



**CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS**

Auction of Important Canadian Art
November 20, 2018





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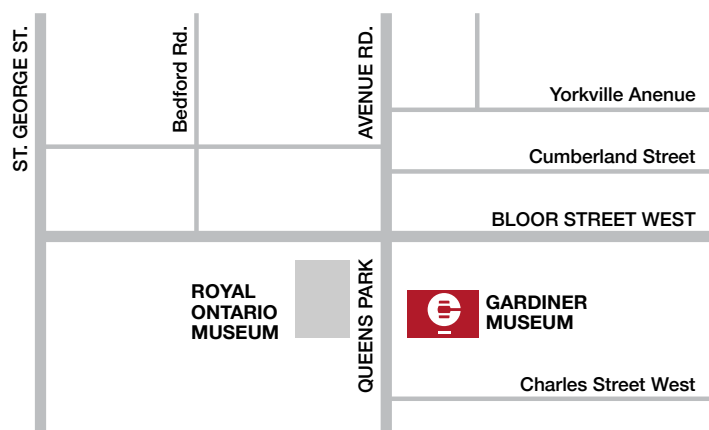
FALL AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

TUESDAY, NOVEMBER 20TH AT 7:00 PM

GARDINER MUSEUM

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



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Tuesday, November 20th: 9:00 am to 1:00 pm

326 Dundas Street West
(across the street from the Art Gallery of Ontario)
Toronto, Ontario M5T 1G5

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CONSIGNOR CANADIAN FINE ART
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Consignor Canadian Fine Art presents an innovative partnership within the Canadian art industry. The venture acts to bridge the services of the retail gallery and auction businesses in Canada with a team of art industry professionals who not only specialize in consultation, valuation, and professional presentation of Canadian art, but who also have unparalleled reputations in providing exceptional service to the specialized clientele. Mayberry Fine Art partner Ryan Mayberry and auction industry veterans Rob Cowley and Lydia Abbott act as the principals of Consignor Canadian Fine Art, a hybridized business born in response to the changing landscape of the Canadian art industry.

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

Should you feel that our team can be of assistance, please contact us directly in order to receive further information regarding our services as well as confidential and complimentary consultations regarding your artwork. We are delighted to be of service in our Toronto offices or through our regular travels across Canada.

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1

FRANK SHIRLEY PANABAKER

Winter Logging Scene

oil on canvas

signed lower left

22 ins x 28 ins; 55 cms x 70 cms

PROVENANCE

Private Collection, Toronto

A master of the pastoral landscape, Panabaker deftly captures the light of a cold and crisp winter afternoon in this timeless logging scene. Rendered in loose, painterly strokes, there is an undeniable romance to the artist's depiction of the simplicity of a day's labour in the Canadian landscape. Perhaps drawing inspiration from rural surroundings near his home of Hamilton, Ontario, the artist evokes the nostalgia of a bygone era: guiding a horse-drawn sled across a snow-covered field toward the glowing late afternoon sun, a logger returns home after a long day, his red wool coat a bright spot against a blue horizon dotted with clouds. Drawing attention to the pair of horses at the centre of the canvas, the composition leaves the viewer with an indelible impression of the powerful animals pulling the sled; one can almost imagine the rustling of their harness and the satisfying crunch of their hooves against the snow.

\$5,000 – 7,000



2

ALBERT HENRY ROBINSON

Evening Lights

oil on board

titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Kastel Gallery, Montreal

Private Collection, Toronto

LITERATURE

Paul Duval, *Canadian Impressionism*, Toronto, 1990, page 130

His vision of the harbours and villages of his home is an idyllic one – a portrait in soft focus. In *Evening Lights*, Robinson captures the pale lavender light of dusk as the sun sets on a rural town blanketed in snow. Robinson's scenes of the Quebec countryside and its inhabitants are characterized by their simplified forms and gentle hues, mixed with generous amounts of white paint and applied with the artist's characteristic crisp, rectilinear brushstrokes. Rather than capturing the country through depictions of barren terrain, Robinson narrows his focus on the dwellings of emerging towns and cities in the early twentieth century, lending life and narrative to the prevailing landscape painting tradition in Canada.

\$14,000 – 18,000



3

MAUD LEWIS

Pair of Oxen with Sled of Logs

mixed media on board

signed to the right

12 ins x 14 ins; 30 cms x 35 cms

PROVENANCE

Zwicker's Gallery, Halifax

Private Collection, Halifax

The team of colourfully decorated oxen is one of the few serial motifs spanning three decades of Maud Lewis' practice. Painting one of her most requested subjects, the artist depicts a pair of yoked oxen pulling a logging sled in the foreground of a hilly, snow-covered landscape dotted with trees. Lending her painterly touch to the animals' ornate halters and bells, Lewis renders a scene familiar to rural Nova Scotia, where these livestock were integral to the agricultural development of the region. Lewis painted from memory and imagination, as well as from popular sources; images of ox teams were common in print representations of Nova Scotia. Whether hauling hay and lumber or grazing leisurely in their pastures, Lewis' painted animals charm in all seasons.

\$12,000 – 15,000



4

WILLIAM HODD MCELCHERAN

Smug Man

bronze

signed, dated 1994 and numbered 1/9 on the base (incised)
28.5 ins x 11 ins x 18 ins; 71.3 cms x 27.5 cms x 45 cms

PRIVATE COLLECTION

Private Collection, Toronto

LITERATURE

Kinsman Robinson Galleries, *William McElcheran: Humanism in Bronze*, exhibition catalogue, Toronto, 2010, pages 2-6

Some of the artist's most celebrated sculptural works are the portly bronze businessmen inspired by the artist's corporate-working clients. After graduating from the Ontario College of Art in 1948 at the top of his class, McElcheran went on to become chief designer for Bruce Brown and Brisely architects where he helped co-ordinate the planning and designing of churches and university buildings. With this shift to a more corporate career path, McElcheran still sought to work on his own practice and began building a client base of corporate professionals—his inspiration for the businessmen series.

McElcheran spent a significant amount of time in Pietrasanta, Italy, living near a foundry and by other artists skilled in bronze casting. Exposed to an Italian style of modern art, the simplified smooth forms of the artist's figural work can be seen and has been coupled with a mastery of the bronze material from his experience working with experts in casting.

The artist saw the businessman as the anti-hero everyman. Capturing humanism in witty and satirical sculpture, he sought to uncover the human qualities of these figures. In the artist's self-penned poem *Endangered Species*, McElcheran explores humanism and is particularly poignant to his businessmen sculptural series. He wrote:

"Eyes shifting, watching for movement, nose sniffing for traces, Ears attentive for sounds above or below the buzz of the city, watching, smelling, listening, prey and predator. Calculating, (no time for contemplation), basking, bronzing at appointed times — but reachable. Aiming to more than survive, fracturing infinitives and anything else that impedes or endangers. Non-hero, non-poet, non-philosopher, endangering and endangered in our millions."

\$18,000 – 22,000



5

PHILIP HENRY HOWARD SURREY

Three Women Threatened by Automobiles

oil on board

signed lower right

6 ins x 7.75 ins; 15 cms x 19.4 cms

PROVENANCE

Galerie Crescent, Montreal

Walter Klinkhoff Gallery, Montreal

Private Collection, Alberta

LITERATURE

"Mixing Calm and Menace", exhibition review (Walter Klinkhoff Gallery), *The Montreal Gazette*, September 25, 2004, canvas of this subject entitled *Three Girls Threatened by an Automobile* reproduced page 2 (Arts Section)

\$7,000 – 9,000

6

JOHN KASYN

Off Eastern Avenue, Toronto

oil on board with Lucite 44

signed lower right; signed, titled and inscribed with

inventory number 87042 on the reverse

18 ins x 14 ins; 45 cms x 35 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection, Victoria

\$5,000 – 7,000





7

FRANK HANS JOHNSTON

Dream Glow

oil on board

signed lower left; signed and titled on the reverse

8 ins x 10 ins; 20 cms x 25 cms

PROVENANCE

Private Collection, Toronto

Franz Johnston travelled and painted extensively in Ontario and Quebec, Manitoba, the Rocky Mountains and the Northwest Territories, dedicated to illustrating the beauty of Canada's stunning and varied terrain. Johnston's landscapes are a reflection of his interest in turn-of-the-century ideals, displaying much more atmospheric and decorative qualities than his fellow Group of Seven members. Unlike the modernist paintings of Thomson and Harris, Johnston's work evolved toward a more traditional and romantic style, recalling 19th century painters such as Homer Watson.

Dream Glow is a fine example of the artist's ability to capture the interplay of light, colour and pattern in Canada's wilderness.

\$5,000 – 7,000



8

MAURICE GALBRAITH CULLEN

The Cache River at Moonrise

oil on board

signed with monogram lower right; Cullen

inventory number 1240

6.75 ins x 10.25 ins; 17 cms x 25.6 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Private Collection, Ontario

LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 297-331

The Cache River at Moonrise showcases Cullen's ability to adapt his impressionist approach to the Quebec wilderness. The artist "excelled in crisp winter landscapes in the radiant northern light ... He was determined to record the texture and varied colours of his country in impasto layers of paint – and no other impressionist did it better." Cullen always sketched outdoors, even during the coldest months while standing in snowshoes. *The Cache River at Moonrise* captures the crisp air of the province's frigid winter, and the beauty of the snowy wilderness at moonrise. Cullen created a completely new vision of the Canadian wilderness, which influenced the next generation of landscape artists including the Group of Seven.

\$7,000 – 10,000



9

ALFRED JOSEPH CASSON

Arden Village

oil on board

signed lower right; signed (twice), titled (twice) and dated 1957 on the reverse

9.25 ins x 11.25 ins; 23 cms x 28 cms

PROVENANCE

Woljtjen Udell Gallery, Edmonton
Mayberry Fine Art, Winnipeg
Private Collection, Toronto

LITERATURE

Paul Duval, *A.J. Casson*, Toronto, 1951, page 27

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

Nestled between Big Clear Lake and Kennebec Lake, Arden village is a small village in the Frontenac Region of Eastern Ontario, northwest of Kingston. Like many other hamlets and villages that dot the rural areas of the province, Arden was developed in the 1800s largely by the descendants of the United Empire Loyalists. Often these small villages are characterized by their simple and charming shiplap clad homes and buildings with steep gables and river stone chimney's a nod to the colonial preference in architecture at the time.

As a professional working designer, A.J. Casson often took his painting trips within the boundaries of Ontario on weekends, visiting rural and remote areas of the province. Whereas some of his Group colleagues travelled across Canada on extensive sketching trips, Casson was more limited to Ontario and nearby areas of Quebec, given the realities of his career and new family. As a result, Casson produced an extensive catalogue of works documenting the Ontario landscape and the unique personalities of each town, village and hamlet he visited.

Executed in the artist's signature muted grey-blue tones, *Arden Village* is a pleasing depiction of a rather isolated community. Full of charm, the small town concentrates itself around Big Clear Lake where Mill Pond, as captured in this work, is a beloved public swimming hole. Located at the intersection of Queen Street and Arden Road, the locale afforded Casson a favourite motif of sun-soaked white buildings and homes, the tokens of inhabitation and community development in the rugged wilderness.

\$30,000 – 40,000



10

WILLIAM PEREHUDOFF

AC-85-81

acrylic on canvas

signed, dated 1985 and inscribed "AC-85-81" on the reverse

35 ins x 78.25 ins; 87.5 cms x 222.25 cms

PROVENANCE

Waddington and Shiell Galleries, Toronto

Art Rental Service of the Art Gallery of Ontario, Toronto

Private Collection, Toronto

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. In *AC-85-81*, a wash of thinned earth-toned pigments creates a soft foundation layer to the composition. Producing vibrant contrast and energy, the artist then applied bright vertical bars of intense and contrasting blues, greens and fiery orange across the canvas. These thick strokes of colour, painted with a glossy, tactile surface, appear to be floating in the calm grey space behind them. The three-dimensional quality of the final surface layer adds a sculptural element to the work giving further dimension to the image plane.

The Emma Lake Workshops of the early 1960s profoundly impacted Perehudoff's work. During these workshops, he was introduced to Post-Painterly Abstraction by art critic Clement Greenberg and American artist Kenneth Noland. Many of the artist's magnificent horizontal canvases of the 1970s and 1980s, such as *AC-85-81*, reference the reductive formalism of Color-Field painting.

\$20,000 – 30,000



11

BETTY ROODISH GOODWIN

The Cry Took Place Amount the Elements

pastel on laser print, on Geofilm

signed, titled and dated "98-94" along the lower edge

17 ins x 11 ins; 42.5 cms x 27.5 cms

PROVENANCE

Galerie René Blouin, Montreal

Galerie Simon Blais, Montreal

Galerie Valentin, Montreal

Private Collection, Toronto

\$5,000 – 7,000

KENNETH CAMPBELL LOCHHEAD

Colour Rotation*acrylic on canvas**signed, titled and dated 1964 on the reverse**80 ins x 67 ins; 200 cms x 167.5 cms***PROVENANCE**

Marlborough Godard, Toronto

The Collection of TransCanada PipeLines Limited, Calgary

LITERATURETed Fraser, *Kenneth Lochhead: Garden of Light*, MacKenzie Art Gallery, Regina, 2005, page 54

A founding member of the Regina Five painters, Kenneth Lochhead moved to Regina in 1950 to teach art at the University of Saskatchewan. Because of his art, teaching, as well as his active role in the contemporary art world, Lochhead helped to give the Regina arts scene national status and has inspired generations of artists across Canada in the second half of the twentieth century. The artist's cubist path to abstraction resulted in a colourful geometric abstract style, with clean, straight lines and shapes, as well as a large scale, as exemplified in *Colour Rotation*.

Dating to 1964, this work was painted during the height of Lochhead's career as an abstract artist. The early sixties were highly active and successful for the painter on a national and international level. Lochhead had been painting in a completely non-representational manner since the beginning of the decade, and exhibited at the National Gallery in 1961 as a member of the Regina Five, who were considered to be at the forefront of Canada's modern art movement. He had been participating in the Emma Lake Professional Artists' Workshops since 1955, with guest workshop leaders including Abstract Expressionist painters and critic Clement Greenberg. Lochhead's abstract work of the 1960s and 1970s, such as *Colour Rotation*, bear resemblances to the Color-Field painting movement, which had recently established itself in New York. The rectangular blocks of muted orange, mustard yellow and blue-grey radiate from a red triangle in the centre of the composition, against a raw cream canvas. The geometric shapes appear to be perfectly straight at first glance, but upon closer inspection the rectangles are composed of slightly curved and irregular lines. Lochhead's strategy of painting an image that bears only a hint of the artist's gesture was a shared trait among artists affiliated with Color-Field painting. The movement placed less emphasis on brushstrokes and action in favour of an overall consistency of form, characterized by large fields of flat, solid colour and a flat picture plane.



Colour Rotation shows similarities to American artist Kenneth Noland's concentric circle and chevron canvases. The two painters met and corresponded regularly, and Noland led an Emma Lake workshop in 1963 at Lochhead's request. Author Ted Fraser writes that "[Noland's] concentric circles and chevrons proved to Lochhead that hard-edged colour and deductive geometry could propel the eye in and out of space and across the surface. Colour could do the job without embellishment of line or shading, without extraneous subject matter." *Colour Rotation* demonstrates that Lochhead was successful in applying Noland's advice; the three rectangular blocks of colour appear to be radiating from the central triangle and leading the viewer's eye in a spinning motion against the canvas.

The year 1964 was a significant one for Lochhead, as it marks shift in his work from gestural to hard-edge abstraction. Toward the end of 1963, he had abandoned using masonite as a support, in favour of adjustable rolls of cotton duck canvas. Lochhead also abandoned textural enamel paint for the new transparency of water-based acrylic, a preferred medium among Color-Field painters. The artist corresponded frequently with Clement Greenberg during 1963-64, discussing formalism, the international art scene, and exhibition opportunities. Lochhead and Noland were both featured in Clement Greenberg's 1964 influential exhibition *Post-Painterly Abstraction*, curated for the Los Angeles County Museum of Art, and subsequently the Walker Art Center and the Art Gallery of Toronto.

\$20,000 – 30,000



13

MAUD LEWIS

Red Sleigh on a Country Road

oil on board

signed "Lewis" lower right

11.75 ins x 13.75 ins; 29.4 cms x 34.4 cms

PROVENANCE

Zwicker's Gallery, Halifax

Heffel Fine Art, auction, Vancouver, January 27, 2011, Lot 149

Private Collection, Ontario

A picturesque winter scene by the artist, this painting demonstrates the confidence and compositional strength of Lewis' early works. According to Alan Deacon, this work was likely created in the late 1950s or early 1960s, at a time when Lewis was receiving quality oil paints, brushes, and gessoed boards from acquaintances via correspondence. The strong sense of atmospheric perspective suggested by the receding road and distant mountains, coupled with the detailed brushwork applied to the towering trees, shows the care that the artist has taken to plan and execute her composition. The horse-drawn sleigh on a country road is a serial, though uncommon, image within Lewis' oeuvre.

\$12,000 – 15,000



14

MARC-AURÈLE FORTIN

Ste. Rose paysage

oil on board

signed on the reverse; dated 1939 on the gallery label on the reverse

21.5 ins x 23.5 ins; 53.8 cms x 58.8 cms

PROVENANCE

Galerie L'Art français, Montreal

The Collection of TransCanada PipeLines Limited, Calgary

LITERATURE

Jacques De Roussan, *Marc-Aurèle Fortin*, La Prairie, Quebec, 1982, page 36

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. It was after a brief trip to France in 1920 that Fortin began to work full-time as a painter and to show his work, which included scenes of the island of Montreal, and of his birthplace Sainte-Rose, north of the island. During the summers, he

travelled to Quebec City, Île d'Orléans and the Charlevoix region, sketching and painting houses and rural scenes.

In this enchanting oil painting depicting the artist's hometown in winter, Fortin skilfully rendered his varied and decorative colour palette, demonstrated in the yellow, pink and blue sky as well as the bright red building wall. A blanket of snow covers the front lawns and street in this nighttime scene, while a figure and a horse-drawn cab march along the unplowed road. As with the painter's most celebrated work, any presence of darkness is overpowered by colour. Completed in 1939, *Ste. Rose paysage* illustrates the artist's then-preferred subject of the nocturnal winter scene. The painting also reflects the distinctive high-contrast colour palette that Fortin adopted in the late 1930s, known as the 'black period'. After an inspirational year-long sojourn in France between 1934 and 1935, the artist returned to Sainte-Rose and began experimenting with the application of pure colours onto a black surface. Using a support of wood, canvas or metal, Fortin painted a thick layer of black pigment, which he left to dry during a period of time before painting his subject in large brushstrokes dipped in vivid colours. By deliberately leaving the black paint of the first layer visible in certain areas, the artist achieved luminous and brilliant colour juxtapositions.

\$60,000 – 80,000



15

NORVAL MORRISSEAU

Figure with Serpents

acrylic on kraft paper
signed in syllabics lower right
68.5 ins x 30.5 ins; 171.3 cms x 76.3 cms

PROVENANCE

Acquired directly from the artist by Barney Lamm
(circa 1962)

Barney Lamm, Grassy Narrows, Ontario
Private Collection, Kenora, Ontario
Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

LITERATURE

Sally Moore, "In Canada, a Family Wages a Lonely
War Against a Threatened New Miniamata", *People
Magazine*, August 18, 1975

Jennifer Wells, "One Family's Lonely Battle Against
Mercury Poisoning", *The Toronto Star*, July 4, 2016

Built in 1947, Barney and Marion Lamm founded and operated Ball Lake Lodge, a multi-million-dollar fly-in fishing lodge in Grassy Narrows, Ontario. The expansive property attracted international fishing enthusiasts, Ball Lake Lodge becoming the "most popular tourist fishing camp in northwest Ontario." The Lamms would employ more than seventy Ojibwa from the region to work at the camp, mainly as fishing guides. "For his support, Barney was made an honorary chief by leaders of the White Dog and Grassy Narrows reserves." Tragically, the Lamms were forced to close the camp in 1970 after being notified that Ball Lake "had been contaminated by effluent from the Dryden Chemicals plant 160 kilometers upstream." The Lamms independently investigated the effect of the chemicals on the lake, with the best interests of the region and wildlife central to their crusade, which would later lead to the Lamms suing Dryden Chemicals.

Barney Lamm purchased this and a second artwork directly from Norval Morrisseau during the early 1960s, the paintings hanging at Ball Lake Lodge in the years that followed.

\$20,000 – 30,000



16

JEAN PAUL RIOPELLE

Sans titre

ink and watercolour

signed with initial and dated 1965 lower right; Riopelle Inventory no. 1965.023P.1965

10 ins x 8 ins; 25 cms x 20 cms

PROVENANCE

Gallery Moos, Toronto

Private Collection, Thornhill, Ontario

Sotheby's Canada, auction, December 2, 1988, Lot 41

Private Collection, Montréal

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle: Catalogue raisonné, volume 3, 1960-1965*, Montreal, 2009, full page colour reproduction, page 379, catalogue #1965.023P.1965

Guy Cogeval and Stéphane Aquin, *Riopelle*, Montreal, 2006, page 86

Dating to 1965, *Sans titre* was painted during a time when Riopelle was renewing his artistic ties to Canada. After living in France for over a decade, he was immersed in the Parisian cultural scene. This brought him significant success on an international level as well, with shows in New York, Venice and Sao Paulo during the 1950s. In 1963, the National Gallery of Canada held a major solo exhibition on Riopelle's painting, followed by a retrospective at the Musée du Québec in 1967. While re-establishing himself in Canada, the artist always maintained a presence abroad; the Galerie Maeght in Paris chose to represent him as of 1966, and dedicated a show to his work every two years.

\$12,000 – 15,000



17

FRANK HANS JOHNSTON

Misty Hills

oil on board

signed lower left; signed, titled and inscribed to the original owner (as a belated wedding gift) on the reverse
 10.75 ins x 13.5 ins; 26.9 cms x 33.8 cms

PROVENANCE

Gift of the artist
 Hennok Gallery, Toronto
 Downstairs Gallery, Edmonton
 Masters Gallery, Calgary
 Peter Ohler Fine Art, Vancouver
 Private Collection, Vancouver

\$7,000 – 9,000



18

JOHN YOUNG JOHNSTONE

Rural Homestead at Sunset

oil on board

signed and dated 1917 lower right
 4.75 ins x 7 ins; 12 cms x 17.5 cms

PROVENANCE

Private Collection, Toronto

\$3,000 – 5,000



19

ARTHUR LISMER

Georgian Bay (Bush Tangle)

oil on board

signed and dated 1950 lower right; signed, titled and dated 1950 on the reverse

15.5 ins x 19.5 ins; 38.8 cms x 48.75 cms

PROVENANCE

Private Collection, Toronto

EXHIBITED

Canadian Group of Painters, November 10 - December 17, 1950, Art Gallery of Toronto, no. 51

LITERATURE

Peter Mellen, *The Group of Seven*, Toronto/Montreal, 1981, pages 124, 128 and 134

One of the first and favourite sketching grounds for Lismer and the Group of Seven was Ontario's Georgian Bay. "Many of the island and headlands were nothing more than bare rocks with a few weather-beaten trees clinging to them... In this harsh terrain they could live up to their image as intrepid outdoorsmen, exploring the wild northland while braving the rigours of its climate."

The strokes of jewel-toned brushstrokes in *Georgian Bay (Bush Tangle)* capture the rugged wild of the flora indigenous to the area. Keeping true to the Group's mission of capturing the wild and 'untouched' Canadian wilderness, Lismer has a particularly apt style to capture and document these tokens of Canadiana. Panel works such as this piece give an intimate snapshot of the landscape visited by the men. Cerulean blues, emerald greens, and rich earth tones are punctuated by bright ochres and reds in the work, giving life and vibrancy to the organic tangle of foliage captured in this composition.

\$25,000 – 35,000



20

PEGI NICOL MACLEOD

Morley Station

oil on board

9.25 ins x 11.5 ins; 23.1 cms x 28.8 cms

PROVENANCE

Gainsborough Galleries, Calgary

Masters Gallery, Calgary

Private Collection, Alberta

\$8,000 – 12,000



21

ALEXANDER YOUNG JACKSON

Deserted Ranch, Alberta

oil on board

signed lower right; signed, titled and dated "Oct. 1947" on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Catharine M. Mastin (ed.), *The Group of Seven in Western Canada*, Calgary, The Glenbow Museum, 2002, page 114

A.Y. Jackson made brief visits to Alberta as early as 1914. The artist visited his older brother Ernest Jackson, who resided in the western province with his family. He also ventured to Great Slave Lake to sketch with Dr. Frederick Banting in 1928, though Jackson's first major trip was in 1937 to Lethbridge. He described the appeal of the west in a letter to Anne Savage in 1933, writing "the great open prairies tugged strongly with [their] promise of vast space and unfettered movement, of an escape to freedom, of renewal."

The most significant amount of time spent in Alberta was during the 1940s, when Jackson taught at the Banff School of Fine Arts for six school years. Dating to 1947, *Deserted Ranch, Alberta* would have been painted during this period.

\$20,000 – 30,000



22

WILLIAM KURELEK

Threshing Outfit Being Brought Lunch

mixed media on board

signed with monogram and dated 1972 lower right; titled on the reverse
5 ins x 15.5 ins; 12.5 cms x 38.8 cms

PROVENANCE

Purchased directly from the artist in 1972

By descent to the present Private Collection, Toronto

LITERATURE

William Kurelek, *A Prairie's Boy's Summer*, Toronto, 1975, unpaginated
 Avrom Isaacs and Ramsay Cook, *Kurelek Country: The Art of William Kurelek*, Toronto, 1999, page 6

William Kurelek recalled that work on his family's farm could not only be strenuous but also lonely, his parents, siblings and fellow workers often spread across vast distances as they completed their individual duties through long hours. The days were especially exhausting during the summer months as the prairie sun hung high for the longest period of the year and the Kurelek children did not have school as an escape. The demands of the season's targets meant that there was no time for breaks, William noting that the "only excuse for stopping was when Nancy brought out some water or lunch." Given Kurelek's recollection of the work and isolation related to daily farm responsibilities and the relief of his sister's arrival with sustenance, it is not surprising that the painter would depict such a welcome occasion within *Threshing Outfit Being Brought Lunch*. Kurelek treats the viewer not only to the anticipated relief within a backbreaking day, but also to the detailed spectacle of the work itself, Kurelek noting that "A threshing scene is exciting even at a distance."

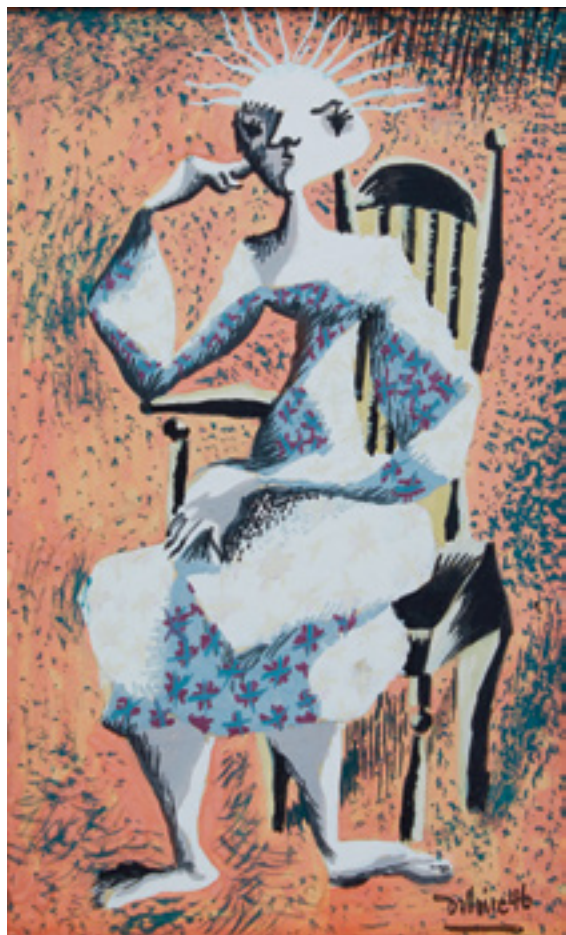
The monumental arrival of the mother and young children is a welcome one within this expansive panoramic gem. The woman's bright orange skirt and tunic may have caught the eye of the laborers initially, each worker facing the small convoy, but their probable focus is the large box, heavy cooler and bags of nourishment to be delivered. The richly colourful composition captures the tasks still in progress: a horse-drawn hay wagon arrives into the left side of the scene, while the thresher continues launching grain as a child feeds it hay, supervised by the boy's father in a waiting wagon to the side. Common within Kurelek's intensely-detailed prairie farming scenes, the long, clouded horizon introduces further minute details, as two additional teams toil through the initial chores of the haying process among the stooked

field within the right side of the landscape. The representation of the array of complimentary tasks are evidence of a very busy July day, making the arrival of a hearty lunch that much more welcome.

From the age of twelve, Kurelek and his brother John were recruited by their father to perform crucial and challenging chores on the farm. An early start for the demanding routine for the children, the assignments were essential as the Kureleks had lost many of their hired hands to the war effort. Although his initial years of work on the family farm were met with regular frustration and criticism from his father, William's confidence and skill grew over time and he became a steady member of the team. As he toiled on the heavy machinery, he dreamed of the day he would begin grade ten, as his father had promised Kurelek that he and John could then attend high school in the city. William envisioned life at school in Winnipeg, surrounded by fellow students who would be mesmerized by his tales. To his dismay, William found that his peers had other interests and were not intrigued by his stories of rural Manitoba. It would be years later that Kurelek would discover an engaged audience to share his recollections of his formative experiences on the Canadian prairies. The enthusiasm from Toronto art dealer Av Issacs upon seeing Kurelek's paintings during their first meeting came with the immediate offer of an exhibition in the gallery. The sensational reaction from Isaacs and the attendees to Kurelek's first exhibition in 1960 "so affected him that it seemed to trigger an effect similar to the opening up of the floodgates in a dam. Paintings began to pour out of him." The storyteller had found his audience.

Shortly after moving to Toronto from Winnipeg to attend college in 1972, the original owner of this artwork attended the opening of an exhibition of William Kurelek's work at Isaacs Gallery. Having an opportunity to speak with Kurelek, the student told the artist of her admiration of his work and her hope to one day be able to afford one of his paintings. As the evening reception began to wind down, Kurelek pulled her aside and provided his phone number with instructions to give him a call in the days which followed. The student called the painter and Kurelek let her know that he was currently facing a family medical emergency, causing a financial strain. The painter offered to create an artwork at a cost reduced from his gallery pricing. The opportunity was happily accepted and Kurelek inquired as to the type of composition she would like him to paint. Born and raised on the prairies and sharing Ukrainian heritage with the artist, she asked Kurelek to create a scene that would remind her of her origins and her grandparents' farm. Two weeks later, William Kurelek called with an invitation to meet and present the painting. *Threshing Outfit Being Brought Lunch* has remained in the family until this offering.

\$50,000 – 70,000



23

JEAN-PHILIPPE DALLAIRE

Femme assise

gouache on paper
signed and dated 1946 lower right
10 ins x 6 ins; 25 cms x 15 cms

PROVENANCE

Galerie L'Art français, Montréal
Walter Klinkhoff Gallery, Montréal
Private Collection, Montréal

Jean-Philippe Dallaire is best known for his imaginative and animated paintings composed of unconventional and macabre figures. In his original and bold artwork, such as *Femme assise*, the real and the imaginary are intertwined in a world of form and colour. Dallaire remained a representational painter, despite a continued interest in abstraction. The artist played a role as a precursor in the return to figure painting in Canada during the late 1960s. Dallaire was largely a self-taught artist. He lived in Paris throughout different periods of his life, where he was exposed to the works of Pablo Picasso, Joan Miró and Salvador Dali. The reduction of form, simplification of line, and oblong shapes within the seated female figure are indicative of the artist's practice of incorporating multiple tokens of abstract technique into his compositions. Dallaire was inspired by Italian theatre, mythological figures, surrealism, synthetic cubism and art brut. *Femme assise* exemplifies the artist's original painterly style that loosely combines many sources of artistic inspiration and remains refreshingly unconstrained by specific movements.

\$7,000 – 9,000

24

CHRISTOPHER PRATT

Girl on my Couch

graphite
signed and dated "Jan. '84" lower right
11 ins x 20 ins; 27.5 cms x 50 cms

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Calgary

EXHIBITED

Christopher Pratt: A Retrospective, Vancouver Art Gallery, Nov. 23, 1985 - Jan. 26, 1986; Art Gallery of Ontario, Toronto, February 21 - April 20, 1986

LITERATURE

David Silcox and Meriké Weiler, *Christopher Pratt*, Toronto, 1982, page 64



Figural work plays a large and important role in Pratt's artistic oeuvre. Often working with local young women—neighbours, aspiring models and friends—Pratt always endeavoured to give each subject their own sense of identity by way of visual representation. On his studio process working with models, the artist explains: "It is a real privilege, a luxury, to be able to work with girls who are not professional models. They have no preconceptions. It isn't really a studio relationship, an artist/model situation." The simplified lines and graceful curves of the model are signatures of Pratt's drawing style. Elegant and refined, the line work of the composition lends to a feeling of calm repose and relaxation.

\$7,000 – 9,000

JACK HAMILTON BUSH

The Broken Window

oil on masonite

signed and dated 1950 upper left; "Jack Bush Art Estate" and "Jack Bush Heritage Corporation" labels attached to the reverse
26 ins x 20 ins; 65 cms x 50 cms

PROVENANCE

Private Collection, Ontario

EXHIBITED

Jack Bush, National Gallery of Canada, Ottawa, November 13, 2014 – February 22, 2015, no. 36

LITERATURE

Christine Boyanoski, *Jack Bush: Early Work*, exhibition catalogue, Art Gallery of Ontario, Toronto, 1986

Jack Bush, exhibition catalogue, National Gallery of Canada, Ottawa, 2014, reproduced page 131, no. 36

Marc Mayer, "Jack Bush: A Double Life," in *Jack Bush*, exhibition catalogue, National Gallery of Canada, Ottawa, 2014, pages 16-18
Dennis Reid, "Jack Bush: The Development of a Canadian Painter," in *Jack Bush*, ed. Karen Wilkin, Toronto, 1984, page 18

In the latter half of the 1940s, Jack Bush's work took a sombre turn. Persistently dark in palette and theme, many of the works Bush painted in this era exude a formal and psychological uneasiness seemingly at odds with the radiant self-assuredness of the mature paintings for which the artist is best known. Precursors to Bush's sumptuous abstract canvases of the 1960s and 1970s, figurative works from this formative period of the artist's career are striking studies of tension: there is a palpable angst to Bush's tortured subjects, barren landscapes, and haunted houses of the postwar era. Often interpreted as indexes of a collective or personal malaise (Bush sought medical treatment for "tension" beginning in September of 1947), works like *The Broken Window* are among the most charged of Bush's early efforts—not only for their increasingly personal and emotive content, but also for their unmistakably modern appearance. To wholly ascribe these significant formal shifts to the artist's state of mind or to the dour zeitgeist of Bush's times would be to overlook the crucial influence of international modernist traditions on the eventual development of his singular approach to abstraction.

If the first two decades of Jack Bush's career had been marked by an engagement with the aesthetic preoccupations of his contemporaries in the Toronto art scene, his works of the late 1940s and early 1950s reveal an expanded awareness of the formal qualities of American and European modern art. As both Christine Boyanoski and Marc Mayer have noted, by 1947 Bush had grown dissatisfied with the direction his practice had taken. Already troubled by his "double life" as a commercial illustrator by day and painter by night, Bush and his critical judgment were further tested by exposure to contemporary periodicals and to traveling exhibitions of modern art held at the Art Museum of Toronto (now the Art Gallery of Ontario). By 1950, however, Bush seemed newly invigorated: he had begun to paint more freely and intuitively and had been elected to two prominent artist groups—the Canadian Group of Painters and the Toronto chapter of the Art Director's Club. It was in his capacity as a member of the latter organization that Bush travelled to New York City in 1950. There,



he visited the Museum of Modern Art, viewing works he had until then known only in reproduction. If the artist had been unsure about adopting abstract techniques prior to his trip, he returned to Toronto more willing than ever to put what he had learned to the test in works like the *The Broken Window*.

Painted between December 1950 and January 1951, the composition intrigues with its hybrid character and enigmatic subject. Seeming to combine the flattened, geometric planes of synthetic cubism with the jagged angst of German Expressionism, *The Broken Window* is an investigation of the affective potential of elemental form and colour. As Dennis Reid has written of Bush's works from this era, "form is simplified," and "colour is used exclusively for its symbolic, emotional value. Not only does the colour have nothing to do with verisimilitude, but it functions independently of the forms." Here, the chromatic melancholy of Bush's bleak houses and funereal landscapes of the mid-1940s has lifted, and the artist's colours begin to approach their signature vibrancy. Earthen tones have given way to rich green, turquoise, and yellow pigments applied in flat strokes to form angular planes delineated by a network of calligraphic black lines and white highlights that hearken to Bush's training in the graphic arts. With his shock of straw-coloured hair, mismatched swirls for eyes, and triangular gash of a nose, Bush's boldly outlined figure is strongly geometrized, and his eerie pallor and erratic limbs lend him an otherworldly character. Holding in his oversized hands the shattered fragments of a broken pane that had separated him from the viewer, he, like Bush, stands at the cusp of a literal breakthrough.

\$20,000 – 30,000



26

FREDERICK GRANT BANTING

Bic, Quebec

oil on board

signed and dated "24-4-76" by Lady Henrietta Banting on a stamp on the reverse; dated 1927 on an exhibition label on the reverse
 8.5 ins x 10.75 ins; 21.3 cms x 26.9 cms

PROVENANCE

Mrs. R. Banting, Toronto
 Roberts Gallery, Toronto
 Joyner Waddington's Canadian Fine Art, auction, Toronto, May 31, 2005, Lot 41
 Private Collection, Calgary

EXHIBITED

Exhibition of Paintings by the late Sir Frederick Banting, Hart House, University of Toronto, February 13 - March 1, 1943

LITERATURE

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1959, page 61

A frequent painting companion to A.Y. Jackson, Banting and Jackson would often take sketching trips to Quebec. On one of these first trips together, Jackson reminisces:

"This was Banting's first experience of painting out of doors in winter time. It was March, but there was no sign of spring, and we were working in very exposed country. The winds swept from the Gulf and there was no shelter from them. Banting persisted, though it was an ordeal for him. I found him one day crouched behind a rail fence, the snow drifting into his sketch box and his hands so cold he could hardly work. He turned to me and said, 'And I thought this was a sissy game.' Later, we went to Bic and to Tobin, a little dead sawmill town; here spring found us and we painted the melting snow."

The picturesque village of Bic was the reward for the two artists and offered both the charming motif of small town Canada with the tightly packed homes and churches nestled between pillowy mounds of rolling snow banks.

\$25,000 – 35,000



27

ALEXANDER YOUNG JACKSON

St. Irenée, Quebec

oil on panel

signed lower left; signed and titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Private Collection, Toronto

Masters Gallery, Calgary

Private Collection, Alberta

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

Returning to the villages of Quebec to paint throughout his life, A.Y. Jackson was continually drawn to “Christmas card country”, as we he would describe the region to fellow Group of Seven member, J.E.H. MacDonald. The painter - sometimes journeying alone, other times with fellow painters including Albert Robinson, Arthur Lismer and Frederick Banting - would stay in an array of accommodations during his travels through the towns of rural Quebec. Jackson would often board with families during stays in smaller communities, providing a deep examination of not only the land but also the daily

life and culture of the residents. Limited by their isolation, many of those in the communities were enchanted by Jackson’s stories of his extensive travels and experiences, the painter playing equal hand in the storytelling tradition with his hosts. Charles C. 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.

The rural community of Saint-Irénée is situated along the St. Lawrence River in the Charlevoix region. A small and picturesque village, Saint-Irénée afforded Jackson both the rugged barren Canadian landscape and small towns the artist sought to explore in his artistic practice. In this charming oil painting, Jackson depicts the quintessentially ‘Christmas card country’ of rural Quebec, with a horse pulling a sleigh through a snow-covered village. The composition demonstrates Jackson’s strong sense of both colour and composition through its fluid, rhythmic lines of the snowy terrain, roofs and steep hill, and in its rich hues of aqua in the sky and the colourful patterns created in the snow by sunlight and shadow. The enchanting work holds a whimsical charm while honouring the distinctive personality of the town and its inhabitants.

Recalling his many adventures in rural Quebec in his autobiography, A.Y. Jackson notes that, at the time, he had missed “only one season” in thirty years of painting in the region, caused by a teaching post at the Ontario College of Art.

\$40,000 – 60,000



28

ARTHUR FORTESCUE MCKAY

Untitled Mandala SA 79-413

enamel on masonite

signed, dated 1979 and inscribed "SA-79-413" on the reverse
48 x 48 ins; 120 cms x 120 cms

PROVENANCE

The Collection of TransCanada PipeLines Limited, Calgary

The mandala imagery was one of the most popular motifs for Arthur McKay to explore in his practice. A member of the Regina Five, McKay worked closely with fellow member Ronald Bloore in the distinct exploration of abstraction in Canadian art. The pair's influence on each other's work can be referenced in the approach with texture, the subtle variation of tone and the manipulation of light. McKay employed the palette knife to delicately and precisely work the viscous enamel to create the intricate mandala form. Similar to Bloore, there is a subtle nod to an archeological visual language in the shell-like patterning of the light and dark enamel and the organic imperfect roundness of the central form.

\$6,000 – 8,000



29

THOMAS SHERLOCK HODGSON

Still Life

mixed media on cardboard

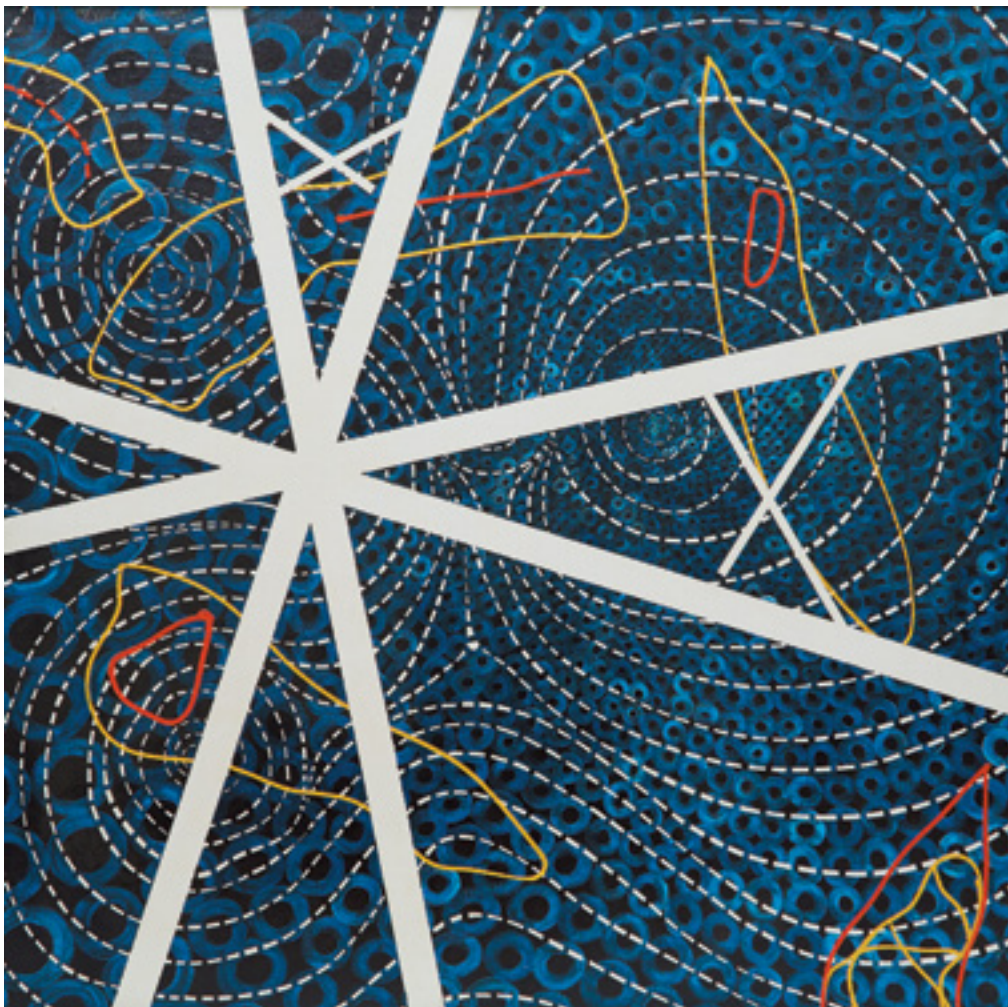
signed lower left; titled on the reverse
24 ins x 17.75 ins; 60 cms x 44.4 cms

PROVENANCE

Elana Nagy Art Gallery, Montréal
 David Mirvish Gallery, Toronto
 Private Collection, Toronto

Tom Hodgson's first period of abstraction between 1947 and 1964 was one of the most transformative periods for the artist. His formal art training with the Ontario Society of Artists prior to this period was focused in formal realism and figurative works. Growing tired of the rigour and restrictions of this practice, the artist rejected realism in favour of abstraction. Experimenting with cubist qualities, Hodgson began with layers of coloured plastics, followed by watercolours and finally oil paintings on board. Often photographing still lifes and objects in his immediate vicinity, Hodgson would later use the photographs as reference, distorting, abstracting and rotating the objects in the final execution. Bold colours and an emphasis on thick black outlines typify this period of abstraction for the artist and also reference international trends by artists like Picasso, Miro and Kandinsky.

\$5,000 – 7,000



30

HAROLD BARLING TOWN

Vortex

oil and lucite 44 on canvas

signed and dated 64-65 upper left; signed (twice) and dated 64-65 (twice)
with multiple hand prints on the reverse; titled on the stretcher
56 ins x 56 ins; 140 cms x 140 cms

PROVENANCE

Mazelow Gallery, Toronto
Private Collection, Toronto

LITERATURE

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

Painted in 1964/65, *Vortex* holds similar imagery and lexicon as the artist's *Tyranny of the Corner* series. Using dark backgrounds broken up with coloured rings and dots—humourously dubbed doughnuts by the artist—the canvases patterning, organic line work, and contrasting bright white pigments with bold graphic shapes evoke the imagery of intricate tapestries. The geometric forms created by the patterning of the rings reference a sort of topographical landscape, broken up by the layers of the organic and geometric white forms of the composition. In *Vortex*, the large white starburst situated near the left edge of the artwork draws the viewers eye to edge of the canvas while the diagonals of the form direct our gaze to the corners and peripheral boundaries of the canvas.

Contrary to central narrative compositional elements, or the extreme opposite of all-over abstraction, Town instead plays with the viewers perception of compositional structure and significance. In 1962, Town described his move away from the dominating central image, favouring the corners which “in most paintings are like uninvited guests at a party, uneasy and unattended. In my series... I have invited the corners to come early to the party and tried, if anything, to make all the elements of the painting that arrived later a trifle uncomfortable.” The elements of the layered and complex composition operate in a unique lexicon when merged together. Town brings attention to the neglected areas of visual language and hierarchy, experimenting and commenting on the tradition of narrative compositions and abstraction in modern art.

\$25,000 – 35,000

ALFRED JOSEPH CASSON**Storm in the Cloche Hills***oil on board**signed lower right**30 ins x 36 ins; 75 cms x 90 cms***PROVENANCE**

Roberts Gallery, Toronto

Private Collection, Ontario

EXHIBITED*Ontario Society of Artists 79th Annual Spring Exhibition*, Art Gallery of Toronto, March 10 - April 15, 1951, no. 14*Canadian National Exhibition of Contemporary Painting and Sculpture*, Toronto, August 24 - September 8, 1951, no. 28**LITERATURE**Paul Duval, *Alfred Joseph Casson, President, Royal Canadian Academy*, Toronto, 1951, reproduced page 62Hubert De Santana, "A Painter's Life: A.J. Casson looks back on 60 years at the easel," *Canadian Art*, Spring 1985, pages 64-69Paul Duval, *A.J. Casson*, Toronto, 1951, unpaginated

As one of Canada's most prominent landscape painters, Alfred Joseph Casson was loyal to the wilderness and villages of Ontario. *Storm in the Cloche Hills* (1951) portrays one of the artist's preferred subjects for many years, the La Cloche Mountains. Teeming with mood from dramatic shadows and cloud formations, the canvas serves as an exemplary representation of Casson's famed landscape paintings, and particularly of his increasingly abstract approach of the late 1940s and early 50s.

An uneven terrain of converging grey rocks dominates the foreground of the composition, the centre of which is illuminated from what must be a short break in the heavily clouded sky. Located in the Canadian Shield region and among the highest altitudes in Ontario, the La Cloche Mountains are composed of white quartzite, as emphatically illustrated by the artist. From 1948 to 1950, Casson's preferred location to paint was the La Cloche channel. In a letter to the current owner in 1972, Casson wrote of this painting: "I visited the Cloche Hills many times and found a great amount of painting material there. I am pleased to know that the picture has found a good home as it is one of the best canvases I made in that location."

Many of the larger rocks that recede into the distance of the composition are covered by dark shadows, as are a few slender trees growing amid the rugged ground. Dark grey clouds hover over the land, with only a small opening of teal sky in the distance, suggesting the impending storm announced in the painting's title. Paul Duval praises Casson's skill of depicting an ephemeral moment or scene, such as a passing storm, as if frozen in time. The author remarks, "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." A.J. Casson had a traditional artistic training, beginning his career as a fairly realistic artist, with increased individuality developing in the 1930s and 40s, particularly in atmosphere and dramatic lighting. *Storm in the Cloche Hills*, dating to 1951, exemplifies the painter's marked shift to a more abstract rendering of the Ontario landscape, which occurred in the mid-1940s. Duval mentions that this change coincided with the end of the war, which may have subconsciously brought Casson an emotional release and a longing for simplicity. The artist began to portray nature in reductive, abstract designs, foregoing literal atmospheric portrayal. Duval writes of this shift: "Suddenly, all of the elements in his paintings become highly simplified into formal patterns. Shapes are condensed into knife-edged rectangles and triangles. Colours are plotted into very deliberate counterpointal arrangements, and natural texture is subdued almost to the point of elimination. Design has become paramount." The author's description of Casson's new style is demonstrated in *Storm in the Cloche Hills*, where the rock forms appear flattened and smooth, and the clouds angular and planar.

Common to Casson's work throughout his career is a limited colour palette. In a 1985 interview, the artist recalls this strategy as being present since his early days with the Group of Seven, when "exhibitions were flaming with colour." He elaborated by stating: "Well, I've always thought that if you want to stand out, don't follow the herd. I was inclined to go into subtle greys, to get away from the gaudy. I painted a few gaudy ones, but they never appealed to me." In *Storm in the Cloche Hills*, Casson's restricted palette is evident, containing repeating shades of grey throughout the rocks and clouds, and similarly-toned greens in the trees and sky. Duval considers this canvas in particular as a prime example of Casson's work of dramatic landscapes of the period, writing: "The unleashed power of nature has marked such commanding compositions by the artist as [...] *Storm in the Cloche Hills* (1951)."

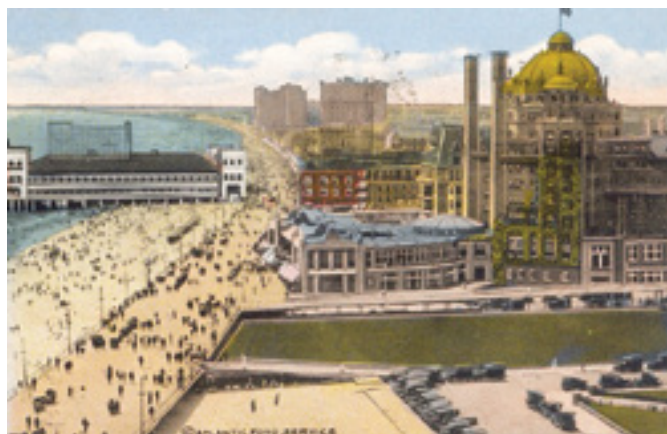
\$60,000 – 80,000



PETER CLAPHAM SHEPPARD**The Boardwalk, Atlantic City, New Jersey***oil on canvas**signed lower right; estate stamp (LG1919) on the stretcher; dated circa 1919 on an estate label on the reverse of the framing**21.25 ins x 17 ins; 53.1 cms x 42.5 cms***PROVENANCE**

Estate of the artist

Private Collection, Ontario

LITERATURETom Smart, *Peter Clapham Sheppard: His Life and Work*, Toronto, 2018, pages 124 and 139, reproduced page 137

*A 1923 postcard provides an alternate view of the Marlborough-Blenheim, Million Dollar Pier and Hotel in Atlantic City.
(Atlantic Photo Services, Postcard No. 294)*

A Toronto native, Peter Clapham Sheppard occupies a place in Canadian art history among a generation of artists that established a distinctively Canadian school of art. While the painter sketched and exhibited alongside members of the Group of Seven, Sheppard found inspiration in more broad subject matter, including landscapes, portraits, still lifes, city and harbour scenes. However, the painter's alignment with the avant-garde Ashcan movement in New York tended to distinguish his work from that of his Group associates. Sheppard bore witness to the steady construction and urbanization that took place in Canadian and American cities during the first half of the twentieth century, which inspired much of his artistic oeuvre. In this regard, Sheppard saw himself as better aligned with the contemporaneous American society of artists known as the Eight, and later the Ashcan School. Members of these groups depicted the bustling streets of New York City in a colourful, expressive and anti-academic manner. Sheppard exemplifies this approach in many of his urban scenes of the early 1920s, including paintings of Toronto, Montreal, New York City, and in this instance, Atlantic City. The vibrant canvas *The Boardwalk, Atlantic City* (1922) embodies these anti-aesthetic intentions in its decorative colour palette and contemporary reflection of middle-class urban life. Author and art historian Tom Smart writes in his recent book on Sheppard that "[i]n artistic terms, Sheppard identified with human subjects in gritty urban settings." Smart elaborates further on Sheppard's talent in painting city scenes, remarking that he "captured an essential liveliness, apparently easily, gesture and rhythms of line and colour simulate as if by magic the cacophony and harmonies of his subjects."

P.C. Sheppard was captivated by subjects involving a human presence, particularly crowds in city streets, markets, county fairs, circuses and harbour scenes. In many of these artworks, the artist illustrates the stark contrast between humans and the sublime landscape or the power of industrialization. Tom Smart comments on this theme present in *The Boardwalk, Atlantic City* and similar works of the early 1920s, remarking that Sheppard "explores the dichotomy between human-scaled objects and the almighty dehumanization of the modern city." The author points out the "two-ranked composition in the boardwalk" of this vibrant canvas, and describes it as "a painting that recalls the ambitions of arrival of the circus with its heavily populated foreground overshadowed by an elevated avenue separating the maelstrom from the built structures looming over everything."

\$9,000 – 12,000

JAMES WILSON MORRICE**Boat at Charenton***oil on board**J.W. Morrice studio stamp, F.R. Eaton**Estate stamp and inscribed "St. #H1115" on the reverse**5.75 ins x 4 ins; 14.4 cms x 10 cms***PROVENANCE**

The Estate of the artist

F.R. Heaton Estate

Sotheby's Canada, auction, Toronto, May 14, 1979, Lot 108

Sotheby's Canada, auction, Toronto, November 12, 1980, Lot 533

The Art Emporium, Vancouver

Masters Gallery, Vancouver/Calgary

Hodgins Auctioneers, auction, Calgary, November 27, 2017, Lot 73

Private Collection, Toronto

This sketch was discovered in Morrice's Paris studio following his death by Wm. Scott and Sons, executors of the painter's estate. More than a decade later, in 1939, the painting would be part of the estate of F.R. Heaton, owner of Wm. Scott and Sons.

We extend our thanks to Lucie Dorais, Canadian art historian and author of *J.W. Morrice* (National Gallery of Canada, 1985) for her assistance in researching this artwork.

\$20,000 – 30,000





34

PAUL VANIER BEAULIEU

Espagne

oil on canvas

signed and dated 1962 lower right; titled and dated 1962 on the stretcher

35 ins x 45.5 ins; 87.5 cms x 113.8 cms

PROVENANCE

Private Collection, Montreal

\$12,000 – 15,000



35

MARCELLA MALTAIS

Sans titre

oil on canvas

signed and dated 1965 lower left

23.5 ins x 36 ins; 57.5 cms x 90 cms

PROVENANCE

Private Collection, Montreal

Marcella Maltais studied at the École des beaux-arts in Quebec City from 1950 to 1955 under Jean Dallaire and Jean Paul Lemieux. One year after graduating, her subjects evolved from figuration to abstraction, which brought her ample success in Montreal. She spent a year painting in Paris in 1958, where she further explored lyrical abstraction. *Sans titre* (1965) demonstrates Maltais' signature gestural abstract approach, as well as a recent shift to a lighter colour palette. The painter felt her style must always be evolving, and by dividing her time between Montreal, Quebec City, Paris, and Greece throughout her career, she found endless sources of inspiration for renewal.

\$7,000 – 9,000



36

MIYUKI TANOBE

Les Trois Tilleuls

acrylic on board

signed lower right; signed, titled, dated "02-10-1981" and inscribed "Saint-Marc-sur-Richelieu" and "Aujourd'hui il y a un vote important à l'assemblée nationale à Québec" on the reverse
48 ins x 72 ins; 120 cms x 180 cms

PROVENANCE

Private Collection, Montreal

Miyuki Tanobe studied fine art in her native country of Japan, more specifically, in the 'Nihonga' department. Translating literally to "Japanese painting", Nihonga refers to the traditional Japanese painting, which differentiates from Western-style oil painting in the materials used. Media includes hand-powdered pigments, Japanese brushes, sumi ink, glue and water, a mixture of sand and other mineral substances, all of which is transferred on mulberry paper. In 1963, the young artist left Japan to study briefly in Paris, where she met a French Canadian man who would eventually become her husband. Tanobe moved to Montreal in 1971 to be with him, settling in the Plateau Mont-Royal near Parc Lafontaine.

Tanobe is mostly preoccupied with portraying working-class neighbourhoods and lower-middle income sections of Montreal, particularly joyous scenes of daily life. Her charming paintings, which still incorporate the granular texture of Nihonga, are usually filled with people and activity. In *Les Trois Tilleuls*, the artist depicts a hotel and restaurant located on the Richelieu River in Quebec, approximately thirty minutes from Montreal. A popular destination in summer months, Tanobe illustrates the resort in peak season, filled with lively people in every window, on the lawn, in a gazebo and along the river. The inscription on the reverse of the painting references an event that took place on that day in history; it reads: "Today there is an important vote at the National Assembly in Quebec". The vote refers to the Quebec National Assembly passing a resolution which denounced the federal government's desire to bring to Canada the Canadian Constitution, and its decision on an amending formula without the support of the provinces.

\$30,000 – 40,000



37

**JAMES EDWARD HERVEY
MACDONALD**

Mattawa

oil on board

signed with initials and dated 1913 lower right; signed, titled and dated "April 1913" on the reverse

6.25 ins x 9.25 ins; 15 cms x 23 cms

PROVENANCE

Collection of William Colgate

By descent to the present Private Collection, Ontario

In 1913, MacDonald had moved from his Quebec Avenue cottage in High Park to Thornhill, Ontario to a property called Four Elms. North of Toronto, the area offered a more rural locale to explore locally and provided access to northern parts of the province such as Algonquin Park and Mattawa. The latter region proved important for the artist's career and artistic development. In this same year, MacDonald journeyed with Lawren Harris to Mattawa on the Ottawa River and to the Laurentians taking extended painting trips.

In the nineteenth century, Mattawa became a hub for the Canadian logging industry and with the establishment of railroads leading to the northern town, settlement of many French Canadian labourers and their families followed. Farming, hunting and agriculture helped support the town and continues to be the primary economic sources for the community.

Executed in April 1913 on one of the artist's early trips to the northern region, *Mattawa* showcases the early settlement and local agricultural industry of the region. Painted during an overcast spring day, the grey haze evokes a heavy springtime atmosphere, perhaps just after a rain. The idyll of the grazing cow to the right of the composition further imbues a sense of calm as the day comes to a close on the picturesque farmstead.

\$10,000 – 15,000



38

JOHN WILLIAM BEATTY

Autumn Riverscape

oil on board

signed lower left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Private Collection, Calgary

\$4,000 – 6,000



39

ALFRED JOSEPH CASSON

Haliburton Village

oil on board

signed lower right

9.5 ins x 11.25 ins; 23.8 cms x 28.1 cms

PROVENANCE

Warwick Gallery Limited, Vancouver
Kenneth G. Heffel Fine Art, Vancouver
Ohler's Gallery, Vancouver
Private Collection, Vancouver

LITERATURE

David Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, page 128

On the Group of Seven exploring rural areas of Ontario, David Silcox writes: "The same attraction to the human environment is evident in the paintings by Harris, MacDonald, Casson, and others of summer cottages at Lake Simcoe, Lake Ontario, Algonquin Park, or Georgian Bay... In these locales the conveniences of urban life are reconstituted for summer holidays, when Canadians repair to the wilderness without necessarily forsaking city comforts. This was the first expression of 'The North', a terrain of lakes, rivers, forests, and rock in Muskoka, Haliburton, Madawaska, Bon Echo, and the Rideau lakes, all areas in what was then called Northern Ontario."

For Casson, these small towns and villages afforded the artist his preferred motifs of inhabited landscapes, full of opportunity to capture the effects of light and atmosphere on the simplified but charming homes. Casson's stylized cloud forms hang heavy over the Haliburton village below, with bursts of rusts, ochres and aqua blues setting off the bright and light palettes employed for the small row of homes in the valley.

\$30,000 – 40,000

ALEXANDER YOUNG JACKSON

Ungava Bay

oil on panel

signed lower right; titled and inscribed "C.R. Jackson" and "sketch for canvas in Hart House" on the reverse
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Catherine Rosaline Jackson (artist's sister) or Coralie Ruth Jackson (artist's sister-in-law), Montreal
Private Collection, Toronto
Phillips-Ward Price, Toronto, April 27, 1982, as 1930, lot 85
David Ariss Fine Art, St. John's, Newfoundland
Private Collection, Newfoundland

LITERATURE

A.Y. Jackson, "Up North," *The Canadian Forum*, VIII:87 (December 1927) pages 478-80
F.G. Banting, "With the Arctic Patrol," *Canadian Geographical Journal*, I:1 (May 1930) pages 19-30
A.Y. Jackson, *A Painter's Country*, Toronto, 1958, pages 93-100
Dr. Frederick Banting, "Diary and Drawings of Eastern Arctic Expedition 1927, with A.Y. Jackson," *Northward Journal*, 14-15, 1979, pages 25-35
Naomi Jackson Groves, *A.Y. Jackson The Arctic 1927*, Moonbeam, Ontario, 1982, plate 78, text reference unpaginated

During a debate with A.Y. Jackson at Toronto's Empire Club in February 1925, the painter Wyly Grier contended, "our friends of the Group of Seven ... continually go further north ... and I dare say that they will emerge at the North Pole some day." Indeed A.Y. Jackson's trip to the eastern Arctic in 1927 was a logical extension of his constant exploration of Canada's many landscapes that had already seen him paint from Halifax, Nova Scotia to the Skeena River in British Columbia.

Accompanied by Dr. Frederick Banting, co-discoverer of insulin and an amateur artist, the two artists left North Sydney, Cape Breton on 16 July 1927 on the Canadian government supply ship, the S S Beothic. Their first stop was at Godhavn, Greenland, continuing further north to the Bache Peninsula and southwest to Lancaster Sound where their passage was blocked by ice. O.S. Finnie of the Department of the Interior, later wrote that the weather in 1927 had been "the worst in all our experience." Returning eastward the ship rounded Baffin Island and travelled west through the Hudson Strait to Lake Harbour "which lay in lovely, almost pastoral country with gentle sloping hills and many shallow lakes.... We very much regretted leaving there," Jackson wrote in his autobiography *A Painter's Country*. Their last stop was Port Burwell on the east tip of Ungava Bay. Then part of Labrador, Port Burwell is now part of Nunavut, though Jackson also exhibited oil sketches titled *Port Burwell*, *Quebec*. "It was a depressing place, cold and foggy, with rocky hills and the sea breaking on miles of granite coast." Jackson was more descriptive in his diary. "30 August. Heavy fog, had difficulty finding Port Burwell.... got into Burwell about 3 p.m. interesting rock. H.B. Post, Air Station, old Moravian Mission... country very broken up, full of lakes, big granite boulders lying everywhere. good cod fishing. cold and bleak. scantier vegetation than Lake Harbour, Pangnirtung or Pond Inlet. ... Wednesday August 31st. Went ashore with Banting, made sketch. color very interesting -

ice on pools in rocks, big sea pounding on the coast, had to return to steamer at eleven, left after lunch "

Given the difficulty of making visual records on a moving ship travelling past moving icebergs much of Jackson's production consisted of rapidly drawn graphite drawings. Landings were brief as the artists had to be attuned to the whistle of the ship, always fearful of being caught in the ice. Two drawings of Port Burwell are illustrated in Naomi Jackson Groves' book *A.Y. Jackson The Arctic 1927* (plate 78). Below the drawings Jackson wrote some observations for developing the drawings in paint, "foreground bold rich. sparkle of light & shadow middle. rock more luminous. less dead greys greens etc. lighter. giving more contrast to violet of rocks. distance in shadow. more fantastic richer design of water and surf," "foreground rock, luminous reds, violets pale blue & greens cool, grass lighter gold giving richer contrast. hills beyond lake bold yellow greys & browns distance not very blue but separating from middle distance."

Jackson wrote in his diary on 1 September after leaving Port Burwell, "Labrador in extreme distance this AM, out of sight of land since, sea quiet, weather mild, made 2 sketches." *Ungava Bay*, was probably painted on 1 September in his cabin from the compositional drawing. The oil sketch's subtle arrangement of browns, purples and greys is highlighted by the blue in the foreground rocks and yellow-greens of the foliage in the middle ground.

In light of his affection for Lake Harbour and apparent antipathy for Port Burwell, it is surprising that Jackson's largest canvas resultant from this 1927 Arctic voyage was a landscape of Port Burwell. *Labrador Coast* was painted from the oil sketch, *Ungava Bay*, and was first shown in the *Exhibition of Paintings by Contemporary Canadian Artists* sponsored by the American Federation of Arts that opened at the Corcoran Gallery in Washington in March 1930.

Though radically altered, the canvas retains the basic configuration of the landscape depicted in the sketch. In the canvas the foreground rocks are more sculptural and the water lower left more defined. The middle ground has become a rhythmic pattern of interlocking curves that flow into the more prominent background hills. Flowing clouds crown the composition, echoing the design of the rocks. Painted in a higher key, the subtlety and intimacy of the oil sketch has been transformed into a massive, bold design.

A key figure in the history of the Group of Seven, Jackson's career is marked by a number of major paintings such as *Labrador Coast*, the largest canvas from his first Arctic voyage. An outstandingly beautiful sketch in itself, linking the oil sketch to the canvas enable us to better understand both his vision of the Arctic landscape and his working method.

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

\$70,000 – 90,000





41

MARCELLE FERRON

Sans titre

oil on canvas

signed lower right

29 ins x 18 ins; 72.5 cms x 45 cms

PROVENANCE

Acquired directly from the artist

Galerie Simon Blais, Montreal

Private Collection, Montreal

Marcelle Ferron was dedicated to automatism throughout her career; she was driven by the aesthetic, the solidarity of the group, and especially the teaching of Paul-Émile Borduas. 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.

Marcelle Ferron's predominant method employed the palette knife, as demonstrated in *Sans titre*, painted circa 1975. *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. *Sans titre* was painted two years after the artist's return to painting, demonstrating her dedication to gestural abstraction and consistency in style.

\$9,000 – 12,000



42

LÉON BELLEFLEUR

Quelques papillons

oil on canvas

signed and dated 1974 lower left; signed, titled and dated 1974 and inscribed "huile 8F" on the reverse

15 ins x 18 ins; 37.5 cms x 45 cms

PROVENANCE

Private Collection, Ottawa

\$5,000 – 7,000



43

CHRISTIAN MARCEL BARBEAU

Les diamants des dames

acrylic on canvas

signed and dated 1979 lower left; signed, titled and dated 1979 on the reverse

32 ins x 40 ins; 80 cms x 100 cms

PROVENANCE

Private Collection, Calgary

\$10,000 – 15,000



44

WILLIAM RONALD

Abstraction

oil on canvas

signed and dated 1981 lower right

16.25 ins x 12.25 ins; 40.6 cms x 30.6 cms

PROVENANCE

Private Collection, Ontario

\$3,000 – 5,000



45

SAMUEL BORENSTEIN

White Flowers and Dark Background

oil on canvas

signed lower left; signed on the reverse; signed, titled and dated 1958 on the stretcher

30 ins x 24 ins; 75 cms x 24 cms

PROVENANCE

Private Collection, Winnipeg

\$14,000 – 18,000

46

PAUL-VANIER BEAULIEU

Still Life

oil on canvas

signed and dated 1949 lower right

25.5 ins x 32 ins; 62.5 cms x 80 cms

PROVENANCE

Private Collection, Montreal

As a young painter in Quebec in the late 1920s and early 1930s, Paul-Vanier Beaulieu enrolled at the École des Beaux-Arts de Montréal, where he counted among his classmates the artists Stanley Cosgrove and Jean-Paul Lemieux, both of whom would be at the vanguard of Quebec art in the following decade. But eager to develop a practice independent of contemporary schools and movements in Quebec, he embarked on his own path in 1938, setting his sights on Paris. There, Beaulieu met several leading artists of the day: André Derain, Raoul Dufy, Georges Braque, Henri Matisse, and, most importantly, Pablo Picasso, whose studio he often visited.

Time in the French capital had exposed him to the intellectual and aesthetic preoccupations of pre-war Europe; in particular, to the luscious colour palettes and superlative draftsmanship present in the work of artists like Picasso. Like his European contemporaries, Beaulieu worked in a manner which referenced the inherent two-dimensionality of the canvas and its painted surface. Three-dimensional forms—a glass hurricane lamp, a pomegranate, and a table cloth—are strikingly flattened. Depth collapses as the vertical axis of the composition tilts up to meet the surface of the canvas. A favourite subject of Beaulieu's, the still life showcases the Quebec artist's mastery of colour and composition. United by deep jade-coloured underpainting, each of the distinct shapes present within the canvas has a purpose and intensity of its own.

\$14,000 – 18,000





47

MAUD LEWIS

Three Black Cats

mixed media on board

signed faintly to the right

12 ins x 16 ins; 30 cms x 40 cms

PROVENANCE

Purchased from the artist

By descent to the present Private Collection, Ontario

Featuring one of Maud Lewis' most coveted subjects, *Three Black Cats* evokes the splendour of springtime in the artist's home of Marshalltown, Nova Scotia. Nestled between boughs of pink and white cherry blossoms and a patch of brightly coloured tulips, the playful animals greet the viewer with an infectious charm and innocence. Iconic serial images within Lewis' body of work, the fluffy black cat and its kittens never cease to delight the beholder. Like many of the artist's commissions, this painting was acquired directly from the artist by mail order by the consignor's family.

\$12,000 – 15,000



48

FRANK HANS JOHNSTON

Golden Afterglow

oil on board

signed lower left; signed and titled on the reverse

20 ins x 16 ins; 50 cms x 40 cms

PROVENANCE

Private Collection, Toronto

Franz Johnston was praised for his handling of light and his ability to capture contrasts between sunlit colour and depths of shade. His treatment of the Canadian landscape in a decorative style set him apart from other Group of Seven members. Johnston exemplifies this approach in *Golden Afterglow*, a harmonious composition of crisp white snow that covers the forest and creates heavy pine boughs that are commonly present in Group of Seven winter scenes. As suggested by the painting's title, the composition exudes a warm glow emanating from behind the screen of trees. Views of snow-covered forests lend themselves well to the artist's preferred style, which Johnston frequently depicted in picturesque renderings. *Golden Afterglow* showcases the artist's ability to transform the ordinary to the ornate.

\$8,000 – 12,000

49

CHARLES FRASER COMFORT

Copper Island, Lake of the Woods

oil on board

signed lower right

10 ins x 12 ins; 25 cms x 30 cms

PROVENANCE

Collection of Leon Katz

Private Collection, Toronto

LITERATURE

Christine Boyanoski, "Charles Comfort's 'Lake Superior Village' and the 'Great Lakes Exhibition 1938-39,'" *Journal of Canadian Art History/ Annales d'histoire d'art canadien*, Volume 12, No. 2 (1989), page 186

Copper Island, Lake of the Woods is a token of the artist's painting trips with both Lawren Harris and A.Y. Jackson to the lower region of Lake of the Woods on an Island near Lake Superior. In the area of Rosspport, Ontario, Copper Island offered Comfort the scale and strength of the landscape that he had sought to portray. With a variety of vistas, both barren and rich in varied topography, the unique location was a "sort of last great line of defence protecting the invisible secrets of the north." The viewer can certainly see the similarities in Comfort's work as in Harris' own representation of the barren tree-lined shores of Lake Superior. The simplified and graphic composition accentuates the grandness of the natural relic—the central tree stump—in the glowing haze of the rural locale.

\$4,000 – 6,000





50

FREDERICK GRANT BANTING

Island Landscape

oil on board

signed lower right

8.25 ins x 10.5 ins; 20.6 cms x 26.3 cms

PROVENANCE

Private Collection, Calgary

The tutelage of A.Y. Jackson can be seen through the artistic career of Frederick Grant Banting. Banting oscillated between light, fresh and rich earthy palettes with his most successful works, incorporating these tones in dynamic - yet balanced - compositions. *Island Landscape* references the lyrical jack pines swaying in the winds of Georgian Bay - a favourite location for fellow painting companion, A.Y. Jackson.

The rich bands of ochre, emerald and rust are offset by the soft strokes of light blues, chartreuse and creams filling the panel with complementary tonal harmony. The work captures the turning seasons as the last standing trees with their lush green foliage dot the background forest line in fiery oranges and yellows. At the centre of the composition, the quintessential Canadian jack pines, with their signature sparse branch patterns, stand in prominence - their emerald green bushels of soft needles bending gently in the wind.

\$25,000 – 35,000

51

ABA BAYEFSKY**August Meat Market, Kensington Market***oil on canvas**signed and titled 1991 lower right**32 ins x 26 ins; 80 cms x 65 cms***PROVENANCE**

Private Collection, Toronto

LITERATUREBen Lappin and Paul Duval, *Aba Bayefsky in Kensington Market*, Toronto, 1991

Aba Bayefsky grew up on Awde Street in Toronto, several blocks west of bustling Kensington Market, at a time when the neighbourhood was largely a Jewish community. Traveling by streetcar to the lively area bordered by Spadina Avenue and Dundas Street, Bayefsky would often accompany his parents on shopping expeditions to the market. Over a period of 50 years, Bayefsky would return time and again to paint and sketch the happenings in and around local businesses. For the artist, the everyday men and women who worked, shopped, and raised their families in the area were his most compelling subjects. "I began drawing in Kensington at the age of 16. I am now 68 and after hundreds of drawings it still stimulates...the market has been like a magnet—an irresistible attraction magnet for the past 50 years," he wrote in his journal on July 26, 1991. August Meat Market was listed in the *Might's Greater Toronto City Directory* as early as 1943.

That year, Bayefsky painted *August Meat Market, Kensington Market*. With its strong perpendicular lines and limited palette of jade green and cobalt blue, there is both a graphic and architectural quality to the work. Simplified in form yet specific in place, the meat market at 149 Augusta Avenue becomes a site of personal identification and expression. As Paul Duval wrote in the artist's lifetime, "Bayefsky's paintings and drawings represent both a celebration and a requiem. Kensington, as Bayefsky has known it, is inexorably changing, even disappearing. Together, his market drawings compose both a vivid portrait of a vanishing place and a memorable creative statement. Other Canadian artists have chosen to celebrate a given neighborhood or city, but I know of none who has been more constant in his attentions, or evocative in his interpretations." Fittingly, the last canvas Bayefsky would ever undertake in his King Street studio was *Number 45*, an oil painting of the front door of a house in Kensington Market.

We extend our sincerest thanks to the Estate of Aba Bayefsky for their assistance with this essay.

\$5,000 – 7,000



52

EMILY LOUISE ORR ELLIOTT**Summer, Toronto Island***oil on board**signed lower right**9 ins x 10.75 ins; 22.5 cms x 27 cms*

\$1,500 – 2,000



53

WILLIAM KURELEK

Prairie Winter Mishap

mixed media on board

signed with monogram and dated 1970 lower right; titled on the reverse of the framing

12.75 ins x 18.5 ins; 31.3 cms x 46.3 cms

PROVENANCE

Mayberry Fine Art, Winnipeg
Private Collection, Toronto

LITERATURE

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

William Kurelek documented in anecdotal detail the process of collecting hay in the middle of the frigid Prairie winter in his celebrated book, *A Prairie Boy's Winter*.

Kurelek writes:

"No matter how much hay was laid up in the barn, there was never enough to last the winter.

William liked the drive across the frozen fields to the hay stacks, but not to the work after he arrived there. The stack usually had a cap of snow packed into it by the wind and glazed hard by the sun of warmer winter days. The cap had to be broken with fork or shovel and stripped off; otherwise one would be forever tugging at strands of hay rooted in the snow and ice.

William had built many of the stacks himself in the summer, and he had learned that it didn't pay to do the work carelessly. If the stacks were not made properly, rain would seep in and cause moldy patches—and bring a scolding from his father.

The horses cooled off during the loading. Icicles were hanging from their nostrils by the time the last pitchfork was stuck into the crown of the load and William's father took the reins and called out, 'Giddap!' He and William turned their collars up and wrapped the horse blanket around themselves, for the heat and sweat worked up during the loading could bring on a chill if they were not well covered. Hoarfrost coated their eyebrows as they set out on the slow wobbly ride homeward."

Perhaps it was the wobbly ride home that caused a tumble in *Prairie Winter Mishap* and the strap to snap back, letting loose the meticulously stacked hay.

\$50,000 – 70,000



54

HENRIETTA MABEL MAY

Paysage

oil on board

10.25 ins x 13 ins; 25.6 cms x 32.5 cms

PROVENANCE

Galerie Bernard Desroches, Montreal

Masters Gallery, Calgary

Granville Fine Art, Vancouver

Private Collection, British Columbia

\$8,000 – 12,000

55

SARAH MARGARET ROBERTSON

Shoreline Landscape

oil on board

8.75 ins x 12 ins; 21.9 cms x 30 cms

\$3,000 – 4,000





56

ALEXANDER YOUNG JACKSON

Early Spring, St. Fabien

oil on board

signed lower right; signed, titled, dated "April 1935" and inscribed "Reserved - A.G.T." on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Heffel Fine Art, auction, Vancouver, May 17, 2011, Lot 170
Masters Gallery, Calgary
Private Collection, Vancouver

EXHIBITED

The Group of Seven Show and Sale, Masters Gallery, Calgary, October 26 - November 6, 2002

LITERATURE

Charles C. Hill, *Canadian Painting in the Thirties*, National Gallery of Canada, Ottawa, 1975, page 11

Completed in the month of April, 1935, A.Y. Jackson depicts the scenic nature of St. Fabien during a period of transition. The artist renders the lower St. Lawrence landscape in a decorative manner, the thawing field and hillside resembling a patchwork quilt of interlacing areas of soil, snow, puddles and rooftops. 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."

In 1933, the Group of Seven disbanded and formed the more inclusive Canadian Group of Painters, with the objectives to foster closer cooperation among Canadian artists and to cultivate Canadian artistic expression. While other Group members began to spend significant amount of their time teaching, Jackson was the only one who continued to paint on a full-time basis throughout the 1930s. Hill writes that during this decade, "Jackson's favorite sketching grounds remained the shores of the lower Saint Lawrence with their rolling hills, sagging barns nestling on the crest of a hillock, and curving, furrowed fields. Making annual visits, alternately to the north and south shores, he made this country his own."

\$25,000 – 35,000



57

SOREL ETROG

Hingo Study (1976)

bronze sculpture

stamped signature and numbered 2/10

11.75 ins x 2.25 ins x 2.25 ins; 29.4 cms x 5.6 cms x 5.6 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Ihor Holubizky (ed.), *Sorel Etrog: Five Decades*, Art Gallery of Ontario, Toronto, 2013, page 100

Pierre Restany, *Sorel Etrog*, London/Munich, 2001, pages 32-33

Following the artist's *Screw and Bolt* series, the *Hinges* series (1973-1979) emphasized the geometric bare essentials of the figure in a continued pursuit of a simplified sculptural language. Works produced in this series were often walking or in motion, with fewer examples of static standing figures.

The artist held a longstanding fascination with hinges, often sketching fanciful objects and flat planes attached with hinges. For the artist, the hinge offered an implicit range of motion with limitless possibilities. In these sculptural works, the figures have been created with a lyrical tension between the connected components of the sculptural work. Geometric and voluminous, *Hingo Study* references the artist's quintessential slim figural form and complex upper torso of the figure embodying the combination of rest and dynamism.

\$9,000 – 12,000

58

SOREL ETROG

Piccino Study (1969)

bronze sculpture

stamped signature and numbered 2/7

4.75 ins x 3.25 ins x 2.25 ins; 12 cms x 8 cms x 5.6 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Pierre Restany, *Sorel Etrog*, London/Munich, 2001, page 77

An example of the artist's *Links* series (1963-1971), the piece exemplifies Etrog's artistic exploration and experimentation with joining figural elements to each other to create singular sculptural works. On his inspiration for incorporating links in his works, Etrog explains:

"It was in Florence at the Archeological Museum that I discovered Etruscan sculpture which inspired the Links. I saw in them a strong device for connecting a creating tension, mirroring the tension in our very existence with and within the outside world." He continues, "One of the most challenging dilemmas sculptors face is how to join different parts of the body, or different shapes, without gluing or welding them. I was lucky to have discovered the Etruscan links which showed me how to join multiple shapes organically. The Link created a tension at the point where they joined, where they pulled together or pulled apart."

\$5,000 – 7,000





59

BILL RONALD REID

Haida Medallion Brooch

22 karat gold repoussé sculpture
signed and dated 1963 on the reverse (incised)
1.75 ins x 1.75 ins; 4.4 cms x 4.4 cms (diameter)

PROVENANCE

Private Collection, Calgary

LITERATURE

Bill Reid and Buschlen-Mowatt Gallery, *Bill Reid: All the Gallant Beasts and Monsters*, Vancouver, 1992, page 28

William Ronald (Bill) Reid's intricate 22 karat gold Haida medallion repoussé brooch typifies the artist's intentions of interpreting his ancestors' artistic traditions in a contemporary form. Born to a Haida mother and a Scottish-American father, Reid was unaware of his native heritage until his teenage years. He was introduced to Haida culture through his maternal grandfather, and later inherited the artistic tools of his great-great-uncle Charles Edenshaw, a renowned Haida artist. Reid had been studying European jewelry and engraving at the Ryerson Institute of Technology in the late 1940s. He returned to Vancouver in 1951, and encountered two gold bracelets designed by Edenshaw at his grandfather's funeral in 1954. Knowledge of the conventions of Haida art had all but dissolved completely, so Reid took it upon himself to study the gold and silver jewellery by Edenshaw in person at museums. He also copied images from reference books on Haida myths and argillite carvings in order to understand the fundamental dynamics of Haida art. Reid set up a basement workshop to apply the traditional jewellery-making techniques he had learned to traditional Haida designs.

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. He handcrafted personal objects of adornment that were adaptations from old crest designs or identity symbols, such as this delicate gold brooch with a finely detailed repoussé mask design. As a result, Reid has often been credited with the innovative revitalization of Northwest Coast Native arts.

Repoussé is a metalworking technique in which a malleable metal - in this instance, 22 karat gold - is ornamented by hammering from the underside to create a design in low relief. This ancient method, which dates back to antiquity, achieved widespread popularity in Europe during the sixteenth, seventeenth, and eighteenth centuries. Repoussé has been used widely with gold and silver for fine detailed work and with copper, tin, and bronze for larger sculptures. 'Chasing' is the technique to refine the design and add details to the ornamented side of the metal; in addition, further refinement is often accomplished using engraving. In this striking 22 karat gold brooch, Reid combines the classical European practice of repoussé with traditional Haida characteristics, linking his jewellery-making expertise to his own heritage in a contemporary rendering. Distinguishing Haida features are evident in the form of the face, as well as the stylized designs that encircle the brooch.

Prominent Vancouver jeweller and friend of the artist, Toni Cavelti praises Reid's artistic and cultural revitalization: "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."

\$20,000 – 25,000



60

JOHN GEOFFREY CARUTHERS LITTLE

Une journée de mars, Rue Hibernia, Pointe St. Charles, Montréal

oil on canvas

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

24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Continental Galleries, Montreal

Private Collection, Calgary

LITERATURE

Colin S. MacDonald, *A Dictionary of Canadian of Canadian Artists*, Volume 4, Ottawa, 1967-ongoing

A Montreal native, John Little devoted his artistic practice to capturing the charm and nostalgia of Montreal street scenes. Preserving the city's heritage through his work, the artist focused on the residential streets with attention to capturing the distinct architectural details of Montreal's buildings along with city transportation and rows of parked cars on the street. Often including banks of snow pushed up onto the sidewalks by the snowplough, recently trampled by pedestrians, Little delivers scenes that have an inhabited feel conjuring memories and nostalgia of the everyday symbols of Canadian winters. *Une journée de mars, Rue Hibernia, Pointe St. Charles, Montreal* depicts a street in one of Montreal's oldest sectors southwest of downtown, the historically working-class neighbourhood of Pointe St. Charles. This painting also includes children playing a pick up game of street hockey, a childhood staple for many Canadians, adding a quaint familiarity and a relatable instance of fun to the work.

\$15,000 – 20,000



61

PHILIP HENRY HOWARD SURREY

Le Maxicoat

charcoal, watercolour and ink on paper

signed lower left

16 ins x 24 ins; 40 cms x 60 cms

PROVENANCE

The Collection of TransCanada PipeLines Limited, Calgary

\$3,000 – 5,000

WILLIAM KURELEK

Cold Day at Habitat

mixed media on board

signed with monogram and dated 1975 lower right; titled on the reverse
 39.75 ins x 20 ins; 99.4 cms x 50 cms

PROVENANCE

Marlborough Godard, Montreal
 Galerie Dresdnere, Toronto
 Private Collection, Calgary

EXHIBITED

William Kurelek: Montreal Revisited Series, Marlborough Godard Gallery, Toronto, December 1975 – January 1976, no. 14

LITERATURE

Avrom Isaacs fonds, York University, Toronto, 1996-036/020 (1), typed Isaacs Gallery price list and notes for *Montreal Revisited* exhibition, November 1975
 Joan Murray, *Kurelek's Vision of Canada*, Oshawa, 1982, page 76

In late 1975, a selection of twenty-five mixed media paintings by William Kurelek were exhibited at Marlborough Godard Gallery as part of his *Montreal Revisited* series. This group of artworks, which includes *Cold Day at Habitat*, presents a variety of depictions of Montreal, including classic Old Montreal and McGill University scenes, as well as less-familiar locations to those not native to the city, such as Laval, Town of Mount Royal, and Pointe-aux-Trembles. Kurelek writes in his statement on the series: "I have lived a total of about a year in Montreal starting back in 1952. I feel I know it enough to make at least comments on it under some such title as Montreal Revisited. [...] I like Montreal and, after Toronto, it would be my second choice [sic] of place to live. It's the atmosphere of it. There's more character packed into one block of Montreal than in 10 blocks of Toronto, if my fellow Torontonians will pardon me saying it."

"The aim of this show is pretty well identical to that of the one I did in Toronto," Kurelek explains. "It's ostensibly a study on the character and beauty of a Canadian city..." Kurelek's friend May Cutler, a Montreal native, was instrumental in exposing the artist to the many facets of the city which he depicted in the *Montreal Revisited* series. Kurelek acknowledges her assistance in creating the series, writing "I came here on four separate research trips to do this series. One of them was on a bitterly cold day in January with May Cutler, publisher of Tundra Books. I am indebted to her for the invaluable information she gave me, for she was born and bred in this city and is bilingual." A former journalist and wife of a prominent Montreal labour lawyer, Cutler founded Tundra Books and collaborated with Kurelek to produce five picture books, including *A Prairie Boy's Winter*.

Cutler introduced Kurelek to Habitat 67 on a cold January day, providing the chilling setting for *Cold Day at Habitat*. Conceived first as master's thesis and constructed as a pavilion for Expo 67, Habitat 67 is an architectural landmark and one of the most recognizable and unique buildings in Montreal and Canada. Designed by Moshe Safdie, it comprises 146 residences from an arrangement of 354 identical concrete forms. The development was designed to introduce a new lifestyle for people living in increasingly crowded cities around the world, integrating the privacy, gardens and other benefits of suburban homes into urban apartment buildings.

Regarding his method of documenting scenes of Montreal for the series, Kurelek writes: "I took several hundred photographs, consulted several books about the city and projected slides on my studio wall while painting. I did some sketching too of underlying compositions right on location and later completed



the paintings at my little farm above Bancroft, Ontario." Kurelek began to rely on photography as a compositional guide for his work of the 1960s and 70s, as well as the help of his imagination to conceive the ideal setting for a painting. Common to many of Kurelek's works is a rendition of an existing view that is partially distorted or invented. In this instance, Kurelek would have imagined the view of the St. Lawrence River from an elevated Habitat 67 residence, as he indicated that he had never entered the building itself. The intersecting concrete structures of Habitat and the perspective of the river with the Concorde and Jacques-Cartier bridges were all imagined by Kurelek to create his ideal vision of the scene. Joan Murray remarks on this strategy in the artist's landscapes and street scenes: "from an early date in his work, he had tilted the ground plane, often fields in his barren land, towards the picture's surface to exaggerate the distances. [...] In fact, his paintings are less camera conscious than theatrical. His scenes seem more like dramatic stage-sets in which figures act out a preordained narrative."

\$60,000 – 80,000



63

RONALD YORK WILSON

Tribute to the Group of Seven

oil on canvas

signed lower centre right

56 ins x 52 ins; 140 cms x 130 cms

PROVENANCE

Private Collection, Ontario

Ronald York Wilson dabbled in figurative, abstract landscape and formal abstraction throughout his career. His highly abstract works are testament to a finite period for the artist's development and are among the most sought after. *Tribute to the Group of Seven* showcases the artist's work in more hard edge abstraction, favouring an energetic monotone of red hues. Perhaps, as the title suggests, Wilson was paying homage to the Group of Seven and their history making renderings of the Canadian landscapes imbued with vibrancy and energy. Stripping away the landscape and narrative, Wilson harnesses the same vigour in this bold work.

\$5,000 – 7,000



64

ROBERT GRAY MURRAY

Burwash

painted aluminum sculpture

signed (incised)

24.25 ins x 24 ins x 8.75 ins; 60.6 cms x 60 cms x 21.9 cms (overall)

PROVENANCE

Collection of the artist

Museums Foundation of Canada

Dr. Shirley L. Thomson, Ottawa

Sotheby's Canada, auction, Toronto, May 26, 2011, Lot 143

Private Collection, Calgary

Born in Vancouver, Murray was raised in Saskatoon and later moved to New York City in 1960. The artist first studied at the Regina College School of Art developing a foundation for his practice, and upon moving to New York, he was heavily influenced by Barnett Newman's hard edge simplified abstract works with an emphasis on bright primary colours. Incorporating abstract expressionist elements into his sculptural works, Murray produced boldly painted aluminum works in geometric forms. Resembling the distilled stabile style of Alexander Calder, the artist's works command attention in situ, encouraging the viewer to pause and take the sculptural form in the round.

\$12,000 – 15,000



65

HAROLD BARLING TOWN

Child's Moon

oil and lucite 44 on board

signed and dated 1960 upper right; signed and dated 1960

on the reverse; titled on a typed label on the reverse

40 ins x 48 ins; 100 cms x 120 cms

PROVENANCE

Private Collection, Toronto

\$25,000 – 35,000

66

JAMES WILLIAMSON GALLOWAY MACDONALD

Automatic Composition

watercolour

signed and dated "F. 1946" lower left

6.75 ins x 9.5 ins; 16.9 cms x 23.8 cms

PROVENANCE

Private Collection, Toronto

Private Collection, Ottawa

\$4,000 – 6,000





67

ROBERT WAKEHAM PILOT

Lunenburg, Nova Scotia

oil on board

signed and dated 1927 lower left; titled on a label on the reverse

12.5 ins x 17 ins; 31.3 cms x 42.5 cms

PROVENANCE

Galerie Alan Klinkhoff, Montreal/Toronto

Private Collection, Toronto

Born in St. John's, Newfoundland, Robert Pilot moved to Montreal soon after his widowed mother married artist Maurice Cullen in 1910, a fellow Newfoundlander. Pilot was captivated by the studio and work of his stepfather, and soon became an apprentice to the famed artist. As well, the canvases of John Constable, Camille Corot and Camille Pissaro that he studied in France were a strong influence on Pilot's work and encouraged the young artist to pursue a painterly approach rooted in Impressionism.

The pastel blue sky and dappled light on water in the harbour scene of Lunenburg, Nova Scotia recall the paintings of European Impressionists. The artist often made sketching trips to the Laurentians, Baie St. Paul country, rural Quebec and Atlantic Canada - in this instance, a historic port town in Nova Scotia - capturing the villages and inhabited towns of these areas with their distinct appearances and charm. One of the many parallels shared between Robert Pilot and Maurice Cullen was their periodic return to the Maritimes, depicting the villages and people who shared their heritage.

\$7,000 – 9,000



68

CHARLES FRASER COMFORT

Bedruthen Steps II, Near Padstowe, Cornwall, England

oil on board

signed lower right; titled on a label on the reverse

10 ins x 12 ins; 25 cms x 30 cms

PROVENANCE

A gift from the artist to the present Private Collection, Ontario

LITERATURE

Margaret Gray, Margaret Rand and Lois Stein, *Charles Comfort: Canadian Artists 2*, Ontario, 1976, page 64

While serving as a war artist during the Second World War, Comfort was first stationed in England in the early 1940s. He depicted scenes in West Sussex at Selsey and later in Cornwall, where he produced a number of oil sketches of the historical landscapes.

This artwork is a preliminary sketch of the completed canvas, *The Cornish Coast* completed by the artist in 1974. Importantly, the final canvas deviates little from the preliminary panel, with both works giving prominence to the rugged natural beauty of the coastline while capturing the unique detailed texture of the granite forms.

\$3,000 – 4,000



69

JAMES EDWARD HERVEY MACDONALD

Agawa Canyon, Algoma

oil on board

signed and titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal
Private Collection, Montreal

LITERATURE

David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, page 302

J.E.H. MacDonald visited Agawa Canyon in Algoma for the first time during the fall of 1918, together with Lawren Harris, Franz Johnston, and Dr. James MacCallum. The region was not a settled or a resort area; rather, they had to camp in the remote and rugged wilderness. Harris, rented a boxcar from Algoma Central Railway and turned it into a bunker for the Group of Seven painters to stay. The men

were able to negotiate an arrangement whereby they could hitch onto trains travelling through the Algoma region and when they found an opportune location to paint, they would be dropped off to spend as many days as they wished exploring and painting the wilderness. The outing was so successful that they all set out again in September 1919 and twice in 1920 with Jackson and Lismer; each trip they ventured farther north and west.

Not unlike other members of the Group, trips to the Algoma region inspired some of MacDonald's best work of this rugged landscape, and like Thomson, he was an advocate for the small oil sketch produced *en plein air*. David Silcox writes that "for MacDonald, the torrent of colours, the vertiginous spaces, and the aggressive power of the land's massive shapes and grand vistas provided the ideas for the echoing silences of [the artworks he produced there]."

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 Impressionist painters of Europe. The atmospheric effect created with delicate strokes of paint was paramount for MacDonald in his early career. *Agawa Canyon, Algoma* captures the soft light of a misty summer morning in an impressionistic rendering of Canadian terrain.

\$25,000 – 35,000



70

WILLIAM KURELEK

Yelling at Young Mosquitos in Rain Barrel

mixed media on board

signed with monogram and dated 1967 lower right; titled on the reverse of the framing

16.5 ins x 20.75 ins; 41.3 cms x 52 cms

PROVENANCE

Galerie Agnès Lefort, Montreal
Private Collection, Toronto

“Most people are mystified by this picture,” wrote William Kurelek about his 1967 homage to his childhood in Manitoba. “In fact,” he continued, “nobody has yet guessed what the boy is doing. I guess because it’s a personal boyhood game I amused myself with. Mosquitoes, as you know, breed in stagnant water, and the larvae have breathing tubes to the surface of the water. I didn’t like mosquitoes because they plagued man and farm animals in Manitoba, so I would frighten them to the bottom of the barrel beside the farmhouse with the vibration of my voice. And as soon as they’d surface for more air I’d send them down again with another yell.” Describing the technique he used to depict the humid late summer weather for which Manitoba is well known, Kurelek wrote, “I have pictured heavy clouds such as we had the next day after the rain by alternate use of luminous colour and dark green oil paint to recreate the play of light and cloud shadow on the field and farmyard.”

\$20,000 – 25,000



71

TED HARRISON

Curries Corner Cabin, Tagish, Yukon

oil on canvas board

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

18 ins x 24 ins; 45 cms x 60 cms

PROVENANCE

Acquired directly from the artist
Private Collection, British Columbia

LITERATURE

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

Discussing the individuals who populate his northern scenes, Ted Harrison explained to Robert Budd that his work is “about children, dogs and birds!” Commonly encountered in the Yukon, the raven is routinely found within Harrison’s work. The painter shares that “ravens are very meaningful to the Yukon. They are a friendly bird to me. They like people. They represent the Yukon.”

There is a sense of wonder, adventure and enjoyment of the inhabitants of the composition. The dog to the right of the composition joyfully leads his owner while children and animals playfully populate the space in front of the colourful and welcoming home. Owners of a trading post in Carcross, the Curry family’s cabin was located about thirty minutes from the community.

We extend our thanks to the family of Ted Harrison for providing details central to the preceding essay.

\$14,000 – 18,000



72

CHARLES JONES WAY

Plains of Abraham

watercolour

*signed with monogram and dated 1899 lower left
21 ins x 36 ins; 52.5 cms x 90 cms*

PROVENANCE

Private Collection, Ontario.

\$3,000 – 5,000



73

AUDREY GARWOOD

Garden Bench

oil on canvas

*signed, titled and dated 1988 on the reverse; inventory number
24 inscribed on the stretcher
36 ins x 48 ins; 90 cms x 120 cms*

PROVENANCE

Art Gallery of Ontario Art Rental Service, Toronto
Varley Art Gallery, auction, Unionville, May 11, 2011, Lot 33
Private Collection, Toronto

A decorated member of the Ontario Society of Artists and the Royal Canadian Academy, Audrey Garwood possessed an intuitive understanding of the vast grandeur of the national landscape. Though her depictions of the Canadian wilderness take their place within an established tradition of landscape painting in Canada, her works also reveal a more contemporary sensitivity to the subtle radiant energy present in all things. Showcasing the artist's ability to paint with an analytic understanding of the luminous qualities of natural structures, *Garden Bench* appears lit from within. Garwood's lush composition situates the viewer at the base of a hill covered in abundant foliage, elevating her quotidian subject.

\$3,000 – 4,000



74

MARC-AURÈLE DE FOY SUZOR-COTÉ

Ravin sur la colline

oil on canvas

*signed lower right
13.25 ins x 16.25 ins; 33.1 cms x 40.6 cms*

PROVENANCE

Walter Klinkhoff Gallery, Montreal
Private Collection, Montreal

\$6,000 – 8,000



75

PELEG FRANKLIN BROWNELL

Mt. Nevis from St. Kitts

oil on canvas

signed with initials and dated 1911 lower left

12.25 ins x 18.25 ins; 30.6 cms x 45.6 cms

PROVENANCE

Galerie d'Art Vincent, Ottawa

Private Collection, Ottawa

EXHIBITED

Franklin Brownell Retrospective Exhibition, Walter Klinkhoff Gallery, Montreal, September 29 - October 13, 2007, no. 4

LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 403-409, referenced page 409

Dennis Reid, *A Concise History of Canadian Painting*, 2nd edition, Toronto, 1988, page 125

Though Peleg Franklin Brownell was not an itinerant painter by any means (he had begun to call Ottawa home in 1877, and the city would remain so for the remainder of his life), by the turn of the twentieth century, the artist was working and exhibiting abroad with some regularity. Embarking on painting trips to the Gatineau Hills, the shores of the St. Lawrence River, and the Rocky Mountains, Brownell would also expand his painting territory outside of Canada. In 1911, Brownell travelled to the British West Indies at the invitation of friend Eric Brown, whose family owned property there. Over the next three summers, as A.K. Prakash has noted, he would create over forty works in Puerto Rico, St. Thomas, and on Mt. Nevis and St. Kitts. Painting scenes of beach and village life, Brownell found inspiration in the vivid unfiltered light and windswept coastal landscapes of the islands. Freed from many of the constraints of the rigorous academic training he had obtained in France, the artist continued to develop his own style. With its fine brushstrokes and precise treatment of the effects of light on a sun-drenched cliff overlooking the ocean, *Mt. Nevis from St. Kitts* integrates some of the Impressionist influences of Brownell's contemporaries Maurice Cullen and Marc-Aurèle de Foy Suzor-Coté. However, as Prakash notes in his discussion of the work, Brownell nevertheless "preserved his own distinct style, unattached to any particular movement or school of painting."

\$12,000 – 15,000



76

**JAMES EDWARD HERVEY
MACDONALD**

Backyard, West Toronto

oil on board

*signed with initials and dated 1912 lower left; signed,
dated 1912 and inscribed "Glenlake House" on the reverse
6.25 ins x 9.25 ins; 15.6 cms x 23.1 cms*

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Toronto

\$12,000 – 15,000

77

JOHN WILLIAM BEATTY

Rural Houses

oil on board

signed lower left

8 ins x 9.75 ins; 20 cms x 24.4 cms

PROVENANCE

Collection of Leon Katz
Private Collection, Toronto

\$6,000 – 8,000





78

BERTRAM RICHARD BROOKER

Delta Ice House

oil on canvas

signed lower right; titled and inscribed "Hart House '42" on the stretcher
24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Private Collection, Ontario

EXHIBITED

Bertram Brooker, Hart House Art Gallery, University of Toronto, January 1942

Bertram Brooker (1888-1955), The Morris Gallery, Toronto, October 23 - November 6, 1971, no. 14

LITERATURE

Bertram Brooker (1888-1955), exhibition catalogue, The Morris Gallery, Toronto, 1971, cat. no. 14, reproduced plate 10

James King, *Bertram Brooker: Life & Work*, Art Canada Institute [online publication], Toronto, 2018

Dennis Reid, *Bertram Brooker (1888-1955)*, National Gallery of Canada, Ottawa, 1979, pages 16-17

Joyce Zemans, "First Fruits: The World and Spirit Paintings [Bertram Brooker]", *Provincial Essays*, no. 7, 1989

As Dennis Reid notes, though Bertram Brooker lived in Toronto for much of his life, the artist always considered himself a "Winnipegger" at heart. After immigrating to Canada from Croydon, England in

1905, Brooker settled for a time in Portage la Prairie and Neepawa, Manitoba, before finding work at local newspapers in Winnipeg. Long after he moved to Toronto in 1921 to pursue a career in advertising, the polymath's strong ties to Manitoba continued to be reflected in many of his subjects throughout the 1930s and 1940s; of those ties, his life-long friendship with Lionel LeMoine Fitzgerald would have the most profound impact on his growth as a painter.

Brooker was among the first artists in Canada to champion abstract art in the 1920s, though his groundbreaking experimental works at first failed to captivate contemporary audiences. After meeting Fitzgerald on a visit to Winnipeg in the summer of 1929, Brooker largely abandoned pure abstraction. Joyce Zemans notes that Brooker "came to realize that most people could not respond to his abstract 'world and spirit paintings' and turned from his early experiments in abstraction." Influenced and inspired by Fitzgerald's subtle handling of form and sensitive depictions of his urban surroundings, Brooker instead began to explore the potential of abstraction as a means of representing the inner life of figural and organic structures.

Delta Ice House depicts a building on the property of a Brooker family cottage on Lake Manitoba at Delta, north of Portage la Prairie. The energetic diagonal lines within the natural structures; the delicate, muted colours applied with a soft touch; and the reduction of familiar organic forms to their most essential, symbolic states is emblematic of Brooker's singular, harmonious approach to painting. Though the artist would return to abstraction in his career, hybrid works such as *Delta Ice House* are important documents of Brooker's significant shift to a more representational idiom.

\$25,000 – 35,000



79

FREDERICK GRANT BANTING

Georgian Bay

oil on board

signed lower right; signed and titled on the reverse
8 ins x 10.5 ins; 20 cms x 26.3 cms

PROVENANCE

Private Collection, Toronto

Georgian Bay offers countless vantages, motifs, and colour palettes all year round for artists to experience and capture an iconic snapshot of Ontario. Often favouring rich palettes early in his development as an artist, Banting painted this ideal subject - capturing the crisp autumn colours and mood of the changing seasons through the use of bright orange and green pigments.

\$14,000 – 18,000



80

MANLY EDWARD MACDONALD

The Artist's Summer Home

oil on canvas board

signed lower left
12 ins x 16 ins; 30 cms x 40 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Charles Beale, *Manly MacDonald: Interpreter of Old Ontario*, Napanee, 2010, page 31, plate 22, *Summer Home in Winter* reproduced, a winter view of the artist's property depicted in this artwork

\$2,000 – 3,000



81

ALEXANDER YOUNG JACKSON

Go Home Bay

oil on canvas

signed lower right

21 ins x 25.25 ins; 52.5 cms x 63 cms

PROVENANCE

Purchased directly from the artist (*circa* 1962)

By descent to the present Private Collection, Ottawa

LITERATURE

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, page 24

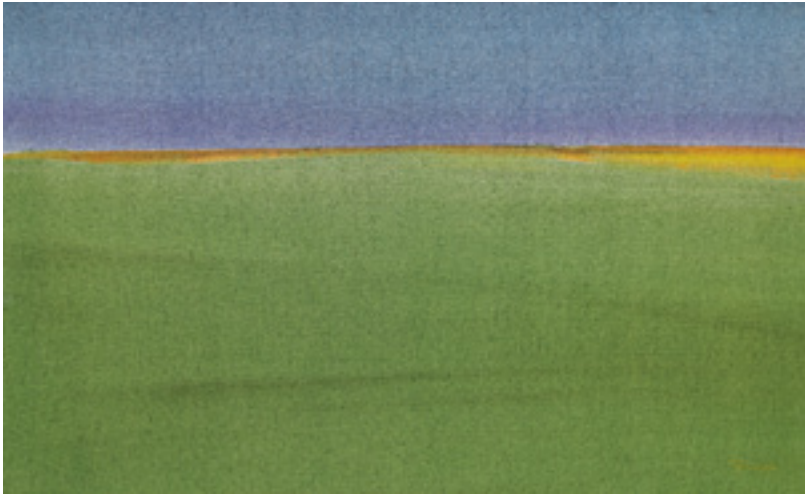
Naomi Jackson Groves, *A.Y.'s Canada: Drawings by A.Y. Jackson*,

Toronto, 1968, page 108

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

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

\$30,000 – 40,000



82

TAKAO TANABE

The Prairies W

acrylic on canvas

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

16 ins x 26 ins; 40 cms x 65 cms

PROVENANCE

Mira Godard Gallery, Toronto

Private Collection, Ontario

LITERATURE

Robin Laurence, "A Landscaper of Many Colours: Tak Tanabe in Profile", *Border Crossings*, Volume 16, Number 1, February 1997, page 42

Tanabe was Head of the Art Department at the Banff School of Fine Arts from 1973 to 1980. During his tenure, he was painting dramatic semi-abstract landscapes. One of his favoured subjects were the foothills found at the edge of the prairies. In an interview for *Border Crossings*, Tanabe remarked on his attachment to the subject: "What I want is this completely unoccupied, pristine land, as though I'm the first person to see it. It's lonely, it's mysterious, it has wonderful appeal to me. I feel great kinship with it." In *The Prairies W*, Tanabe illustrates this barren prairie landscape, completely void of human presence or industry. The calming blue and green bands of translucent acrylic, with a hint of yellow along the horizon, present a subject referencing landscape in its colour palette alone; the canvas hovers beautifully between the figurative and the abstract.

\$7,000 – 9,000



83

ALAN CASWELL COLLIER

Eureka Sound

oil on canvas

signed lower right; titled on a label on the stretcher, inscribed "Ellesmere Island in the background" on the stretcher

24 ins x 32 ins; 60 cms x 80 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ontario

\$6,000 – 8,000



84

TED HARRISON

Winter Playtime

acrylic on board
signed and dated 1978 lower right
24 ins x 36 ins; 60 cms x 90 cms

PROVENANCE

Private Collection, Ontario

Central to this joyous winter landscape is the Caribou Hotel in Carcross, Yukon. The hotel was originally built in 1898 in Bennett, British Columbia and then was floated down Bennett Lake to the village of Carcross about five years later. The hotel burned down in 1908 and rebuilt in 1910. The Caribou Hotel was home to a parrot named Polly, infamous in the area and beyond, the bird a resident of the hotel from 1918 to 1972. The colourful parrot's passing in 1972 attracted national news coverage, the media reaching out to Ted Harrison for comment during one of his early exhibitions in Vancouver. The hotel is currently undergoing a major renovation, ensuring its continued legacy as one of the oldest hospitality establishments in the Yukon.

In classic compositional arrangement, Harrison layered the landscape in fluid order. The rolling organic sweeps of colour of the sky complement the background mountain range, mirroring the hotel, church and auxiliary structures and finally the viewers eye falls to the figures and animals in the foreground.

We extend our thanks to the family of Ted Harrison for providing details central to the preceding essay.

\$15,000 – 18,000



85

DAVID THAUBERGER

Travel and Transport

acrylic and glitter on canvas
signed, titled and dated "1986" on the reverse
45.75 ins x 69.75 ins; 113.8 cms x 174.4 cms

PROVENANCE

Private Collection, Calgary

\$5,000 – 7,000



86

PELEG FRANKLIN BROWNELL

Resting

oil on canvas

signed and dated 1906 upper left; signed with the artist's address inscribed on the stretcher

18 ins x 12 ins; 45 cms x 30 cms

PROVENANCE

Collection of the artist

Private Collection, United States

EXHIBITED

Retrospective Exhibition, National Gallery of Canada, Ottawa, November 1-30, 1922, no. 12 as "Lent by Franklin Brownell, Esq., R.C.A., Ottawa"

Besides landscapes, Brownell painted interior scenes in which light plays a role, and still life. Sometimes he combined subjects in dazzling displays of virtuosity, as in this canvas. The painting shows a seated woman with a sweet face, resting. Beside her is a glass vase of flowers – lilacs – so we intuit that it is early summer. There is a book on the table. Behind her is an open door leading to another room in the house. This woman appears elsewhere in Brownell's work. She seems to resemble a woman in the canvas *Arranging Flowers*, in *An Interesting Story* and perhaps in *A Home Lesson*. It is tempting to think that she may have been a family relation, likely his wife, Louise Nickerson. Understandably, if this supposition is correct, this sweet-faced woman seems to have been his favourite model, along with a child, his daughter, Lois. Brownell seems to have valued the painting specially and saved it for himself, only lending it to the large retrospective of his work at the National Gallery of Canada in 1922, the crowning achievement of his life.

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

\$7,000 – 9,000



87

ARTHUR SHILLING

Young Woman

oil on board

titled (on a label), the estate stamp (signed by Millie Shilling) and inscribed "311" on the reverse

24 ins x 18.25 ins; 60 cms x 45.6 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Toronto

EXHIBITED

Arthur Shilling, The Final Works, Art Gallery of Peterborough, February 20 - May 22, 2016, travelling to the Thunder Bay Art Gallery; the MacLaren Art Gallery, Calgary; and the Art Gallery of Windsor

LITERATURE

William Kingfisher, Wanda Nanabush, Robert Houle, *Arthur Shilling, The Final Works*, Art Gallery of Peterborough, 2017, listed page 46

\$6,000 – 8,000



88

RANDOLPH STANLEY HEWTON

Girl in the Garden

oil on canvas
signed lower left
40 ins x 35.25 ins; 100 cms x 88.1 cms

PROVENANCE

Family of the artist
 Masters Gallery, Calgary
 Private Collection, Calgary

According to a gallery label on the reverse, the sitter in this work is Betty Patrick, the daughter of a mill worker who was employed by the artist.

\$20,000 – 30,000



89

DORA DE PEDERY-HUNT

Girl in the Window

bronze sculpture
signed and dated 1967 to the right
4.25 ins x 3.75 ins x 1.25 ins; 10.6 cms x 9.4 cms x 3.2 cms

PROVENANCE

Private Collection, Toronto

\$1,500 – 2,000



90

DAVID LLOYD BLACKWOOD

Orchids in a Silver Bowl

*monotype on rice paper
signed and dated 1989 lower right
24.5 ins x 21 ins; 61.3 cms x 52.5 cms*

PROVENANCE

Private Collection, St. John's

\$5,000 – 7,000

91

ALFRED JOSEPH CASSON

Daffodils

*gouache on card
signed lower right; signed and dated 1927 on a label on the
reverse
7.25 ins x 6.25 ins; 18 cms x 15.6 cms*

PROVENANCE

Sobot Gallery, Toronto
Collection of Leon Katz
Private Collection, Toronto

LITERATURE

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

Casson began his career like many other members of the Group of Seven, as a graphic designer. First apprenticing at the Laidlaw Lithography Company in Hamilton, he later joined Franklin Carmichael at the design firm of Rous and Mann and later accompanied Carmichael to the design firm of Sampson-Matthews.

While preparing for the silk screen process, Casson worked with up to fifteen colours in preparatory drafts and was careful to select imagery and colours that could easily be reproduced without losing the integrity of the original composition. Forms were simplified but designed so colours could easily be seen at a distance, maintaining strong contrast and vibrancy.

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

\$3,000 – 5,000





92

WILLIAM KURELEK

Trompe-L'Oeil

mixed media on card
5 ins x 7.25 ins; 12.5 cms x 18.1 cms

PROVENANCE

Private Collection, London, England (a gift from the artist)
Joyner Waddington's Canadian Fine Art, auction, Toronto, December 4, 2002, Lot 267
Private Collection, Calgary

LITERATURE

Patricia Morley, *Kurelek: A Biography*, Toronto, 1986, reproduced page 109
Joyner Waddington's Canadian Fine Art, *Canadian Art*, auction catalogue, December 3 & 4, 2002, Lot 267

A catalogue listing for this artwork notes that it was a commission by the original owner. When Kurelek delivered *Trompe-L'Oeil*, he explained that the swatch of fabric in the upper right corner was meant to represent the artist as the tapestry pattern "was indigenous to the area of the Ukraine from which Kurelek's family emigrated". The porcelain dish in the lower left corner was meant to represent the owner of the artwork as Kurelek remarked that they were "...always going on about Sardinia and France."

\$20,000 – 25,000



93

SOREL ETROG

Piccolo Remo Study (1972)

bronze sculpture
stamped signature; from an edition of 7
7.25 ins x 4.5 ins x 2.5 ins; 18 cms x 11.3 cms x 6.3 cms

PROVENANCE

Collection of Leon Katz
Private Collection, Toronto

\$4,000 – 6,000



94

**JAMES EDWARD HERVEY
MACDONALD**

Shoreline Landscape

oil on board

signed with initials and dated 1912 lower right

7.25 ins x 9.5 ins; 18.1 cms x 23.8 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection, Calgary

\$15,000 – 20,000



95

JOHN WILLIAM BEATTY

Fall Colours

oil on board

signed lower right

10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms

PROVENANCE

Canadian Fine Arts, Toronto

Private Collection, Calgary

J.W. Beatty sought to depict the Canadian landscape as a patriotic statement. *Fall Colours* 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. The colourful foliage in fall is a quintessential element of the Canadian wilderness, reinforcing Beatty's theme of the 'uniquely Canadian landscape'.

\$5,000 – 7,000



96

ALFRED JOSEPH CASSON

Sundown – Lake Rosseau

oil on board

signed lower right; signed, titled and dated "July 26/81" on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ontario

Located approximately 200 kilometres north of Toronto in the Muskoka region, A.J. Casson would sometimes visit friends at their cottage at Lake Rosseau during the period within which this composition was painted. Depicting the moments toward sunset, Casson effectively captures the shifting atmospheric light, partially obscured behind the dark tones of the silhouetted horizon and threatening clouds above. Flashes of orange pigment highlight the sky behind the trees along a shoreline of calm waters, the scene providing the conclusion of a beautiful summer day.

\$15,000 – 20,000



97

CHRISTIAN MARCEL BARBEAU

L'azur couché sur l'orange

acrylic on canvas

signed and dated 2001 lower right

14.75 ins x 18 ins; 36.9 cms x 45 cms

PROVENANCE

Private Collection, Calgary

\$3,000 – 5,000



98

WILLIAM RONALD

Baby Fats

oil on canvas

signed lower right; titled and dated "11/78" on the reverse

20 ins x 20 ins; 50 cms x 50 cms

PROVENANCE

Private Collection, Toronto

Prolific Canadian abstract painter William Ronald was the youngest member of the Painters Eleven. His studies of the Abstract Expressionists in New York in the 1950s left a long – lasting influence on Ronald's work into the 1970s and 1980s. The artist's thick and aggressive brushstrokes, visible in *Baby Fats*, suggest the violent expression of the New York School, and became recognized as a new direction in Canadian art.

After a short period of working in acrylic paint, Ronald returned to his lush application of rich oil paints in the 1970s. *Baby Fats* (1978) is composed of remarkably thick brushstrokes, giving the canvas a highly tactile surface of pure pigments blending into one another.

\$5,000 – 7,000

99

OTTO DONALD ROGERS**City of the Heart***acrylic on canvas**signed and dated 1982 on the reverse; titled on a label on the stretcher**70 ins x 60 ins; 175 cms x 150 cms***PROVENANCE**

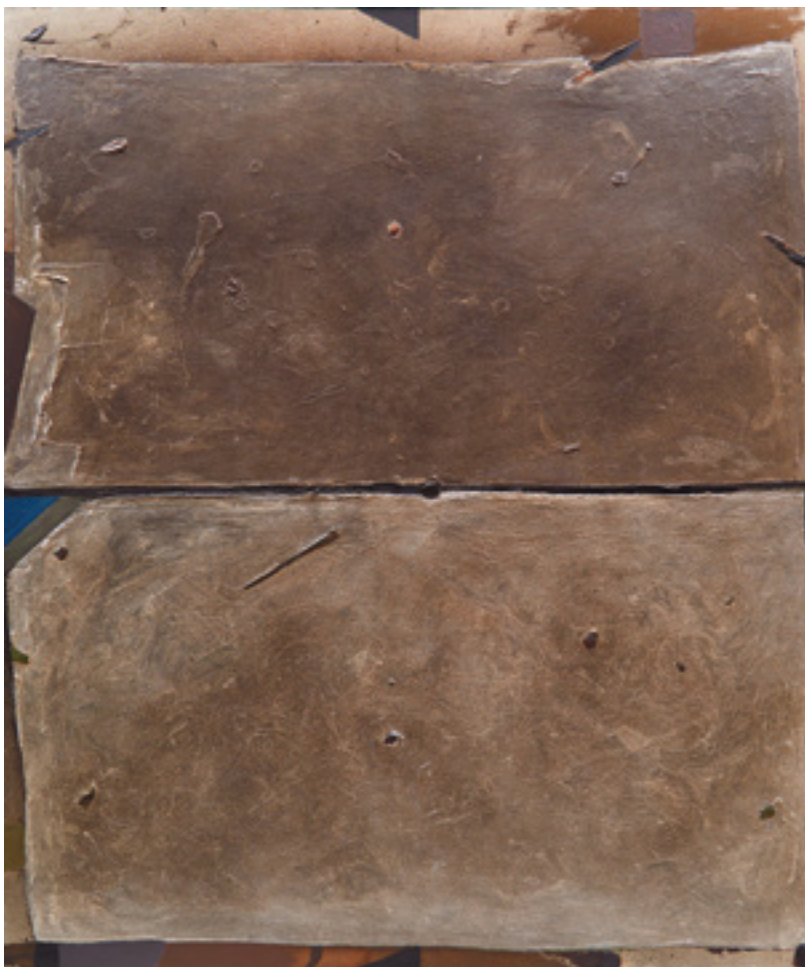
Mira Godard Gallery, Toronto

The Collection of TransCanada PipeLines Limited,
Calgary**LITERATURE**George Moppett and Norman Zepp, *Otto Rogers: A Survey 1973-1982*, Mendel Art Gallery, Saskatoon, 1982, pages 4-8

Growing up in Saskatchewan, Rogers was strongly influenced by the prairie landscape and the long walks that he often took in solitude. Horizon lines greatly impacted the artist not only as the ever-receding line where the sky meets the earth, but as a point of metaphysical exploration in his works. The horizon operates as the meeting point of two natural and universal elements in the environment, but effectively represents nothingness.

In a moody execution of charcoal greys, punctuated with pops of ultramarine blue, *City of the Heart* envelops the viewer in heavy darkness. Thicker texture of the image plane gives dimension to the work and evolves from the artist's traditional fine layered works. Perhaps slightly more domineering, the piece operates much like other abstract expressionist works, where the importance of the composition is the subjective feelings of the viewer upon bearing witness to the artwork.

\$10,000 – 15,000

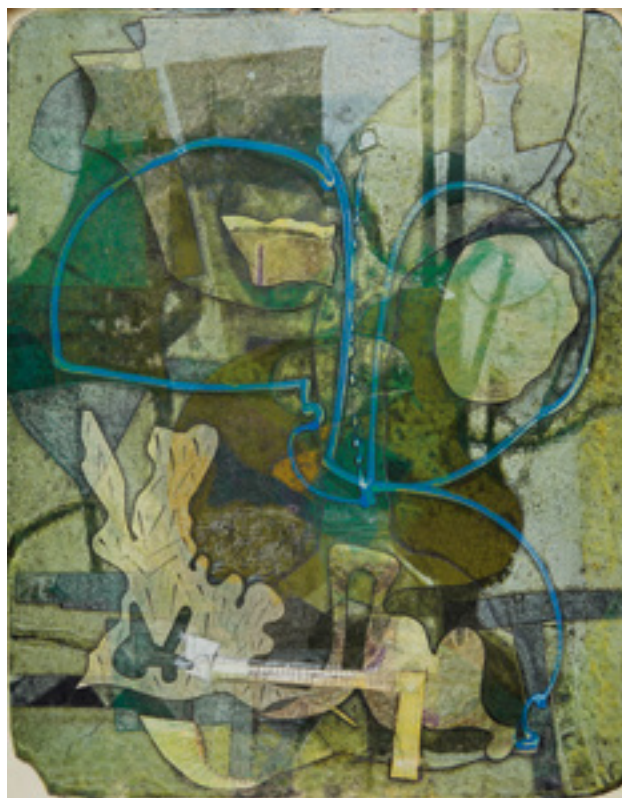


100

HAROLD BARLING TOWN**Sea Gardens***single autographic print**signed and dated 1955 in the lower margin**19.75 ins x 15.75 ins; 49.4 cms x 39.4 cms***PROVENANCE**

Private Collection, Toronto

\$2,500 – 3,500





101

JEAN ALBERT MCEWEN

Vert-noir-vert

oil on canvas

signed, titled, dated 1965 and inscribed "Le vert paradis des amours enfantines..." and "Est-il déjà plus loin que l'Inde et que la Chine? / Baudelaire" on the reverse

72 ins x 70 ins; 180 cms x 175 cms

PROVENANCE

Private Collection, Toronto

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

employed this technique in *Vert-noir-vert*. A solid vertical strip of black occupies the centre of the canvas, flanked by a thin stripe of hot pink on each side. Bands of green with flecks of yellow pigment on the right and left sides suggest a sense of depth, in stark contrast to the central black panel. Often using a solid vertical rectangular strip to divide the composition, the contrast between the abstract background of colour interrupted by an uneven layer of black and the flattened dividing form explores the limitations of depth created by both form and colour. Devoted to exploring the power of colour, tones and texture and the sensation that colour can create, McEwen delivers works in keeping with period experimentation while maintaining his true core artistic purpose.

The inscription on the reverse of *Vert-noir-vert* references lines from a 1857 poem by Charles Baudelaire, the Latin title "Moesta et Errabunda" translating to "Grieving and Wandering".

\$18,000 – 22,000



102

WILLIAM KURELEK

Judas in Hell

mixed media on paper

dated 1961 on the Isaacs Gallery label verso; titled on a remnant of the original framing (attached verso)

19.25 ins x 19 ins; 48.1 cms x 47.5 cms

PROVENANCE

Isaacs Gallery, Toronto

Private Collection, Ontario

LITERATURE

Kurelek's response to Malcolmson quoted in Ramsay Cook, *William Kurelek: A Prairie Boy's Visions*, William Kurelek Memorial Lectures, 1978. Reprinted from the *Journal of Ukrainian Studies*, Volume 5, 1980, pages 45 and 46

William Kurelek, *Someone With Me*, Cornell University, Ithaca, 1973, pages 359, 363-64

A bold and graphic work, *Judas in Hell* is heavily symbolic and rooted in biblical and mythological prose. The titular Judas appears to be submerged in the artist's rendering of Hell. The inky black body of water appears to reference the River Styx, the principle river in the Greek underworld forming the border between the underworld and the world of the living. Floating safely on the surface of this river, the image of the Sacred Heart protected by a *globus cruciger* symbolizing Christ's divine love for humanity. The *globus cruciger*—the orb and cross—is a classic religious symbol dating to early medieval religious iconography. It is the Christian symbol of authority where the cross represents Christ's domination of the orb of the world. Here, Kurelek uses the symbol to signify goodness over evil—Judas. Visually, Kurelek places *Judas in Hell* and the sacred heart safely above, depicting two worlds and a religious binary of good and evil.

\$15,000 – 20,000



103

**JAMES EDWARD HERVEY
MACDONALD**

High Park

*oil on canvas laid down on board
signed with initials and dated 1911 lower left; signed,
titled, and dated on the reverse
5 ins x 7 ins; 12.5 cms x 17.5 cms*

PROVENANCE

Collection of William Colgate
By descent to the present Private Collection, Toronto

LITERATURE

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

One of the artist's favourite painting locales, High Park offered MacDonald the feeling of rural wilderness in his Toronto neighbourhood adjacent to his early cottage shared with his new wife and family. During a period of time between 1903-1907, the artist worked for a design firm in Central London, England and was exposed regularly to the British landscape and European masters in the countries extensive museums and galleries. Frequenting Hampstead Heath during his tenure, MacDonald experimented and developed his painterly style of loose brushwork and emphasizing atmosphere in his works.

High Park is an early example of the artist's exploration into capturing atmosphere and his life-long love of cloud-effects. Rolling heaving cloud forms occupy the composition, with soft creamy pigments highlighting the setting sun's prismatic dance across the clouds. Soft pastel rose warms the horizon and contrasts with the deep forest greens of the field and treeline blanketing the park.

\$12,000 – 15,000



104

DORIS JEAN MCCARTHY

Rocky Shore (Beaumaris, Ontario)

*oil on board
11.5 ins x 13.5 ins; 28.8 cms x 33.8 cms*

PROVENANCE

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

\$3,000 – 5,000

105

ALFRED JOSEPH CASSON**In the Albion Hills***oil on board**signed lower right; signed, titled and dated 1962 on the reverse**12 ins x 15 ins; 30 cms x 37.5 cms***LITERATURE**

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

A.J. Casson's lifelong commitment to Ontarian subject matter made him deeply familiar with the land and enabled him to expertly render the subtlety of the landscape. The distinct seasons in Ontario meant that Casson's environment was constantly changing, providing him with ample inspiration even without leaving the province as did many of his contemporaries.

In the Albion Hills captures a scene in transition. While the hills at the left horizon hint to the arrival of the weeks of autumn, the central tree's stark yellows make no mystery of the change in season. Steepening terrain in earthen tones of green, brown and slate interplay effectively beneath a rapidly changing sky, the light and dark clouds fighting for space in the heavy, but calm atmosphere.

\$13,000 – 16,000



106

FRANK HANS JOHNSTON**The Shack, La Belle, Kirkland Mines***tempera on card**signed lower left**20 ins x 24 ins; 50 cms x 60 cms***PROVENANCE**

Heffel Fine Art, auction, Vancouver, May 31, 2008, Lot 208

Private Collection, Toronto

Located north of Sudbury, Lebel Township is a small community near Kirkland Lake, Ontario. With a long history as a mining community in the Kirkland Lake area, La Belle Kirkland Mines Limited was the predominant industry in the area. Later succeeded by Kirana Kirkland Gold Mines Limited in 1936, the mining industry supplied economic growth and stability to the small region. In the early twentieth century, Canadian mining industry offered opportunity at home to young communities, while developing an international reputation as a country prosperous in natural resources. The Kirana Kirkland mines operated until the outbreak of the Second World War when all industry turned their focus to the war effort both home and abroad.

\$18,000 – 22,000





107

CLARENCE ALPHONSE GAGNON

Baie St. Paul

oil on panel

certified by Lucile Rodier Gagnon (no. 340) and dated "vers 1924"
on a label on the reverse

4.75 ins x 7 ins; 12 cms x 17.5 cms

PROVENANCE

Arthur Leggett Fine Arts & Antiques, Toronto

Peter Ohler Fine Arts, Vancouver

Private Collection, Toronto

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, recently married to his second wife, Lucile Rodier, in 1919. Marking a short but prolific period for the artist, the rural region offered the artist infinite seasonal landscapes to capture. From 1919-1924, before moving to France, Gagnon took advantage of the newly accessible area, thanks in part to the recently 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 Liliat Torrance joined him at various times to join in sketching trips across the region. Gagnon experimented with a variety of paints and techniques while in Baie St. Paul, as he was dissatisfied with the quality of materials after the war, and often hand-ground custom pigments. *Baie St. Paul* (1924) displays the artist's new techniques: a smooth monochromatic green palette accented with decorative effects of the central tree's changing leaves.

\$12,000 – 15,000



108

WILLIAM GOODRIDGE ROBERTS

Trees, Laurentians

oil on board

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

16 ins x 20 ins; 40 cms x 50 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Toronto

\$3,000 – 4,000

109

DOROTHY ELSIE KNOWLES**Dark Trees***oil on canvas**signed, titled and dated "Jan. 96" and inscribed "AC-7-96" on the reverse**48 ins x 72 ins; 120 cms x 183 cms***PROVENANCE**

Private Collection, Toronto

Knowles' participation in the Emma Lake Workshops in the 1950s and 1960s greatly influenced and encouraged her interest in landscape painting. She took Clement Greenberg's advice to continue painting from nature, and discovered the importance of working *en plein-air*. Knowles found it difficult to find time to station herself outside for extended periods of time 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 dark trees in the right foreground reflect into the water below, in stark contrast to the soft and more delicate horizon line in the distance.

\$12,000 – 15,000



110

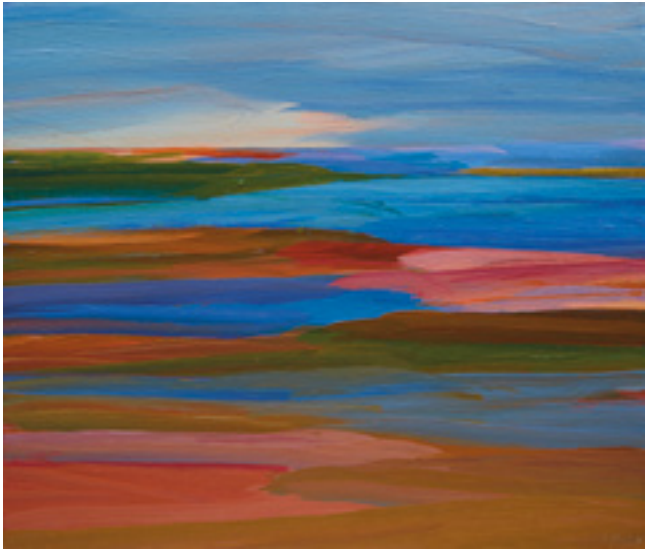
RONALD WILLIAM BOLT**Place of the Ancients***oil on canvas**signed and dated 1995 upper right; signed, titled, dated 1995 and inscribed "Mountain River Series #4" on the reverse**56.5 ins x 67.75 ins; 141.3 cms x 172 cms***PROVENANCE**

Nancy Poole's Studio, Toronto

Private Collection, Ontario

Adopting contemporary painting practices, Bolt continues the tradition of Canadian landscape painting. Residencies in Gros Morne National Park in Newfoundland, the Mohave Desert, as well as a fourteen day expedition down the Snake River in the Yukon, all played a role in this new preoccupation with showcasing the Canadian wilderness. Focusing his practice on coastlines and rivers, the artist creates dramatic perspective in the vantage points he chooses. Whether viewed high above, or looking up at cliff sides from below, Bolt imbues the viewer with the sense of the sublime, in awe of the natural landscape. Utilizing a dark and dramatic colour palette, *The Ancients* exemplifies the artist's devotion to creating powerful landscapes as the water sparkles with movement from white highlights on the tips and ripples of the waters waves, contrasting with the deep blues, greens and inky blacks of the rock forms.

\$7,000 – 9,000



111

GORDON APPELBE SMITH

West Coast Beach

acrylic on canvas
signed lower right
24 ins x 28 ins; 60 cms x 70 cms

PROVENANCE

Private Collection, Ottawa

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, pages 134-36

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

One of British Columbia's most celebrated painters, Gordon Smith has often described himself as being "one hundred artists deep" - referring to his constantly evolving style and 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." Smith changed his gestural abstract style abruptly in 1960 to a bright colour palette and hard-edge abstraction. By the following decade, the artist had returned to quasi-figurative subjects, depicting the British Columbian shorelines, such as *West Coast Beach* (1981). The acrylic on canvas painting references landscape for the most part in its title, as the image itself is essentially abstract. Horizontal strokes of warm blues, green, grey, pink and brown blend into one another to subtly suggest a beach shoreline. Nasgaard remarks that "since the mid-1970s Smith has been a consummate painter of the west coast landscape, the edge of the ocean and the depths of the forest, and the lily ponds, working somewhere on the spectrum between the naturalistic and the abstract."

"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."

\$8,000 – 12,000



112

ALAN CASWELL COLLIER

Around Lake Oesa

oil on canvas board
signed lower right; titled on artist's label and inscribed "Above Lake O'Hara Lodge, in Yoho National Park, B.C." on the reverse
16 ins x 20 ins; 40 cms x 50 cms

PROVENANCE

Roberts Gallery, Toronto
 Private Collection, Toronto

\$2,000 – 3,000

113

WILLIAM KURELEK

Modern Inter-Racial Contacts

diptych mixed media on board within a single frame
right panel signed with monogram lower right; dated 1965 upon the Isaacs
Gallery label on the reverse
28.5 ins x 21 ins; 71.3 cms x 52.5 cms (overall)

PROVENANCE

Isaacs Gallery, Toronto
 Private Collection, Calgary

\$20,000 – 30,000

114

BETTY ROODISH GOODWIN

Parcelled Shoes for the Long Distance Runner

soft-ground etching and drypoint
signed and dated "December 1970" in the lower left margin
19.5 ins x 25.75 ins; 48.8 cms x 64.4 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

Arthur Bardo, "Betty Goodwin's Graphics: Minimum Creates Originals",
Montreal Star, March 25, 1970
 Rosemarie L. Tovell, *The Prints of Betty Goodwin*, Vancouver/Toronto,
 2002, pages 10-19, 32-33, 141, illustrated page 140, plate 87, for a hand
 coloured edition signed out of 2 from the first state

Regarded as one of Canada's premier contemporary artists, Montreal-born Betty Roodish Goodwin created a body of work that reflected her deep concern with the fragile and ephemeral nature of human experience. Largely self-taught, Goodwin focused on painting and drawing in the late 1940s before turning to printmaking as a primary means of expression in subsequent decades of her career.

Like works from her renowned *Vest* series, Goodwin's *Parcelled Shoes for the Long Distance Runner* depicts garments as vessels which seem to honour the memory of the body—its presence and its absence—and the passage of time. Rosemarie Tovell discusses how the idea for the print likely originated from the artist's fascination with a popular photograph of the footprints that astronauts had left in lunar dust during the first moon landing. Created in December 1970, the work is possibly one of three unnumbered black ink proofs pulled before Goodwin began the first state of coloured prints for an exhibition at Gallery Pascal in Toronto in 1971. Wrapping real shoes in paper and pressing them into the soft ground of a zinc plate by running them through the press, Goodwin's process highlights the artist's intimacy to things and the things depicted. Like textiles, Goodwin's printed images function as "second-skins" or intermediaries between human and non-human existence. Speaking about her work in 1970, the artist described how in her practice she sought to illuminate "the inherent gentleness in the intercommunion of oneself with things...in the end, a successful work is the image of our being."

\$5,000 – 7,000





115

MARC-AURÈLE DE FOY SUZOR-COTÉ

Jeune bergère (Young Shepherd)

oil on board

signed, dated 1891 and inscribed "Paris" lower left; a certificate signed by Hughes de Jouvancourt accompanies this artwork

10.75 ins x 8.25 ins; 26.9 cms x 20.6 cms

PROVENANCE

Private Collection, Quebec

\$7,000 – 9,000



116

GEORGE AGNEW REID

Gypsy Woman

oil on canvas

signed and dated 1890 upper right
21 ins x 16 ins; 52.5 cms x 40 cms

PROVENANCE

Private Collection, Ontario

\$4,000 – 6,000



117

JOE FAFARD

Nouveau

patinated bronze

signed, dated 2005 and numbered 8/10 on the underside (incised)

4.5 ins x 9.5 ins x 5.5 ins; 11.3 cms x 23.8 cms x 13.8 cms

PROVENANCE

Private Collection, Saskatchewan

\$2,500 – 3,500

118

JOE FAFARD

Babe Later

patinated bronze

signed with initials, dated 2007 and numbered 2/10 on the lower side (incised)

2 ins x 1 in x 3.5 ins; 5 cms x 2.5 cms x 8.8 cms (overall)

PROVENANCE

Private Collection, Saskatchewan

\$1,000 – 1,500





119

JOHN WENTWORTH RUSSELL

Niagara Falls

oil on canvas

signed, titled and dated 1945 lower right

35.5 ins x 46.5 ins; 88.8 cms x 116.3 cms

PROVENANCE

Estate of the artist

By descent to the Rt. Hon. John N. Turner and Geills Turner

LITERATURE

Paul Duval, *Canadian Impressionism*, Toronto, pages 70 and 153

John Wentworth Russell studied at the Art Students League in New York, where he developed his distinct impressionist style before arriving in Paris in 1905. Paul Duval writes of the artist: "A strong individualist, Russell avoided joining organized art societies, and was...a provocateur, defending his position on art and vigorously nettling opposing schools of painting." *Niagara Falls* depicts the world-famous landmark during a snowstorm in a highly impressionistic manner, using a monochromatic palette of soft greys.

\$4,000 – 6,000



120

WILLIAM HENRY CLAPP

The Artist and His Model

oil on board

10.25 ins x 13.75 ins; 25.6 cms x 34.4 cms

PROVENANCE

Laky Gallery, Carmel (Number C6911 155)

Private Collection, Ontario

LITERATURE

Paul Duval, *Canadian Impressionism*, Toronto, 1990, page 72

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

William Henry Clapp remained committed to the artistic goals of Impressionism. A.K. Prakash writes that Clapp's canvases show "a virtuoso handling of paint.... The overall result is a gentle, sometimes misty, Impressionist vision drawn directly from his own experience." Clapp's affinity for painting *en plein air* and his sensitivity to the interplay of light and colour informed countless depictions of natural and built environments, making the dreamlike subject matter of *The Artist and His Model* all the more unique within the artist's oeuvre. Inserting himself within an established aesthetic tradition of artists painting themselves in the act of artistic creation, Clapp imagines the moment at which his model begins to come alive. Shrouding his silent muse in ethereal mauve hues, the Pygmalion figure of the artist exists in a disparate psychic dimension, signified by the bright patch of yellow paint. An area of encroaching pigment on the model's knees heralds the imminent collapse of the divide between creator and subject.

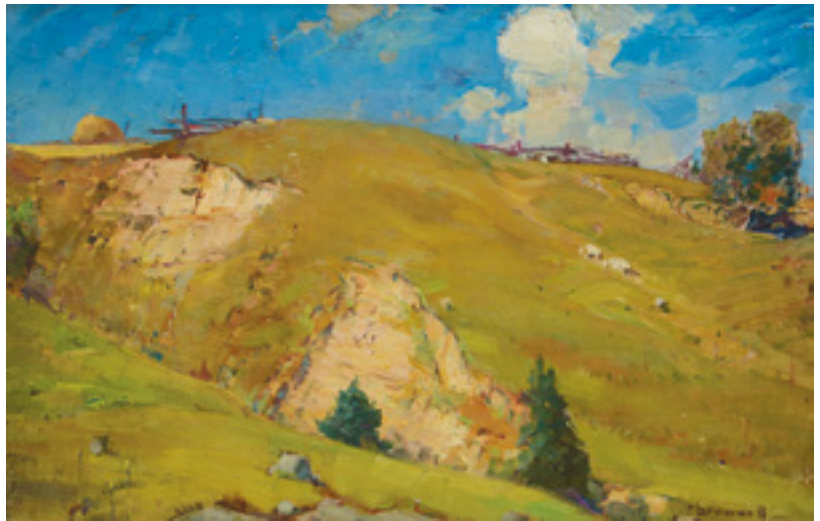
\$2,500 – 3,500

121

PELEG FRANKLIN BROWNELL**The Ravine***oil on board**signed lower right; titled on a gallery label on the reverse*
*11.75 ins x 18 ins; 29.4 cms x 45 cms***PROVENANCE**Dominion Gallery, Montreal
Walter Klinkhoff Gallery, Montreal
Private Collection, Toronto**LITERATURE**A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, page 401

Internationally trained in the United States and France, Franklin Brownell “followed strict Academic standards in the French tradition – drawing, composition, colour harmony, and expression – perfecting the union of content and form in his work.” Before settling in Ottawa in 1887 to become headmaster of the Ottawa School of Art, the painter spent four years abroad immersing himself in the tenets of French Academicism. Revealing the influence of Brownell’s summers spent painting the landscapes of Barbizon and the coast of Normandy, *The Ravine* demonstrates the artist’s keen eye for compositional balance and capturing the atmospheric effects of sunlight within the natural landscape. Devoting two thirds of the composition to a embankment blanketed by lush green grass and bathed in sunlight beneath a bright blue sky, Brownell emphasizes strong diagonal lines within the steep terrain. Leading the viewer’s eye to the bottom right corner of the canvas in a sweeping movement, the artist has accentuated the roughly hewn character of the landscape.

\$3,000 – 5,000

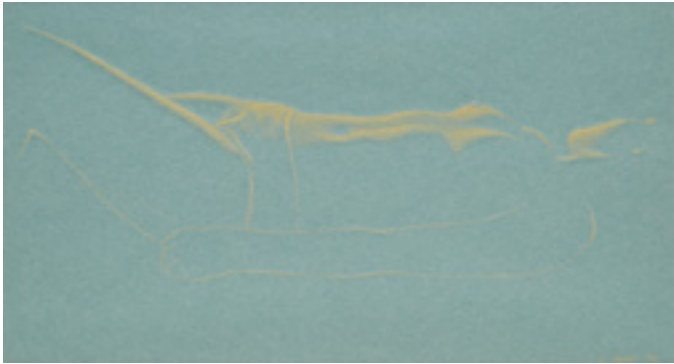


122

CHARLES ALEXANDER SMITH**Summer Idyll***oil on canvas**signed lower right*
*20 ins x 24.25 ins; 50 cms x 60.6 cms***PROVENANCE**Nancy Poole's Studio, Toronto
Private Collection, Toronto

\$5,000 – 7,000





123

CHRISTOPHER PRATT

Maura

pastel on paper

signed and dated 1972 lower right; titled on the reverse of the framing
7 ins x 13 ins; 17.5 cms x 32.5 cms

PROVENANCE

Acquired directly from the artist (early 1970s)
Private Collection, Halifax

LITERATURE

David Silcox and Meriké Weiler, *Christopher Pratt*, Toronto, 1982,
page 126

Strong imagery was the priority for the refined drawing of the artist, however in many respects identity played an integral role in these works. Pratt explains: "You can't ignore the individuality of people or overlook the details that identify their separateness as arrogantly as you can ignore irregularities that make a wall or room particular." The sinuous form of the woman captured in *Maura*, emerges from the shadows as the buttery yellow pastel employed highlights the curves and long lines of the body. The body, however, is uniquely Maura's. Her positioning is natural and relaxed and although the artist has explained that he has constructed women from his imagination for other works, naming the woman in the title of the piece gives autonomy back to the woman rather than being another nameless artist's model.

\$3,000 – 5,000



124

CHRISTOPHER PRATT

House at Path End

colour screenprint

signed, titled, dated "Jan. 1977" and numbered 12/55 in the lower margin
15 ins x 33.5 ins; 37.5 cms x 83.3 cms

\$4,000 – 6,000



125

DAVID ALEXANDER COLVILLE

Stove

colour serigraph

signed, dated 1988 and numbered 4/70 in the lower margin
19.75 ins x 19.75 ins; 49.4 cms x 49.4 cms

PROVENANCE

Mira Godard Gallery, Toronto
Masters Gallery, Calgary
Private Collection, Calgary

\$8,000 – 12,000

126

DAVID LLOYD BLACKWOOD**S.S. Imogene with Crew on Ice as Seen from the S.S. Eagle***etching and relief print**signed, titled, dated 1967 and inscribed "Artist's Proof" in the lower margin**30 ins x 20 ins; 75 cms x 50 cms***PROVENANCE**

Private Collection, Ontario

\$4,000 – 6,000



127

DAVID ALEXANDER COLVILLE**Crow with Silver Spoon***colour serigraph**signed, dated 1972, and numbered 17/70 in the lower margin**18 ins x 18 ins; 45 cms x 45 cms***PROVENANCE**

Zwicker's Gallery, Halifax

Private Collection, Toronto

Images of crows and ravens figure prominently in Alex Colville's art. Large and powerful birds, they are bold and guileless scavengers. Unafraid to swoop down into the company of humans to pursue a meal or trinket, crows are intelligent, precocious animals that can form close bonds with humans; they have even been known to leave gifts in exchange for food and protection. Set within a medallion of blue sky, its broad black wings spreading above wisps of clouds, Colville's crow carries a delicate silver spoon in its beak—an object synonymous with wealth and aristocratic bearing. As ubiquitous in the artist's oeuvre as they are in the natural environments he depicted, the enigmatic crow simultaneously transcends, and bears witness to, society's cares.

\$6,000 – 8,000

**Please Note**

Additional images, details &
further works of art included in the November Auction
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Bidding Open: November 14th to 28th

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Terms & Conditions of Sale

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

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

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

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

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

4. A buyer's premium of 18% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price. In addition, 13% HST (Harmonized Sales Tax) is applied to the successful bid (hammer) price and buyer's premium. However, HST will not be charged on purchased Property which is shipped outside of Canada. Where purchased Property is shipped outside of the Province of Ontario but within Canada, the applicable HST or GST will be charged based on the tax applications within the province or territory of destination. In both cases, the Property must be collected from the offices of CAL with a waybill provided indicating the destination. It is the sole responsibility of the Purchaser to provide acceptable details and make the necessary arrangements to meet the requirements for altered tax responsibilities based on the destination of the shipped Property. Alterations of invoices and/or crediting of tax payments will not be completed once CAL has released the Property.

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

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

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

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

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

10. CAL reserves the right to accept and execute absentee or telephone bids on behalf of prospective purchasers, unable to directly participate in the particular auction. In such a case, CAL provides the service of absentee or telephone bidding as a privilege and shall not be responsible for failure to execute the absentee bid(s) for any reason whatsoever and shall also not be responsible for errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee or telephone bidding must complete and sign the required documentation (absentee bidding form) prior to the start of bidding for the particular auction. In

the event that two identical absentee bids are submitted to CAL, the bid which is received earlier (and which has been submitted through a completed and signed absentee bidding form) will take precedence over the later bid(s), allowing the earlier submitted bid(s) to potentially purchase the lot(s) at bid level submitted.

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

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

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

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

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

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

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

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

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

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

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

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



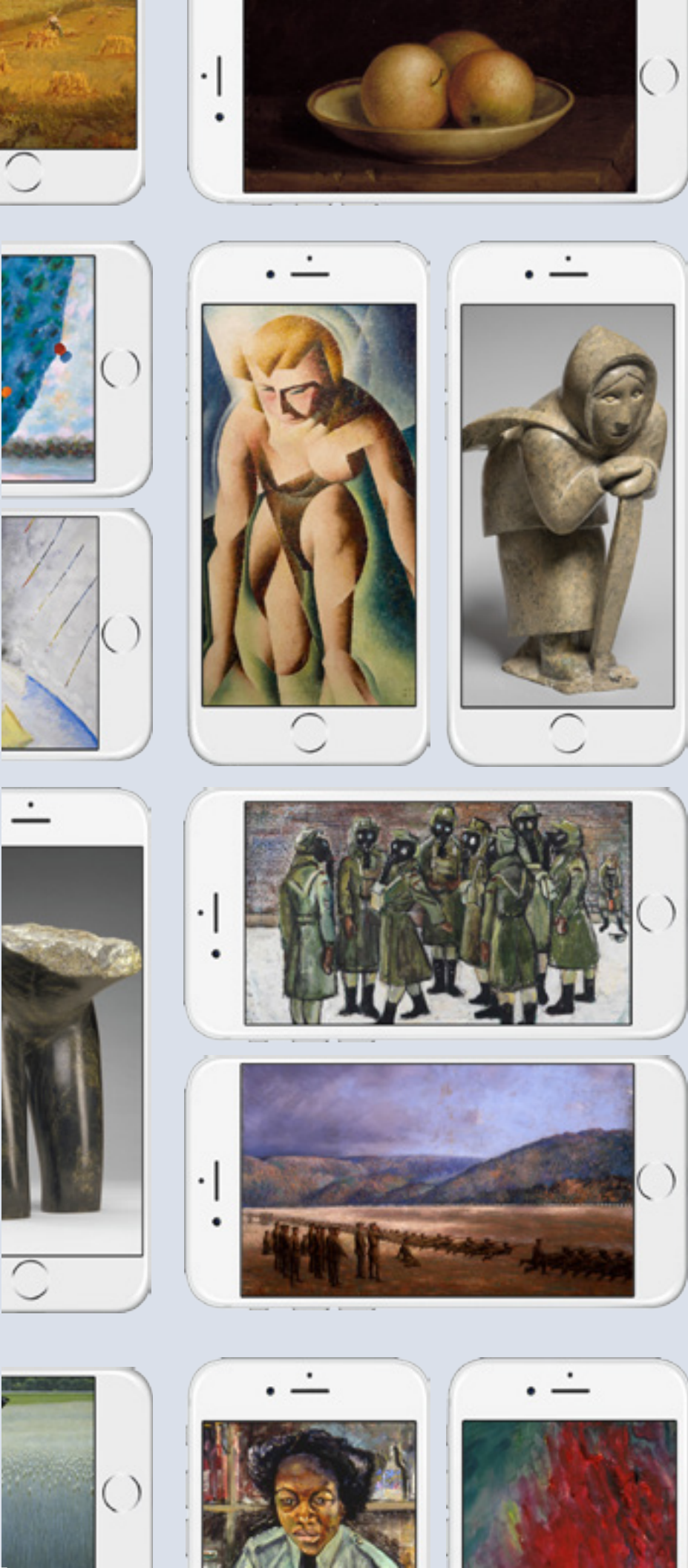
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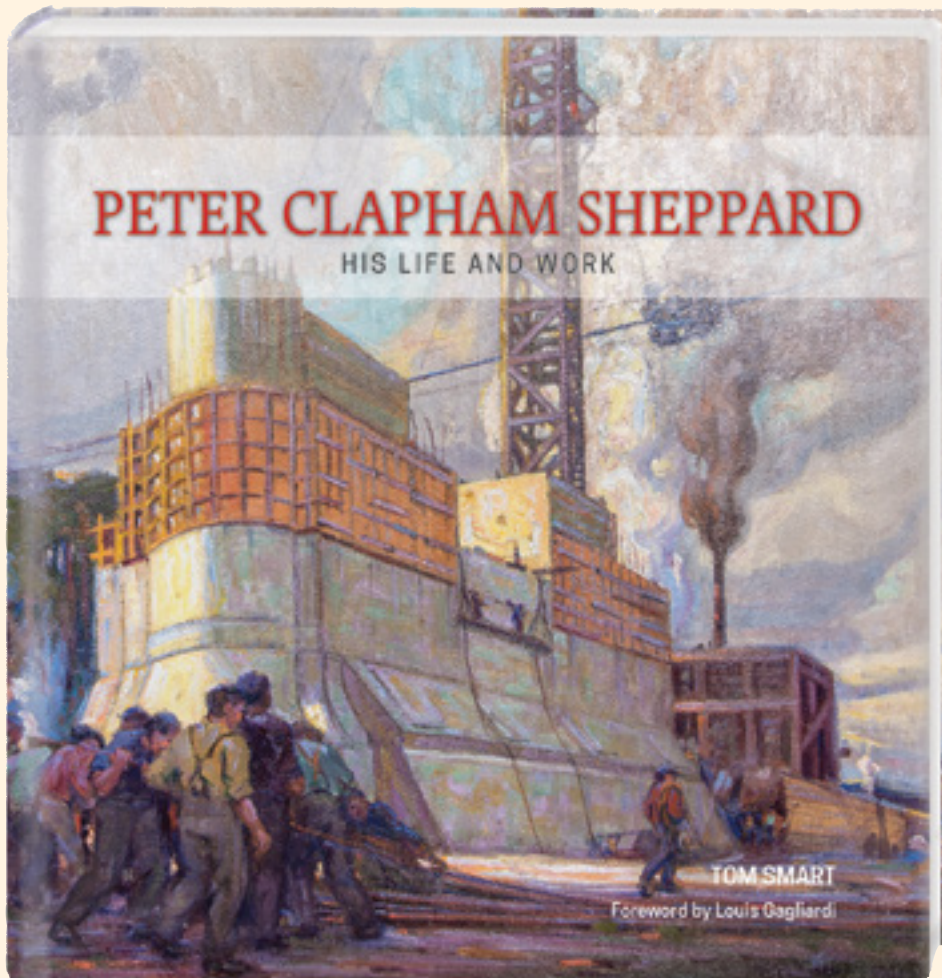
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Front Cover

A.J. Casson, *Storm in the Cloche Hills* (Lot 31)

Back Cover

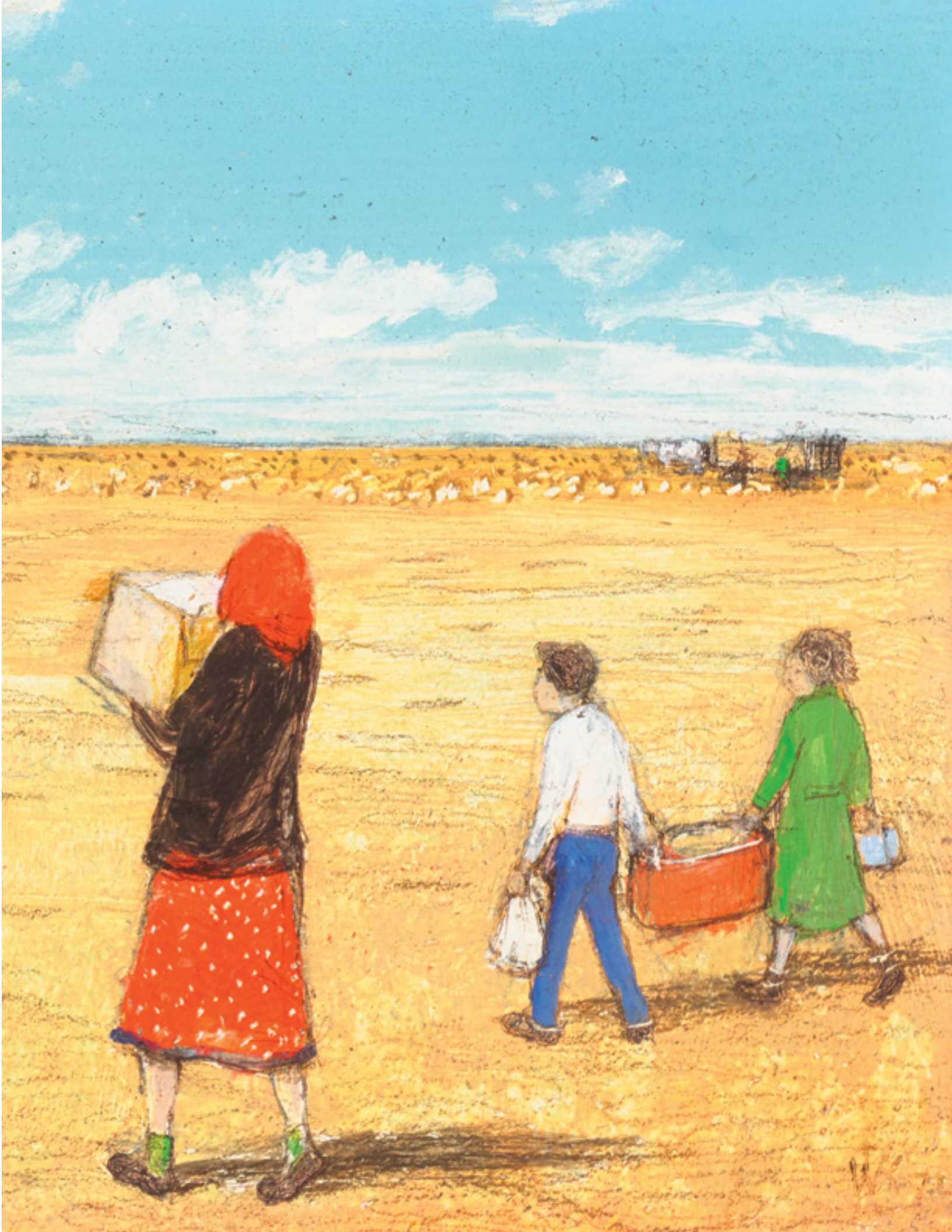
Bertram Brooker, *Delta Ice House* (Lot 78)

Inside Front Cover

Marc-Aurèle Fortin, *St. Rose Paysage* (detail) (Lot 14)

Inside Back Cover

William Kurelek, *Threshing Outfit Being Brought Lunch* (detail) (Lot 22)





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