and seams, is the emotional side of the shoe. The outside, which is displayed in shop windows, is the public and decorative side. The shoes in style then had thick platform soles and big clunky heels. I wanted classic shoes, styles that would endure through time when the trendy ones flopped." Glazed in deep oxblood red, the light creases of wear and the softening of the ankle shaft give the sculpture a realistic worn quality, a sort of proletariat reference on the wear and tear on the boot and the life of the wearer.

\$3,000 – 4,000

18

EVAN PENNY**Mask***bronze sculpture**signed and dated 1989**7.25 ins x 7.75 ins x 3.5 ins; 18.1 cms x 19.4 cms x 8.8 cms (overall)***PROVENANCE**

Wynick/Tuck, Toronto
Private Collection, Toronto



Evan Penny's critical *Mask* series dates to the late 1980s. The sculptures explore fragmentation of the human face, pushing the boundaries between illusion and reality. Large-scale versions of the *Mask* works can be found on the University of Toronto's St. George Campus as well as in the Donald Forster Sculpture Park at the University of Guelph.

\$5,000 – 7,000

19

JOE FAFARD**Capillery III**

*laser-cut steel with powder coating
incised signature and 2008 on the base;
7.5 ins x 9.75 ins x 1.25 ins; 18.8 cms x 24.4 cms x 3.2 cms*

PROVENANCE

Nouveau Gallery, Regina
Private Collection, Saskatchewan

Inspired by the process of etching in traditional print making, Fafard sought to incorporate the techniques of sculpture and etching with laser-cut techniques to produce delicate pieces balancing between traditional and progressive sculptural practices. True to the artist's devotion to the farm animal, the horses in this *Capillery* series focused on not only the exterior form in motion, but explored deeper into the physical capillary network within the animal. This focus highlights the formal qualities of line and form, referencing the process of etching, while signifying the vitality of the horse.

This sculpture is the third in an edition of 7.

\$2,500 – 3,000



20

JOE FAFARD**Fiesta Grande**

*patinated bronze
signed, dated 2008 and numbered 9/10
7.5 ins x 8.5 ins x 1.75 ins; 18.8 cms x 21.3 cms x 4.5 cms*

PROVENANCE

Private Collection, Saskatchewan

Executed with individual characteristics and colourings, Joe Fafard takes great care to maintain the dignity and personality of each of his subjects. Like the artist's sculptures and work depicting cows, horses also play a central role in the artist's body of work. Particularly important in Fafard's practice is articulating the significance of livestock in Western Canada as fundamental to the settlement, development and industry of the region. The artist captures the beauty and energy of a foal in *Fiesta Grande*, with its growing mane and tail and a stance that is not quite yet steady.

\$3,000 – 4,000



WILLIAM KURELEK

Hot Day in Kensington Market

mixed media on board
initialled and dated 1972 lower right
24 x 30 ins; 60 cms x 75 cms

PROVENANCE

Isaacs Gallery, Toronto
 Private Collection, Downsview, Ontario
 TransCanada PipeLines Limited, Calgary

EXHIBITED

Toronto: A Series of 20 Paintings and One Drawing, The Isaacs Gallery, Toronto, October 10 – 31, 1972, no. 21
William Kurelek, A Retrospective Exhibition 1942-1972, The Art Gallery of Windsor, January 6 – 30, 1974, no. 48
William Kurelek: Multicultural Canada, Multicultural History Society of Ontario Gallery, Toronto, November 23 – December 6, 1987, no. 1

LITERATURE

William Kurelek fonds, Library and Archives Canada, Ottawa, MG31-D231, Vol. 8, File 10, hand-written description of *Hot Day in Kensington Market* by William Kurelek, undated
William Kurelek fonds, Library and Archives Canada, Ottawa, MG31-D231, Vol. 8, File 10, hand-written introduction of *O Toronto* by William Kurelek, undated
Avrom Isaacs fonds, York University, Toronto, 1996-036/020 (8), typed Isaacs Gallery listing and price list for *Toronto* exhibition, October 1972
 Kay Kritzwiser, "Kurelek, Roberts: A Sense of Identity", *Globe and Mail*, Toronto, October 14, 1972
 William Kurelek, *O Toronto*, Don Mills, 1973, introduction by James Bacque (unpaginated), page 12 and reproduced page 13
William Kurelek, A Retrospective Exhibition 1942-1972, exhibition catalogue, The Art Gallery of Windsor, 1974, listed, unpaginated (no. 48)
We and the World: The Ukrainian Magazine, September – October 1977, cover, photograph of William Kurelek with *Hot Day in Kensington Market*
 Joan Murray, *Kurelek's Vision of Canada*, Oshawa, 1982, page 72
 Christopher Hume, "Popular Painter's Demons Never Really Laid to Rest", *The Toronto Star*, October 5, 1986, reproduced
William Kurelek: Multicultural Canada, exhibition pamphlet, Multicultural History Society of Ontario Gallery, 1987, listed, unpaginated (no. 1), reproduced on the cover
 Andrew Kear, "Incarnation on the Prairies: The Theology of William Kurelek's Ethnic Consciousness", *William Kurelek: The Messenger*, Altona, Manitoba, 2011, page 97

Hot Day in Kensington Market is a masterwork by one of Canada's most masterful of painters, William Kurelek. New to the public market, hailing from a prominent corporate collection, this work is a joyous celebration of the artist's desire to depict a hot sultry day showing the "old-country charm of Kensington Market." Ironically, when the artist had first lived in the city in 1949, he was "bitter and unhappy," but, as he tells us, "by a strange alchemy there took place something akin to the common plot of Harlequin romances. The hero or heroine ends up falling for the very person they hate or fear." He vowed to return to the city one day, and did so in 1972, buying a home for his family and

revisiting the haunts of his student days, seeing these places with the eyes of experience and perspective.

Here we have a delightful, boisterous work that is a riot of exuberant life. In viewing it, one feels the desire to elbow one's way through the crowd and up to the watermelons, choose one, slice it open and combat the heat. We have sweating shopkeepers, melting ice cream cones, streaming sunshine, ladies in sundresses and men with their shirtfronts unbuttoned, all caught in a stream of busy market activity. Kurelek's remarkable technique is displayed everywhere; from his scribe-like use of a dry pen to scratch curlicues into the wet paint depicting various fruits and vegetables, to the white dots of paint used to show reflection on fruit as it catches the sun, to the full finish he gives to even the most distant parts of the scene. In addition to the detail and finesse, there is vignette after vignette of market day charm. A boy teases a cat out of the shade beneath the crates of chickens, a display of shelled peas is described as being "Fresh From the Pod," a shopkeeper in the more distant crowd points out the electric fans to an overheated shopper, while beyond them yet another man throws his jacket over his shoulder while casually sneaking a glance at an attractive woman. All of this happens under the glaring sun. The scene is "HOT HOT," as the license plate on the red car heading out of the picture states.

Kurelek wanted to depict the various nationalities operating the shops – we have the Hungarian Bakery, Fleischmann's butcher shop, and the Portuguese Foods and Fish Market. These shops create a sense of space in the work but also serve to take us deeper into the scene, even right up and directly into the shops themselves. We feel welcome to squeeze in alongside the man – shopkeeper or customer – who wipes sweat from his bald head in the shade of the fish market doorway. True to his description, Kurelek has used a sunshiny yellow to underpaint many places in the work, and the result is an overall brightness which furthers the mood of a wonderful, if not sweaty, summer day. There are, as we know from the artist's notes, "about 15 references to heat." On the right side of the scene in what might be the most entertaining moment in the work, we find a couple crossing the street carrying bread and other shopping. They are dressed more warmly than such a hot day would merit – he wears a coat and hat and she a scarf. In a moment of characteristic Kurelekian humour, the man has stepped in something sticky, presumably chewing gum, or perhaps something worse, but has not yet noticed the mess underfoot. Only the chicken in the topmost of the green-lidded crates seems to let out a mirthful squawk of alert.

In scrutinizing Kurelek's work, one often looks for a reference to his world view, which was heavily influenced by his conversion to Catholicism and his conviction that mankind faced imminent apocalypse. Here, there is no reminder of impending doom, instead we find a small yet fascinating reminder of the Kennedy assassinations, which had happened in 1963 and 1968, in the decade before *Hot Day in Kensington Market* was painted. Two small portraits hang over the orange awning of the corner shop on the far side of the street. They are set together in a blue frame, and below the images, scratched into the blue, we can just make out the incised words "The Kennedy Martyrs." Ambiguous enough to be perplexing but specific enough to intrigue us, the words of Kurelek's long-time Toronto dealer Avrom Isaacs come to mind, "You think you have acquired a nice prairie landscape, but after a while you realize that there is a great deal more there than meets the eye." Therein lies the endless fascination of William Kurelek.



Hot Day in Kensington Market was first shown in the exhibition *William Kurelek: The Toronto Series/Toronto: A Series of 20 Paintings and One Drawing* held at The Isaacs Gallery in October of 1972. Kurelek's handwritten notes for the exhibition set out his purpose clearly. "This time," he states, "I'm venturing into a new subject what [sic] one might call depicting the soul of a city." Twenty-one works captured various parts of Toronto in all four seasons and at various times of day. *Hot Day in Kensington Market* was mentioned in most reviews of the show. The *Globe and Mail* called it "another brilliant documentation that was snapped up by a collector born in the area – and no wonder. This is Kurelek's genre painting at its most successful." It was illustrated in the book *O Toronto: Paintings and Notes by William Kurelek*, published subsequently. As noted in the book's introduction by James Bacque, the artist has embraced his new home with the full force of his personality, drive, and unique artistic vision. "William Kurelek" he states, "paints in Toronto as if the city were his."

We extend our thanks to Lisa Christensen, Canadian art academic and the author of three award-winning books on Canadian art, for contributing the preceding essay.

\$150,000 – 200,000



William Kurelek with *Hot Day in Kensington Market*

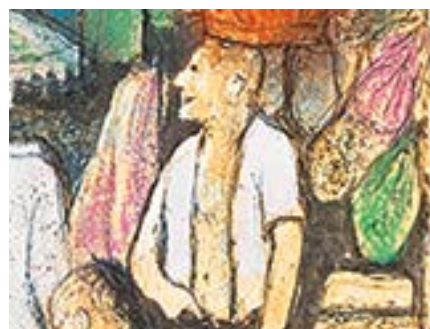
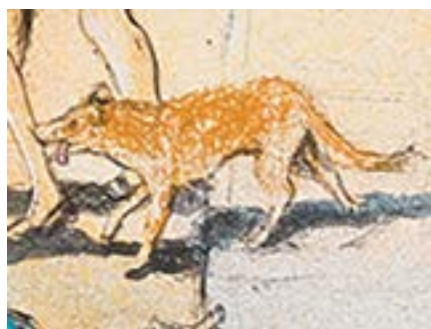
Source: *We and the World: The Ukrainian Magazine* September-October 1977 (cover)

"Even during my brief stay at the Ontario College of Art on Nassau Street, I was fascinated by the old-country charm of Kensington Market... in the area near College and Spadina. ...I have tried to depict one of those hot sultry Toronto days, as well as the ethnic interest of the market. Part of this is achieved by the underpainting in a hot colour, and by many references to heat in the painting. I also tried to treat the major nationalities now operating the shops there – Jewish, Hungarian and Portuguese." – William Kurelek

Lot 21 (Continued...)

WILLIAM KURELEK, *Hot Day in Kensington Market* (details)

"I was trying to depict those hot sultry Toronto days... There are about 15 references to heat in the picture."



22

SOREL ETROG**Standing Family Group Study***bronze sculpture**stamped signature and numbered 8/9**16.5 ins x 5.5 ins x 3.25 ins; 41.3 cms x 13.8 cms x 8.1 cms***PROVENANCE**

Private Collection, Calgary

LITERATURE

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

Similar to the artist's sculptural works of embracing couples, *Standing Family Group Study* exemplifies the artist's exploration into human balance in sinuous forms. Whereas the couple studies softly meld into the pairs forms, unifying into a rounded abstracted form and imbuing a romantic and sensual aspect, this work showcases more solid and weighted symmetrical proportions, mirroring the strength required for a symbiotic relationship.

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."

This work shows the strength and balance required for a unified bond between family members, harnessing the weight and formal qualities of bronze as an expression of this notion. Hinged at the heart and linked at the heads of the figures, the sculpture explores both the emotional and intellectual needs and tension within the family relationship. Balanced and stoic, the figures capture the universal theme of human intimacy in all manners of relationships in a visual representation of negotiated balance and equity.

\$14,000 – 18,000



23

YVES TRUDEAU**Parvis et portail No. 30***polished bronze**the largest piece signed, dated 2005 and editioned 8/12; with an acrylic base**3 ins x 2.25 ins x 1.75 ins; 7.5 cms x 5.6 cms x 4.4 cms***PROVENANCE**

Private Collection, Quebec

Private Collection, Toronto

\$1,000 – 1,500





24

LISE GERVAIS

Sans titre

acrylic on canvas

signed and dated 1985 on the reverse

32 ins x 36 ins; 80 cms x 90 cms

PROVENANCE

Galerie d'Art Yves Laroche, Montreal

Galerie Valentin, Montreal

Private Collection, Montreal

\$10,000 – 12,000

25

MARCELLA MALTAIS

Terre d'Espagne

oil on canvas

signed and dated 1960 lower left; titled on the stretcher

22 ins x 14 ins; 55 cms x 35 cms

PROVENANCE

Dorothy Cameron Gallery, Toronto

Private Collection, Ottawa

\$4,000 – 6,000





26

MARCELLE FERRON

Sans titre

oil on canvas

signed and dated 1973 lower left; signed and dated on the reverse
45 ins x 57 ins; 112.5 cms x 142.5 cms

PROVENANCE

Private Collection, Montreal

LITERATURE

Simon Blais (editor), *Marcelle Ferron: Monograph*, Montreal, 2008, pages 8, 13 and 20

Marcelle Ferron remained faithful to automatism throughout her career; she was driven by the aesthetic, the solidarity of the group, and especially the teaching of Borduas, who promised her at their first meeting that he would show her how to find the “joy” in her painting. Ferron had undergone an artistic crisis in the period preceding her meeting with Borduas in 1946, and his art and personality had a life-changing and enduring effect on the young painter. A signatory of the Refus Global in 1948, Ferron was one of seven women to sign the manifesto, and one of the youngest to do so, at age twenty-four.

By the mid-1950s, Ferron had achieved significant success in Quebec and Canada. She moved to Paris in 1953 and exhibited throughout Europe until 1965. Ferron was granted a silver medal at the São Paulo Biennale in 1962, which marked the most recognition a female artist from Quebec had ever received. In 1966 Ferron abandoned painting to work in stained glass for several years, drawn to creating public art that would reach out to the “ordinary people” she loved so much.

Sans titre was created in 1973, marking the first year of Ferron’s return to painting. Curator Réal Lussier writes of her return that “her handling had lost nothing of its expressiveness or energy, nor her palette any of its brilliance: both reflected an unchanged sensibility. Picking up where she had left off, she executed a number of large paintings that generally combined broad contrasting fields of almost monochrome colour with bursts of lively spatula strokes radiating in all directions, almost like the results of an explosion.” *Sans titre* exemplifies the above statement, as Ferron contrasts wide strokes of complementary shades of green and red on a large canvas. A characteristic that set the artist’s work apart was her consistent preference for structure and shape over line and gesture. While Ferron readily employed the palette knife, her canvases, such as this work, appear to be a cohesive arrangement of shapes, and are never graffiti-like or splattered with paint. Art historian Robert Enright comments on the pleasing structure of Ferron’s mature works, stating: “They have an irresistible physical presence and an equally compelling rhythm. The paintings frequently appear to be composing themselves, as if they were made from a deck of cards forever in the process of being reshuffled.”

\$30,000 – 40,000



27

JEAN LEFÉBURE

Abstraction

oil on canvas

signed and dated 1960 lower right

23.5 ins x 32 ins; 58.8 cms x 80 cms

PROVENANCE

Private Collection, Montreal

Jean LeFébure was one of youngest artists associated with the Quebec post-war abstract movements. In 1949 he studied at the École de Beaux-Arts under Paul-Émile Borduas. Three years later, at age twenty-two, LeFébure exhibited with Borduas and his contemporaries, including Marcel Barbeau, Jean-Paul Mousseau, Marcelle Ferron and Jean-Paul Riopelle. He lived in Paris from 1952 until 1963 where he was part of a lively community of Canadian and French artists. In *Abstraction* the influence of Borduas' black and white palette and impasto technique is evident. Painted in 1960, the year Borduas passed away, *Abstraction* recalls his tactile paintings of the late 1950s with wide, heavily applied pigment.

\$8,000 – 10,000



28

HENRY SAXE

Jean Carignan

acrylic on aluminum

signed lower right; signed, titled and dated 2012 on the reverse

24.25 ins x 24 ins x 2.25 ins; 60.6 cms x 60 cms x 5.6 cms

PROVENANCE

Private Collection, Ottawa

Henry Saxe was one of Canada's most innovative mixed-media artist of the 1960s and 70s; his major exhibition at the National Gallery in 1973 served as one of the first examples of installation art in North America. Raised in Montreal, Saxe began his career surrounded by the active and avant-garde Quebec art scene of the 1960s. Les Plasticiens and post-Automatiste abstraction was the dominating aesthetic at the time, which fuelled his search for his own original abstract approach. Saxe moved to Tamworth, Ontario to pursue his career as a full-time artist, working in metal sculpture and two-dimensional works that blend Constructivism and Abstract Expressionism.

Jean Carignan is one of Saxe's mixed-media hanging sculptural works whose appearance alters depending on the light in the room as well as the angle from which it is viewed. The title makes reference to the famous 20th century Québécois fiddler Jean Carignan.

\$3,000 – 4,000

29

MARCELLE FERRON**Sans titre***oil on canvas**signed lower left; inscribed "Ferron" on the reverse of the frame**13.75 ins x 8.5 ins; 34.4 cms x 21.3 cms***PROVENANCE**

Private Collection, Montreal

Marcelle Ferron's predominant method employed the palette knife, as demonstrated in *Sans titre*, painted during the 1960s. In this decade, the artist's paint application became more rhythmically repetitive and spanned the entire canvas, using broad, thick palette knife strokes. *Sans titre* recalls the layered impasto of Borduas' paintings, with its wide, thick strokes of white with streaks of pigment, as well as strokes of dark blue scraped onto the canvas which reveal white pigment underneath. A white ground became a dominant characteristic in her work of the 1960s, but disappeared in 1966 when Ferron abandoned oil painting to work almost exclusively in stained glass for several years.

\$8,000 – 10,000



30

LÉON BELLEFLEUR**Sans titre***oil on canvas**signed and dated 1975 lower centre**24 ins x 20 ins; 60 cms x 50 cms***PROVENANCE**

Private Collection, Toronto

LITERATURE

Guy Robert, *Bellefleur: The Fervour of the Quest*, Montreal, 1988, pages 89, 103, 115 and 121

A Canadian artist with a distinctive abstract style uniquely his own, Bellefleur exemplified experimental painting with his faceted abstract paintings throughout his career. *Sans titre* incorporates the quintessential elements of the artist's artistic progression through the 1960s into the 1970s; the spray of pigment left to dry between paint applications, a softened background and swaths of paint applied thickly with the palette and brush emphasizing a contrast between light and dark.

The application of the medium instills a sense of hurried explosion by the artist on the canvas. As if Bellefleur could not apply the paints fast enough, organic twists and turns of the formed paints bring loose movement and energy to the work.

\$7,000 – 9,000



ALFRED JOSEPH CASSON**Barns at Grenville, Quebec***oil on canvas**signed lower right**24 ins x 30 ins; 60 cms x 75 cms***PROVENANCE**

The Art Emporium, Vancouver

Private Collection, Toronto

LITERATURE

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

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

One of Canada's master landscape painters, A.J. Casson was dedicated to Ontarian subject matter throughout his fruitful career. *Barns at Grenville, Quebec* was painted during one of Casson's rarer ventures into another province; the municipality of Grenville is situated on the Ontario-Quebec border along the Ottawa River.

Barns at Grenville, Quebec captures a scene in transition. While the green fields in the foreground suggest the ripe lawns of summer, the trees' stark yellows and oranges suggest the change in season. A.J. Casson's landscapes of the mid-1940s began to incorporate a more dramatic lighting that is divided into planes across the surface of the composition. This work illustrates the recent shift, visible in the angular lines in the barn roofs and simplified cloud formations. The oil on canvas painting, in its looming and heavy sky, exudes the feeling of the last moments of calmness in anticipation of an impending storm.

Common to Casson's work throughout his career is a limited colour palette. In a 1985 interview, the artist recalls this strategy as being present since his early days with the Group of Seven, when "exhibitions were flaming with colour." He elaborated by stating: "Well, I've always thought that if you want to stand out, don't follow the herd. I was inclined to go into subtle greys, to get away from the gaudy. I painted a few gaudy ones, but they never appealed to me."

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

\$80,000 – 120,000





32

PETER CLAPHAM SHEPPARD

Edge of Town

oil on canvas

signed lower right; titled on the stretcher and the artist's estate stamp on the reverse

30 ins x 36 ins; 75 cms x 90 cms

PROVENANCE

Estate of the artist

Private Collection, Ontario

Studying under John William Beatty at the Central Ontario School of Art and Design between 1912 and 1914, P.C. Sheppard shared his teacher's mission to create a distinctly Canadian school of art. He put this mission into practice during his influential painting career, together with the members of the Group of Seven. A close associate and friend of the Group, P.C. Sheppard frequently accompanied his fellow painters on sketching expeditions in the city of Toronto and its environs, as well as deeper into the Canadian wilderness.

Edge of Town portrays the outskirts of historic Toronto in this exquisite canvas. Sheppard first painted a small oil sketch of the scene, in a pleasing palette of greens, pinks and blues, capturing the streams of light beaming down through the clouds onto the houses on the sloping land. His light, impressionist handling of the oil paint attests to the spontaneity of sketching with oil *en plein-air*. The larger, final canvas version depicts an even more luminous and detailed rendering of the town; Sheppard added details such as the perspective reaching beyond the hill into the horizon, as well as small groups of figures walking along the paths.

The vibrant colours and bold brushwork of *Edge of Town* resemble the early representations of Toronto's periphery by Lawren Harris, A.Y. Jackson and other prominent modernist landscape painters of the period. The canvases exhibited in early shows of Sheppard and the Group of Seven usually display heavy impasto and bright colours, with attention placed on surface patterning, as evidenced in *Edge of Town*. The artists shared a preference to shift emphasis away from similitude toward the a more subjective expression of their feelings for their chosen subject.

\$25,000 – 35,000

33

PETER CLAPHAM SHEPPARD**Sketch for Edge of Town***oil on board**signed lower left; the artist's estate stamp 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

\$4,000 – 6,000



34

JOHN WILLIAM BEATTY**Autumn in Parry Sound District***oil on board**signed and dated indistinctly lower left; titled on the artist's label on the reverse**10.5 ins x 13.25 ins; 26.3 cms x 33.1 cms***PROVENANCE**

The Scottish Gallery, Toronto

Private Collection, Toronto

Beatty sought to depict the Canadian landscape as a patriotic statement. He was a forerunner to the Group of Seven, sharing with them a nationalist pride in painting a uniquely Canadian landscape. *Autumn in Parry Sound District* demonstrates the increasingly lighter and more decorative palette of Beatty's paintings throughout his career. The artist abandoned the dark and moody colour scheme of the traditional French and Dutch schools, selecting a vibrant orange for the autumn leaves on the trees and reflecting in the water below.

\$6,000 – 8,000





35

**JAMES WILLIAMSON GALLOWAY (JOCK)
MACDONALD**

Abstract – Lines and Spaces (1946)

watercolour

6.5 ins x 9.75 ins; 16.3 cms x 24.4 cms

PROVENANCE

The Estate of Fritz Brandtner, Montreal

Kastel Gallery, Montreal

Private Collection, Ottawa

The Estate of Murray Waddington, Ottawa

EXHIBITED

Jock Macdonald: the inner landscape / a retrospective exhibition, Art Gallery of Ontario, Toronto, travelling to the Art Gallery of Windsor, The Edmonton Art Gallery, The Winnipeg Art Gallery, and The Vancouver Art Gallery, 1981 – 1982, no. 43

LITERATURE

Joyce Zemans, *Jock Macdonald: the inner landscape / a retrospective exhibition*, Art Gallery of Ontario, Toronto, 1981, pages 116 and 124, reproduced page 125

Jock Macdonald first exhibited his surrealist-inspired “automatic” watercolours in the summer and fall of 1946 in British Columbia, followed by an exhibition at the San Francisco Museum of Art. Joyce Zemans writes of the importance of these watercolours, stressing that the artist’s “discovery of automatism [was] the key to all of his future works.” *Abstract – Lines and Spaces* combines muted and rich tones, the artwork “employ[ing] geometric forms and lines for their own sake, exhibiting a strong concern for plastic organization in the use of the transparent watercolour medium to create planar relationships.” “Reminiscent of Kandinsky’s Bauhaus work,” this composition exhibits Macdonald’s play of forms and virtuosity as a watercolourist.

\$4,000 – 6,000



36

ALEXANDRA LUKE

Untitled Composition

watercolour

signed lower right

11.25 ins x 9 ins; 28.1 cms x 22.5 cms

PROVENANCE

Canadian Fine Arts, Toronto

Private Collection, Toronto

Alexandra Luke met Jock Macdonald in the summer of 1945 at the Banff School of Fine Arts, where Macdonald taught “automatic drawing”, the technique seen here in Luke’s *Untitled Composition* of the period. Her style had remained quite naturalistic until this point and the influence of Macdonald’s automatism on her practice would be lasting.

\$2,500 – 3,500



37

RITA LETENDRE

Avril

oil on canvas

signed and dated 1958 lower right; signed, titled and dated on the reverse
12.5 ins x 17.5 ins; 31.3 cms x 43.8 cms

PROVENANCE

Galerie Simon Blais, Montreal
Mayberry Fine Art Gallery, Winnipeg/Toronto
Private Collection, Toronto

LITERATURE

David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, Toronto, 1983, pages 71-74
Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 174
Roald Nasgaard and Ray Ellenwood, *Automatiste Revolution: Montreal, 1941-1960*, Toronto, 2009, page 79

As a follower of Paul-Émile Borduas and the Automatiste mandates, Rita Letendre's early works from the late 1950s showcase an iconic impasto application of paint influenced by her fellow Automatiste painters from Montreal. A leader in the colourist movement within the canon of abstract painting in Canada, Letendre sought to explore the effects and limits of light and energy through non-figurative painting.

Avril employs a decidedly fresh palette of chartreuse, coral and aqua blues combined with whites and blacks in a spring-like array of light energy. Emanating from the lower right corner of the composition are the heavier blacks and earth tones, balancing the upper left corner of white pigment. Letendre has used the palette knife to create generous strokes of equally weighted forms of thick pigment to cover the canvas plane. With a keen eye for movement, the artist has integrated a balanced pattern of colour and light within the tight image frame. There is an intimacy with the material that can be inferred through *Avril* with the artist's skillful and intentional application of balanced colour.

\$18,000 – 22,000

WILLIAM RONALD (BILL) REID**Chief of the Undersea World***22 karat gold sculpture**signed, dated 1983 and numbered 4/5; presented on a jade base**4.5 ins x 2.25 ins x 1.25 ins; 11.3 cms x 5.6 cms x 3.2 cms***PROVENANCE**

Buschlen-Mowatt Gallery, Vancouver

Collection of Ted Harrison

By descent to the present Private Collection

LITERATUREDoris Shadbolt, *Bill Reid*, Vancouver, 1986, pages 45-46Karen Duffek, *Bill Reid: Beyond the Essential Form*, Vancouver, 1986, pages 23 and 49Martine J. Reid, *Three Phases of Bill Reid*, Bill Reid Gallery of Northwest Coast Art (website – billreidgallery.ca)Bill Reid and Buschlen-Mowatt Gallery, *Bill Reid: All the Gallant Beasts and Monsters*, Vancouver, 1992, page 28, illustrated page 34

William Ronald (Bill) Reid, sculptor (1920-1998), was an internationally recognized Haida artist, often credited with the innovative revitalization of Northwest Coast Native arts. The striking 22 karat gold killer whale, *Chief of the Undersea World*, exemplifies Reid's mission and mastery of expressing his ancestors' visual traditions in a contemporary form.

Son of a Haida mother and a Scottish-American father, Reid was unaware of his native heritage until his teenage years. He was raised by his mother, whose life had been shaped during a period of intense disruption for Native people. She had assimilated and emulated Western values, thus raising her children in white communities, far removed from Haida culture. Reid's maternal grandfather had first introduced him to Haida art, and through him, Bill inherited the artistic tools of his great-great-uncle Charles Edenshaw, a renowned Haida artist.

Reid developed a keen interest in Haida art while working as a radio announcer in Toronto for CBC Radio in 1948, where he also studied European jewellery and engraving at the Ryerson Institute of Technology. He returned to Vancouver in 1951, where he set up a basement workshop for jewellery-making during his free time. Reid became accomplished in several media; he carved in silver, gold, wood and argillite and cast in bronze, referring to himself as "a maker of things" rather than an artist. The West Coast setting rekindled Reid's interest in Haida art and he applied the traditional jewellery-making techniques he had learned to Haida designs. When he began his career, Haida art had vanished due to the demoralizing effects of years of colonization, disease, and repressive Canadian laws. Reid immersed himself into traditional Haida art by making personal objects of adornment that were adaptations from old crest and tattoo designs or identity symbols.

In the late 1960s Reid furthered his artistic studies at the Central School of Design in London; he returned to Canada in 1969 and settled in Montreal for three years, where he created many important works in gold inspired by Haida mythology. Among them was an engraved gold box with a three-dimensional whale leaping from its lid, completed in 1971. Created using the "lost-wax" process he learned in London, this object served as the progenitor for Reid's subsequent interpretations of the killer whale in jewellery, drawings, prints and sculptures in gold and bronze.

Reid's remarkable 22 karat gold sculpture *Chief of the Undersea World* was created during the production period of one of the artist's best-known monumental works, the eighteen foot bronze killer whale at the Vancouver Aquarium in 1984. Traditional Haida characteristics are evident in both sculptures, in the form of the head, the face in the blowhole, and the stylized designs cast in bas-relief along the dorsal fin and body. The breaching whale's design was adopted from a fine Haida speaker's staff that Reid had admired in the Smithsonian Museum.

The plaque accompanying the bronze killer whale sculpture at the Vancouver Aquarium reads: "Chief of the Undersea World, who from his great house raises the storms of the winter and brings the calm seas of the summer. He governs the cycle of the salmon and is the keeper of all the oceans living treasures." To the Haida people, all life was classified and had a distinct spiritual meaning. The killer whale was chief of the sea; the large mammals were thought to lurk under the Pacific Islands' rocky cliffs and reefs, where they kept seals and sea lions as slaves and watched over the spirits of the deep. The Haida communities connected with their supernatural world through songs, dances and visual art forms.

Although bronze and the "lost-wax" technique are new to Native art, Bill Reid's killer whale is traditional in its ideas and style. Reid has masterfully rendered *Chief of the Undersea World* as an acclamation to his heritage that is at once both contemporary and traditional. Renowned Vancouver jeweller and friend of the artist, Toni Cavelti writes of Reid's success in his career-spanning endeavour: "It has been stated that the designs of the Haida are perhaps the most beautiful, the most cohesive, the most harmonious of any of the early cultures. If that is so, then Bill Reid's interpretation of it has brought it to its highest form. His creations exist because they had to be done and because for generations this sense of beauty and design and craftsmanship has been an inherent part of his people and his heritage."

This fine sculpture has been held in the collection of celebrated Canadian artist Ted Harrison for more than two decades. Harrison was represented by the Buschlen-Mowatt Gallery in Vancouver, who were committed to developing an international market for the painter. A strong exhibition of Harrison's work in 1992 led to the artist's attendance at Art Asia later that year. Buschlen-Mowatt also represented Bill Reid, of whom Harrison was a great admirer. Through their mutual representation, the two became acquainted. Harrison purchased this rare work during the late 1980s or early 1990s from Buschlen-Mowatt, which given his high regard for Reid, he considered a prized piece in his personal collection.

\$125,000 – 175,000





39

TED HARRISON

Bright Day

acrylic on canvas
signed lower right; signed, titled and dated
1992 on the reverse
36 ins x 24 ins; 90 cms x 60 cms

PROVENANCE

Private Collection, Quebec

LITERATURE

Robert Budd, *Ted Harrison Collected*,
introduction, Madeira Park, British
Columbia, 2015, pages 5-7 and 10

A celebrated artist and educator, Ted Harrison earned a teaching certificate in 1950, his work taking him to various locales globally, including New Zealand and Malaysia, before accepting a teaching position in northern Alberta in 1967. The British-born artist had long dreamed of experiencing Canada's north and Harrison would later move his family farther north, accepting a teaching job in the community of Caribou Crossing, Yukon. He fell in love with the people and the setting, exclaiming "it was a simple place to live. It was quiet, peaceful...just right." "What sent his imagination soaring were the vibrant colours and rich landscapes. Yet Ted found it daunting and even impossible to capture the epic landscapes of the Yukon using the traditional styles he had relied upon in other places in the world." The artist created a new language to portray his surroundings, illustrating the vibrancy and rhythm he experienced through flowing, electric lines and a full spectrum of lively colours, providing scenes brimming with life, activity and spirituality.

Commonly encountered in the Arctic and very much at home within Ted Harrison's energetic compositions, a raven greets the colourful caravan of wanderers within *Bright Day*. Harrison shared that "ravens are very meaningful to the Yukon. They are a friendly bird to me. They like people. They represent the Yukon." Indeed, the raven here views the small parade with curiosity, its calm stance equal to the casual stroll of the family enjoying a peaceful excursion.

\$15,000 – 20,000

40

JOYCE WIELAND**White Snow Goose of Canada Crest***embroidery floss crest**5.5 ins x 4.5 ins; 13.8 cms x 11.3 cms***PROVENANCE**

Isaacs Gallery, Toronto
Private Collection, Montreal

LITERATURE

Sarah Milroy, "Big Av's art world" (online), *Globe and Mail*, May 25, 2005

Johanne Sloan, *Joyce Wieland* (online publication), Art Canada Institute, Toronto, 2014, pages 3-10 and 40

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

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

\$2,000 – 3,000



41

JOE NORRIS**All Fish but the Rabbit***enamel on board**signed and dated 1986 lower right**24 ins x 30 ins; 60 cms x 75 cms***PROVENANCE**

Private Collection, Toronto

\$4,000 – 6,000





42

ALFRED JOSEPH CASSON

Barnston Pinnacle at Baldwin Mills

oil on board

signed lower right; signed, titled and inscribed "Thanksgiving Day, 1973"

on a label on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Sotheby's Canada, auction, Toronto, December 3, 2009, Lot 4
Private Collection, Toronto

Located west of Coaticook, Quebec in the rural Eastern Townships of Quebec, Barnston Pinnacle is best known for its range of hills called the Barnston Mountains. Baldwin's Pond, the largest body of water lying between the southern mountains, was a central intersection of a lake network carrying cargo vessels for Canada's lumbering industries. The Grand Trunk Railway entered Barnston on its way to the more central Coaticook and was a major system throughout Ontario and Quebec with integral systems travelling to Connecticut, Maine, Michigan, Massachusetts, New Hampshire and Vermont, transporting both passengers and lumber cargo and connecting Canadian and American commerce. The Grand Trunk Railway System ran from 1852-1923 and was a precursor of the modern Canadian National Railways.

Casson, an artist constantly drawn to lumbering towns and villages, was likely drawn to this locale based on this unique history and the sweeping vistas offered at Baldwin Mills. Akin to the La Cloche Mountains and Bon Echo, the steep precipice of Barnston Pinnacle was an opportunity for Casson to continue to explore high and low vantage points of one of his favourite subject matters, while capturing the natural grandeur of the landscape.

\$25,000 – 35,000



43

JAMES EDWARD HERVEY MACDONALD

Summer Landscape

*oil on canvas, laid on board
signed and dated 1902 lower right
8 ins x 9.5 ins; 20 cms x 23.8 cms*

PROVENANCE

Private Collection, Vancouver

An early example of the artist's work, this bright summertime landscape was likely completed near the Humber River, perhaps near High Park in Toronto, a favourite painting place for the artist. MacDonald frequented this west end region of Toronto not only due to the proximity to his home on Quebec Avenue, but because the park and surrounding area along the Humber River afforded acres of lush and varied landscape for the artist to explore and experiment with.

Under the tutelage of George Agnew Reid, MacDonald had a penchant for capturing the effects of ethereal light through the soft application of colour reminiscent of Impressionistic painters of Europe. The atmospheric effect created with soft strokes of paint was paramount for MacDonald in his early career. *Summer Landscape* captures the light and bright energy of a summer day with the careful selection of fresh greens and blues punctuated by the soft forms of the surrounding trees and foliage along the still, reflective river.

\$12,000 – 15,000



44

FRANK SHIRLEY PANABAKER

Road into the Village

oil on canvas

signed lower right

20 ins x 26 ins; 50 cms x 65 cms

PROVENANCE

Private Collection, Ontario

\$5,000 – 7,000



45

ALAN CASWELL COLLIER

Flowing Dark

oil on canvas board

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

18 ins x 24 ins; 45 cms x 60 cms

PROVENANCE

Private Collection, Calgary

\$3,000 – 5,000

46

WILLIAM GOODRIDGE ROBERTS

**Bend in the Gouffre River,
Mid-Summer, Laurentians**

oil on board

signed lower right

25 ins x 32 ins; 62.5 cms x 80 cms

PROVENANCE

Grace Borgenicht Gallery, New York

Roberts Gallery, Toronto

Private Collection, Toronto

\$6,000 – 8,000



47

PELEG FRANKLIN BROWNELL

Summer Sky in the Gatineau

oil on canvas

signed with initials and dated 1925 lower right

12 ins x 16 ins; 30 cms x 40 cms

PROVENANCE

Private Collection, Toronto

\$3,000 – 4,000



WILLIAM KURELEK**Hauling Hay***mixed media on board**signed with monogram and dated 1967 lower right**10.5 ins x 20 ins; 26.3 cms x 50 cms***PROVENANCE**

Acquired directly from the artist

By descent to the present Private Collection

LITERATUREJanice Tywhitt, "William Kurelek: The Power of Obsession," *Saturday Night*, May 26, 1962, pages 30-31Avrom Isaacs and William Kurelek, *William Kurelek: A Retrospective*, The Edmonton Art Gallery, 1970, unpaginatedSinclair Ross, *As for Me and My House*, Toronto, 1972, page 59Eli Mandel, *Another Time*, Toronto, 1972, pages 50-52William Kurelek, *A Prairie Boy's Winter*, Montreal, 1973, unpaginatedWilliam Kurelek, *A Prairie Boy's Summer*, Toronto, 1975, unpaginatedWilliam Kurelek, *Kurelek's Canada*, Toronto, 1978, pages 91 and 101-103William Kurelek and Joan Murray, *Kurelek's Vision of Canada*, Edmonton, 1983, pages 75-76Patricia Morley, *Kurelek: A Biography*, Toronto, 1986, pages 156-57, 190, and 211-13Avrom Isaacs and Ramsay Cook, *Kurelek Country: The Art of William Kurelek*, Toronto, 1999, pages 9-11

Growing up on dairy and wheat farms in Manitoba and Alberta, respectively, William Kurelek learned to work the land with his family. The experience of farming in Depression-era Canada fundamentally shaped Kurelek and his feelings towards the vast prairie landscape. A mixture of pure awe and sheer terror were imbued in the artist and transferred onto his coveted prairie landscape artworks. For the artist, the absolute importance of expressing the expanse of the flattened prairies was integral to his work. He likened the prairie fields as the echo to the vast oceans at the nation's coasts, both with high far-reaching horizon lines only visible when the eye's perspective can reach no further. The sky and the land meet in a near symmetrical geometry of blue and ochre, typified by sharp perspective lines delineating fence lines and field parameters. A chronicler of Ukrainian-Canadian pioneer life in Canada, William Kurelek was a master of Canadian landscape art, narrating the story of immigrant contributions to the development of a nation.

Hauling Hay showcases the critical seasonal ritual of threshing wheat for sale. For Alberta farmers, wheat was not only a key resource to contribute to Canada's economy, but was integral to the sustainability and livelihoods of families and communities throughout the vast rural prairie landscape. For the Kurelek family, wheat farming was a longstanding tradition. When the family patriarch, Dmytro, had to forego this custom in the wake of the Great Depression, as well as poor weather which contributed to crop failures, the family was forced to move from Alberta to Manitoba to seek more prosperous opportunities in dairy farming. Though necessary for the livelihood of the family, Dmytro was resentful of the change and always sought to continue wheat farming in any capacity while the rest of the family assisted and tended to the dairy farming duties. For William, assisting his father was a key memory continually re-examined in both his writings and artworks.

The striking composition presents a charming but fleeting autumn landscape, signalling the urgency to harvest grains before the long prairie winter befalls. The organically formed rows of black crows in the distance signal this changing of seasons as the last days of fall slide toward the approaching cold days of winter. The importance of manual labour and man's existence in the landscape is integral to the artist, more than machinery and contemporary technologies. The central dramatic perspective lines, receding to a high horizon line, built through rows of stooks, signal the tedious manual labour needed to create these mounds in preparation of collection and eventual threshing. In the 1975 book *A Prairie Boy's Summer*, Kurelek recalls:

"If the grain was too wet to cut, the family could still stook for a while. William's mother was a good stoker and taught him how to do it properly. You picked up two sheaves, held them either by the binder twine or under your arm and then brought them down firmly to the ground with their tops together, leaning against each other. Another two pairs of sheaves brought down in the same way on either side of the first two, completed the stook. A stook was shaped like a teepee so the rain would run off it, and it had a whole in the middle, so the wind could dry it inside."

In 1965, nearing Canada's centennial, William Kurelek was approached by the Toronto branch of the Ukrainian Women's Association of Canada (UWAC), which requested the artist to create representations which would depict the role of Ukrainian pioneer women in the development of Western Canada. Grateful for the opportunity, Kurelek produced twenty artworks for the committee's selection, which were shown in 1967 by the UWAC and then at the Isaacs Gallery in early 1968. The project was a great success and the final works were given to the association's museum in Saskatoon. For Kurelek, the production of these prairie landscapes was not merely a self-serving practice for the "tortured artist" trope. Rather, the painter sought to use his abilities to give back to his community in an expression of gratitude and kindness for the members who had supported and championed him in his development. This painting was gifted by William Kurelek to a member of the Ukrainian Women's Association of Canada (UWAC) following the successful project.

\$60,000 – 80,000





49

DAPHNE ODJIG

Family Ties

acrylic on canvas

signed and dated 1981 lower left; titled on the stretcher

36 ins x 34 ins; 90 cms x 85 cms

PROVENANCE

The Collection of TransCanada PipeLines Limited, Calgary

As a founding member of the “Indian Group of Seven”, Daphne Odjig’s distinctive Woodland style is 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.

The cool and neutral colour palette evokes a sense of calm in the composition. The use of line and form help reinforce the close connection of the family as arms wrap around each other in an embrace. Quintessential to the artist’s body of work is the cubist-like play with dimension and spacial awareness as the faces and bodies of the figures are broken up into divided and rotated planes. The three-dimensional qualities of the eyes, noses and cheeks have been flattened and realigned in the image plane to be viewed simultaneously adding a poetic and subtle distortion to the intimate moment.

The stages of life are represented in the composition with the beginning of new life in the arms of the elder with mid-life family members encircled in the embrace. Formally, the triangular shape of the figures also emphasizes a metaphor for strength and togetherness of the family as a united front in the development of the greater lineage. The themes of family love and connection are used as a vehicle for the artist to continue a dialogue between Native and non-Native cultures and narratives. The universal theme is strategic in continuing and furthering a greater mutual understanding and respect within a complex multicultural definition of Canadian identity and artistic practices.

\$30,000 – 40,000

50

EMILY CARR**Klee Wyck Pot***painted ceramic**incised "Klee Wyck" and inscribed "Jasper Park Lodge" on underside
1.75 ins x 2.75 ins x 2.75 ins; 4.4 cms x 6.9 cms x 6.9 cms***PROVENANCE**

Acquired at Jasper Park Lodge (1920s)

By descent to the present Private Collection, Ontario

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 colour palette of black, blue, white and points of red, all give nod to Carr's exposure to and influence of the Nootka People's traditions and artistic expression on her own practice.

\$2,500 – 3,500



51

EMILY CARR**Klee Wyck Paperweight with Dogfish Design***painted ceramic sculpture**0.75 ins x 1.75 ins x 1.75 ins; 1.9 cms x 4.4 cms x 4.4 cms***PROVENANCE**

The Estate of Murray Waddington, Ottawa

\$1,500 – 2,000



EMILY CARR

Logged Land

oil on paper laid on canvas

signed "M.E. Carr" lower right; signed and titled on a label on the reverse
 23 ins x 34.75 ins; 57.5 cms x 86.9 cms

PROVENANCE

Acquired directly from the artist by Mr. Tillman, British Columbia
 By descent to Ursula Tillman, San Francisco
 Private Collection, Winnipeg
 Loch Mayberry Gallery, Winnipeg
 Private Collection, Edmonton
 Mayberry Fine Art, Winnipeg
 Private Collection

LITERATURE

Maria Tippet, *Emily Carr: A Biography*, Markham, Ontario, 1982, pages 167, 186-88, and 226-30
 Doris Shadbolt, *The Art of Emily Carr*, Toronto, 1979, page 112
 Emily Carr, *Hundreds and Thousands: The Journals of Emily Carr*, Toronto, 1966, pages 132-33

One of the most iconic and influential artists of Canadian history, Emily Carr painted landscape compositions that demonstrate her personal interpretation and spiritual connection with the British Columbian forest. *Logged Land* showcases the painter's success in her new oil on paper medium of the 1930s, which she believed helped her achieve a unity with God, nature, and painting.

Carr embarked on a noteworthy trip to Eastern Canada in 1927. First she visited Ottawa, to see her paintings included in the Exhibition of Canadian West Coast Art, followed by Toronto, where she met members of the Group of Seven and began what would become a lifelong correspondence with Lawren Harris. The main theme of her work at the time was Indigenous villages and the nature that surrounded them. Carr took Harris' suggestion in 1929 to leave this subject matter to express the spirit of British Columbia in the exotic forest and beach landscapes of the island and coast.

In the following decade, Emily Carr set out on many sketching trips in the woods, seeking to reach a level of consciousness where she was at one with God and nature. The artist became increasingly spiritual in the 1930s, which influenced her stylistic interpretation of the landscape. She deepened her relationship with God through nature, which enabled her to create art through his inspiration. The artist experimented with a variety of philosophies and religions during these years, including the 'Theosophy' preferred by Harris, though never officially aligned with a particular movement.

Logged Land was painted during one of Carr's many 'spiritual' sketching excursions throughout British Columbia. In this oil on paper work, the painter achieved her goal to venture beyond the traditional 19th and early 20th century artistic vision of the forest. In the flowing waves of piercing blue sky and white clouds, Carr

renders the composition with emotion and energy, and a more personal vision. She employs her signature Fauvist palette which she brought to British Columbia from Europe. In the early 1930s, the artist made a significant change in her sketching method by adopting the new medium of oil on paper. Carr wanted to combine the spontaneity of watercolour sketching with the intensity of oil pigments, and she found this to be possible by diluting oil paint with generous amounts of turpentine and applying the mixture to Manila paper. She was able to attain the structure of oil paint with this medium as well as the delicacy of watercolour. It also dried immediately, was easy to layer pigments, and retained its colour intensity - all providing additional convenience. Carr was excited by this discovery; she described the new medium in a letter to Eric Brown, who had mistaken one of the sketches for a watercolour: "it is a kind of sketchy medium I have used for the last three or four years. Oil paint used thin with gasoline on paper... it is inexpensive, light to carry and allows great freedom of thought and action. Woods and skies out west are big. You can't squeeze them down."

Carr's oil on paper works, such as *Logged Land* constitute a significant portion of her work from 1932 onward. This painting exemplifies the freshness that Carr was able to obtain in this new medium of painting en plein air. The artist remarked that she learned about 'freedom and direction' from her oil on paper medium; she was entering into 'the life of the trees' and understanding 'their language, unspoken, unwritten talk.'

Many of Emily Carr's mature works reveal her growing anxiety about the environmental impact of industry on British Columbia's landscape. Her paintings often reflected her concern over industrial logging, its ecological effects and its intrusion on the lives of Indigenous People. In *Logged Land*, while we are captivated by the majestic blue sky and treetops, we are also gently reminded of the adverse effects of deforestation by the numerous tree stumps scattered across the ground.

Although Emily Carr was enamoured with the British Columbian forest and the experience of being alone in nature, she did not turn her back on humans and the art world completely. She continued to exhibit with the local art societies in Victoria and Vancouver throughout the 1930s. The Women's Art Association of Toronto held a solo exhibition of Carr's oil on paper landscapes in November 1935. She received many visitors and laudatory reviews of her preferred new medium. Lawren Harris praised her oil on paper works and her increasingly expressive and reductive style. He encouraged Carr to pursue the approach further into complete abstraction, but she replied in a letter that doing this would cause her to lose touch with nature. Carr maintained a lifelong dedication to expressing the spirit and sublime nature of British Columbia.

Ursula Tillman's father, a Swedish immigrant who worked as a logger in northern British Columbia during the 1930s, acquired *Logged Land* and a second painting directly from Emily Carr. The family would later move to the United States, settling in San Francisco.

\$275,000 – 325,000





53

PELEG FRANKLIN BROWNELL

Fishing from the Shore

oil on canvas, laid down on board
signed lower right
13 ins x 17.75 ins; 32.5 cms x 44.4 cms

PROVENANCE

Private Collection, Ottawa

LITERATURE

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

Brownell's work "followed strict Academic standards in the French tradition – drawing, composition, colour harmony, and expression – perfecting the union of content and form in his work." With a keen eye for compositional balance, Brownell devoted two thirds of the composition to the lush cloud-filled sky of the bright day. Below the sky, two small figures can be seen wading by the river, fishing from the shore.

\$2,000 – 3,000



54

CAROLINE HELENA ARMINGTON

Barge on the Canal

oil on panel
signed and dated 1918 lower right
16.25 ins x 13.25 ins; 40.6 cms x 33.1 cms

PROVENANCE

Private Collection, Florida

As a young woman shadowing her father's cousin, John Wycliffe Lowes Forster, Caroline Helena Armington rebelled against her parents' wishes and explored the dream of becoming an artist. Training and working as a nurse in Guelph and later New York, Armington continued her fascination with art, often visiting galleries and museums for inspiration. Upon meeting Frank Milton Armington, the young woman would visit her beau in Paris with his family and later marry there. The pair's influence in each other's practices is readily apparent in the impressionistic short brush strokes of pigment and emphasis on non-traditional interpretations of light and shadow.

Studying in Paris, Armington honed her skills and developed a style rooted in European traditions. Known as a prolific etcher, Armington's accomplishments in the field of print design can also be seen with the dedication to detail and application of pigment in short strokes. In near-pointillist technique, the picturesque landscape of *Barge on the Canal* highlights the artist's ability to delicately build up a composition while keeping the compositional integrity of the scene intact.

\$3,000 – 4,000



55

DOROTHY ELSIE KNOWLES

Road to the North

oil on canvas

signed and dated 1979 lower right; titled and inscribed "OC-23-79" on the reverse

48 ins x 44 ins; 120 cms x 110 cms

PROVENANCE

Waddington Galleries, Toronto
Private Collection, Toronto

Dorothy Knowles' participation in the Emma Lake Workshops held in the 1950s and 1960s greatly influenced her signature style of landscape painting. Her paintings capture the richness of the prairie landscape through exploration of colour and texture. In *Road to the North*, Knowles' handling of oil paint appears as transparent as watercolour, a technique which enabled the artist to capture the nuances of the colour and light of Saskatchewan.

\$10,000 – 15,000



56

MANLY EDWARD MACDONALD

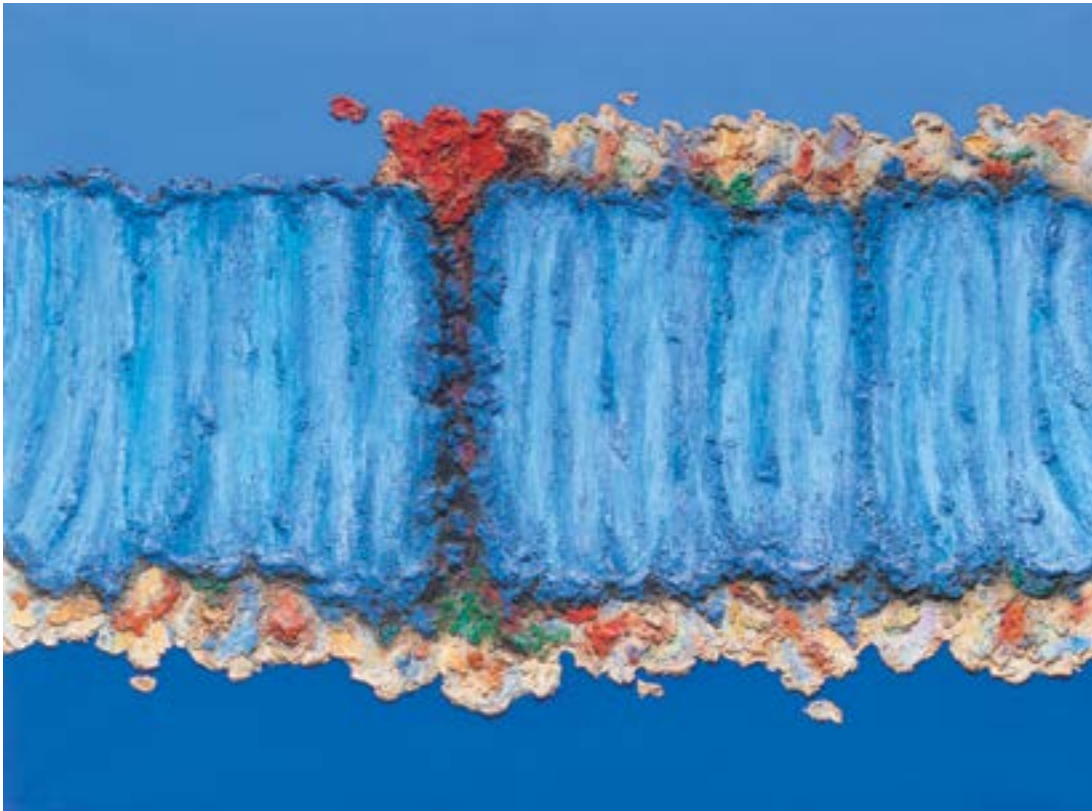
Water's Edge

oil on canvas

signed lower right

16 ins x 20 ins; 40 cms x 50 cms

\$2,500 – 3,500



57

FERNAND TOUPIN

Mon pays bleu

*acrylic and powdered marble on canvas
signed and dated 1970 lower left; signed, titled and dated on the reverse
38 ins x 51 ins; 95 cms x 127.5 cms*

PROVENANCE

Galerie Gilles Corbeil, Montreal
Private Collection, Montreal

EXHIBITED

*Exposition Fernand Toupin, Galerie Gilles Corbeil, Montreal,
November 10 - December 1, 1970, no. 17
Exposition Fernand Toupin, Centre Culturel Canadien, Paris, 1971,
no. 25*

\$5,000 – 7,000



58

FERNAND TOUPIN

Coin de nuit

*acrylic and powdered marble on canvas
signed and dated 1979 lower left; titled on a label on the reverse
18 ins x 14 ins; 45 cms x 35 cms*

\$2,000 – 3,000

59

WILLIAM RONALD**Abstraction***oil on canvas**signed and dated 1988 lower right; unframed
48 ins x 48 ins; 120 cms x 120 cms***PROVENANCE**

Private Collection, Toronto

LITERATUREIris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, page 75

A vibrant example of William Ronald's mature period of work, *Abstraction* showcases the artist's love of energetic colour vibrating off the canvas. Executed with neon oranges, yellows, and pops of contrasting greens, the work is charged with life and movement. As the artist progressed in his career, the application of paint took on a more spirited approach with splashes of paint flicked onto the canvas, drops and drips of pigment peppering the image layer. With an electric energy, this work seems to emulate the artist's own uniquely provocative personality. On his later works, Ronald notes: "Now I'm creating the best work I've ever done. I know what I am doing." Rather than feel in a state of development and flux, Ronald attests to his self-actualization as an artist in these later abstract works.

\$8,000 – 12,000



60

WILLIAM RONALD**Abstraction***ink on card, laid onto board**signed and dated 1960; sold with the original Christmas
card upon which the work was mounted (inscribed
"Season's Greetings" inside and "Bill & Helen Ronald" on
the reverse)
4 ins x 3 ins; 10 cms x 7.5 cms***PROVENANCE**Clement Greenberg
Galerie Cazeault, Montreal
Private Collection, Montreal

This artwork was received by Clement Greenberg from William Ronald, part of a greeting card to the famed art critic.

\$1,000 – 1,500





61

MAUD LEWIS

The Blacksmith Shop

mixed media on board

signed lower left

11.5 ins x 16 ins; 28.8 cms x 40 cms

Private Collection, Toronto

PROVENANCE

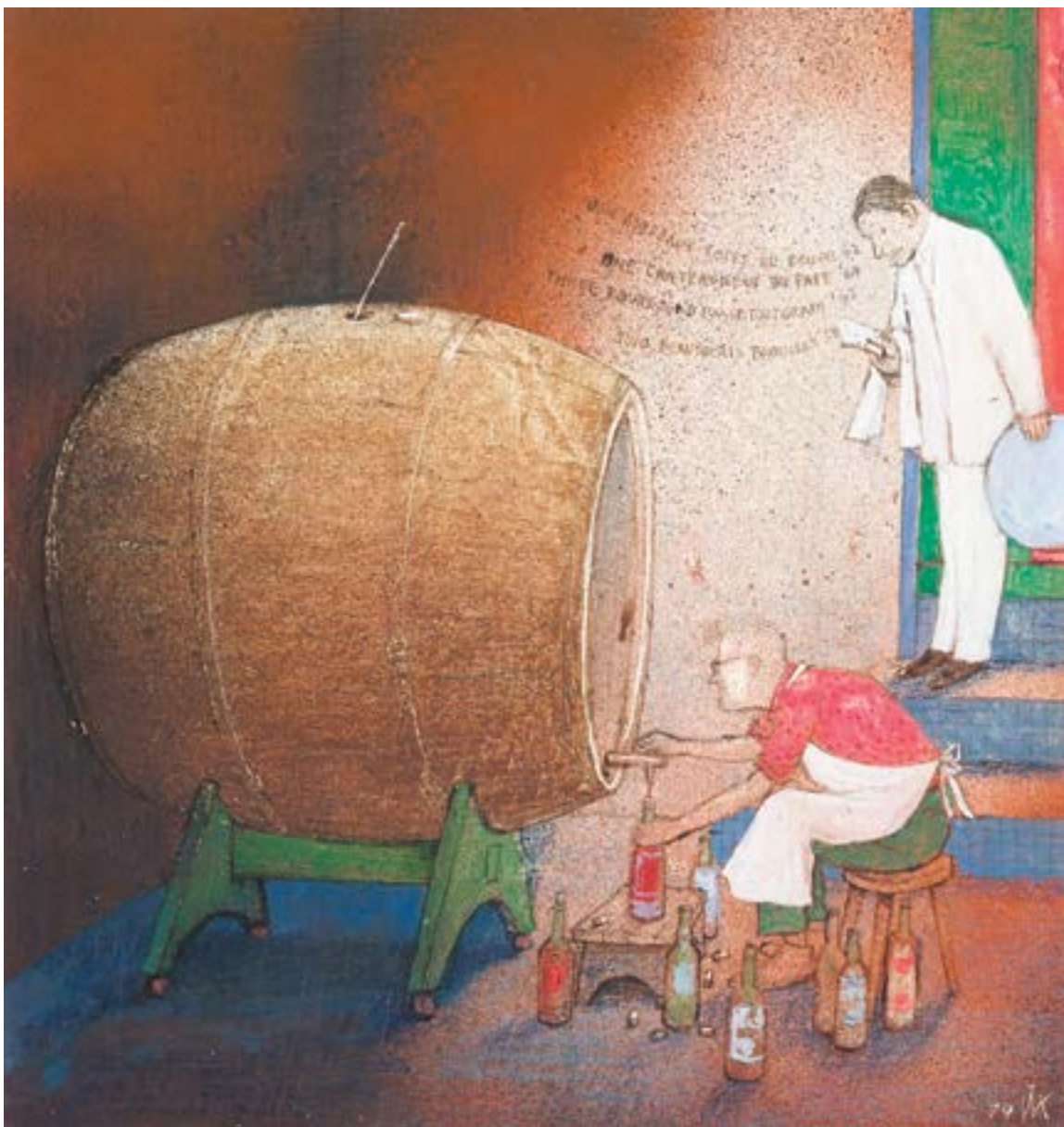
Crowther & Brayley, auction, Nova Scotia, November 20, 2010, lot 560

LITERATURE

Lance Woolaver, *The Illuminated Life of Maud Lewis*, The Art Gallery of Nova Scotia, Halifax, 1995, page 8, a similar version of this composition illustrated page 9

Lewis' father, Jack Dowley, was a blacksmith and harness maker, opening his store upon the family's move to Yarmouth in 1914. Dowley's shop was "a prosperous little business, like others in the neighbourhood...When the gasoline engine became king, he adapted his trade from harness making to other forms of leather work – the repair of leather or canvas goods – a lady's handbag, a sailor's duffel, a traveller's grip." Central to many of Lewis' engaging scenes, a personal history drives *The Blacksmith Shop*, the painter's memory of her father, working within the brightly-coloured shed, a connection to happy childhood memories.

\$12,000 – 15,000



62

WILLIAM KURELEK

Vintage

mixed media on board

signed with monogram and dated 1974 lower right; inscribed to the original owner on the reverse with "In appreciation of hospitality and heating problem assistance"; titled, dated 1974 and inscribed "Bill Kurelek + Manchester Guardian" on the reverse of the framing

9 ins x 8.5 ins; 22.5 cms x 21.3 cms

PROVENANCE

Private Collection, British Columbia

The trait of a skilled storyteller, William Kurelek's talent for employing humour to engage his audience while slyly transmitting his message is clear with *Vintage*. Having lived in London, the painter was exposed not only to the dry wit of British culture but also to the sharp satire found in the UK newspapers' political cartoons. On the reverse of the

framing, Kurelek inscribes that the artwork is "by" Bill Kurelek and the *Manchester Guardian*, providing credit for the likely source for the humorous scene. Here, a finely dressed waiter, outfitted in his formal whites, calls out his order to the labourer, requesting a variety of fine French wines ("One Bordeaux Cotes De Bourg '62, One Chateaneuf du Pape '64, Three Bourgogne Passe Tout Grain '67, Two Beaujolais Brouilly '59"). Although the various bottles strewn around the worker are labelled with the requested vintages, we see that the source for the variety of spirits is the spout of a single cask.

Given Kurelek's social and religious point of view, often on display to varying degrees in aspects of his compositions, it is difficult to ignore the painter's mocking tone towards the bourgeoisie, while also shedding light on the proletariat worker and their contributions. A tight and detailed composition, *Vintage* holds a unique place in William Kurelek's overall body of work while still providing his characteristic and perfected process of effective and entertaining storytelling.

\$35,000 – 45,000



63

JOHN YOUNG JOHNSTONE

Village Scene, St. Joachim, Quebec

oil on board

signed lower right

10 ins x 12 ins; 25 cms x 30 cms

PROVENANCE

Joyner Canadian Fine Art, auction, Toronto, May 16, 1989, lot 211

Private Collection, Toronto

\$3,000 – 5,000



64

LAWREN STEWART HARRIS

Laurentians (LSH 8-9)

pencil drawing

inscribed "LSH 8-9" on the reverse

8.5 ins x 11 ins; 21.3 cms x 27.5 cms

PROVENANCE

Heffel Fine Art Auction House, auction, Toronto, November 29, 2012, lot 346

Private Collection, Ontario

\$3,000 – 4,000

65

PHILIP HENRY HOWARD SURREY

Grosvenor Hill, Montreal

oil on board

signed lower right

24 ins x 18 ins; 60 cms x 45 cms

PROVENANCE

Galerie Martin, Montreal (1967)

Private Collection, Toronto

\$4,000 – 6,000



66

**JOHN GEOFFREY CARUTHERS
LITTLE**

Rue St. Patrice, Quebec

oil on canvas

signed lower right; signed, titled and dated 1969 on the stretcher

8.25 ins x 11 ins; 20.6 cms x 27.5 cms

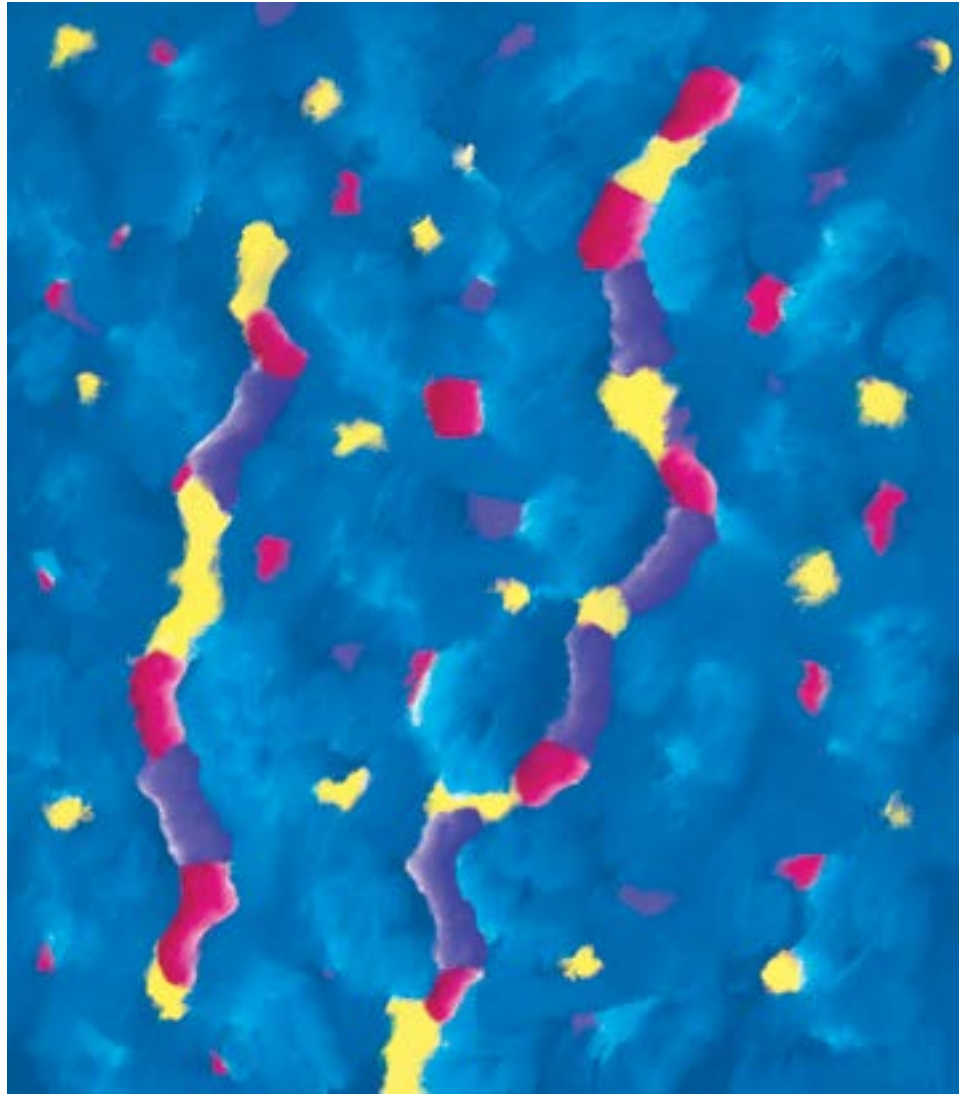
PROVENANCE

Continental Galleries, Montreal

Private Collection, Toronto

\$6,000 – 8,000





67

GERSHON ISKOWITZ

Night Blues – G

oil on canvas

signed, titled and dated 1981 on the reverse

39.25 ins x 34 ins; 99.7 cms x 85 cms

PROVENANCE

Gallery Moos, Toronto

Private Collection, Calgary

LITERATURE

Adele Freedman, *Gershon Iskowitz: Painter of Light*, Toronto/

Vancouver, 1982, pages 132 and 148

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

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

Iskowitz's paintings of the 1970s and 80s are comprised of magnificent vivid shapes in contrasting tones that create an ethereal, cloudlike quality. 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." In *Night Blues - G*, the artist appears to have discovered one of his "new blues", with its striking cobalt pigment that overlaps the contrasting colours beneath. On the same subject, Nasgaard writes that Iskowitz, by the 1980s, had "upped the ante by electrifying his colours, intensifying their contrasts and hardening the contours of his forms."

The Canadian landscape provided Iskowitz with constant inspiration, particularly in the ever-changing patterns of the sky. Rather than rendering the land in traditional landscape art, he instead expressed this inspiration through the abstraction of bright contrasting forms. Iskowitz drew on his personal recollections of experiences with landscape for his work, explaining that he would take "...the experience, out in the field, of looking up in the trees or in the sky, of looking down from the height of a helicopter. So what you try to do is make a composition of all those things, make some kind of reality... That's painting."

\$18,000 – 22,000



68

GORDON APPELBE SMITH

Abstraction

acrylic on canvas

signed lower right

27.25 ins x 34.5 ins; 68.1 cms x 86.3 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Kevin Griffin, "Adventure and Loss part of Gordon Smith's 'black paintings'", *Vancouver Sun*, October 27, 2017

Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 136

"It's part of my life," Gordon Smith said about painting: "It's like breathing." Curator and author Andrew Hunter writes of Gordon Smith, one of British Columbia's most celebrated artists: "Smith chose long ago to be a painter, not a writer or a storyteller. He has no desire

to explain or justify his decision in words, a language he does not feel allows him to probe the depths of his experience. He deciphers his world and lived experience through the language of painting." Despite the artist's avoidance of providing explanations of his artwork, Smith's abstract work is in part self-explanatory, as his style appears to parallel the international post-war movements of the 1950s and 60s. Gordon Smith has often described himself as being "one hundred artists deep" - referring to his constant openness to the influence of other painters. Roald Nasgaard writes that Smith has a "chameleon-like knack for reflecting his time, and yet his paintings over the decades have always surmounted his references by their sheer rootedness in place."

Gordon Smith's *Abstraction* reflects the abstract art tendencies in Canada and the United States that emerged in the 1950s, in the composition's expressive brushwork and adjoining planes of contrasting colours. Smith claimed as his "greatest liberating experience" the summer he spent in 1951 at the California School of Fine Art in San Francisco. He was inspired by the works of local artists such as Clyfford Still, Richard Diebenkorn, David Park and Bradley Walker Tomlin, and began to explore the physical qualities of paint, surface structure and abstraction as a young painter during the 1950s. Smith changed his style abruptly in 1960 to bright colours and hard-edge abstraction, influenced by the colour theories of Johannes Itten, Josef Albers and Guido Molinari.

\$25,000 – 35,000



69

MARC-AURÈLE FORTIN

Bateaux

oil on board

signed lower right

11.75 ins x 19 ins; 29.4 cms x 47.5 cms

PROVENANCE

Private Collection, Montreal

Born in Sainte-Rose, Marc-Aurèle Fortin's early artistic training came at home under the tutelage of artists including Ludger Larose and Edmond Dyonnet before his studies would take him to Chicago, New York, Boston and later, to France. Although best known for his studies of the life of small-town Quebec, the artist was also fascinated by the various ships and sailboats along the Saguenay and Saint Lawrence rivers. Fortin depicted fisherman boats of the Gaspé region, and the maritime port of Montreal during the construction of the Jacques-Cartier bridge. This example demonstrates his interest in the decorative quality of sails that overlap one another across the water's edge.

\$7,000 – 9,000



70

RITA MOUNT

In Repose

oil on canvas, laid down on board

signed and dated 1929 lower right; signed and titled on labels affixed to the reverse

9 ins x 11 ins; 22.5 cms x 27.5 cms

PROVENANCE

Private Collection, Ontario

EXHIBITED

Spring Exhibition of Quebec Artists, T. Eaton Company Limited, Toronto, 1930

\$1,500 – 2,000



71

ATTRIBUTED TO JOSEPH LÉGARÉ

The Frozen Ice Cone at Montmorency Falls

oil on canvas

inscribed "Légaré" and "Ice Cone, Montmorency Falls" on the stretcher

12.75 ins x 15.75 ins;

PROVENANCE

The Parker Gallery, London

Christie's London (South Kensington), auction, *The Winkworth Collection: A Treasure House of Canadiana in London*, April 1, 2015, lot 211

Private Collection

LITERATURE

John R. Porter, *The Works of Joseph Légaré 1795-1855*, Ottawa, 1978, pages 61 (plate 39), 86 (plate 64), 137 (plates 203 and 204), and 138 (plates 205 and 206) for depictions of Montmorency Falls by Joseph Légaré

\$3,000 – 5,000



72

FREDERICK ARTHUR VERNER

Bison – Evening

watercolour

signed and dated 1901 lower right

12.25 ins x 20.5 ins; 30.6 cms x 51.3 cms

\$3,000 – 4,000

ALEXANDER YOUNG JACKSON

Ruisseau Jureux (1931)

oil on canvas

signed lower left; signed, titled and dated 1931 on the stretcher

21 ins x 26 ins; 52.5 cms x 65 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection

EXHIBITED

Exhibition of Seascapes and Water-Fronts by Contemporary Artists and an Exhibition of the Group of Seven, The Art Gallery of Toronto, December 4 – 24, 1931, no. 89

LITERATURE

Charles C. Hill, *Canadian Painting in the Thirties*, National Gallery of Canada, Ottawa, 1975, pages 11, 21 and 27

David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, pages 181-83

The small village of Ruisseau Jureux is situated within the county of St. Irénée in the picturesque Charlevoix region of Quebec. A.Y. Jackson depicts scenic nature of this town during the season of transition. In a monochromatic palette of earth tones, the artist paints the calm body of water surrounded by a forest and rocky shoreline of sparse, bare branches. Charles C. Hill remarks on Jackson's preference to portray these time periods in the Canadian landscape: "It was the changing seasons that attracted A.Y., not the bright greens of summer, nor the blank whiteness of winter, but the flow of winter to spring or the blaring up of summer into autumn."

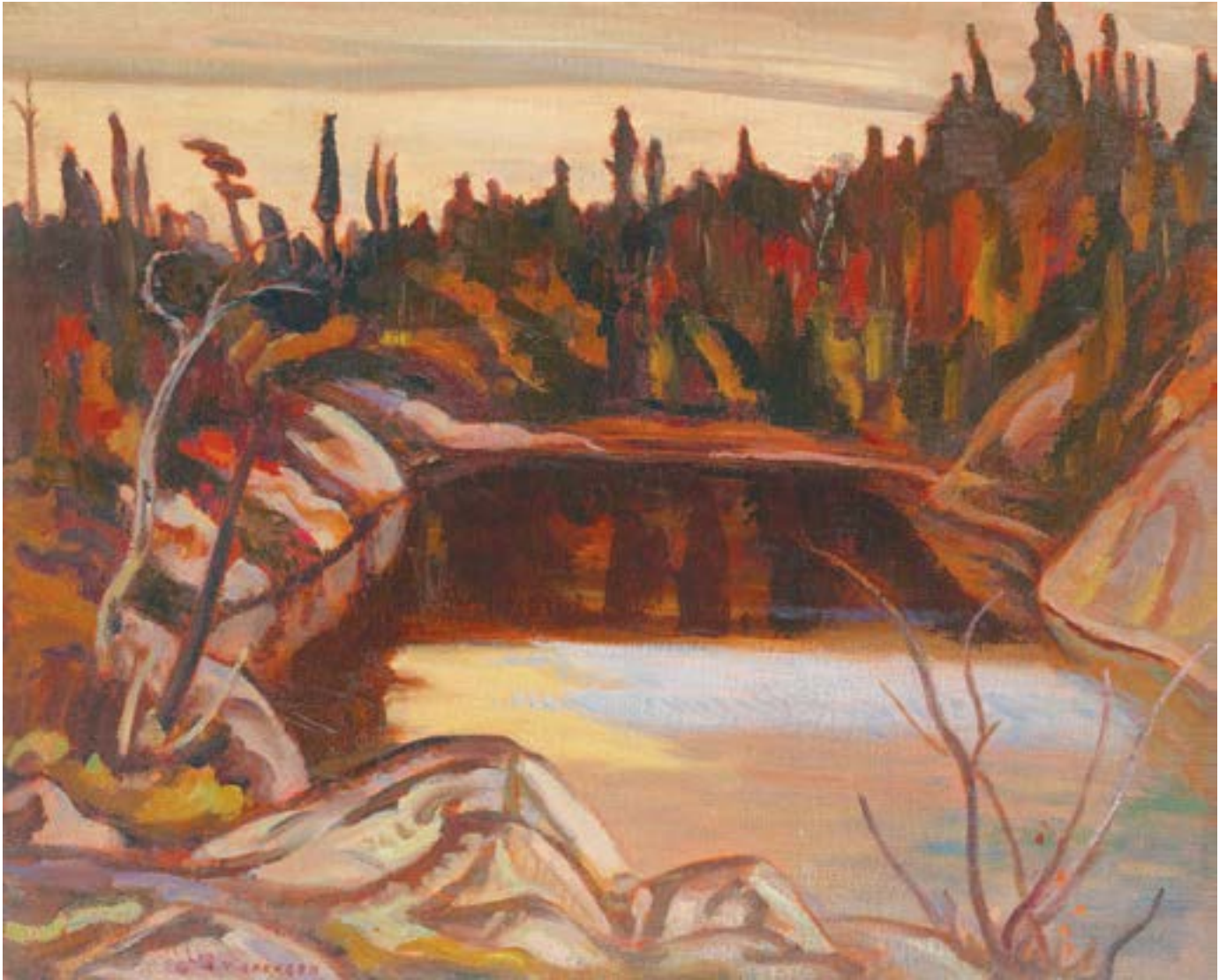
Jackson completed *Ruisseau Jureux* in 1931, when the Group of Seven dominated as Canada's national art movement, and the painter served as the association's leading spokesman. He believed that an art determined by geography and created by artists 'with their feet in the soil' would serve as a true expression of Canada, and that a resurgence of Canadian art would emerge out of the continued interpretation of its landscape.

A.Y. Jackson and Edwin Holgate were the only two Group members native to Quebec, and both men frequently depicted the Quebec landscape, more than any other members. Hill writes that Jackson typified their popular image: "robust, adventurous, a man of the soil, and a democrat.", returning each time with his quota of sketches to be painted up into canvases.

For many years Jackson embarked on annual trips to the Îles aux Coudres, the Ile d'Orléans, the small villages along the north shore of the St. Lawrence in the Charlevoix region (such as Ruisseau Jureux), or the south shore east of Lévis and toward the Gaspé. Jackson was known throughout these areas as "Père Raquette", as he preferred to travel by snowshoes during the winter. His travel companions included Dr. Frederick Banting and Arthur Lismer on occasion. Jackson would return from these trips each time with a large number of sketches to be completed on canvas in his studio. David Silcox writes that there are "many charming and vigorous works in Jackson's documentation of this region."

The year 1931 marked the beginning of a turning point for the Group of Seven, as they were pressured from younger artists to be more inclusive and venture beyond their mission and its restrictions. Members disagreed about how the Group should expand. A.Y. Jackson acknowledged these difficulties and made an announcement to the Group at Lawren Harris' house following a 1931 exhibition: "The interest in a freer form of art expression in Canada has become so general that we believe the time has arrived when the Group of Seven should expand, and the original members become the members of a larger group of artists, with no officials or constitution, but held together by common intention of doing original and sincere work." The following year, Jackson and the Group of Seven disbanded to form the new, larger association known as the Canadian Group of Painters.

\$125,000 – 175,000





74

CLARENCE ALPHONSE GAGNON

The Doctor

drawing and gouache

signed, titled "Etude pour Maria Chapdelaine", inscribed "page 170" and certified by Lucile Rodier Gagnon (no. 794) on a label on the reverse
7.25 ins x 8.75 ins; 18.1 cms x 21.9 cms

PROVENANCE

Masters Gallery, Calgary
Private Collection, Calgary

LITERATURE

Louis Hémon (Illustrations by Clarence Gagnon), *Maria Chapdelaine*, Paris, 1933, for the canvas of this subject page 170

Ian M. Thom, *Maria Chapdelaine: Illustrations*, McMichael Canadian Art Collection, Kleinburg, 1987, pages 24-28

Despite his vow to evade book illustration projects, in 1928 Clarence Gagnon was easily persuaded to take on the 1933 Mornay edition of *Maria Chapdelaine*. A romance novel published in 1914 by French writer Louis Hémon who was residing in Quebec at the time, *Maria Chapdelaine* was aimed at French and Quebec adolescents. The novel achieved great success, and has been extensively analyzed, adapted and translated throughout the decades. The story has caught the imagination of many artists, especially from Quebec, as well as commercial illustrators, all of whom were pleased to illustrate the landscape and traditional life of rural Quebec. Mornay Publications offered Gagnon the project and agreed to all of the artist's strict demands on the book's production.

Gagnon laboured over three years on these illustrations, devoting great care to each image. The preparatory drawing and gouache *The Doctor* serves as a study for the final illustration, which was entitled *The Diagnosis*, in the Mornay edition of the novel. The final image appears to be nearly identical to the *The Doctor*; Gagnon renders the same minute details of the interior in both versions. Ian Thom writes that "Gagnon avoids portraying individual faces, often showing figures from behind or rendering the features by a few simple lines. In effect, the text is left to speak for the characters." This statement holds true in the case of this work, as the doctor's face is the only one out of the four figures that is depicted in detail. Gagnon created forty-two images to accompany the *Maria Chapdelaine* story. On the detail, quality and influence of Gagnon's illustrations, Thom declared "Greater in number, and in colour rather than black and white and of a different character, the illustrations set a new standard for book illustration."

\$8,000 – 12,000



75

KENNETH DANBY

Sharpshooter

egg tempera on board
signed and dated 1971 lower right
20.25 ins x 30 ins; 50.6 cms x 75 cms

PROVENANCE

Mr. Daniel Hechter, Paris, France
A Canadian Corporate Collection

LITERATURE

Paul Duval, *High Realism in Canada*, Toronto/Vancouver, 1974, pages 78, 80 and 84
Paul Duval, *Ken Danby: The New Decade*, 1984, pages 105 and 108
Paul Duval, *Ken Danby*, Toronto/Vancouver, 1976, page 130, reproduced page 137

One of Canada's preeminent realist artists, Ken Danby was most noted for his depictions of sport and leisure with a keen sense of capturing the human condition—whether the physical strain of a sculler working against the currents or the sharp focus of a snooker player hunched over the game table. Beginning first as a young artist in Toronto exploring abstract art like many other contemporaries in similar circumstances, it was not until a trip to Buffalo, New York in 1962 to visit the Albright-Knox Gallery and take in a solo exhibition of American realist, Andrew Wyeth, that changed the course of his artistic career. Inspired by Wyeth, “the impact made by these paintings convinced Danby that he should forsake abstract painting, which he was increasingly becoming dissatisfied with and return completely to his devotion to realism.”

In this high realist work, Danby's subject turns away from the viewer, the dark figure set upon a lighter background. Duval notes that “To collect material for *Sharpshooter*, Danby spent a day looking at shooting galleries at the Canadian National Exhibition and in Toronto's penny arcades.” *Sharpshooter* captures the subject in a moment of intense concentration with the brilliant arcade lights glimmering in the background, unbothered by the viewer. The work focuses on the subject in a moment of tension between the light-hearted frivolity of the arcade as a refuge and intense focus of its patrons. Mirroring the transitional period of teenage life growing away from childhood, but not fully matured into adulthood, these works explore the human condition of growth through the lens of youthful fun. A short but important period, this foray into a pseudo-anthropological study of the modern teenager produced many graphic studies and four highly detailed and major tempera paintings in the artist's body of work.

\$10,000 – 15,000



76

WILLIAM RONALD

Untitled

*mixed media on paper
signed lower right; inscribed "P62-1" and
stamped "The William Ronald Corporation" on
the reverse*

21.5 ins x 29 ins; 53.8 cms x 72.5 cms

PROVENANCE

Private Collection, Montreal

Private Collection, Toronto

\$1,500 – 2,000



77

ROBERT MARKLE

A Room Within the Sound of an Orchestra

*acrylic on canvas
signed, titled and dated April 1979 on the
reverse*

63 ins x 76 ins; 157.5 cms x 193 cms

PROVENANCE

Isaacs Gallery, Toronto

Private Collection, Montreal

\$1,000 – 1,500



78

JOHN MEREDITH

Black Night

oil on canvas

signed, titled and dated 1959 on an Isaacs Gallery label on the reverse;
inscribed "Meredith" on the stretcher

36 ins x 48 ins; 90 cms x 120 cms

PROVENANCE

Isaacs Gallery, Toronto

Private Collection, Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 241

Paul Duval, *John Meredith: A Retrospective, 1955-1990*, exhibition catalogue, introduction, Kaspar Gallery, Toronto, 1991, unpaginated

The majority of John Meredith's early works of the late 1950s and early 1960s are executed with a vigorous palette-knife impasto. Paul Duval writes of Meredith's tendency toward this technique: "This encrusted richness of impasto has always held an attraction for young artists, and Meredith continued his affection for it into his vertical, stem-like compositions of the early 1960s." The artist's early paintings typically consist of abstract vertical stripes that are dark and tonal in colour, such as the black, brown and purple bands in *Black Night*. These stripes took on at first botanical references followed by human connotations, projecting a sense of mystery. Meredith's work was constantly evolving, though consistently informed by a belief in the human presence as the ultimate subject of art.

\$8,000 – 12,000



79

ROGER-FRANÇOIS THÉPÔT

Par trois

liquidex acrylic on canvas

signed, titled, dated 1973 and inscribed "No. 13" on the reverse

34 ins x 26 ins; 85 cms x 65 cms

PROVENANCE

Gallery Moos, Toronto

Private Collection, Toronto

\$5,000 – 7,000



80

MAUD LEWIS

School House in Winter

mixed media on board

signed lower right

12.25 ins x 13.75 ins; 30.6 cms x 34.4 cms

PROVENANCE

Private Collection, Quebec

This charming scene by Maud Lewis is a rarer example of the artist's early work from the 1950s. More complex and layered, the scene showcases the busyness of the village in winter with children walking to school, lumbermen hauling logs, and villagers riding into town on their bright red sleighs. Known for her affinity to the hum of the village as the community mills about, Maud Lewis was keen to capture the colour and design of this activity. As the viewer can see the summer leaves still filling out the trees, the artist's favouring of elements over visual accuracy is exemplified. Charming and diverse, this artwork wonderfully captures the imagination and interpretation of the artist's life in Nova Scotia.

\$10,000 – 15,000



81

MAUD LEWIS

Oxen in Winter

mixed media on board

signed lower right

12 ins x 13 ins; 30 cms x 32.5 cms

PROVENANCE

Private Collection, Ontario

According to Maud Lewis scholar, Alan Deacon, this work was likely painted in the early 1950s. The image of the oxen is one of the few serial images that spanned three decades of Lewis' artistic production.

\$8,000 – 12,000

82

MAUD LEWIS**Horse and Farmer Ploughing***mixed media on board**signed to the right**11.5 ins x 13.5 ins; 28.8 cms x 33.8 cms*

The farmer ploughing with his trusted work horse was an integral element to the agricultural development of rural farms in Nova Scotia. Framed with a row of colourful tulips at the lower edge and full lush trees with bright green leaves, Lewis' personality and love of colour shines through in this charming depiction of farm life. Interestingly, the use of formal perspective is a rarer instance in the artist's body of work. The tilled field zigs and zags into the distant bright red barn while the large decorated Clydesdale horse remains proportionally larger than the farmer, highlighting the importance of livestock in rural life and the artist's affinity for animals.

\$10,000 – 15,000



83

MAUD LEWIS**Three Black Cats***mixed media on board**signed to the right**12 ins x 14 ins; 30 cms x 35 cms***PROVENANCE**

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

LITERATURE

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

Arguably Maud Lewis' most sought-after subject, through commission requests during Lewis' life and subsequent popularity with collectors in the decades since her passing, Lance Woolaver writes that the black cats were special to the painter, noting that "Maud's cats were always named 'Fluffy'", the name of a beloved feline from the artist's childhood, and that "cats and flowers were her favourite subjects."

\$9,000 – 12,000





84

ALEXANDER YOUNG JACKSON

Near Combermere

oil on board

signed lower right; signed, titled and dated 1961 on the reverse
10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Private Collection, Ottawa

A small village located along the Madawaska River part of the Township of Madawaska, Combermere is known to be a quaint cottage destination, south east of Algonquin Park. A popular village to pass through en route to Haliburton and Eganville, Combermere shares the humble qualities of many of the surrounding rural hamlets. In the artist's signature rendering of the landscape, ribbons of soft yellows, ochres and olive tones mould the curves of the landscape in single brushstrokes. Typical for the artist, small cabins dot the landscape in the background highlighting the inhabitants and their role within the landscape. Throughout the artist's mature period, he often frequented these very rural locales in search of varied communities outside of the popular painting spots. An avid outdoorsman, these travels also offered Jackson opportunities for personal travel and excursions.

\$20,000 – 25,000



85

MAURICE GALBRAITH CULLEN

Spring Landscape

oil on canvas

signed and dated 1906 lower left; Cullen Inventory Number 819
18 ins x 28 ins; 45 cms x 70 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

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

Following a six year stay in Paris and further travels through the French countryside, in 1895 Maurice Cullen exhibited at the Salon and was the first Canadian to be offered an associate membership to the Société nationale des beaux-arts. While overseas, Cullen spent time with James Wilson Morrice, vacationing and painting in Brittany and Venice. Despite his growing success in France, the artist chose to return to Montreal that same year. Cullen was determined to give Canadians the opportunity to appreciate the impressionist art he admired in Paris, and to portray the Canadian landscape in this preferred style.

In the early 1900s Cullen was exhibiting regularly in Montreal and garnered more significant recognition from critics. He was awarded a bronze medal at the 1904 World's Fair in St. Louis, Missouri; this success motivated Cullen, together with William Brymner, to build a studio in Saint-Eustache, northwest of Montreal. Every year he travelled up and down the Saint Lawrence River between Montreal and Quebec to paint his surroundings. At times he ventured further north to Beaufort and Les Éboulements, capturing the landscape during each season, such as in *Spring Landscape*. The warm palette of yellows, greens and blues demonstrate Cullen's borrowing of a European Impressionist palette, which he adapted to scenes of his home country. Cullen created a completely new vision of the Canadian wilderness, which influenced the next generation of landscape artists including the Group of Seven. A.Y. Jackson praised these works, remarking: "To us [Cullen] was a hero. His paintings of Quebec City, from Lévis and along the river are among the most distinguished works produced in Canada."

\$25,000 – 35,000



86

THOMAS SHERLOCK HODGSON

Two x Red + Yellow

oil on canvas

signed and dated 1987 lower left; unframed
65 ins x 90 ins; 162.5 cms x 225 cms

PROVENANCE

Collection of the artist

Acquired directly from the artist

By descent to the present Private Collection, Toronto

EXHIBITED

Tom Hodgson, the Lynnwood Arts Centre, Simcoe, Ontario, travelling to Koffler Gallery, Toronto; Art Gallery of Peterborough; Oakville Galleries; Brampton Public Library & Art Gallery; Robert McLaughlin Gallery, Oshawa; Rodman Hall Arts Centre, St. Catharines; Tom Thomson Memorial Gallery, Owen Sound; and Grimsby Public Art Gallery, November 1988 - December 1989, no. 18

LITERATURE

David G. Taylor, *Tom Hodgson*, exhibition catalogue, November 1988 - December 1989, reproduced page 45

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, pages 10-11

Two x Red + Yellow exhibits Tom Hodgson's later approach to abstraction with large strokes of paint on the canvas anchored at the corners of the composition. The watery aqua blue background contrasts with the bright pops of fuchsia and marigold with various palette knives and brushstrokes used to build up raised textures and reliefs.

Exhibiting with the then-new Christopher Cutts Gallery in 1990, art critic Christopher Hume noted on these works from the late 1980s: "The pieces are large-format and tremendously self-assured. As abstract as they get, they remain remarkable and obvious examples of the craft of painting. The way this man moves and mixes acrylics is sheer bravura."

\$8,000 – 10,000



87

WALTER HAWLEY YARWOOD

Autumn Woods

oil on canvas

signed and dated 1957 lower centre; titled on the stretcher

48 ins x 72 ins; 120 cms x 182.9 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, page 278

Focusing on powerful colour palettes of contrasting warm and cool tonalities, the artist oscillated between pure abstraction and semi-figural abstraction throughout the 1950s. In paintings of this period, sculptural elements can be interpreted on the two-dimensional compositional plane with cubist qualities of sculptural forms rotating and simultaneously being captured in space. In keeping with the mandate of the Painter's Eleven, the exploration of abstraction and a distancing from the traditional figure and form were paramount.

Upon travelling to Buffalo, New York with fellow artists Harold Town and Tom Hodgson, the works of the American Abstract Expressionists influenced Yarwood. Rather than the obvious players of Jackson Pollock and Mark Rothko, inspiration seemed to have sparked with the works of Clyfford Still; one of the founding artists of the American Abstract movement. In both Yarwood's and Still's bodies of work, large organic swaths of rich colours are explored in jagged shapes.

On the artist's exploration of contrasting colour, Iris Norwell writes: "Nothing is overdone in his strong colours; it's as though a buzzer in his brain alerted him when to stop." Yarwood had a particular eye and judgment when economizing and rationalizing colour choice and application. Yarwood's *Autumn Woods* is charged with energy as the tones of deep indigo, crimson and ochre contrast with each other, bringing dynamic movement across the canvas.

\$10,000 – 20,000



88

PAUL-VANIER BEAULIEU

Nature morte avec paysage

oil on canvas

signed and dated 1955 upper left

10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms

PROVENANCE

Dominion Gallery, Montreal

Private Collection, Montreal

\$5,000 – 7,000



89

STANLEY MOREL COSGROVE

Bouquet

oil on panel

signed lower left

16 ins x 20 ins; 40 cms x 50 cms

PROVENANCE

Private Collection, Montreal

LITERATURE

Jacques de Roussan, *Cosgrove*, Pointe-Claire, Quebec, 1989, reproduced page 133

\$3,000 – 4,000



90

MOLLY LAMB BOBAK

Japanese Cloth

oil on board

signed lower right; signed and titled "Japanese Cloth" on the reverse; with accompanying letter from the artist
48 ins x 39.75 ins; 120 cms x 101 cms

PROVENANCE

Private Collection, Victoria

LITERATURE

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

A favourite subject for Bobak, the floral still lifes which the artist produced throughout her career mirror the whimsical beauty of chance floral arrangements. Taking inspiration from her own garden, Bobak often chose a variety of blooms to arrange loosely, emphasizing the organic nature of the flowers. Highlighted by the loose and free brushstrokes, the flowers curve gently and wistfully with the weight of the blooms dictating the chance arrangement.

In a letter from the artist to her friend, Joan, dated October 2, 1998, Bobak remarks on *Japanese Cloth*: "The cloth is (or was) an old memory from home in B.C.—I had 2 of them—this one in the painting, long since missing. I do wish I could have been more like dear Charles Comfort who documented everything he did—but it wasn't in my nature...It is a lovely painting though—flowers from our garden, of course". Personal tokens of the artist are incorporated into this work adding an element of intimacy with the artist; it is as if the viewer is privy to a snapshot of the artist's home and a personal moment in time.

\$15,000 – 20,000



91

JAMES WILSON MORRICE

The Beach, St. Malo

pencil drawing

4.25 ins x 6.5 ins; 10.6 cms x 16.3 cms

PROVENANCE

The Right Honourable Vincent Massey
Laing Galleries, Toronto
Private Collection, Toronto

\$1,500 – 2,000



92

JAMES WILSON MORRICE

Interior with Figures

pencil drawing

4.25 ins x 6.5 ins; 10.6 cms x 16.3 cms

PROVENANCE

The Right Honourable Vincent Massey
Laing Galleries, Toronto
Private Collection, Toronto

\$1,500 – 2,000

93

JOHN YOUNG JOHNSTONE**Pont-Aven, France***oil on board**signed lower right; signed and titled on the reverse**5.5 ins x 6.75 ins; 13.8 cms x 16.9 cms***PROVENANCE**

Canadian Fine Arts, Toronto

Private Collection, Toronto

Whilst travelling through Europe, Johnstone visited Pont-Aven, a popular destination for many impressionist and Fauvist artists like Émile Bernard, Paul Gauguin and their followers, later becoming known as the Pont-Aven School. The locale was of particular interest with its milling industry and the beech woods of the Bois d'Amour just outside of the town. A small but vibrant hub, Pont-Aven offered artists the European charm of a small Britannia village decorated with flowing rivers, wooded secluses, historic industry and the golden glow of French sunlight.

\$4,000 – 6,000



94

ANNE DOUGLAS SAVAGE**At the Spinning Wheel***oil on board**8.75 ins x 12 ins; 21.9 cms x 30 cms***PROVENANCE**

Galerie d'art Michel Bigue, Saint-Sauveur-des-Monts

Private Collection, Toronto

LITERATURE

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, pages 107 and 110

Anne Savage captured rural township landscapes, farm life and cozy interiors inspired by her family's Dorval home, their cottage at Lake Wonish and summer vacations in the Eastern Townships. *At the Spinning Wheel* depicts the intimate home setting while incorporating the elements of landscape, interior and figural painting. From the window panes, the patterned carpet covering the floor, the stacked row of books lining the mantel and the tapestry hanging below, the artist created a geometrically segregated interior space with striking contrast to the fluid rounded form of the spinning wheel. Art critic Robert Ayre wrote: "There is never any fussiness of detail. If she puts a plough into a landscape or a wheelbarrow it looks like a workable implement as well as a substantial part of the design."

\$5,000 – 7,000





95

JEAN-PHILIPPE DALLAIRE

Danse la joie

*gouache on card
signed lower right; titled within the lower composition
13.5 ins x 9.25 ins; 33.8 cms x 23.1 cms*

PROVENANCE

Private Collection, Montreal

\$2,000 – 3,000



96

WILLIAM PEREHUDOFF

AC-86-39

*acrylic on canvas
signed, titled and dated 1986 on the reverse; unframed
30.75 ins x 44 ins; 76.9 cms x 110 cms*

PROVENANCE

Private Collection, Winnipeg

\$8,000 – 12,000



97

HENRIETTE FAUTEUX-MASSÉ

Sans titre

*oil on canvas board
signed and the estate stamp on the reverse
24 ins x 18 ins; 60 cms x 45 cms*

PROVENANCE

Estate of the artist, Sainte-Adèle, Quebec
Private Collection, Toronto

\$2,000 – 3,000



98

WILLIAM PEREHUDOFF

AC-79-17

acrylic on canvas
signed and inscribed "AC-79-17" on the reverse
54 ins x 64 ins; 135 cms x 160 cms

PROVENANCE

Waddington Galleries, Toronto
 Private Collection, Toronto

LITERATURE

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

Perehudoff began his artistic career as a watercolourist while continuing to experiment with transparencies and opacities in pigments throughout his later career as a colour field painter. Using unprimed canvases, the artist worked with the absorption of the raw linen with thin application of pigment. Large swaths of thinned neutral earth-tone pigments create a soft foundation layer to the composition with soft curving lines created from the movement of the brush. Creating vibrant contrast and energy, the artist places bright horizontal bars of solid bright pigments of contrasting blues, greens and fiery orange at the edges of the work. These elements draw the eye of the viewer over the composition, constantly moving and negotiating the relationship between the forms and colours.

\$10,000 – 15,000



99

JOHN GRAHAM COUGHTRY

Sonada Variations

mixed media on paper
signed and dated 1971 lower right
28.5 ins x 22 ins; 71.3 cms x 55 cms

PROVENANCE

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

\$800 – 1,200



100

FREDERIC MARLETT BELL-SMITH

Great Glacier of Selkirks

oil on board

signed lower left; titled on the reverse

9.25 ins x 12.25 ins; 23.1 cms x 30.6 cms

PROVENANCE

Private Collection, Ontario

\$2,000 – 3,000



101

FRANK HANS JOHNSTON

Snow Clouds

oil on canvas, laid down on board

signed lower left; signed and titled on the reverse

7.75 ins x 10 ins; 19.4 cms x 25 cms

PROVENANCE

Merritt Malloney's Gallery, Toronto

Private Collection, Toronto

\$4,000 – 6,000



102

ALFRED JOSEPH CASSON

Woodlands

oil on board

signed lower left

9.5 ins x 11.25 ins; 23.8 cms x 28.1 cms

PROVENANCE

Acquired directly from the artist

Private Collection, Ontario

By descent to the present Private Collection, British Columbia

LITERATURE

Megan Bice, *The McMichael Canadian Art Collection*, Kleinburg, 1989, page 10

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



103

HORTENSE MATTICE GORDON

Votive Lights

oil on canvas board

signed lower left; titled on the reverse

16 ins x 12 ins; 40 cms x 30 cms

PROVENANCE

Private Collection, Hamilton

Bequeathed to the Art Gallery of Hamilton

Private Collection, Toronto

LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, pages 256-59

Working in a smaller scale than her fellow Painters Eleven compatriots, Hortense Gordon's abstract works were more subtle with less expressive swaths of colour and tighter compositions. *Votive Lights* is a shining example of the artist's ability to produce understated but expressive works imbued with calmness in pleasing colour palettes and strong compositional design focused on line and geometric forms. Ribbons of yellows and oranges speak to the viewer from the canvas rather than shout in this piece, exemplifying the artist's unique ability to maintain a serenity to her practice and mirroring her own calm and collected demeanor.

\$3,500 – 4,500



104

MARCELLE FERRON

Sans titre

oil on card

signed and dated "74-75" lower right; signed and dated on the reverse

19.75 ins x 9.75 ins; 49.4 cms x 24.4 cms

PROVENANCE

Private Collection, Montreal

\$4,000 – 6,000

105

JOHN MCEWEN**Maquette for Boat Sight***steel and wood sculpture**8.75 ins x 25.5 ins x 17.75 ins; 21.9 cms x 63.8 cms x 44.4 cms***PROVENANCE**

Acquired directly from the artist (1988)
 Private Collection, Regina

LITERATURE

Bruce W. Ferguson, *Public Work: John McEwen*,
 Southern Alberta Art Gallery, Lethbridge, July 23
 - September 4, 1988, pages 36-41 for *Boat Sight* (1984-
 85) located at the Parc des Portageurs, Hull, Quebec

McEwen's large-scale public artwork *Boat Sight* is located on the Ottawa River just above the Chaudière Falls. Ferguson writes that "the steel frame of a boat is lodged between the limestone slabs, a steel guard dog 'looks' across the river while a steel wolf 'circumvents' the site."

This lot includes a limited edition copy of *John McEwen: Public Work* (Southern Alberta Art Gallery, 1988) which was published in an edition of 50 copies accompanied by a presentation stand designed and fabricated by the artist.

\$5,000 – 7,000



106

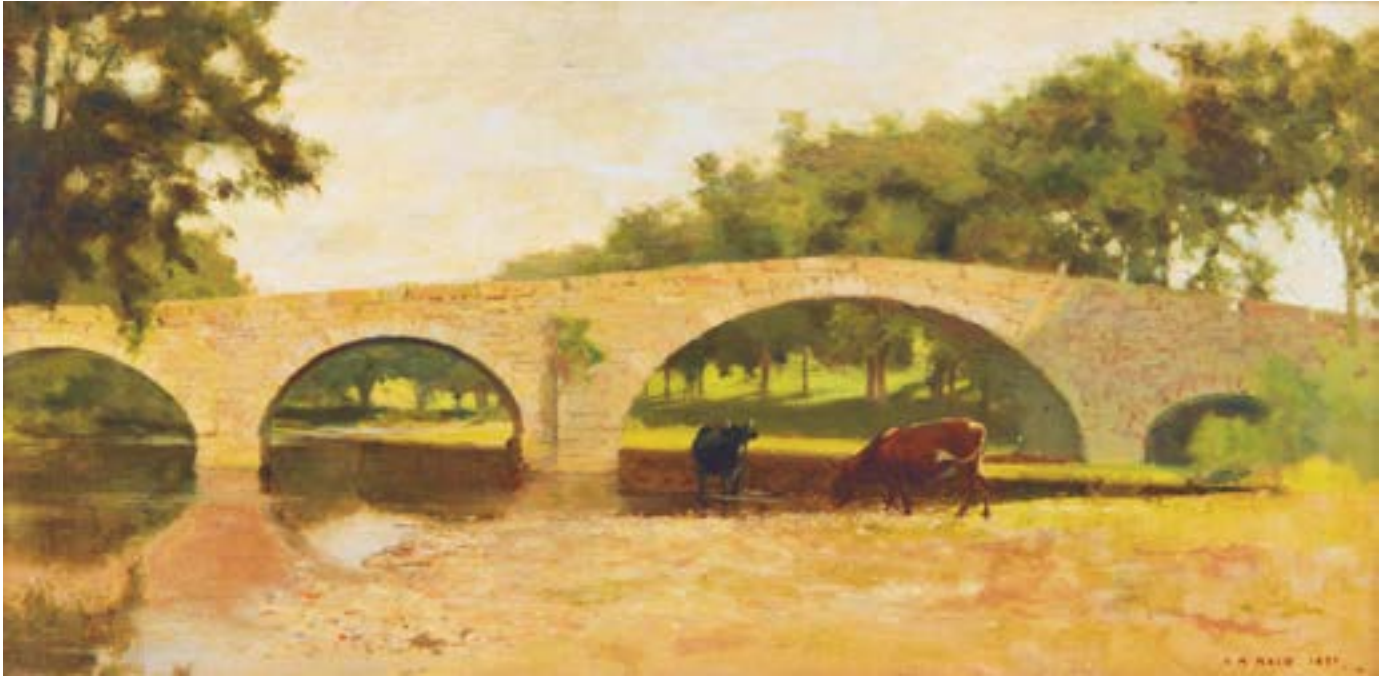
EDMUND ALLEYN**Sans titre***oil on canvas**signed and dated 1956 upper left**15 ins x 21.75 ins; 37.5 cms x 54.4 cms***PROVENANCE**

Private Collection, Montreal

Born to a family of English and Irish heritage in Quebec City, Edmund Alleyn studied at the École des beaux-arts with Jean Paul Lemieux. In 1955, the young artist won the Grand Prix aux concours artistiques de la Province de Québec and a grant from the Royal Society of Canada. Later that year he moved to France, where he explored lyrical abstraction influenced by Paul-Émile Borduas and Jean Paul Riopelle. This 1956 canvas, which would have been painted in Europe, demonstrates the strong influence of these Automatiste painters, in its thick paint application and expressive brushwork.

\$4,000 – 6,000





107

GEORGE AGNEW REID

Watering Cattle Beneath a Bridge

*oil on canvas, laid down on board
signed and dated 1897 lower right
15 ins x 30 ins; 37.5 cms x 75 cms*

PROVENANCE

Private Collection, Ontario

\$5,000 – 7,000

108

WILLIAM HENRY CLAPP

Fishing Boat near Harbour

*oil on board
signed and dated "Dec. 1897" upper right
15 ins x 12 ins; 37.5 cms x 30 cms*

PROVENANCE

Private Collection, British Columbia

\$4,000 – 6,000



109

LAURA ADELINE LYALL MUNTZ**Woman in the Field***oil on canvas**signed and dated 1887 lower right**30 ins x 20 ins; 75 cms x 50 cms***PROVENANCE**

Private Collection, United States

Laura Muntz's paintings of women and children captured a time when the choice of subject was thought especially suited, in the opinion of the day, to the sensibility of women painters. Young women, children, embodied innocence and the promise of the future, and, in addition, allowed her to revel in forthright candid storytelling with a naturalism she learned through long study and practice. This painting reflects the strong, new identity for herself that Muntz was forging in this early period of her work. Her attempt to draw the figure accurately in a pleasingly rural setting, and the way the paint is handled, embody a kind of striving on Muntz's part, an ambition, that would make her one of the important painters of the day.

There is a record that Muntz sold her first painting in oil in 1887. She doubtless added the money to the savings she made for going abroad. It is tempting to think that this is the painting that gave her the funds she needed for further study. It is extraordinarily bold for a first painting but helps us understand how Muntz got to be called "incomparable" later, when she was praised for the "great charm" of her paintings and her "vigorous" subjects, qualities that abound here.

We extend our thanks to Joan Murray, Canadian art historian, for contributing the preceding essay.

\$8,000 – 12,000



110

BERTRAM RICHARD BROOKER**Portrait of a Woman***oil on canvas**24 ins x 18 ins; 60 cms x 45 cms***PROVENANCE**

The Estate of Murray Waddington, Ottawa

LITERATURE

Alica Boutilier, Heather Horne, Jo Ann Algermissen and Linda Jansma, *A Vital Force: The Canadian Group of Painters*, Kingston, 2013, page 61, figure 20 for another composition featuring the sitter (*Seated Figure*, 1935; Collection Art Gallery of Hamilton, 1996.15), reproduced page 61

\$3,000 – 5,000





111

BERTRAM RICHARD BROOKER

Tree Trunks

oil on board

signed lower left; titled, numbered 166 and marked with the estate stamp on the reverse

11.5 ins x 15 ins; 28.8 cms x 37.5 cms

PROVENANCE

Private Collection, Edmonton

LITERATURE

Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, pages 194-98

Upon visiting Winnipeg in the summer of 1929 and meeting with Lionel LeMoine FitzGerald, Bertram Brooker abandoned pure abstraction for the exploration of abstraction in figural and natural forms within the landscape. Rather than progress to abstraction as many of his compatriots had, Brooker instead utilized this bold initial experimentation with abstraction to incorporate into this later body of work. Heavily influenced by L.L. FitzGerald, Brooker adopted a refined and simplified stylistic handling of form, not dissimilar to the graphic arts of his early professional experience as a graphic artist. Rather than embrace the wild and ragged handling of paint to express the rugged terrain of the Canadian landscape, Brooker instead saw how the landscape could be abstracted and flattened while maintaining a refined dynamism. *Tree Trunks* explores the modern handling of the landscape in the thirties, with a harnessing of simplified formalism, energetic movement with the diagonal lines within the natural forms, a harmonious colour palette and softened texture.

\$4,000 – 6,000



112

CHRISTOPHER PRATT

Lance Point Rock

colour screenprint

signed, titled, dated "Dec. 1990" and inscribed "Artist's Proof" in the lower margin

13.5 ins x 30 ins; 33.8 cms x 75 cms

PROVENANCE

Private Collection, Calgary

\$3,000 – 4,000



113

DAVID ALEXANDER COLVILLE

Stove

colour serigraph

signed, dated 1988 and numbered 34/70 in the lower margin
19.75 ins x 19.75 ins; 49.4 cms x 49.4 cms

PROVENANCE

Private Collection, Calgary

\$8,000 – 12,000



114

WILLIAM GOODRIDGE ROBERTS

Bright Day, Laurentians

oil on board

signed lower right; titled on the artist's label on the reverse; Roberts
Inventory Number 1591

15 ins x 18 ins; 37.5 cms x 45 cms

\$2,000 – 2,500



115

**FREDERICK WILLIAM
HUTCHISON**

Lake of Two Mountains

oil on canvas

signed lower right

27 ins x 31 ins; 67.5 cms x 77.5 cms

PROVENANCE

Private Collection, Montreal

\$3,500 – 4,500



116

FREDERICK ARTHUR VERNER

Hunting by Canoe

watercolour on paper, laid down on card

signed and dated 1877 lower right

6.25 ins x 10.75 ins; 15.6 cms x 26.9 cms

\$3,000 – 4,000

117

BRUNO COTÉ

Printemps

oil on canvas

signed lower left; signed and titled on the reverse

29.5 ins x 39 ins; 73.8 cms x 97.5 cms

\$4,000 – 6,000



118

**DANIEL PRICE ERICHSEN
BROWN**

Landscape

egg tempera on board

signed and dated 1988 lower left

18 ins x 32 ins; 45 cms x 80 cms

PROVENANCE

Private Collection, Toronto

\$4,000 – 6,000



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Frederick Hagan, Mr. King's Barns, Pickering Farm, 1942, oil on panel, 9.5 X 12 in.

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William Kurelek, *Hot Day in Kensington Market* (Lot 21)

Back Cover

Bill Reid, *Chief of the Undersea World* (Lot 38)

Inside Front Cover

Rita Letendre, *Avril* (detail) (Lot 37)

Inside Back Cover

P.C. Sheppard, *Edge of Town* (detail) (Lot 32)





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