



**CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS**

Auction of Important Canadian Art
May 28, 2019



EMILY CARB



CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

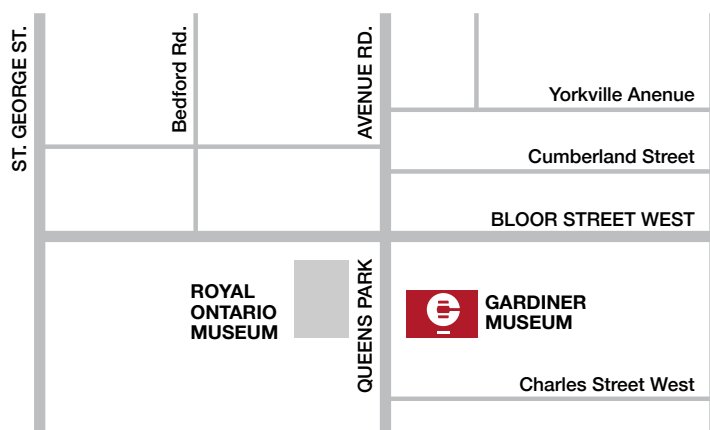
SPRING AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

TUESDAY, MAY 28TH AT 7:00 PM

GARDINER MUSEUM

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



ON VIEW

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326 Dundas Street West, Toronto, Ontario

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(Closed Monday, May 20th for Victoria Day Holiday)

MAY 26TH TO 28TH

Sunday, May 26th: 11:00 am to 5:00 pm

Monday, May 27th: 9:00 am to 5:00 pm

Tuesday, May 28th: 9:00 am to 1:00 pm

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



CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

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

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1

MANLY EDWARD MACDONALD

Loading the Sleigh, Winter

oil on canvas

signed lower left; signed on the stretcher

20 ins x 26 ins; 50 cms x 65 cms

PROVENANCE

Private Collection, Ontario

With an affinity for pastoral scenes of his Ontario surroundings, Manly MacDonald took a particular interest in rendering depictions of rural architecture and agriculture, once so integral for small town industry in Canada. This scene depicts a horse-drawn sleigh being laden with supplies in winter, a favourite seasonal subject for MacDonald. Picturesque, the work employs soft, impressionistic handling of paints to instill a feeling of calm after a winter snowfall. The image speaks to the quintessential cultural landscape of nineteenth century Canada rooted in agriculture. Nostalgia for the cultural history of the nation is captured in MacDonald's scenic landscape.

\$6,000 – 8,000



2

MARC-AURÈLE DE FOY SUZOR-COTÉ

Sunset

oil on board

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection, Calgary

LITERATURE

Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada, Ottawa, 2002, page 220

Suzor-Coté studied the variations of light at different times of day, and he made a number of plein-air sketches which gave him unlimited scope for this endeavour. *Sunset* serves as an example of these small oil sketches, depicting an enchanting and glowing scene of the sun setting through the clouds behind leafy trees. Laurier Lacroix remarks on the importance of landscape painting in Suzor-Coté's body of work: "until the end of his working life, it was in landscapes that Suzor-Coté reformulated his vision of painting. More than any subject, seasonal and climatic changes—as well as variations of light on topography—dictated different ways of framing a subject, suggesting space, and applying paint in a range of colours using a variety of techniques."

\$10,000 – 15,000



3

ANDRÉ CHARLES BIELER

Winter Saint-Sauveur

oil on canvas

signed lower right

16 ins x 20 ins; 40 cms x 50 cms

PROVENANCE

Gift of the artist to his brother, Jacques
By descent to the artist's nephew, USA
Private Collection, Montreal

A modernist painter of small-town Quebec landscape, Swiss-born André Bieler studied at the Institut Technique de Montréal before enlisting in the Canadian Army in World War I. He subsequently studied at the New York Art Students League in Woodstock, New

York, as well as in Switzerland and Paris. Bieler held his first solo exhibition at the Montreal Art Association in 1924, and permanently returned to Canada two years later, settling in Ste-Famille on Ile d'Orléans in the Gaspé area of Quebec. Seeking a more active and social art community, in 1930 Bieler moved to 1100 Beaver Hall Hill in Montreal, the centre of the Beaver Hall Group. Thereafter, the artist's work grew increasingly modernist and experimental in stylistic approach. *Winter, Saint-Sauveur* was painted in 1932, shortly after Bieler got married, and while modern art was flourishing in Montreal. During the early thirties he was taking frequent trips to the Laurentians to depict Quebec's wilderness. The artist's brother Jacques found and renovated a pioneer house in the village of Saint-Sauveur, which became a painting studio for André. A crisp and peaceful winter's day is skilfully rendered in the curving lines and reductive forms of *Winter, Saint-Sauveur*, with multiple layers of trees and mountains leading the viewer's eye into the distance.

\$6,000 – 8,000



4

MARC-AURÈLE FORTIN

Maison, Ste. Rose

oil on board

signed lower right

5 ins x 7.5 ins; 12.5 cms x 17.5 cms

PROVENANCE

Galerie L'Art français, Montreal

Kastel Gallery, Montreal

Private Collection, Toronto

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, predominantly rural at the time, 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 oil painting of his hometown, Ste. Rose, Fortin's skillful decorative and high-contrast colour palette is demonstrated in the lively white cloud formations, red building walls and green grass, all against a blue ground. These vibrant works that capture the charm of small-town Quebec are what the artist became best known for in his career.

\$6,000 – 8,000



5

PETER CLAPHAM SHEPPARD

Hauling the Maple Syrup out of the Bush

oil on board

signed lower left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Acquired directly from the artist

By descent to the present Private Collection,
Ontario

\$3,000 – 5,000



6

ROBERT WAKEHAM PILOT

Farm in Winter

oil on canvas

signed lower right

18 ins x 24 ins; 45 cms x 60 cms

PROVENANCE

Private Collection, Vancouver

LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 621 and 632

Often making sketching trips to the Laurentians, Baie St. Paul country, rural Quebec, the Maritimes and Newfoundland, Robert Pilot had a predilection for capturing the villages and inhabited spaces of these rural locales.

Painted in dusky violets and blues, *Farm in Winter* depicts the scenic calm and simplicity of the day's end. The Laurentians seen in the distant horizon, a winding ravine draws the viewer's eye towards the barn structures nestled within rolling mounds of soft snow. A.K. Prakash, describing the work for which Pilot received accolades throughout his life, says that through his work, the painter "offered his own interpretation of the Canadian landscape, one he handled with great visual clarity and sharp focus. Although he painted many charming subjects throughout Canada, Spain, Morocco, England, France, and Italy, it was the countryside and the urban life of old Quebec that were his preferred subjects – as they had been for Cullen, Suzor-Coté, and Gagnon before him."

\$18,000 – 22,000



7

RANDOLPH STANLEY HEWTON

Quebec River Landscape

oil on canvas

signed lower left; inscribed indistinctly on the stretcher

20 ins x 24 ins; 50 cms x 60 cms

PROVENANCE

Estate of the artist

Private Collection, Ontario

\$3,000 – 4,000



8

EDWIN HEADLEY HOLGATE

Laurentian Lake, Autumn

oil on panel

signed with initials lower left; signed and titled on the reverse
 8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Dominion Gallery, Montreal
 Private Collection, Calgary

LITERATURE

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

A landscape painter, portraitist, muralist, printmaker and illustrator, Edwin Holgate most often found his subjects in the province of Quebec. The artist loved the outdoors and had always been interested in depicting the wilderness of the Laurentians. He built a cabin at Lake Tremblant in 1925, but later sold the property to purchase a

nine-acre piece of land in Morin Heights, where he settled with his wife Frances in 1946. Though the artist was highly regarded for both figural and landscape works, following their move to the Laurentians he naturally gravitated more firmly toward the breathtaking nature that surrounded him.

In *Laurentian Lake, Autumn* the warm light of an autumn day permeates the canvas, accentuating Holgate's bold and evenly-toned use of colour in the lake and foliage. The artist was particularly interested in the periods of rapid change of the Canadian landscape between seasons, such as melting snow or the autumn foliage. Holgate illustrates this phenomenon in this work, demonstrated in the contrast between the bare branches in the tree of the foreground with the green and yellow leaves of the forest across the lake. Reid describes the artist's Laurentian works as "among the most sensual of his works, they reveal across every inch of their surfaces the long hours of concentration that have brought to them the gentle glow of life."

\$30,000 – 40,000



9

FRANKLIN CARMICHAEL

Old Barns, Miner's Bay

watercolour

signed and dated 1925 lower right; signed and titled on the reverse of the framing

10 ins x 12.5 ins; 25 cms x 31.3 cms

PROVENANCE

Private Collection, California

By descent to the present Private Collection, Toronto

LITERATURE

Megan Bice, *Light and Shadow, The Work of Franklin Carmichael*, McMichael Canadian Art Collection, Kleinburg, pages 37, 39, 55, 65, 85, and 105

Joan Murray, *Rocks: Franklin Carmichael, Arthur Lismer, and the Group of Seven*, Toronto, page 17

In 1924, Carmichael had returned to his practice in watercolour after working primarily in oil paint with his fellow Group of Seven members. Favoured as the medium of choice to capture the rich rugged quality of the Canadian landscape, oil paint was considered the only 'suitable' medium in the landscape genre, however Carmichael was a master of watercolour and returned to his passion in pursuit of new frontiers.

Favouring rich colour and design, the artist captured the landscape with exaggerated form to accentuate the drama of the relationship between man and his natural surroundings. *Old Barns, Miner's Bay* is an early and important work of Carmichael's career as it typifies his response to his surroundings, emphasizing the emotional and sensory aspects of the scene around him. Depicted from a higher vantage point perched in a cluster of rocks, Carmichael evokes a feeling of the sublime as the viewer gazes above the old barn structures, patterned with dark shadows, and beyond to the bay, framed by layered hills. Bolds pops of cerulean, indigo and emerald speckle the scene of rural barns and expansive land dotted with autumnal trees. Strong contour lines enhance the character and mood of the scene, all design elements honed by the artist's time as a graphic designer in Toronto.

Carmichael was deeply interested in the study of light as it was refracted by the cloud formations and reflected by the land and water beneath and sought to "present the interdependent relationships of the world he saw illuminated around him—order and tangle, delicacy and mass, man and nature." The background bay and sky occupies nearly two thirds of the compositional layout, a strategy the artist often gravitated towards. The eye first rests on the foreground barns before naturally moving past the structures to settle on the grand vista beyond. A master of capturing the sublime with the delicacy of watercolour, Carmichael achieves a distinct drama in this work.

\$30,000 – 40,000



10

PEGI NICOL MACLEOD

Building, Street Scene, New York

oil on canvas

24 ins x 19 ins; 60 cms x 47.5 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal
Private Collection, Toronto

At a time when landscape painting dominated the taste of collectors and the discourse of academics, Pegi Nicol MacLeod contributed works filled with dynamic energy in her urban landscapes and depictions of daily city life. Living in Ottawa, Montreal, Toronto, Fredericton and New York City, the excitement of the city had a profound impact on the artist's inspiration and artistic approach.

This work captures the character and liveliness of the urban tenement with residents calling up to one another out of their windows and workers below milling in every direction. The eye darts over the composition, mimicking the movement in the scene. The artist has executed the scene with a favoured bright primary palette giving energy to the figures. Fluid lines exaggerate rounded forms, giving a lyrical movement to the work. The artist was fascinated by her urban surroundings with the world teeming around her and sought to capture the collective spirit of the communities she was a part of.

\$9,000 – 12,000

11

PETER CLAPHAM SHEPPARD**The Fair***oil on canvas**signed lower right**20 ins x 24 ins; 50 cms x 60 cms***PROVENANCE**

Private Collection, Ontario

EXHIBITED

The Ontario Society of Artists, Small Picture Travelling Exhibition, 1959

A vibrant canvas full of colour and activity, *The Fair* offers a peripheral glimpse into the late afternoon fun and frivolity of a local carnival. One of Sheppard's recognizable and favourite venues to sketch, the local carnival at Christie Pitts, near the artist's Toronto home, provided the artist with vantages to capture the busyness of the community.



12

MOLLY LAMB BOBAK**Oslo***oil on canvas board**signed lower right; titled faintly on the reverse**7 ins x 11 ins; 17.5 cms x 27.5 cms***PROVENANCE**

Private Collection, Montreal

\$2,500 – 3,500

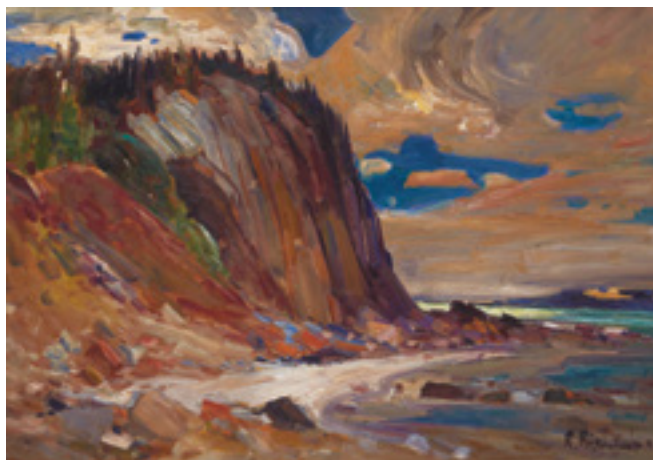


13

RENE RICHARD**Shoreline Landscape***oil on board**signed lower right**21.5 ins x 30.5 ins; 52.5 cms x 76.3 cms***PROVENANCE**

Private Collection, Quebec

\$5,000 – 7,000





14

MARCELLE FERRON**Vagabond***oil on canvas**signed and dated 1988 lower right; titled and dated on the stretcher**52 ins x 8.25 ins; 130 cms x 20.6 cms***PROVENANCE**

Galerie Valentin, Montreal

Private Collection, Montreal

LITERATURESimon Blais (ed.), *Marcelle Ferron: Monograph*, Montreal, 2008, pages 8, 13 and 20

An important member of the Automatiste movement, Ferron was deeply inspired by Paul-Émile Borduas and the abstract art revolution taking place in Montreal. Breaking free of landscape traditions, Ferron exhibited a dedication to gestural abstraction in her works. Favouring the palette knife, diverging sweeps and scrapes of thick oil paint are found in her works, with a particular free energy in her works after 1973 when she returned to painting.

Of these works upon her return to painting after a foray into working with stained-glass, curator Réal Lussier states that “her handling had lost nothing of its expressiveness or energy, nor her palette any of its brilliance: both reflected an unchanged sensibility. Picking up where she had left off, she executed a number of large paintings that generally combined broad contrasting fields of almost monochrome colour with bursts of lively spatula strokes radiating in all directions, almost like the results of an explosion.”

Vagabond exemplifies Ferron’s penchant for vigorous palette knife work with the concentrated burst of strokes near the centre of the canvas in fiery oranges with highlights of white. The gestural sprays of black pigment give nod to the trend of action painting in abstract art and implicate the artist as an active player in the creation of the work. The organic and unique sweeping movement of her body is translated directly onto the canvas in these black gestural lines. These gestural elements are further accentuated in contrast with the luxurious depth of the bordeaux-coloured background plane. These movements and depth created are further emphasized by the verticality of the painting and the unique scale and shape of the artwork.

\$8,000 – 12,000

WILLIAM KURELEK**Tale of a Dog***mixed media on board**signed with monogram and dated 1975 lower right; titled and dated on the reverse
13.25 ins x 1.25 ins; 33.1 cms x 3.2 cms***PROVENANCE**

A gift of the artist to the current owner, Brian Dedora, Toronto

LITERATUREBrian Dedora, *With WK in the Workshop: A Memoir of William Kurelek*, Toronto, 1989, reproduced page 39

Brian Dedora, author of *White Light, He Moved and What a City Was*, is a renowned writer and master framer who got his start at the Isaacs Gallery in Toronto. During his years with Isaacs, Brian worked closely with William Kurelek (the painter also getting his start at the celebrated Toronto gallery). A friendship grew between the two artists, Dedora the writer and Kurelek the painter.

Dedora's 1989 book *With WK in the Workshop: A Memoir of William Kurelek* recounts his memories of the celebrated painter, within which he provides the story behind this charming painting, a gift from Kurelek:

"On my bench one morning was a painting one inch wide and thirteen inches tall, a gift from Bill. It was entitled 'Tale of a Dog.' The painting depicts a stand of trees in the background, a post in the middle ground, and in the foreground, walking off to the left, the hindquarters of a dog with a large tail. It is a snow scene. The painting has three levels of meaning and humour: the TAIL of the dog – we actually see it; the TALE of the dog as he wanders from the stand of trees, his footprints in the snow, to the post in the middle ground where the dog has done its duty; there's also the reason the painting is one inch wide and thirteen inches tall – the painting itself is the tale of a dog job, a dog job being any job that didn't go well. In this case, Bill had mis-measured the painting, made a frame only to find the painting one inch too large. Practical as ever, he sawed the one inch off."

This artwork has remained in the collection of Brian Dedora until this offering and we extend our thanks to Brian for providing details related to this artwork.

\$7,000 – 9,000



JACK HAMILTON BUSH**Summer Afternoon/The Lovers***oil on board**signed and dated 1951 lower right**30 ins x 40 ins; 75 cms x 100 cms***PROVENANCE**

Private Collection, Ontario

EXHIBITED*Jack Bush*, Roberts Gallery, Toronto, 1952, no. 17

Miriam Shiell Fine Art, Toronto, Spring 2014

LITERATURETerry Fenton, *Jack Bush: A Retrospective*, exhibition catalogue, Art Gallery of Ontario, Toronto, 1976, unpaginatedChristine Boyanoski, *Jack Bush: Early Work*, exhibition catalogue, Art Gallery of Ontario, Toronto, 1986, pages 22-23Dennis Reid, "Jack Bush: The Development of a Canadian Painter", in Karen Wilkin (ed.), *Jack Bush*, Toronto, 1984, pages 18-19

Conscious of their relative isolation from major centres of artistic production and emboldened by the activities of their American contemporaries in the late 1940s and early 1950s, Jack Bush and a generation of emerging Canadian abstract painters looked stateside, turning to New York for creative fuel and finding no shortage of inspiration there. Travelling for the first time to the city in 1950 as a member of the Toronto chapter of the Art Director's Club, Bush eagerly synthesized the insights he gleaned from his exposure to canonical works of American and European art. Reminiscing on these formative experiences in 1976, Bush recalled how this initial trip to New York became a yearly tradition, one that influenced his representational painting "to such an extent" that the artist "started painting canvases that were semi-abstract, [though] still with the figure or landscape." Several of the resulting works from this productive period of 1950 to 1951 were included in exhibitions at the Roberts Gallery in Toronto (Jack Bush) and Adelaide House in Oshawa (Canadian Abstraction Exhibition). Well-received by the press and considered "very successful" by the artist himself, the 1952 exhibitions showcased Bush's efforts to arrive at a unique visual language that could act as vehicle for both his formal experimentations and his desire for emotional expression.

Though recognizable as reclining human figures in an idyllic landscape, the male and female forms of *Summer Afternoon/The Lovers* are fragmented, their entwined limbs approaching abstraction in this depiction of a passionate embrace. Still working with heavy applications of paint—Bush would not begin thinning his pigments until later in the 1950s—the artist was beginning to isolate and geometricize shapes within his compositions, often employing a network of assertive black outlines to distinguish his subject matter. As Dennis Reid has written of Bush's works from this era, "form is simplified," and colour "functions independently of the forms" to convey pure emotion. Flat planes of rich complementary colours applied with vigorous diagonal brushstrokes serve dual purpose here, lending compositional balance to the active surface of the painting and heightening the psychic intensity of the scene, particularly in the red pigment between the lovers' faces, and in the variegated hues of the lush bramble that conceals their encounter. *Summer Afternoon/The Lovers* belongs to a body of work which constitutes the artist's shift from a tentative acknowledgement of trends in American and European modernism toward the expression of a visual idiom of his own, one he would continue to develop in earnest after officially aligning with the Painters Eleven in 1953. Conscious of the possibilities of international aesthetic developments, the artist nevertheless acknowledges his roots: the red canoe and sun-drenched rock cut in the distance situate Bush's *dejeuner sur l'herbe* within a welcoming and decidedly Canadian pictorial tradition.

Summer Afternoon/The Lovers will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*. We thank Dr. Sarah Stanners for her assistance in the cataloguing of this painting.

\$30,000 – 40,000





17

ALEXANDER YOUNG JACKSON

Sun and Fog, Great Bear Lake

oil on board

signed lower right; titled, dated 1938 and inscribed "J.S. McLean" on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Gordon A. Davies, Toronto

By descent to the present Private Collection, Ontario

LITERATURE

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, pages 122-23

A.Y. Jackson was invited by mining prospector and promoter Gilbert La Bine to his Eldorado Gold Mine and to Great Bear Lake, where he had discovered a valuable pitchblende (radium) deposit in 1930. In this oil painting Jackson depicts a mining village he visited during this trip in 1938. The artist reminisces about the exciting journey he took to get to the Northwest Territories in his autobiography, writing:

"In 1938 [La Bine] asked me if I would like to visit his Eldorado Mine. Ten years earlier I had been as far as Yellowknife and I always had a yearning to see what kind of country lay beyond. I accepted his invitation to travel on the Company's plane from Edmonton to the mine. [...] We stopped for the night at Fort Smith, then followed the Slave River to Great Slave Lake. From Great Slave Lake to Great Bear Lake the land seemed to be half water; there were lakes of every shape and size as there is not very much rain in that country. [...] We arrived at the radium mine, a little centre of industry in a great empty wilderness. I spent six weeks at Eldorado, from August into October. The weather was lovely. I wandered over the rocky hills, which were easy to traverse. There were patches of spruce and small birch, and muskeg lakes, but mostly open rock."

A commercial artist based in Toronto during the early part of the 20th century, Gordon Albert Davies (1890-1982) was a friend and associate of several prominent Canadian artists, including members of the Group of Seven. Davies' work is included in major Canadian collections, including the National Gallery of Canada.

\$25,000 – 35,000



18

LAWREN STEWART HARRIS

Algoma

graphite on paper

3.75 ins x 5 ins; 9.4 cms x 12.5 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ontario

Heffel Fine Art, auction, Toronto, May 2, 2002, lot 8 as *Algonquin #2*

Private Collection, Toronto

LITERATURE

Bess Harris and R.G.P. Colgrove, *Lawren Harris*, Toronto, 1969, page 45, reproduced page 40 as *Algonquin (1912)*

Joan Murray and Robert Fulford, *The Beginning of Vision / The Drawings of Lawren Harris*, Toronto/Vancouver, 1982, page 29

The Paintings of Lawren Harris Compiled by Mrs. Gordon Mills July-Dec. 1936, Algoma Sketches (typescript, Library and Archives of the National Gallery of Canada, Ottawa)

Lawren Harris first travelled to Algoma with Dr. James MacCallum, patron of Tom Thomson and co-financier of the Studio Building, in May 1918. Enchanted by what he encountered, Harris returned in the fall with fellow artists J.E.H. MacDonald and Frank Johnston. The various members of the future Group of Seven would return to Algoma over the next three years. Harris recounts that they “found Algoma a rugged, wild land packed with an amazing variety of subjects.... It was a veritable paradise for the creative adventure in paint.” The discovery of the Algoma territory came at a critical time for Harris; it would be a place for the artist to renew his practice following the deaths of Tom

Thomson and of his brother who was killed in the war and Harris’ subsequent medical discharge from the army.

This intricate pencil sketch of an island on a lake is remarkably bold, the crisp shadows and silhouettes creating a veritable vision of the dramatic northern landscape. Joan Murray writes that, in this region, “[Harris] saw a new kind of landscape – breathtakingly monumental, profoundly impressive to his spirit. His art, as a result, changed fundamentally.”

Rare for Harris, the subject was one he returned to on multiple occasions, the stylized island appearing in several works across a multitude of media beginning with the oil sketch *Algoma (Algoma Sketch 48)* of 1919-20 (Consignor Canadian Fine Art, 31 May 2016, lot 36) and the canvas *Island, MacCallum Lake* of 1921 (Vancouver Art Gallery). He subsequently reworked the composition in the 1924 canvas *Northern Island, Northern Painting XXV* of 1924 (Joyner Fine Art, Toronto, 28-29 November 1989, lot 109) and in *Northern Island* of 1924 (Museum of Fine Arts, Boston, Gift of Steve Martin and Anne Stringfield). An additional canvas, *Island, Northern Painting XXI* was catalogued by Doris Mills as unfinished and the billowing clouds of our drawing are closest to this last work. The subject clearly retained the artist’s interest as a canvas titled *Island in Algoma* of 1960-61 was included in Harris’ 1963 Retrospective Exhibition.

This work was previously misidentified as depicting a scene in Algonquin from 1912.

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.

\$15,000 – 20,000



19

SOREL ETROG

Introvert (1976)

bronze

stamped signature and editioned 5/7

14.5 ins x 12 ins x 10.5 ins; 36.3 cms x 30 cms x 26.3 cms

PROVENANCE

Collection of the artist
Buschlen Mowatt Gallery, Vancouver
Private Collection, Vancouver
Mayberry Fine Art, Winnipeg
Private Collection, Toronto

LITERATURE

Sorel Etrog, quoted in Pierre Restany, *Sorel Etrog*, London/Munich, 2001, pages 32-33
Ihor Holubizky, *Sorel Etrog: Five Decades*, exhibition catalogue, Art Gallery of Ontario, Toronto, April 27 - September 29, 2013, page 13

Following Sorel Etrog's *Screw and Bolt* series, works from the *Hinges* series of 1973 to 1979 suggest the presence of a complex anthropomorphic energy, both physical and psychic. Of the two groups which comprise the series—"Introverts" and "Extroverts"—it is perhaps

the former which most clearly exemplifies the artist's ongoing pursuit of a simplified sculptural language for conveying the complexity of human experience. Like the "Link" motif, one of Etrog's most profound expressions of existential ambiguity, the articulated hinge gives form to a tension between movement and stillness, between freedom and restraint. A metaphor for life itself, the contradiction inherent in such a state of suspended animation was a central preoccupation of the work of Etrog's collaborators, the existential writers Eugène Ionesco and Samuel Beckett. The hinge, writes Ihor Holubizky, functions both as "a tangible link to the European avant-garde between the wars and a hinge to the past, the Mediterranean world of antiquity and non-Western culture; the hinges, metaphorically, bring the past into direct contact with the present."

Sculptures from the slender, upright *Extrovert* series function by "employing hinges as an articulation device", and resemble active walking figures "concerned with open space and implied movement," Etrog explains. Exuding a dense psychic energy, the contrasting *Introverts* are studies in composure. In this elegant bronze work from 1976, a static rectilinear mass atop a gently fluted base turns inward from hinges along two of its vertical axes. For the artist, the hinge not only suggests an implicit range of motion with limitless permutations, but also serves as an effective metaphor for expressing the quiet interiority of the human psyche. This work is a particularly refined product of one of the artist's most fruitful periods of experimentation.

\$12,000 – 15,000

GREGORY RICHARD CURNOE**Thermometer #2**

collage, stamp-pad ink on paper, Plexiglas, screws, cup-washers, screw eye on painted wood
dated "June 30/67" towards lower edge; titled and dated June 30, 1967 on the reverse
34 ins x 8.25 ins x 1 ins; 85 cms x 20.6 cms x 2.5 cms

PROVENANCE

Isaacs Gallery, Toronto
Thielsen Galleries, London
Private Collection, Toronto
Masters Gallery, Calgary
Private Collection, Calgary

EXHIBITED

CUTOUT: Greg Curnoe, Shaped Collages 1965-68, Museum London, January 22 - April 17, 2011

LITERATURE

Robert Fones et al., *CUTOUT: Greg Curnoe, Shaped Collages 1965-68*, exhibition catalogue, Museum London, January 22 - April 17, 2011, pages 7-73, reproduced page 72
James King, *The Way it Is: The Life of Greg Curnoe*, Toronto, 2017, page 186
Sarah Milroy, "Greg Curnoe: Time Machines", in *Greg Curnoe: Life & Stuff*, Dennis Reid and Matthew Teitelbaum (eds.), Art Gallery of Ontario, Toronto, 2001, pages 59-60

In June of 1967, Greg Curnoe created the second of at least three thermometer-shaped collages. To say that the artist's career had been warming up prior to Canada's centenary would have been accurate: earlier that year, the National Gallery of Canada informed Curnoe that his work would be included in the Centennial group show *Three Hundred Years of Canadian Art*. With this selection, scholar Sarah Milroy notes, the artist had secured his place in art history. "Curnoe had made it into the Canadian art pantheon." Robert Fones explains that although Curnoe had been making collages since the early 1960s, his activities shifted and intensified after 1965 with the creation of a series of about 50 collages mounted on painted wooden supports. The body of work to which *Thermometer #2* belongs is significant within Curnoe's practice for its distillation of his principal interests and ethos; as a means by which the artist could develop techniques that demonstrated his commitment to Regionalism and placed his work in dialogue with a broader avant-garde tradition.

As Fones explains, though Curnoe may have derived the idea of mounting a finished paper collage on a cutout wooden shape from his own assemblages, the objects mark a significant departure from his previous methods. It was while devising the cutouts that Curnoe first experimented with unconventional framing materials, introducing a system constructed from readily available scraps of wood fastened with clinch nails and protected by clear Plexiglas. Suggesting both an economic motivation as much as the self-sufficient Pop sensibility of the age, this innovative means of display would become "a hallmark of all Curnoe's subsequent framed work."

Curnoe's choice of materials was not only responsive to his immediate formal concerns and to his love of popular culture, but to his abiding connection to place. The thermometer's hardware itself demonstrated the artist's commitment to Regionalism: Curnoe sourced the eyelets, cup washers, and screws used to hang and fasten the collages from a local hardware store and, as Fones notes, he likely purchased the clear plastic from London Glass and Mirror on York Street. The paper materials affixed to the support—a cigarette carton, beer bottle label, ticket stubs, candy wrapper, and tea bag tag—were manufactured or sold by single-proprietor businesses in the thriving creative community in which Curnoe lived and worked. Though the artist's collages are frank visual records of his daily experiences and encounters with his immediate material world, as Fones observes, Curnoe's combinations of text and image are neither arbitrary, nor isolated: "The neo-Dada affinities of artists of 1950s New York and London that led to what we know as Pop art doubtlessly had immediate impact on Curnoe." Like the other shaped collages of this brief but key period—moustaches, revolvers, ties, noses, and blimps—Curnoe's thermometers not only demonstrate the irreverent humour he shared with his neo-Dada predecessors and Pop contemporaries, but, Ben Portis notes, reveal how engaged Curnoe was with creative activities and processes that had the potential to transform discarded commercial waste into "shapes that referenced the abstracted, archetypal body and the machine." Curnoe's thoughtfully arranged source materials further reveal the extent to which issues of authorship and self-referentiality, too, were at stake for the artist: a silver and green paper fragment within the thermometer bulb contains the text "BY GREG", literally situating the regional artist within an established international avant-garde tradition of collage.

\$6,000 – 8,000





21

TED HARRISON

Blue Land

*acrylic on canvas
signed lower right; signed, titled and dated 1984 on the reverse
24 ins x 36 ins; 60 cms x 90 cms*

PROVENANCE

Private Collection, Ottawa

\$10,000 – 15,000

22

MAUD LEWIS

Pair of Oxen with Sled of Logs

*mixed media on board
signed lower right
11.75 ins x 13.75 ins; 29.4 cms x 34.4 cms*

PROVENANCE

Acquired directly from the artist
By descent to the present Private Collection, Hamilton

\$12,000 – 15,000





23

ALEXANDER YOUNG JACKSON

Grey Day, Tobin

oil on board

signed lower right; signed and titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection, Calgary

LITERATURE

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, page 61

Naomi Jackson Groves, *A.Y.'s Canada*, Toronto/Vancouver, 1968, pages 40 and 44

The South Shore, located on the southern shore of the Saint Lawrence River opposite the Island of Montreal, was a favourite sketching locale in the heart of French Canada for Jackson. Now more suburban areas outside of Montreal, the areas of Tobin, Bic and Longueuil, among other hamlets, offered the artist opportunities to explore and paint

the inhabited landscapes of rural Canada. The artist frequented Tobin with Frederick Banting and recounted in his autobiography: "we went to Bic and Tobin, a little dead sawmill town; here the spring found us and we painting the melting snows. The Berubés put us up. He was an insurance agent with three charming daughters; he drove a Dodge, so did Banting, and this formed a bond between them." An inviting place for the artist with fond memories shared with Banting, Tobin had the quaint charm of many rural villages, hamlets and settlements along the Saint Lawrence and had the familiarity and comfort in the 'anywhereness' essence Jackson favoured.

Grey Day, Tobin, has been executed with Jackson's hallmarks of the inhabited landscape; a winding receding country road populated by a horse drawn sleigh, tightly clustered homes with pops of colour to give each a unique identity, a high horizon and wide sweeps of blanketed snow. The grey blue sky hangs heavy over the village as a sign of changing weather. Bare rooftops and the clear road indicate that perhaps spring is on its way as Jackson's anecdote suggests, revealing ribbons of layered colours and forms for the artist to explore through this sketch.

\$25,000 – 35,000

WILLIAM KURELEK**Saturday Afternoon: A Parking Lot in Old Montreal***mixed media on board**signed with monogram and dated 1975 lower right; titled on the reverse
16 ins x 19.75 ins; 40 cms x 49.4 cms***PROVENANCE**

The Isaacs Gallery, Toronto
 Gallery Gevik, Toronto
 Wynick/Tuck Gallery, Toronto
 Private Collection, Toronto

EXHIBITED

William Kurelek: Montreal Revisited Series, Marlborough Godard
 Gallery, Toronto, December 1975 – January 1976, no. 6

LITERATURE

Avrom Isaacs fonds, York University, Toronto, 1996-036/020 (1), typed
 Isaacs Gallery price list and notes for *Montreal Revisited* exhibition,
 November 1975

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 *Saturday Afternoon: A Parking Lot in Old Montreal*, presents a variety of depictions of Montreal that show less-familiar locations and neighborhoods to those not native to the city. 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.”



Photograph of subject matter

Source: *William Kurelek Fonds*, Library and Archives Canada
 Ottawa, 1997-499, Box 268, File 2 (Montreal Series)

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. 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* and an illustrated biography she authored after the artist’s death in 1977.

“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. Winnipeg will be next. It is also to get across a few social messages. The message is like a seed within a matrix. There are five message paintings among twenty non-message works. The latter merely illustrate the city.” *Saturday Afternoon: A Parking Lot in Old Montreal* appears to be a ‘non-message’ work in the series. The scene depicts a man standing in the corner of a small empty parking lot in Old Montreal, facing away from the viewer. A devout Roman Catholic, the tower of the Notre-Dame Basilica amid the buildings in the background serves as a reminder of the importance of religion to the artist. Kurelek’s inscription for the work blends his observations of city life with religion and humour. The inscription reads:

“My wife and I like walking through the old city after dark because although Montreal’s core has died as a living area, all kinds of craft shops and restaurants are springing up there. For many years I used to hole up in Place Jacques Cartier which is the heart of the area to paint away from home and catch up on a lot of work. I would attend daily mass at Notre Dame church, the back of which can be seen the next block over in my painting. In my walks through the area on my own it seemed to me that on Saturday and Sunday during the day was the dearest time of all. All the offices and warehouse workers are, of course, on a 40 hour work week and craft shop and restaurant activity begins after dark. So what more natural retreat could a man find for relieving himself than one of its many small parking lots tucked in among the warehouses and offices? The executives whose homes are miles away have only their name signs left as claims to their weekday positions.”

William Kurelek depicted countless scenes of diverse individuals, events and locations across Canada, from the everyday to the extraordinary. *Saturday Afternoon* and the *Montreal Revisited* series serve as a testament of how the artist valued and reflected on all facets of our multicultural national identity.

\$30,000 – 50,000





25

FREDERICK HORSMAN VARLEY

Farm Yard with Haystacks

oil on board

signed with artist's thumbprint lower left

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Sotheby's Canada, auction, May 26, 1981, lot 129

Private Collection, Toronto

Sotheby's Canada, auction, May 10, 1995, lot 256

Private Collection, Montreal

LITERATURE

Sotheby's, *Important Canadian Art*, auction catalogue, Toronto, May 10, 1995, not paginated

Katerina Atanassova, *F.H. Varley, Portraits Into the Light*, Toronto, 2007, pages 92 and 106

In the summer of 1940, Varley visited his friends Wing Commander C.J. and Rae Duncan at their cottage on the Bay of Quinte near Trenton Air Force base. During his stay, the artist explored the countryside and farm life of his surroundings, which inspired his painting at the time, including this atmospheric oil painting. *Farm Yard with Haystacks* recalls the Impressionist landscapes of Monet's haystack series and Van Gogh's Post-Impressionistic wheat fields and stacks, attesting to the enduring influence of the French avant-garde movements on the Group of Seven.

Sotheby's noted in 1995 that this artwork was painted "at the Bay of Quinte in 1940 and is related to another panel of the same barn (Varley Inventory Number 944) and a watercolour entitled *Threshing Time* (Varley Inventory Number 475) in which the same haystack appears."

\$25,000 – 30,000



26

JAMES EDWARD HERVEY MACDONALD

Harvest, Thornhill

oil on board

dated 1931 lower right; signed, titled and dated "Aug. 1, 1931" and inscribed "G. of 7 '31" on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Gift from the artist

By descent to the present Private Collection, Toronto

J.E.H. MacDonald was persuaded by Lawren Harris to take up landscape painting as a full-time career in 1912, which led him to resign from his position as a graphic designer at Grip Ltd. in Toronto, and move his wife and family to Thornhill. The two artists sketched scenes of Toronto and its environs together; MacDonald's favourite locations to paint were the Humber Valley, High Park and Thornhill. During the following decade, with fellow Group of Seven members, he produced several oil sketches of landscapes across the country, during trips to Georgian Bay, northern Ontario, Algoma, as well as the Rockies.

In *Harvest, Thornhill*, MacDonald returns to his preferred and familiar subject of Thornhill. The charming oil sketch demonstrates the artist's ability to capture atmosphere and showcases his life-long love of cloud-effects. The delicate pastel pigments used in the rolling fields evokes MacDonald's European impressionist influences. This work was completed in August of 1931, only a few months before the artist suffered a stroke and relocated to Barbados to recover.

\$25,000 – 35,000



27

JOHN WILLIAM BEATTY

Lake Edith, Jasper Park (1914)

oil on panel

signed lower left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

J.D. Turner, Alberta

Canadian Art Galleries, Calgary

By descent to the present Private Collection, Alberta

This intricate oil sketch was painted during Beatty and A.Y. Jackson's 1914 trip out west; while the two were commissioned to paint the construction camps of the Canadian Northern Railway through the Rocky Mountains. It was the pair's first trip to Western Canada; they were particularly struck by the mountain landscape in contrast to familiar Ontario scenery. Beatty beautifully depicts Lake Edith during the changing of the leaves, just prior to their return home in the fall of 1914.

Very few artworks from this noteworthy trip remain by either Beatty or Jackson. *Lake Edith, Jasper Park* (as well as the following lot by Jackson, also of Jasper) was originally purchased by J.D. Turner, the owner of Calgary's Canadian Art Galleries between 1945 and 1965. Turner was a painter himself and a friend of A.Y. Jackson. He was the first to exhibit the work of the Group of Seven in Alberta, selling and renting the work of the celebrated artists to local collectors in Western Canada.

This oil painting demonstrates Beatty's development toward a lighter, more decorative palette found in his post-war paintings. He travelled throughout Europe between 1906 and 1909, where he temporarily adopted the dark and moody colour scheme of traditional French and Dutch schools. Returning to Toronto after his travels, Canadian subjects, first and foremost, were the goal of Beatty's practice as a way of making a patriotic statement. A forerunner to the Group of Seven, Beatty demonstrates in this 1914 oil sketch the nationalist pride he took in painting a uniquely Canadian landscape.

\$7,000 – 9,000



28

ALEXANDER YOUNG JACKSON

Mountains Near Jasper

oil on panel

signed lower left; NJG number 844 on the reverse
8 ins x 10.25 ins; 20 cms x 25.6 cms

PROVENANCE

J.D. Turner, Alberta
Canadian Art Galleries, Calgary
By descent to the present Private Collection, Alberta

LITERATURE

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, pages 28-30

In the year 1914, Jackson writes in his autobiography: "Bill Beatty got a commission for himself and me to paint in the construction camps of the Canadian Northern Railway which was laying track through the Rocky Mountains. It was an exciting prospect for me particularly, since it would afford my first glimpse of the Canadian West. We travelled first to Saskatoon, then from Saskatoon we went to Calgary by

Canadian Northern over a road recently strung across the prairie. It was very rough; every now and then the engine broke loose from the train and had to back up and pick us up."

Jackson was not particularly inspired by the work he was commissioned to do, and preferred to explore the mountains, as depicted in the oil sketch *Mountains Near Jasper*. The artist elaborates further on his adventures in the Rocky Mountain terrain that was new to him: "Working from the tracks was not very exciting, so I took to climbing the mountains. The Chief Engineer did not approve of my going alone, and he arranged that I should always be accompanied by one of the staff. [...] I learned from them how to get about in the mountains with neither blankets nor tent, on a diet restricted to bread, oatmeal, bacon and tea [...] We had good times in the mountains, and exciting ones. We took many chances, sliding down snow slopes with only a stick for a brake, climbing over glaciers without ropes, and crossing rivers too swift to wade, by felling trees across them."

The Canadian Northern Railway had gone bankrupt during the war; leaving Jackson and Beatty with many sketches that were never put to use as they were intended. *Mountains Near Jasper* serves as a charming memento of this trip and a noteworthy landscape in Jackson's diverse body of work.

\$25,000 – 35,000

29

OTTO DONALD ROGERS

Untitled

acrylic on canvas

signed and dated 1984 on the reverse

59.75 ins x 59.75 ins; 151.8 cms x 151.8 cms

PROVENANCE

Private Collection, Calgary

LITERATURE

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

Ken Carpenter, "Otto Rogers and a Life in Art", *Canadian Art*, April 28, 2014

A native of Saskatchewan, Otto Rogers was heavily influenced by the prairie landscape and the horizon as references in his abstract works. The low horizontal line separating two different tones of steel grey creates a composition that loosely recalls a view of a prairie sky and field. While many of Rogers' abstract paintings have a soft, atmospheric effect, this 1984 canvas presents hard-edge diagonal lines and geometric forms. This effect may be due to the artist's active involvement in Cubist-Constructivist inspired sculpture at the time. Although known primarily as a painter, Rogers has taken a strong interest in sculpture since his student years. He was one of the first artists in Canada to make welded-steel sculpture, and served as a guest leader on the subject, along with Caro, Bentham, and Terry Fenton, at the 1977 Emma Lake Artists' Workshop. He exhibited his sculpture sporadically in the 1960s and 70s, and was invited by Caro to participate in workshops in New York in 1984 and subsequently Barcelona in 1987.

\$10,000 – 15,000



30

HAROLD BARLING TOWN

Homage to Turner

oil on canvas

signed and dated 1959 lower right; signed and dated 1959 on the reverse

8 ins x 10 ins; 20 cms x 25 cms

PROVENANCE

Canadian Fine Arts, Toronto
Private Collection, Toronto

\$5,000 – 7,000





31

WALTER HAWLEY YARWOOD

Tree #3 (1956)

oil on canvas

signed lower left; titled on the stretcher

33 ins x 42 ins; 82.5 cms x 105 cms

PROVENANCE

Acquired directly from the artist
Private Collection, Toronto

EXHIBITED

Canadian Group of Painters, Montreal Museum of Fine Arts, November
7 - December 8, 1957, no. 82

LITERATURE

Paul Duval, *Four Decades: The Canadian Group of Painters and Their Contemporaries, 1930-1970*, Toronto, 1972, page 145
Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/
Toronto, 2010, page 278

Largely self-taught, Walter Yarwood worked as a freelance commercial artist in Toronto in the 1940s. He became friendly with fellow artists Harold Town and Oscar Cahén, who would invite him to join the first Painters Eleven exhibition held at Roberts Gallery in 1954. By this time, Yarwood's paintings had become increasingly non-representational, inspired by the Abstract Expressionists, whose work he encountered in Buffalo, New York. *Tree #3*, completed in 1956 during the peak of the Painters Eleven, demonstrates Yarwood's tendency toward the 'Action painting' direction that was taken by New York School artists such as Pollock and De Kooning, in contrast with Color-Field painting chosen by Rothko and Newman. The semi-abstract tree is painted in lively and spontaneous wide strokes of green and red against a blue and black ground. Yarwood favoured compositions with large central imagery and vivid palettes, as seen in *Tree #3*. On the artist's exploration of contrasting colour, Iris Nowell writes: "Nothing is overdone in his strong colours; it's as though a buzzer in his brain alerted him when to stop."

\$15,000 – 18,000

LAWREN STEWART HARRIS

Algoma Sketch XCII (Algoma Autumn), circa 1920-21*oil on panel**titled on a label on the reverse; a cross in a circle inscribed on the reverse*
10.25 ins x 13.75 ins; 25.6 cms x 34.4 cms**PROVENANCE**D.P.M. Eliot, Dorchester
Private Collection, Toronto (1971)
Private Collection, Calgary**EXHIBITED***Collector's Canada Selections from a Toronto Private Collection*, Art Gallery of Ontario, Toronto, May 14 – July 10, 1988, no. 61 as *Algoma Autumn*, illustrated. Also shown at the Musée du Québec, Vancouver Art Gallery and Mendel Art Gallery, Saskatoon.**LITERATURE***The Paintings of Lawren Harris Compiled by Mrs. Gordon Mills July – Dec. 1936*, Algoma Sketches, typescript, Library and Archives of the National Gallery of Canada, Ottawa
Dennis Reid, *Collector's Canada Selections from a Toronto Private Collection*, Art Gallery of Ontario, Toronto, 1988, page 3, illustrated page 60 as *Algoma Autumn*
Paul Duval, *Lawren Harris Where the Universe Sings*, Ontario, 2011, illustrated in colour page 196, text page 408 as *Algoma Autumn*

Algoma is intimately associated with the early history of the Group of Seven. If Georgian Bay and Algonquin Park were the stages for their first shared ventures, Algoma inspired their bold new explorations in the years following World War I.

Twenty-five Algoma subjects were included in the first Group of Seven exhibition in May 1920. Such classics as Lawren Harris' *Island, MacCallum Lake* (Vancouver Art Gallery), J.E.H. MacDonald's *Falls, Montreal River* (Art Gallery of Ontario), Frank Johnston's *Fire-Swept, Algoma* (National Gallery of Canada), A.Y. Jackson's *First Snow, Algoma* (McMichael Canadian Collection) and Arthur Lismer's *Isles of Spruce* (Hart House, University of Toronto), were all inspired by Algoma's dramatic landscapes.

Lawren Harris first painted in Algoma in the spring of 1918, when he travelled on the Algoma Central Railway from Sault Sainte Marie with Dr. James MacCallum, Tom Thomson's patron and fellow sponsor of the construction of the Studio Building in Toronto. He returned there with Dr. MacCallum, J.E.H. MacDonald and A.Y. Jackson that fall. Inviting MacDonald to join them Harris wrote, "I hanker after fall colouring." For MacDonald the Agawa Canyon was "the original site of the Garden of Eden."

The resultant sketches and canvases that the artists exhibited at the Art Museum of Toronto in April 1919 were painted around the Agawa Canyon, Hubert and Batchewana and on the Montreal River. That fall Harris, Jackson and MacDonald returned to Algoma with Frank Johnston, painting near the same locations. From Hubert A.Y. Jackson wrote to his cousin, "Here and there is a beaver meadow, but rough stuff. [The beavers] ... delight in making the country look like hell. They fell trees over a foot through and leave them lying all over the place, or they take all the bark off round the roots, and leave the tree dead standing up. ... The color is disappearing very fast. The reds were gorgeous when we first came, but now it is all orange and yellow."

A week after the opening of the first Group exhibition in May 1920 Jackson, Harris and MacCallum were joined by Arthur Lismer on a ten-day trip to Mongoose Lake, east of Batchewana. That fall Harris, Jackson, Johnston and MacDonald again painted at Mongoose and nearby Wart Lake. In May 1921 Arthur Lismer joined Harris and Jackson painting on the Agawa River and Montreal Lake and they travelled further north to Sand Lake in the fall. After September 1921, Lake Superior replaced Algoma as the stage for their new ventures.

In his article "Sketching in Algoma" published in *The Canadian Forum* in March 1921, Jackson described the challenges the artists faced painting at Mongoose Lake. "To fall into a formula for interpreting [the north country] is hardly possible. From sunlight in the hardwoods with bleached violet-white tree trunks against a blaze of red and orange, we wander into the denser spruce and pine woods, where the sunlight filters through – gold and silver splashes – playing with startling vividness on a birch trunk or a patch of green moss. Such a subject would change entirely every ten minutes and, unless the first impression was firmly adhered to, the sketch would end in confusion. Turning from these to the subtle differences in a frieze of pine, spruce, and cedar or the slighter graceful forms of the birch woods, one had to change the method of approach in each case; the first demanded fullness and brilliancy of colour, the second depth and warmth, the next subtlety in design and colour; and these extreme differences we found commingled all through.... from Mongoose we went in to twenty-three lakes and there were indications of others which we did not get to."

Few of Harris' Algoma sketches are dated and the locations of his subjects are rarely identified. It is the necessary variety of responses identified by Jackson that complicates the categorization of his paintings as he rapidly developed new approaches to confront and interpret the ever-changing aspects of the land. Rocky cliffs, beaver dams and beaver-drowned swamps, panoramic views across rolling hills and innumerable lakes and dead trees populate Harris' Algoma sketches. The central character of this glimpse of the north is the vigorously brushed, dancing orange tamarack set just off centre. The shallow foreground is animated by the bright red autumn foliage with stumps and logs flooring the stage. A chorus of dead trunks and firs surround the principal actors allowing glimpses of the cool autumn sky overhead. The clear, blue sky and clouds recall Harris' autumn sketch (*Algoma Sketch XLVIII* sold Consignor's May 2016) for the canvas *Island, MacCallum Lake* (Vancouver Art Gallery) first exhibited in May 1921, while the small conical firs are seen in his sketches painted at Sand Lake that fall. At the same time the shallow space and dense foliage depicted here recall Tom Thomson's many studies of similar subjects in Algonquin Park.

While Harris did exhibit paintings with numerical titles, ninety-two is merely an inventory number given by Bess Harris' friend Doris Huestis Mills (later Speirs). In 1936 Mills inventoried the paintings Lawren Harris had left in Toronto when he moved to Dartmouth, New Hampshire. The oil sketches Harris marked with a cross within a circle, as seen on the back of this painting, were identified by the artist as being of exceptional quality.

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 contributing the preceding essay.

\$150,000 – 200,000





33

SARAH MARGARET ROBERTSON

Spring at the Lake

oil on board

12 ins x 8.75 ins; 30 cms x 21.9 cms

PROVENANCE

Canadian Fine Arts, Toronto
Masters Gallery, Calgary
Private Collection

LITERATURE

A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, for a larger version of this subject *Autumn in the Laurentians* (circa 1935), reproduced page 310

Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, pages 93-94

A member of the Beaver Hall Group, Robertson first trained under William Brymner and Maurice Cullen at the Art Association of Montreal. Unlike some of her Beaver Hall colleagues, Robertson did not travel to train at the European schools of art, and instead honed her practice at home.

Evelyn Walters writes, "Idyllic childhood days at the family country house, frequent visits with her close friend Prudence Heward at Fernbank, with Nora Collyer in the Eastern Townships, and with family friends in Stowe, Vermont, inspired her work. There were often sketching trips with A.Y. Jackson, Heward, Seath, and Collyer to the Laurentians, the Lower St. Lawrence region, or to Nova Scotia." Robertson was able to find inspiration in a variety of locales and captured each destination with vibrant colour and fluid form.

\$15,000 – 20,000



34

FREDERICK HORSMAN VARLEY

Spring Meadow, Don Valley

oil on canvas

titled and Varley Inventory Number 1044 stamped on the stretcher

9.25 ins x 13.25 ins; 23.1 cms x 33.1 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection, Calgary

LITERATURE

Christopher Varley, *F.H. Varley, A Centennial Exhibition*, The Edmonton Art Gallery, 1981, page 74

Peter Varley, *Varley*, Toronto, 1983, reproduced page 83

Spring Meadow, Don Valley is a masterful landscape painting produced during Frederick Varley's time spent in the Toronto area during the early 1920s. Varley's reputation was established nationally as he exhibited with fellow members of the Group of Seven at this time.

Discussing the painter's work in Toronto, Peter Varley notes that following Varley's move to Thornhill, his weekend painting trips to Toronto "revitalized his interest in painting, particularly in oil, which allowed more freedom than did watercolours in searching out a landscape's rhythms and compositional structures." Referencing *Spring Meadow, Don Valley*, the author observes that the "rise and fall of vertical tree forms plays against horizontal clouds and the cart track. The textural notes of spring growth in the foreground are early, if not entirely successful, indications of some of his later techniques and perceptions."

Varley's depiction of a picturesque locale in the heart of Toronto exemplifies his rich handling of the medium. The artist's stylized landscape underscores his skill in translating the very essence of the subject through a warm and subtle palette.

\$25,000 – 35,000

JACK HAMILTON BUSH

Ochre Blue Square

oil on canvas

signed and dated 1962 lower left; signed, titled and dated 1962 on the reverse

30 ins x 24 ins; 75 cms x 60 cms

PROVENANCE

Collection of the artist

Estate of the artist

Miriam Shiell Fine Art, Toronto

Wallace Galleries, Calgary

Private Collection, Calgary

EXHIBITED

Jack Bush: peintures des années '60 et '70/ Jack Bush: Paintings of the 60s and 70s, Galerie Dominion, Montreal, Quebec, 1990, no. 11

LITERATURE

Marc Mayer, "Jack Bush: A Double Life," in *Jack Bush*, exhibition catalogue, National Gallery of Canada, Ottawa, 2014, page 21

Charles W. Millard, "Jack Bush in the 1970s," in *Jack Bush*, Karen Wilkin (ed.), Toronto, 1984, page 48

Kenworth W. Moffett, "Jack Bush in Retrospect," in *Jack Bush*, Karen Wilkin (ed.), Toronto, 1984, page 34

Departing in the late 1950s from an Abstract Expressionist technique that had featured broadly outlined forms executed in thickly applied, modulated pigments, Jack Bush transitioned to a more personal idiom that would become his signature style: systems of clearly defined, repeating geometric forms rendered in flatter, more idiosyncratic shades. Though this consistent technique would become synonymous with the artist's mature period, an examination of his practice at the outset of the 1960s reveals that the adventurous spirit and penchant for diversity that had characterized the artist's previous decade, while refined considerably, had not waned. As scholars of his work have often noted, Bush's paintings of the 1960s and 1970s differ from those of many of his contemporaries for their "typological variety." Marc Mayer explains that, unlike the work of American painters Clyfford Still and Mark Rothko, who tended to adhere more closely to signature styles, Bush's oeuvre constitutes a series of experimental phases after 1960.

Working through a number of "coherent sets of non-representational picture ideas separated by hybrid moments of experimentation," Bush's imagery and formal approaches would occasionally overlap, succeeding each other "anarchically and anachronistically" as the artist negotiated between past and current developments.

Reminiscent of the concepts Bush had begun to explore in his assertive *Thrust* paintings of 1959, which had been the subjects of his first solo exhibition in New York City at the Robert Elkon Gallery in 1962, *Ochre Blue Square* also foreshadows the artist's rectilinear *Flags* of 1962-63. A seeming union of the two motifs, the composition recedes into a central vertical band of dense black oil pigment surrounded by a thinner green which hints at the acrylic washes and earth tones of subsequent years. The translucent ochre and blue paint applied with a brush to the titular square foreshadow the effects Bush would achieve with water-based acrylics after his switch to the medium in 1966, though, as Charles W. Millard notes in his discussion of Bush's works from the early 1960s, in his earlier canvases the effect derives from pigment residues in his thinned oils and the surface texture of the support itself. As Bush transitioned to his subsequent "Sash" motif, Millard adds, forms increasingly shift and attach themselves to the edge of the canvas, "leaving a residual ground next to them [and] tightening the surface of the composition." Kenworth W. Moffett posits that the *Thrusts* and *Flags* bear a strong resemblance to the abstraction of Henri Matisse, an artist whom Bush openly admired, explaining that works from this era draw from one of the French artist's key organizational concepts; that is, establishing a bold figure-ground opposition in which a central rectilinear form appears 'negative' because it is either less painted or more evenly painted than its surrounds. With its crisp geometric planes, mottled application of pigment, and inverted figure-ground relationship, *Ochre Blue Square* of 1962 is an intriguing transitional work, one that synthesizes several of the artist's most enduring experiments from the era.

Ochre Blue Square will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*. We thank Dr. Sarah Stanners for her assistance in the cataloguing of this painting.

\$30,000 – 40,000





36

GUIDO MOLINARI

Untitled

oil on linen

signed and dated 1955 on the reverse

18 ins x 14 ins; 45 cms x 35 cms

PROVENANCE

Private Collection, Calgary

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 184

Roald Nasgaard and Ray Ellenwood, *Automatiste Revolution: Montreal, 1941-1960*, Toronto, 2009, pages 78, 92 and 97

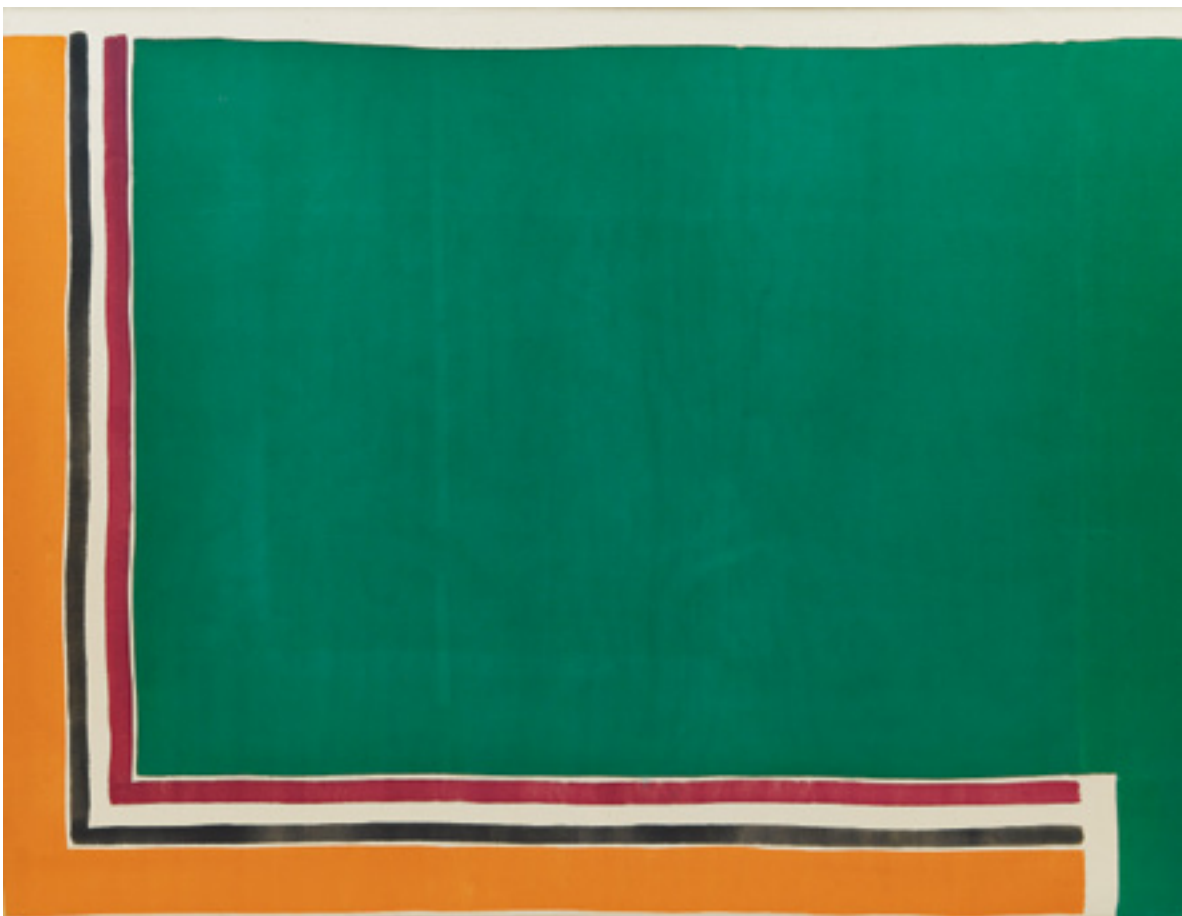
David Burnett and Marilyn Schiff, *Contemporary Canadian Art*, Toronto/Edmonton, 1983, page 162

In 1955, Molinari visited New York for the first time “and had obviously looked long, hard and analytically at the modern work on the walls of the city’s galleries and museums. He returned to Montreal with an astute understanding of the issues at stake for painting within the larger international context.” On Molinari’s work and objective in painting, Claude Tousignant recounted that he, “turned the painting—which

up until that period had been an object or representation, expression or decoration—into an object of perception...It became an autonomous object, with its own internal organization and dynamic interplay that had nothing to do with the expression of nature.”

Moving into 1954 and 1955, Molinari’s works were “tachist like the Automatistes’ but they are constructed of gestures that are relatively impersonal...the paint sits unequivocally on top of the canvas like real coloured stuff—that is, literal matière, thick and gooey, that permanently shuts off Surrealist space. And they offer up colour, pure and unmixed, which still seems startling when compared with the muted palette and tonalities that prevail in the contemporary paintings of Borduas or Barbeau.” The strokes of paint in these works are more organized and geometric imbued with intention rather than automation. On works from 1954 and 1955 like this *Untitled*, Roald Nasgaard argues that they are, “quite anti- or is it Post-Automatiste, in how they divest themselves as surrealist illusionary space and reject the muted colours and tonalities of the Automatistes and, for that matter, of the first Plasticiens. In contrast, they favour pure colours, colour form places next to colour form, laid out literally on top of the canvas support.” The wide bands of red, ochre, white and pops of green pigment have been thickly applied to the canvas in a vertical fashion—both elements of the work forecasting Molinari’s evolution to hard-edge abstraction with an emphasis on a dramatic verticality of sharp bands of colour.

\$20,000 – 30,000



37

KENNETH CAMPBELL LOCHHEAD

Green Attachment

acrylic on canvas

signed, titled and dated 1965 on the reverse

52 ins x 67.5 ins; 130 cms x 168.8 cms

PROVENANCE

Private Collection, Calgary

LITERATURE

Helen Marzolf, *Kenneth Lochhead: abstract paintings 1962-67*, Dunlop Art Gallery, Regina, 1988, page 11

Dating to 1965, *Green Attachment* was completed during the height of Ken Lochhead's career as an abstract artist. He had been painting in an entirely 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. Lochhead had been participating in the Emma Lake Professional Artists' Workshops since 1955, with guest workshop leaders including Abstract Expressionist painters and critic Clement Greenberg. The artist corresponded frequently with Greenberg during 1963-64, discussing formalism, the international art scene, and exhibition opportunities. The artist's abstract work of the 1960s and 1970s, such as *Green Attachment*, bear resemblances to the Color-Field painting movement, which had recently established itself in New York.

Along with notable post-war artists Kenneth Noland, Morris Louis, Jules Olitski and Jack Bush, Lochhead was featured in 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.

During the fall of 1964, Lochhead moved to Winnipeg and embarked on a new series, characterized by an L-shape of colourful bands along the edge of the canvas. Author and curator Helen Marzolf writes that "the dynamic of these paintings relies upon the juxtaposition of the multicolored Ls with an immense stained field of color." These canvases, which include *Green Attachment*, came to be known as the "L series". Lochhead had abandoned the "stem configuration" of his previous series, which presented a centralized image abstract forms anchored to the bottom of the canvas. He now favoured a bold, all-over field of colour framed by lines of colour and bare canvas, as seen in the striking rectangle of green pigment, bordered to the left by an "L" of orange, red and black stripes in *Green Attachment*.

Marzolf goes on to praise the "L" artworks: "In this series Lochhead synthesised the hallmarks of Post-Painterly Abstraction with the particularity of his own color sense. Sober and restrained in comparison to his previous series, the colors are saturated; the effect is luminous. [...] Greenberg was especially enthusiastic about the L paintings. He suggested that Lochhead find a place to show them in New York since he thought they were 'in a class with the best painting being done anywhere'."

\$25,000 – 35,000



38

MARC-AURÈLE DE FOY SUZOR-COTÉ

Near Arthabaska at Dusk

oil on canvas

signed and dated 1922 lower right

20 ins x 27 ins; 50 cms x 67.5 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection, Calgary

LITERATURE

Laurier Lacroix, *Suzor-Coté: Light and Matter*, National Gallery of Canada, Ottawa, 2002, page 161-63

After studying in France for seventeen years, Marc-Aurèle de Foy Suzor-Coté returned to his hometown of Arthabaska in 1907. He chose to devote his art entirely to the Canadian landscape, telling a journalist from *The Globe* in 1910: "I think an artist must paint his own country.... When the technical part of the study is over you must come back to your own country and paint what is there. If you are really an artist, that is the only thing you will paint well."

Suzor-Coté took on a nomadic lifestyle for over a decade, shifting between Arthabaska and Montreal, while taking several short trips throughout Quebec, Ontario, the United States, and back to France. *Near Arthabaska at Dusk*, completed in 1922, depicts a moody, romantic landscape of his hometown at sunset. Suzor-Coté particularly enjoyed studying the variations of light at different times of day, as reflected in the luminous sky dappled with strokes of aqua and yellow.

Rejecting more academic and history painting, Suzor-Coté focused instead on representing nature as a way of forging an identity for his home country. Canadian painters who trained primarily in France and Great Britain, including Suzor-Coté, were beginning to suggest a new way of defining the Canadian identity as they sought to explore the uniqueness of the landscape around them. Laurier Lacroix describes Suzor-Coté's involvement with this change in Canadian art in his depiction of Arthabaska: "The representation of landscapes in descriptive or picturesque form, a tradition that developed throughout the 19th century in Quebec, now had to make way for a more indigenous and interior vision. For Suzor-Coté, the area around the village of Arthabaska was the ideal location to establish such a relationship with nature. Suzor-Coté succeeded in grasping the atmosphere of this corner of the country, or at least in grafting his own perception on it."

\$25,000 – 35,000



39

ALEXANDER YOUNG JACKSON

Sainte-Anne-de-Madawaska, NB

oil on board

signed lower right; signed, titled and dated "Oct. 1967" on the reverse
10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Alex Fraser Galleries, Vancouver
Private Collection, Vancouver

LITERATURE

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

By the 1960s, A.Y. Jackson had left the legendary Studio Building in Toronto and was living in Manotick in a new studio that he had built. The pattern of his sketching trips had changed – though he continued to regularly visit Georgian Bay and the east shore of Lake Superior, he would now explore more rural locales as well, in search for varied communities outside of the popular painting spots. An avid outdoorsman, these travels also offered Jackson opportunities for personal travel and excursions.

The artist travelled to the very small francophone community of New Brunswick, Sainte-Anne-de-Madawaska, in the fall of 1967. Today, it has a population of only approximately one thousand inhabitants. The village is located on the Saint John River, 30 kilometres southeast of Edmundston, near the Maine border. The artist likely continued inland following one of his many sketching trips up the Saint Lawrence River. Jackson was acutely aware of his role within the landscape as an active participant; rather than omit the villages, communities and settlements within the Canadian land, he instead sought to elevate the importance of human existence, resilience and reliance on the land in these more remote locales. The importance of life in rural communities was central to many of Jackson's works and was a subject which was integral to his oeuvre. In *Sainte-Anne-de-Madawaska, NB*, overgrown pasture in the foreground leads to a string of charming barns and farmhouses with a colourful roofs. The fallow in the foreground and hay behind the barns appear to be turning brown, signalling the change of season in New Brunswick. 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."

\$15,000 – 20,000

DAVID BROWN MILNE

Soft Hills (Misty Hill) (Boston Corners, N.Y.)

watercolour

Catalogue Raisonné Number 107.89 (circa June, 1917); titled "Soft Hills" (crossed out) by Patsy Milne and dated 1917 on the reverse
15.25 ins x 22.5 ins; 38.1 cms x 56.3 cms

PROVENANCE

Duncan/Picture Loan Society
Robertson Gallery, Ottawa
A.R. Perry, New Zealand (1959)
David P. Silcox, Toronto (1978)
Dr. R.G.N. Laidlaw (1983)
By descent to the present Private Collection, Ontario

LITERATURE

David Milne Jr. And David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1929-1953*, Toronto, 1998, listed and reproduced page 183
Sarah Milroy and Ian A.C. Desjardin (eds.), *David Milne: Modern Painting*, Dulwich Picture Gallery, London, pages 17-22
Katharine Lochnan (ed.), *David Milne Watercolours: Painting toward the Light*, Art Gallery of Ontario, Toronto, 2005, pages 44 and 53
David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, Toronto, 1996, pages 75 and 84

Born and raised in the small southwestern Ontario village of Burgoyne, David Milne first studied art through correspondence in 1902 and 1903, before moving to New York City in 1903 at the age of 21. He enrolled in classes at the Art Students League for the next two years, where he was among the first generation of North American artists to encounter and engage with the avant-garde European art of the Impressionists, the Fauves, the Nabis and early Cubists. Milne acknowledged that he was particularly taken by Claude Monet's *Haystack* series, which he had seen at Alfred Stieglitz's gallery 291. The landmark Armory Show of 1913 marked the official arrival of modernism in North America; five of Milne's works (three watercolours and two oils) were included in the exhibition alongside Europe's latest and best artists. The period following the Armory Show was a productive time for Milne; by 1914 he had produced nearly one hundred paintings, most of them watercolours. He painted interior scenes, street scenes and broader landscape views, and alternated between opaque paint application and loose washes with areas of exposed paper. During these years Milne developed an original and distinctive watercolour style that he would carry with him throughout his prolific career.

Soft Hill (Misty Hills) (Boston Corners, N.Y.) was painted in 1917, shortly after Milne and his wife Patsy moved to the small village of Boston Corners, New York. The artist grew tired of New York City, and sought a new location that was a reasonable distance from the city, suitable for painting, and, as Milne remarked, "preferably with hills to sit on while painting other hills." The plan was to paint full time, while doing freelance commercial work, however Milne ended up finding it very difficult to find clients in a town with a population of 96, and dedicated most of his time to painting. Author Ian A.C. Desjardin writes that "Boston Corners was to inspire some of his most distinctive works, particularly the view over the valley to the hills beyond, the foreground and middle ground marked by strings of trees and buildings. For Canadians, these are among his most iconic paintings."

For the eighteen months following their move, Milne found all his watercolour subjects within a few miles of his house. They were painted *en plein air*, often with a graphite stencil beneath the pigment, and Milne claimed not to alter them once they were done. He painted many pictures of the same subjects; they are both variations on a theme and an obsessive search for what he considered perfection. Milne wrote of the Boston Corners years: "Painting subjects were scattered all over the place but rarely were more than two miles away. All were painted on the spot, and then, good or bad, left alone; no attempt was made to develop or change or repaint after the original painting was done. [...] The radius of my painting was determined by time, load and frame of mind. If my attention hadn't escaped from the round of day by day events and become fixed on painting subjects and painting methods within the leisurely two-mile walk, it wasn't apt to that day."

Soft Hill (Misty Hills) (Boston Corners, N.Y.) illustrates the flat, patternistic quality that Milne admired in Monet and incorporated into his rural American scenes. The flattened perspective and decorative paint application on bare paper recall the fragmented landscapes of Cézanne, whose work he also admired in New York City. The watercolour is intricately and deliberately composed, while simultaneously loose and spontaneous in its line and contours. Milne's watercolour method consisted of painting the black outlines of each form, filling some in with colour applied directly to the paper, and then adding water to certain areas to create a soft, blended appearance. This wash effect is present in the densely wooded areas on either side of the body of water, creating a pleasing contrast with the more defined buildings and trees of the foreground. *Soft Hill (Misty Hills) (Boston Corners, N.Y.)* exemplifies Milne's strong predilection for line that was given increased prominence during his early years in Boston Corners. David P. Silcox remarks on the paintings of this period: "The linear and abstract qualities of 1917 Boston Corners works were uppermost in his mind. He was interested in the primacy of line or contour over colour or mass, a preoccupation that would recur often."

\$40,000 – 60,000





41

ULYSSE COMTOIS

Envol

oil on canvas

signed and dated 1959 lower right

14 ins x 16 ins; 35 cms x 40 cms

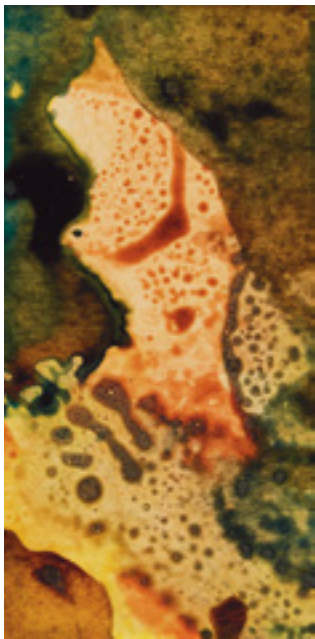
PROVENANCE

L'Ecole des Beaux-Arts, auction, November 23, 1959

Private Collection, Ottawa

Private Collection, Toronto

\$5,000 – 7,000



42

CHRISTIAN MARCEL BARBEAU

Combustion originelle no. 8

coloured inks on cardboard

signed and dated 1952 on the reverse

6.25 ins x 3.5 ins; 15.6 cms x 8.8 cms

PROVENANCE

Galerie D'art Yves Laroche, Montreal

Galerie Valentin, Montreal

Private Collection, Montreal

\$3,000 – 4,000



43

HAROLD BARLING TOWN

Slipunder

single autographic print and collage

signed, dated 1956 and numbered "1-1" in the lower right margin

19.75 ins x 15.75 ins; 49.4 cms x 39.4 cms

PROVENANCE

Private Collection, Toronto

\$2,500 – 3,500

44

SOREL ETROG**The Couple Study (Couple II Study) (1965)***bronze**mounted on a white stone base; from an edition of 10**13.5 ins x 2.75 ins x 2.5 ins; 33.8 cms x 6.9 cms x 6.3 cms***PROVENANCE**

Private Collection, Toronto

LITERATURETheodore Allen Heinrich, Introduction to *Etrog: Painting on Wood/ Sculptures/ Drawings*, Gallery Moos, Toronto, 1959, not paginated

Created as part of a series of ten works in 1965, Sorel Etrog executes subtle poetic intimacy in this sculpture's gentle curving and near symmetrical forms which link to become one united form.

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

The Couple Study exemplifies Etrog's masterful technique of harnessing volumetric bronze to produce sensual and dynamic sculptures, capturing the universal theme of human intimacy.

\$8,000 – 10,000



45

WILLIAM HODD MCELCHERAN**Watch Your Rear***bronze**inscribed with the artist's initials and dated 1987 at the base (incised), numbered 21/100**with an "MST Bronze" foundry stamp at the rear of the base**14.5 ins x 5 ins x 7 ins; 36.3 cms x 12.5 cms x 17.5 cms***PROVENANCE**

Private Collection, Toronto

The artist's quintessential portly businessman sculptures are among the most sought-after works by the artist. Inspired by his growing corporate-working clientele, the artist often titled his sculptures with tongue-in-cheek colloquialisms as evidenced in *Watch Your Rear*. A play on words, the title references the cut-throat mentality of the shrewd businessman, always watching his back and protecting himself from competition. The figure simultaneously looks back in a self-protective manoeuvre while continuing his forward trajectory through his dynamic wide stride and swinging briefcase, mirroring the necessary head-strong perseverance of the business world.

This work comes from a non-posthumous series with the work itself being a posthumous casting, undertaken by the estate of the artist.

\$6,000 – 8,000





46

TED HARRISON

A Winter Morning

acrylic on canvas

signed lower right; signed, titled and dated 1983 on the reverse

17.75 ins x 23.75 ins; 44.4 cms x 59.4 cms

PROVENANCE

Acquired directly from the artist

Private Collection, British Columbia

\$14,000 – 18,000



47

ADOLPHUS GEORGE BROOMFIELD

Rideau Canal Locks, Ottawa

oil on canvas board

signed lower right; titled and inscribed "Byetown (sic) Museum, Rideau Canal, Railway Bridge to Hull (since demolished), Chateau Laurier Left Wall" and "from bridge looking towards Hull, Quebec" on the reverse

30 ins x 36 ins; 75 cms x 90 cms

PROVENANCE

Estate of the artist

Private Collection, Ontario

\$4,000 – 6,000



48

DORIS JEAN MCCARTHY

Murray Bay from Above (1947)

oil on split panel

signed lower right

11.5 ins x 13.5 ins; 27.5 cms x 13.5 cms

PROVENANCE

Private Collection, Ontario

The scene depicts a Saint Lawrence village from La Malbaie (formerly, Murray Bay), Quebec. This work has been executed with an interesting aerial vantage point with an assortment of layered tight densely packed structures rendered in a bright palette of corals, taupe, bright greens and blues.

\$3,000 – 4,000

49

ROBERT WAKEHAM PILOT**The Pond, March, Ste. Agathe***oil on board**signed lower right; signed, titled and dated 1946 on the reverse**12.5 ins x 16.75 ins; 31.3 cms x 41.9 cms***PROVENANCE**

Collector's Gallery, Montreal

Private Collection, Vancouver

Situated in the heart of the Laurentians, Sainte-Agathe-des-Monts is the quintessential idyllic Quebec town. Surrounded by the Laurentian Mountains, lakes and ponds, the destination is a favourite among outdoor enthusiasts and artists alike.

With the completion of the railway to Sainte-Agathe-des-Monts in 1892, the town experienced a boom in population and tourist activity. By the early twentieth century, wealthy Montreal and American families established four season cottages in the area. Robert Pilot was one of many noted Quebec artists who migrated to this destination. Marc-Aurèle Fortin, Maurice Cullen, Edwin Holgate, John Lyman, André Biéler, Goodridge Roberts and Fritz Brandtner all visited Sainte-Agathe-des-Monts, drawn by the rolling hills, valleys and lakes which offered a multitude of opportunities to capture the beauty and texture of the landscape. *The Pond, March, Ste. Agathe* showcases the rolling hill topography of the county and Pilot's penchant for painting dramatic high central hills within the rural landscape, coupled with his palette of deep earthy browns contrasting with cool blues. The combination imbues the viewer with the sense that spring is around the corner as the snow begins to recede and the pond reflects the landscape off of its thawed waters.

\$7,000 – 9,000



50

ROBERT WAKEHAM PILOT**Old House in Beaupré***oil on board**signed and dated 1932 lower right**7.25 ins x 9.5 ins; 18.1 cms x 23.8 cms***PROVENANCE**

Private Collection, Montreal

\$4,000 – 6,000



EMILY CARR**Forest Interior**

oil on canvas, laid down on board
signed lower right
24.75 ins x 15 ins; 61.9 cm x 37.5 cms

PROVENANCE

The Art Emporium, Vancouver
 Private Collection, Vancouver

LITERATURE

Maria Tippet, *Emily Carr: A Biography*, Markham, Ontario, 1982, pages 167, 170 and 179-86
 Doris Shadbolt, *The Art of Emily Carr*, Toronto, 1979, pages 62, 70 and 76

One of the most iconic and influential artists of Canadian history, Emily Carr painted landscape compositions that demonstrate her personal interpretation and spiritual connection with the British Columbian forest. Following a noteworthy visit to Toronto in 1927, where she met members of the Group of Seven, Carr began corresponding with Lawren Harris. The main theme of her work at the time was Indigenous villages and the nature that surrounded them. Carr took Harris' suggestion in 1929 to leave this subject matter to express the spirit of British Columbia in its exotic landscapes. She continued to paint totem poles into the early 1930s, and returned to them a few years before she died, but by 1929 she had become, through Harris' encouragement, more deeply interested in the woods, where she was 'finding something that was peculiarly my own.' *Forest Interior* serves as an exemplary depiction of the British Columbian forest that fascinated Carr, and showcases her increasingly stylized painterly approach from 1929-31.

In May of 1929, Carr embarked on excursions to the forest in Nootka Island, off the west coast of Vancouver Island. There, she began to paint increasingly stylized and simplified trees. Maria Tippet describes these works: "Cedars swept and drooped; pines thrust their boughs stiffly towards the sky; Douglas firs balanced their foliage on the pinnacle of their tall stick-like trunks; while other trees, less recognizable, were merely drawn as triangles, or faded into zig-zagging lines." Eager for another chance to explore the dense woods of the west coast, the artist left Victoria again in mid-August to Port Renfrew. Carr increasingly pushed the limits of form and design in depicting trees, which she reduced to geometric shapes.

This new cubist tendency in her compositions was a result of reading modern art books she borrowed from the library, as well as advice from Lawren Harris and her friend Mark Tobey, an American artist who stayed at her studio several times. Tobey had told her that her work was too monotonous and lacking in contrasts. She herself complained to Harris that it was "dull, heavy, and static." Tippet writes that reading books by Mary Cecil Allen and A.M. Berry "not only reinforced her previous ideas of volume and form, of tension and structure, of reducing an object to its bare essence in order to reveal its spirit, and of using nature as a source for that inspiration; the books also impressed on

her the concept of rhythm, of the unity of part to whole, of balance and transition in movement and colour." During the autumn of 1929, Lawren Harris stressed the importance of design to her: "You can in one sense, in one part of you, forget the spirit - it is innate in you - but push the forms to the limit in volume, plasticity, and precision and relationships in one unified, functioning greater form which is the picture... the last picture you sent me shows a greater concern for precision of design but the form could be intensified, given even more power."

Forest Interior is as a prime example of this new, daring direction that Carr took between 1929 and 1931. Four tall tree trunks are simplified into brown columns and emerge from a ground of intersecting patches of varying shades of green, with a background of heavily abstracted silhouettes of fir trees. The artist prioritized form and design over a literal interpretation of her subject in this work, presenting a zoomed-in view of the forest interior, where treetops are cropped by the upper edge of the canvas. Shadbolt remarks that Carr was highly productive during these three years and "the work is the most formal and the most designed of her career [...] Her formulae for handling forest and undergrowth vary from cubistically cut and chiselled shapes to moulded and overlapping plastic slabs of green to swirling heavy streams and ropes of growth, but they all belong to a concept of nature that is, at this time, still, silent, mysterious and often forbidding."

Carr's many sketching trips in the forest served a secondary purpose, in addition to an artistic one: to reach a level of consciousness where she was at one with God and nature. She deepened her relationship with God through nature, which enabled her to create art through his inspiration. The artist experimented with a variety of philosophies and religions during these years, including the 'Theosophy' preferred by Harris, though never officially aligned with a particular movement.

Although Emily Carr was enamoured with the British Columbian forest and the experience of being alone in nature, she did not turn her back on humans and the art world completely. In 1930 she travelled to Toronto, Ottawa, and Montreal to participate in a number of group exhibitions, where she received positive reviews and encouragement from friends, artists, and critics across Canada. In December 1931 Carr sent six paintings to Lawren Harris for inclusion in the Group of Seven's annual show at the Art Gallery of Toronto. Four of the works were of forest interiors painted during the past year. Harris' response was encouraging and perceptive. "It's a thrilling attempt you have begun...you're beginning a deeper search into the fundamental life in trees and forest and nature in the deepest, most secret moods and meanings."

\$250,000 – 350,000



52

SOREL ETROG**Three Totems***bronze**stamped signature and edition of 1/7**16 ins x 11 ins x 11 ins; 40 cms x 27.5 cms x 27.5 cms***PROVENANCE**

Private Collection, Toronto

LITERATUREPierre Restany, *Sorel Etrog*, Munich, 2001, page 133, illustrated page 144

Spanning over five decades, Sorel Etrog's body of work has fluctuated and evolved through free standing sculpture, wall pieces, drawings and prints, executed in a multitude of mediums and materials. During his mature period of practice in the 1980s, Etrog began experimenting and producing simplified drawings and collages with steel sculptures and wall pieces following this process.

On these works produced during this "Steel Construction" period, Etrog states: "In the free-standing sculptures that followed, gone was the pedestal and the lost wax castings. I made maquettes which were studies for large outdoor works."

Three Totems has a distinctly cool smooth texture to the surface of the forms, a departure from the more organic pits and divots intrinsic to the natural process of bronze casting. Harkening to the sleek texture of steel, this bronze sculpture incorporated the artist's exploration into steel material and the sleek aesthetic it can create. The three totem forms incorporate Etrog's signature hinge component from his previous "Hinge" period of 1972-1979, adding a dynamic dialogue between mechanics and movement and the possibility that these stoic forms may open and an inner world revealed.

\$8,000 – 10,000

53

YVONNE MCKAGUE HOUSSER**Untitled***oil on aluminum**signed with initials and dated 1949 lower left; a graphite preparatory sketch of the subject on the reverse**19.5 ins x 16 ins; 48.8 cms x 40 cms***PROVENANCE**

Kaspar Gallery, Toronto

Bonham's Canada, auction, Monday, November 29, 2010, lot 229

Private Collection, Toronto

\$5,000 – 7,000





54

BILL RONALD REID

Bear Cub Pendant

22k gold pendant with abalone inlay and 18k gold clasp signed, dated 1990 and numbered 2/15 on the reverse 1 ins x 0.75 ins; 2.5 cms x 1.9 cms (including clasp)

PROVENANCE

Acquired directly from the artist
Private Collection, Arizona

LITERATURE

Bill Reid and Buschlen Mowatt Gallery, *Bill Reid: All the Gallant Beasts and Monsters*, Vancouver, 1992, page 28, illustrated page 30, listed page 41

Bill Reid was an internationally recognized Haida artist, often credited with the innovative revitalization of Northwest Coast Native arts. This charming 22 karat gold Haida bear cub pendant exemplifies Reid's intentions of interpreting his ancestors' visual 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 jewellery 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 pendant with a finely detailed Haida bear cub mask design. In this striking work, Reid links his jewellery-making expertise to his heritage in a contemporary rendering.

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."

Although noted in *Bill Reid: All the Gallant Beasts and Monsters* as coming from an edition of 15 plus 1 Artist's Proof, the pendant's edition was never completed by the artist.

\$30,000 – 50,000

CLAUDE TOUSIGNANT

Absurdo

acrylic on canvas

signed and dated "11-64" lower left

72 ins x 72 ins; 182.9 cm x 182.9 cm

PROVENANCE

Galerie du Siècle, Montreal

Private Collection, Quebec City

Sotheby's Canada, auction, November 23, 2010, lot 109

Private Collection, Calgary

EXHIBITED

Kitchener-Waterloo Art Gallery, date unknown

Galerie du Siècle, Montreal

8th Bienal de São Paulo, Brazil, September 4 – November 30, 1965

Mount Royal University, Calgary

LITERATURE

James D. Campbell, *After Geometry: The Abstract Art of Claude Tousignant*, Toronto, 1995, pages 50-52 and 81-84

Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 192

Claude Tousignant was a champion of abstract art's development in Canada and, arguably, internationally. The artist was associated with the influential non-figurative painting movement Les Plasticiens, a group of Quebecois painters in the 1950s whose work is characterised by an interest in painting's plastic elements of tone, texture, form, line and colour. The *Plasticien Manifesto* as well as Tousignant himself advocated Piet Mondrian as a hero for turning the painting into an autonomous and self-referential object in itself. Using his signature motif, the circle, Tousignant's commanding painting *Absurdo* effectively uses the power of colour, scale and form to expose the essence of painting as pure sensation.

Tousignant attended the School of Art and Design at the Montreal Museum of Fine Arts from 1948-51, where he studied with Jacques de Tonnancour and Gordon Webber. In 1952 the young artist travelled to Paris for six months, where he was ultimately disappointed, concluding that the thriving Montreal artistic community was much more in keeping with his own sensibilities. Tousignant attended a group exhibition with his friend Guido Molinari in 1954; the show featured Paul-Émile Borduas, whom they had great respect for. The experience reinforced his deepest instincts that abstraction was the only avenue in the art world.

Another significant influence on Tousignant's development in abstract art was the work of Barnett Newman, which he saw in 1962 at the Museum of Modern Art in New York. He remarked on the American artist's ability "to say as much as possible with as few elements as

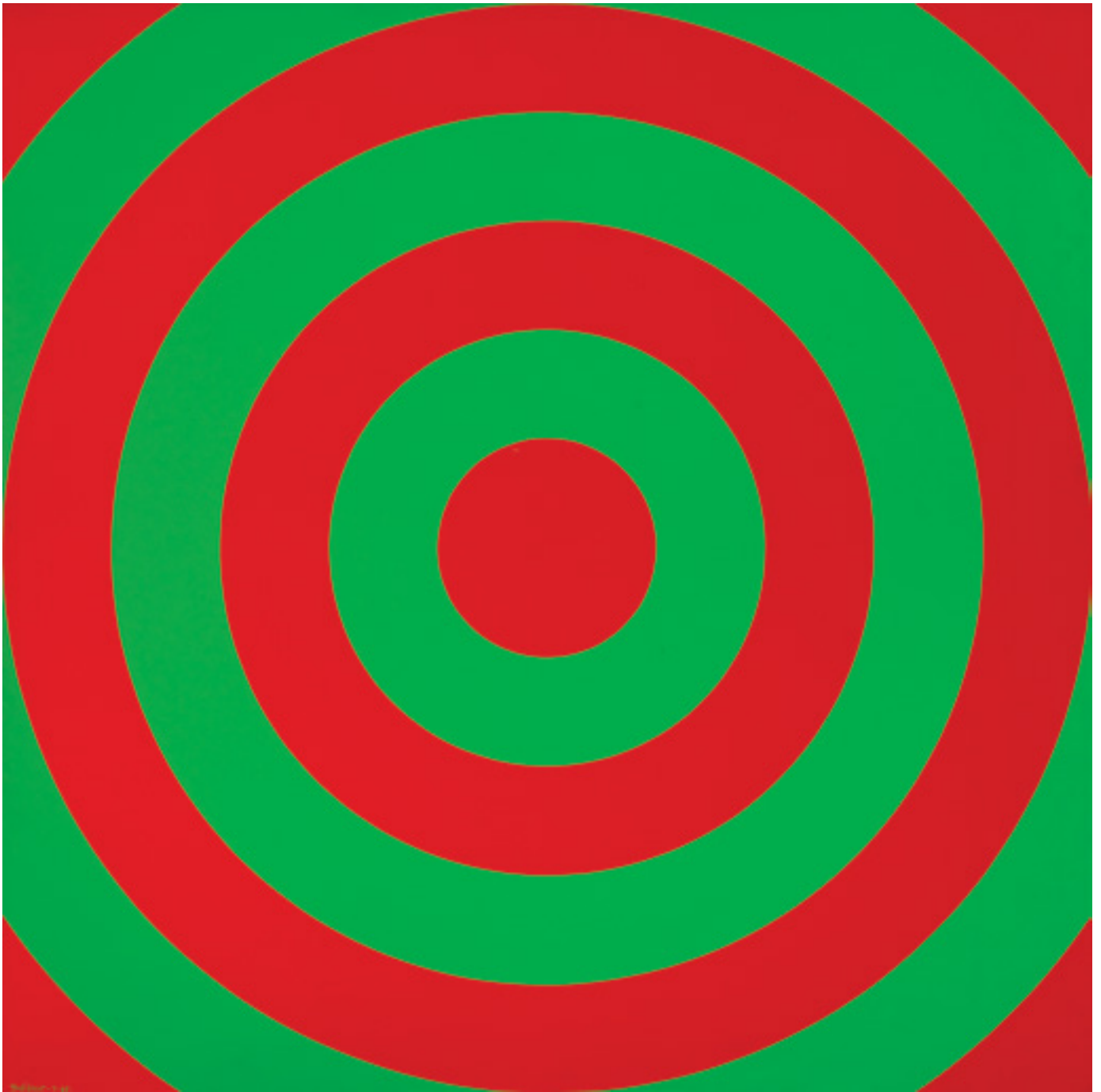
possible." Newman's paintings gave him an endorsement of his own increasingly reductive painting practice. Newman saw one of Tousignant's abstract paintings at a 1962 exhibition in Spoleto, Italy, remarking: "This is a very impressive painting. It hits you right in the gut."

Shortly thereafter, Tousignant began to produce his iconic circular paintings with concentric rings of contrasting colours. He experimented with various series based on this shape, beginning in 1963-1965. In vivid complementary shades of red and green, *Absurdo* exemplifies the artist's circular structure and its mesmerizing effects. Author James Campbell writes "The observer is willingly - or involuntarily - caught up. The surface is relentlessly volatile or kinetic, but does not alienate the observer... rather, it appries him or her of the interrelationships of the colour bands as they meld and separate in a spatial flux that never resolves into stasis." Nasgaard comments on Tousignant's concentric circles and their enthralling vibration effects on the viewer: "These are compositions whose rhythmic movement seems forever generated and regenerated, overlapping the confines of the rectangle, but at the same time checked and held in place by it."

Absurdo reaffirms the painter's success in creating art that is an object and experience in itself, in pursuing Mondrian's achievement of, as Tousignant himself declared, "turn[ing] the painting - which up until that point had been an object of representation, expression or decoration - into an object of perception or, more precisely, a perceptible mechanism." Tousignant elaborates further on his view of what the purpose of a work of art should be: "What I advocate is the notion of paintings as beings, not representations [...] A painting is a strange object in itself. It can either be regarded as a window through which we perceive certain events or it can be regarded as an object, like a piece of pottery or a tree."

Tousignant's paintings of the period seem to be highly aligned in formalist concerns with Op Art, an extension of hard-edge painting characterized by lines, shapes and movement that appear to the viewer as a result of optical illusions. The term "Op Art" itself was coined by *Time Magazine* in 1964, the year *Absurdo* was completed. Tousignant however rejected any overt affiliation with the movement. He pursued the logic of his own vision rather than tailoring his work to the intentional requirements of Op, despite any superficial stylistic similarities that may exist. Tousignant's circular paintings propelled his success throughout the following years and until today. His work was included in *The Responsive Eye*, at New York's Museum of Modern Art and represented Canada at the 8th Bienal de São Paulo, both in 1965. In the following years, the retrospective Claude Tousignant opened at the National Gallery of Canada in 1973, then travelled to galleries including the Musée d'art contemporain in Montreal, the Vancouver Art Gallery, the Art Gallery of Ontario and the Canadian Cultural Centre in Paris.

\$60,000 – 80,000





56

MARY PRATT

Bonfire

mixed media on paper
signed and dated 1997 lower right
28.5 ins x 21.75 ins; 71.3 cms x 54.4 cms

PROVENANCE

Private Collection, St. John's

LITERATURE

Tom Smart, *The Art of Mary Pratt: The Substance of Light*, Beaverbrook Art Gallery, Fredericton, 1995, pages 121 and 123

On her *Bonfire* series of works, Pratt recalls that capturing the fire was "great fun" and that "the fire had to be alive." On her painterly process, Tom Smart explains that "rather than confine herself to the use of oil paint when describing fire, Pratt combined watercolour, pastel and chalk in multi-media drawings on large paper. The change in media and format, adapted to the new subject, allowed her to actively and physically to engage in the process of creation...In the past, she was she was interested in describing the effects of light on surfaces. In the bonfire drawings, she was able to represent light itself at the moment of its creation as it consumes matter." *Bonfire* embodies diverse connotations of apocalypse, ritual, sacrifice and cleansing liberation through the radiating flames.

\$8,000 – 12,000



57

MAUD LEWIS

Snow-Covered Bridge

mixed media on board
signed lower right
12.5 ins x 13.75 ins; 30.6 cms x 34.4 cms

PROVENANCE

Private Collection, British Columbia

A picturesque serial image, *Snow-Covered Bridge* is one of the more visually complex images Maud Lewis produced. Within the layered landscape, the central activity of the horse-drawn sleighs gliding through the fresh snow highlights the more complex fore, mid, and backgrounds the artist has incorporated in the composition. The eye follows their path through the scenery of snow-laden pine trees and colourful buildings quintessential to the rural Marshelltown locale where the artist lived and sourced her inspiration, and bears witness to the artist's love of the hustle and bustle of the town.

\$12,000 – 15,000

58

ALEXANDRA LUKE**Autumn***oil on canvas**signed lower right; titled on the reverse**41.25 ins x 31.5 ins; 103.1 cms x 78.8 cms***PROVENANCE**

Elena Nagy Art Gallery, Montreal

Private Collection, Vancouver

Masters Gallery, Vancouver

James Rottman Fine Art, Toronto

Private Collection, Toronto

Clement Greenberg had spoken kindly to Alexandra Luke in June 1957 and told her to be free, be herself. She had taken his words to heart. In making paintings such as *Autumn*, she thought of her own way of doing things. It involved spontaneity, the use of colour intervals, and a way of conveying form using shifting planes moving in space. Colour for her was a way of organizing volume. She had studied several times with Hans Hofmann from 1947 to 1952, and in time, they became friends.

Hofmann's theories formed the underpinning of her art as did Jock Macdonald's lessons about using the unconscious – without thought, which she began to use in small studies in 1948 and was trying to work into her larger paintings.

One more thing may have influenced her thinking in 1959, her membership in the G.I. Gurdjieff Study group. Along with the group, she had read and was pondering the mystical writings of P.D. Ouspensky. She has used these lessons well to discover a rich evocative power in painting the physical world around her, but for her the physical world was a springboard, not a wall.

"We are all asleep...how many of us look carefully and enjoy the beauty around us...we don't see any more," she told students. In this painting, we can see her looking, observing, thinking, reaching out to seek the miraculous in the everyday, as she had been told to do in Ouspensky and achieved in *Autumn*.

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

\$14,000 – 18,000



59

FRANCINE SIMONIN**Viva Nina***acrylic on canvas**signed, titled and dated 2008 on the reverse**19.75 ins x 19.75 ins; 49.4 cms x 49.4 cms*

\$2,000 – 3,000





60

FRANK SHIRLEY PANABAKER

Georgian Bay Landscape

oil on board

signed lower left

22 ins x 28 ins; 55 cms x 70 cms

PROVENANCE

Private Collection, Hamilton

By descent to the present Private Collection, Huntsville

\$4,000 – 6,000



61

JAMES EDWARD HERVEY MACDONALD

Birch Woods

watercolour

signed with initials lower left

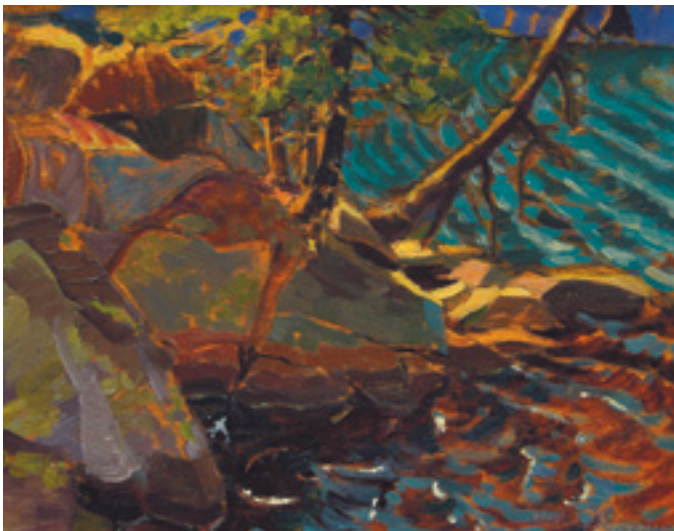
10 ins x 7 ins; 25 cms x 17.5 cms

PROVENANCE

Peter Ohler Fine Arts Ltd., Vancouver

Private Collection, Calgary

\$5,000 – 7,000



62

DORIS JEAN MCCARTHY

Sun Magic (North Lake, Haliburton)

oil on board

signed lower right; signed, titled and inscribed "Not For Sale" on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Acquired directly from the artist

By descent to the present Private Collection, Ottawa

Doris McCarthy dated this work as 1932 and provided to the owner of the painting that the composition was painted following a half mile portage near Harburn and that the scene is a "rocky bit, south of Pa Curry's hunting shack", during summer. McCarthy also noted that the artwork was painted on a sketching trip with her friend and fellow artist, Ethel Curry.

\$3,000 – 4,000



63

ALEXANDER YOUNG JACKSON

Ste Anne de la Pocatiere

*oil on split panel
signed lower left
10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms*

PROVENANCE

Joyner Fine Art, auction, Toronto, May 22, 1998, lot 185
Private Collection, Ontario

Situated in Eastern Quebec, Ste. Anne de la Pocatiere is a small rural parish municipality along the St. Lawrence River. A favourite area of Jackson's, the various townships that dot the river offered the artist plenty of rural vistas to explore and sketch on his travels. The low layered hills of the area and sweeping farm lands provided Jackson the opportunity to capture the inhabited areas of rural Canada nestled in the dynamic rugged landscape.

This panel has been executed with bright vibrant greens punctuated with dots of bright ochres, reds and cobalt. Painted in a looser style, the high horizon is delineated by a tree-lined hill. The foreground of the landscape features a cluster of farm buildings towards the right edge with cattle and a figure present along a winding pathway. The rhythmic lines of the landscape imbue the scene with a lyrical quality.

\$15,000 – 20,000



64

CHARLES FRASER COMFORT

Above Eagle Lake

*oil on board
signed lower left; signed, titled, dated "11th September 1948" and inscribed to the original owner from Louise & Charles Comfort on the reverse
10 ins x 12 ins; 25 cms x 30 cms*

PROVENANCE

Gordon A. Davies, Toronto
By descent to the present Private Collection, Ontario

\$3,000 – 5,000



65

ALEXANDER YOUNG JACKSON

South Pine from Split Rock

oil on panel

signed lower right; signed, titled and dated "August 1956" on the reverse
10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Dr. K.E. Ferrie, Ontario
Private Collection, Windsor

In the spring of 1913, A.Y. Jackson made his first of many trips to Georgian Bay. Through Lawren Harris, he was put in touch with Dr. MacCallum, who had a cottage in the area and offered to have Jackson come stay along with financial support on the condition that he take a space in The Studio Building in Toronto. Jackson spent the summer of 1919 painting in Georgian Bay, which provided material for the first exhibition of the Group in Toronto the following spring.

Jackson returned to Georgian Bay several times throughout his prolific career, as it served as an endless source of inspiration for him during all four seasons. The iconic rocky terrain of the area is depicted in this work *South Pine from Split Rock*. In this oil sketch, the viewer looks out onto the layered high horizon line, with rocky peninsulas receding into the distance. The curving lines of the granite bedrock in the foreground are quintessentially Jackson, as are the many subtle yet skillful variations in earth tones.

\$18,000 – 22,000



66

ALEXANDER YOUNG JACKSON

Split Rock Island, Georgian Bay

double-sided graphite drawing

signed and titled in blue ink lower right recto; a second Georgian Bay landscape on the reverse (both sides visible within current custom framing)

8 ins x 11.25 ins; 20 cms x 28.1 cms

\$4,000 – 6,000



67

JAMES EDWARD HERVEY MACDONALD

Harvesting, Hardy's Farm

oil on board

signed with initials and dated 1910 lower right; titled, inscribed "Near Oakwood" and certified by Thoreau MacDonald on the reverse
5 ins x 7 ins; 12.5 cms x 17.5 cms

PROVENANCE

Private Collection, Toronto

Upon MacDonald's return to Canada in 1907 to reunite with his family and Grip Limited, the impact of his time overseas had integrated into his moody and atmospheric works until 1911. The artist favoured darker, impressionistic landscapes during this period, with an emphasis on dramatic effect. In *Harvesting, Hardy's Farm*, painted in 1910, a warm, romantic glow emanates from the sky behind a farming scene depicted at dusk. This charming oil sketch serves as a transitional work between MacDonald's European-influenced landscapes and the modernist canvases of his later Group of Seven period.

\$20,000 – 30,000



68

FREDERICK NICHOLAS LOVEROFF

Horses Pulling a Wagon, Winter

oil on board (double-sided)

signed faintly lower right; a landscape of an orchard on the reverse
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

\$4,000 – 6,000



69

DENNIS EUGENE NORMAN BURTON

The Old Swimmin' Hole

mixed media on canvas

signed and dated "5.27.61" lower left; signed, titled and inscribed "completed May 28 1961" on the stretcher; unframed

50 ins x 38 ins; 125 cms x 95 cms

PROVENANCE

Imperial Art Collection

Sotheby's Canada, auction, May 30, 2005, lot 68

Private Collection, Calgary

LITERATURE

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

A critical shift in Burton's work occurred when he and fellow artist, Gordon Rayner, attended William Ronald's first solo exhibition at Hart House in 1954. The two young visitors were greatly inspired by this show, Burton recounting: "Rayner and I went back to our studio that Sunday and painted our very first non-objective abstract painting and vowed... never to paint representationally again." An integral player in abstract expressionism in Canada, Burton was known for his boundary-pushing tongue-in-cheek experimentation in his artworks. Often using bright colours, layered textures and even elements of collage, Burton's works are tokens of Toronto's distinct individualized identity in the art world at a time when American abstraction was dominating global taste. A non-conformist through and through, Burton marked his artworks with humour and cutting-edge trends, helping to propel Toronto into the post-war creative cultural landscape.

\$8,000 – 10,000



70

TED HARRISON

Atlin Café

acrylic on canvas board

signed lower right; signed, titled and dated 1981 on the reverse

36 ins x 24 ins; 90 cms x 60 cms

Atlin Café encapsulates Harrison's ability to render the northern landscape and its community with joy and vibrancy. The daily bustle of the men, women, children and even animals including the artist's signature dogs and ravens, is echoed in the fluid lines and colourful buildings creating a charming rhythm to the composition.

For Harrison, a deep sense of community was pinnacle both in his practice and daily life living in the Yukon. The artist sought to translate the universality of joy in his works, informed by the people and spirit of the community where he lived.

\$12,000 – 15,000



71

WILLIAM KURELEK

Letter to an Old Friend

watercolour, heightened with white, laid down on board
12 ins x 10 ins; 30 cms x 25 cms

PROVENANCE

Private Collection, Toronto
Private Collection, Ontario

LITERATURE

William Kurelek, *Someone With Me*, Cornell University, Ithaca, 1973, page 435

During the 1950s while Kurelek was living in London, his trompe l'oeil artworks sustained his livelihood as he developed as an artist. Sold through galleries for under five pounds per piece, the works sustained the artist during this tumultuous time and proved to be an invaluable skill of Kurelek's; the Pollack family hired Kurelek as a frame maker and restorer based on his precision and discipline in these works.

At the time the painting was done, Kurelek was working with an Irish immigrant, Stan Ross, in the Isaacs Gallery Picture Framing workshop. The work is an illustration of a humorous story that Stan related to Kurelek while working together.

The letter reads:

Mucky, Ireland

Dear Old Friend

I've forgotten your Address, so if you don't receive this. Let me know.

I'll see you at the old place on Sunday. If you're there first put a chalk mark on the wall. If I'm there first I'll rub it out. It's so long since I've seen you, I've forgotten what you're like, but your face is ever before me. Every time I feed the pigs I think of you and the last bite we had together.

Please excuse the spelling, this is a devil of a pen.

Yours to the bone
Patrick

\$12,000 – 15,000



72

ALEXANDER YOUNG JACKSON

Lake Reflection

oil on split panel

signed lower right

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Private Collection, Windsor

\$15,000 – 20,000



73

JOHN WILLIAM BEATTY

Autumn

oil on board

signed lower left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Laing Galleries, Toronto

Private Collection, Calgary

\$7,000 – 9,000



74

TOM THOMSON

Road Near Leith

oil on canvas

signed and dated 1908 lower right; Catalogue Raisonné Number 1918.04
8.25 ins x 13.5 ins; 20.6 cms x 33.8 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

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

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

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

Throughout his life, Thomson would return regularly to Leith to visit his family and it likely would have been during one of these trips that he painted 1908's *Road Near Leith*. The artist had settled in Toronto in the years previous (after stays in Owen Sound and Seattle) and was continuing a career in commercial art which would connect him with J.E.H. MacDonald and future members of the Group of Seven. During

this early period in Toronto, Thomson is believed to have also been taking night classes with William Cruikshank at the Central Ontario School of Art and Industrial Design (now OCAD University), likely learning "useful techniques" from the British artist.

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

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

\$60,000 – 80,000



75

EDWIN HEADLEY HOLGATE

Shipyard

oil on panel

signed with initials lower right; inscribed to the original owner and signed "Edwin" on the reverse

5.5 in x 7 ins; 13.75 cms x 17.5 cms

PROVENANCE

Alex Fraser Galleries, Vancouver
Private Collection, Vancouver

LITERATURE

Laura Brandon, "Ready for the Unexpected? The War Art of Edwin Holgate," in Rosalin Pepall and Brian Foss (eds.), *Edwin Holgate*, Montreal Museum of Fine Arts, Montreal, 2005, page 93
Dennis Reid, *Edwin H. Holgate*, National Gallery of Canada, Ottawa, 1976, pages 7-24
Evelyn Walters, *The Beaver Hall Group and Its Legacy*, Toronto, 2017, pages 38-43

A recognized serviceman and unofficial war artist during the First World War, Edwin Holgate returned to Montreal at the end of the war with pages of sketches of military life. Apparent in all of these works is the artist's respect and deep affection for his comrades, whom he depicted at work, at play, and at rest.

At the outbreak of the Second World War, Holgate took up an official post as a Canadian War Artist with the Royal Canadian Air Force for the Canadian War Art Program. Stationed at air bases in Sorel, Quebec, Halifax, Nova Scotia, and in various bases in England during his tenure, Holgate was afforded the opportunity to witness the daily regime of the RCAF and Navy men in nearby Naval bases. In September 1942, Holgate received permission from the Munitions and Supply Department to sketch shipyard workers in Sorel. There, he produced numerous sketches, likely including *Shipyard*, this charming oil composition of labourers at work in front of a large looming ship in the background.

As official artists were limited to only their assigned environments, they could not participate in operational experiences. This rigid structure allowed Holgate to document multiple portrait sketches and military landscape studies to later transform into larger complete canvas works. Laura Brandon, the authority on Canadian War Art, argues that Holgate was able to "capture with sensitive skill the often tedious reality that was the experience of most service personnel and home front labourers in the Second World War."

\$15,000 – 18,000



76

FRANKLIN CARMICHAEL

Lake, La Cloche

watercolour

Carmichael Estate stamp on the reverse

10.5 ins x 12.25 ins; 26.3 cms x 30.6 cms

PROVENANCE

Estate of the artist (No. W-127)

Family of the artist

Masters Gallery, Calgary

Private Collection, Calgary

LITERATURE

Megan Bice, *Light and Shadow, The Work of Franklin Carmichael*,

McMichael Canadian Art Collection, Kleinburg, pages 48 and 85

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

Joan Murray, *Rocks: Franklin Carmichael, Arthur Lismer, and the Group of Seven*, Toronto, page 17

From 1926 into the mid-1930s Carmichael produced his most notable watercolours. The artist strongly believed in the independent validity of the medium, and asked high prices for his watercolours in order to reflect their status, which he believed to be equal to oil

painting. Carmichael had founded the Canadian Society of Painters in Watercolour in 1925, along with A.J. Casson and F.H. Brigden, in an effort to give the medium the importance and recognition it deserved.

During this period, Carmichael's style had matured and his interpretation of the landscape strengthened. Megan Bice writes, "Carmichael responded to the sensory and emotional aspects of the physical scene before him rather than transforming the landscape into an expression of a spiritual state." Moreover, she writes, "The relationship of man to his natural environment was a recurring theme for Carmichael throughout his career... the human presence was never far from his contemplation." The artist did not simply seek to depict the picturesque, but rather imbue his works with a more complex and contemplative narrative of one's relation to landscape.

Depicted from a high vantage point, *Lake, La Cloche* bears all the hallmarks of the artist's iconic rendering of the landscape in watercolour. A dramatic cloudy sky is reflected on the lake surface below, while blustery winds bend the central jack pine at the shoreline. Perched above the lake, the viewer gazes through the jack pine onto the dramatic rolling escarpment of the La Cloche lake. The ribbons of cobalt, emerald, mauves and chartreuses Carmichael applied emphasize the form and movement within the landscape, giving a quiet dynamic element to the work. Carmichael's confident handling of the watercolour medium gives a clear interpretation of the landscape and instills a feeling of the sublime as the viewer gazes into the uninhabited landscape.

\$50,000 – 70,000



77

THOMAS SHERLOCK HODGSON

Untitled

oil on canvas

signed and dated 1963 lower right

45.25 ins x 49 ins; 113.8 cms x 122.5 cms

PROVENANCE

Dorothy Cameron Gallery, Toronto

Private Collection, British Columbia

Tom Hodgson's spontaneous style of painting is evidenced in the mixed-media work *Untitled*, dating to 1963, presenting a pleasing contrasting palette of coral and teal, as well as a striking combination of line and shape. By the late 1950s and early 1960s in New York, artists began to break away stylistically from Abstract Expressionism to experiment with new ways of handling colour and line. In this composition, Hodgson appears to be inspired by these avant-garde movements, most notably, Color-Field painting. Although *Untitled* maintains a strong gestural component that is signature to Hodgson's work, it also contains adjoining areas of colour that are reminiscent of Helen Frankenthaler's influential staining techniques of the early sixties.

\$12,000 – 15,000



78

RONALD LANGLEY BLOORE

Untitled (#7)

oil on board

signed, dated "Feb 4-? 1995" and inscribed "#7" on the reverse

48 ins x 48 ins; 120 cms x 120 cms

PROVENANCE

Private Collection, Calgary

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

From 1973-74, the artist travelled to Greece, Turkey, Iran, and Spain, countries steeped in rich complex cultural and political histories. During his travels, Bloore became inspired by the symbolism and archaeological quality of the remaining architecture of these early civilizations. Upon his return to Canada the following year, Bloore destroyed all his previous work and renounced the use of colour. The monochromatic palette of *Untitled (#7)* references the white marble buildings and sculptures of ancient Greece and the Classical period.

\$8,000 – 12,000



79

KENNETH CAMPBELL LOCHHEAD

Green Trace

acrylic on canvas

signed, titled, dated 1971 and inscribed "#56" on the reverse
54 ins x 92 ins; 135 cms x 233.7 cms

PROVENANCE

Private Collection, Toronto

As abstract art evolved during the postwar era throughout North America, so did that of Kenneth Lochhead in the Canadian prairies. Around 1970, Ken Lochhead changed his style significantly to very soft, loose, and diffused areas of colour that thinly covered the enormous canvas. These paintings, such as *Green Trace* present a sharp contrast from Lochhead's more geometric abstract work of the previous decade. Nevertheless they remain very much consistent with the development of the Color-Field painting movement, closely resembling the work of American artists such as Jules Olitski. An Emma Lake guest in 1964, Olitski abandoned heavily textured surfaces shortly thereafter and evolved a radically innovative technique of spraying thin layers of coloured acrylic paint onto the canvas. Lochhead's *Green Trace* employs this same spray paint technique with an open field of pink and soft ribbons of colour along the edges of the canvas, creating a pleasant and calming composition.

\$12,000 – 15,000



80

MARCELLE FERRON

Untitled

mixed media on paper, laid on canvas
signed lower right

15 ins x 19 ins; 37.5 cms x 47.5 cms

\$7,000 – 9,000



81

ROBERT WAKEHAM PILOT

Black Watch Tents, Aldershot Camp, Nova Scotia

oil on board

signed lower right; titled and dated 1940 on the reverse

8 ins x 10.5 ins; 20 cms x 26.3 cms

PROVENANCE

Private Collection, Montreal

\$3,000 – 4,000

82

JEAN PAUL LEMIEUX

Soleil d'après midi (1933)

oil on panel

signed with initials lower right; signed on the reverse

5.5 ins x 6.75 ins; 13.8 cms x 16.9 cms

PROVENANCE

Galerie Valentin, Montreal

Private Collection, Montreal

LITERATURE

Michèle Grandbois, *Jean Paul Lemieux: Life and Work* [online publication], Art Canada Institute, Toronto, 2016, pages 15, 59-61 and 80



An early example of the artist's work, this panel highlights the importance of the horizon and the simplicity of the landscape Lemieux sought in his practice. Rejecting a naturalism that seeks to replicate nature in a traditional sense, Lemieux favoured simplified forms, more muted palettes and an emphasis on shape and rhythm.

This small sketch features a layered high horizon and wide bands of earthy green pigments colouring the foreground, firmly cementing the viewer in this grassy space. On the importance of the horizon and barren landscape for Lemieux, Michèle Grandbois writes, "His deserted landscapes, most frequently staged in the winter, are charged with feelings of time passing, of death, of the human condition, and of the loneliness and smallness of human beings before the infinite horizons of the vast landscapes of Canada." The viewer bears witness to the preliminary exploration and experimentation of the simplified aesthetic Lemieux is most celebrated for in this uninhabited space, bringing attention to the formal qualities of the landscape, and ultimately, the artist's potential.

\$5,000 – 7,000

83

FRANK HANS JOHNSTON**The Pole Star***oil on board**signed lower left; signed and titled on the reverse**9.75 ins x 12 ins; 24.4 cms x 30 cms***PROVENANCE**

Private Collection, Toronto

Franz Johnston's Canadian 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. *The Pole Star* is a fine example of the artist's ability to capture the interplay of light, shadow and colour in Canada's wilderness. The oil painting demonstrates how Johnston could transform the ordinary to the ornate in depicting houses covered in a blanket of snow below a starry sky on a crisp winter night. Johnston's romanticization of his subjects continued throughout his career.

\$12,000 – 15,000



84

FARQUHAR MCGILLIVRAY KNOWLES**Women Bathing***oil on canvas**signed lower right**15 ins x 18 ins; 37.5 cms x 45 cms***PROVENANCE**

Private Collection, Toronto

Born in Syracuse, New York, Knowles showed early artistic ability with impressionist-inspired artworks. Some of the most celebrated compositions by the artist include seascapes, harbour scenes and figure studies all with an emphasis on the effects of light and atmosphere. Bathing women figured prominently in the artist's oeuvre with the ladies gracefully lounging, washing and interacting with one another. *Women Bathing* is set in a poetic moonlight landscape, harkening to mythic pictorial themes of bathing goddesses. Set against an inky blue background, the soft white light of the moon pours over the women seated on the rocky shoreline and standing in the calm waters, highlighting their curves and casting long shadows on the water's surface.

\$3,000 – 4,000





85

RICHARD GORMAN

In Moonlight

oil on canvas

signed and dated 1990 lower right; signed, titled and dated on the reverse

69.75 ins x 62 ins; 174.4 cms x 155 cms

PROVENANCE

Private Collection, Toronto

Richard Gorman was an adventurous artist whose practice revealed an enduring commitment to abstraction that transcended passing trends. A student of Jock Macdonald at the Ontario College of Art in the late 1950s, Gorman's work bears the influence of a tradition of lyrical abstraction, but with a distinctly contemporary palette and scale. Evoking the active surface tension and luminous palette of such expressive artists as Gerhard Richter, *In Moonlight* is a strong example of Gorman's practice. Applying pigments with bold, linear knife strokes, the artist activates the canvas' surface, achieving a complex array of cool, deep tones.

\$8,000 – 12,000

86

RITA LETENDRE

Sunrise

acrylic on canvas

signed and dated 1985 lower right; signed and titled on the reverse and signed on the stretcher; unframed

30 ins x 40 ins; 75 cms x 100 cms

PROVENANCE

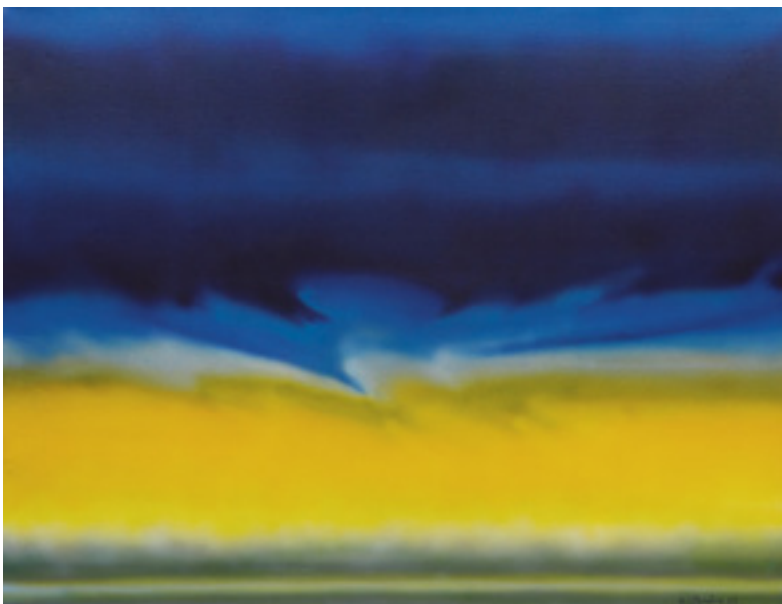
Private Collection, Toronto

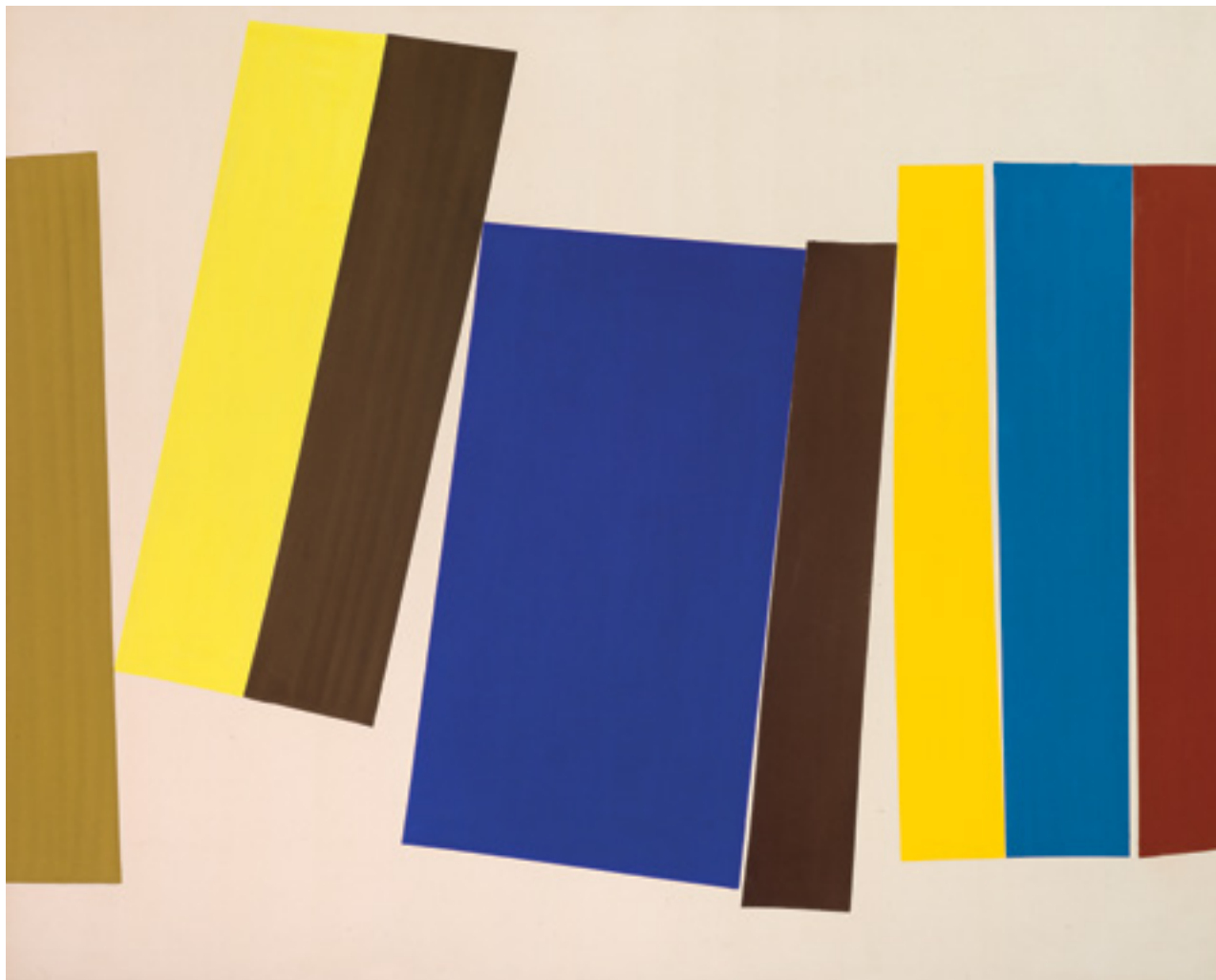
LITERATURE

Wanda Nanibush and Georgiana Uhlyarik, *Rita Letendre: Fire & Light*, exhibition catalogue, Art Gallery of Ontario, June 29 - September 17, 2017, pages 17-20

If Letendre's large canvases of the 1970s reflected her fascination with depicting movement and vibration by combining hard-edged technique with airbrush, her works of the 1980s demonstrated a return to a more lyrical expression of the essential elemental forces that animate life. Light, a guiding force within the artist's practice, appears in this 1985 canvas as a brilliant yellow band of pigment searing through the lower half of the composition. As though bisecting ground and firmament, the bright bar of colour dissolves into a rich cobalt haze in a gestural effect that evokes the work's titular sunrise.

\$5,000 – 7,000





87

WILLIAM PERHUDOFF

AC-69-29

acrylic on canvas

signed and inscribed "AC-69-#29" on the reverse

63.5 ins x 78.75 ins; 158.8 cms x 196.9 cms

PROVENANCE

The Gallery/art placement inc., Saskatoon

Hodgins Art Auctions, Calgary, November 28, 2006, lot 317

Private Collection, Calgary

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, pages 287 and 291

Dennis Reid, *A Concise History of Canadian Painting*, Toronto, 2012, page 349

Pehudoff studied at the Colorado Spring Fine Arts Center in Nevada in 1948-49 and at the Ozenfant School of Fine Arts in New York in 1950, where he was "impressed by Ozenfant's Purist-based and idealist insistence on 'significant form'." This was his foray into the abstract art that he became known for and continually revisited throughout his life. In Saskatoon, abstract art took root in the Emma Lake workshops

in the 1960s, with William Pehudoff among its foremost leaders. In 1962, Greenberg came to the Emma Lake workshops and became a strong supporter of Pehudoff. Greenberg "affirmed his belief in the Purist strains of modernism and his belief in the primacy of colour and form as vehicles of aesthetic feeling in painting..." Pehudoff and his wife and fellow painter, Dorothy Knowles, owned a cottage at Emma Lake that allowed them to meet and collaborate with many visiting artists, fueling an international perspective on their artistic practices. "Pehudoff emerged as a painter of more than local ambition in the mid-sixties with big paintings—simple configurations of large rectangles and circles of colour stained into untreated canvas."

AC-69-29 is quintessentially 'Color-Field' in its bold shapes and avoidance of three-dimensionality. Figure and ground are fused, consisting of vertical rectangles of colour that barely touch one another against a raw canvas, the artist's strategy of painting an image that bears only a hint of the artist's gesture was a shared trait among artists affiliated with abstract painting of the sixties. Pehudoff's shapes are flat and lack any evidence of a brushstroke, only subtly referencing their hand-made nature in the slightly irregularly-shaped sides. Color-Field painting placed less emphasis on action in favour of an overall consistency of form. In *AC-69-29* Pehudoff showcases his own unique voice within the development of abstract painting in North America.

\$20,000 – 30,000



88

PHILIP HENRY HOWARD SURREY

Place Ville Marie Study

mixed media on paper
signed lower left
12 ins x 18 ins; 30 cms x 45 cms

PROVENANCE

Kinsman Robinson Galleries, Toronto
 Private Collection, Toronto

Phillip Surrey was a figurative painter with an enduring interest in human subjects within urban nightscapes. For most of his career, Surrey used Montreal as his stage, arranging settings of pedestrians wandering the usually empty streets. In *Place Ville Marie Study*, Surrey creates an imagined and cinematic nocturnal scene, emphasized by the black and white palette, of women walking briskly in downtown Montreal.

\$3,000 – 4,000



89

MOLLY LAMB BOBAK

Queen Street, Fredericton

oil on canvas
signed lower right; signed and titled "Queen Street" on the reverse
16 ins x 24 ins; 40 cms x 60 cms

PROVENANCE

Galerie Walter Klinkhoff, Montreal
 Private Collection, Calgary

LITERATURE

Michelle Gewurtz, *Molly Lamb Bobak: Life & Work* [online publication], Art Canada Institute, Toronto, 2018, pages 63 and 65

An official war artist during the Second World War, Molly Lamb Bobak was inspired by the jovial celebratory victory parades of the Allied forces while stationed in England. The communal energy and gathering individuals in a crowd fascinated the artist and this interest was further explored when she returned to Canada.

Queen Street, Fredericton employs an impressionistic approach to painting with looser brushstrokes and an abstract quality in the rendering of figure and form. Passersby stroll along the busy street peppered with pubs, theatres and municipal buildings, a hub of evening activity and gatherings. The artwork exemplifies the artist's commitment to translating her interpretation of lived experience.

\$6,000 – 8,000

90

DORIS JEAN MCCARTHY**Sage Brush & Weeds, Spences Bridge, B.C.***oil on canvas**signed lower right; titled and dated "890729" (July 7, 1989) on the reverse**24 ins x 30 ins; 60 cms x 75 cms***PROVENANCE**

Private Collection, Oakville

LITERATURE

Doris McCarthy quoted in Brian Brennan, "Doris McCarthy: May 7 - 21, 2005 Mountain Galleries at the Fairmont, Banff Springs Hotel, Banff, AB.", *Galleries West* [Online], April 30, 2005

Characteristic of her later works on canvas, *Sage Brush & Weeds, Spences Bridge, B.C.* depicts a rugged Canadian landscape tempered by an ethereal lightness. Rendering the delicate tendrils of windswept prairie sage and grass in a cool, soothing palette, McCarthy turns her gaze to the small community of Spences Bridge at the confluence of the Nicola and Thompson Rivers in the interior of British Columbia. McCarthy's adventurous spirit and commitment to investigating the potential of landscape painting throughout the latter half of the 20th century, when non-representational practices largely dominated Canadian artistic circles, often took her far afield; however, the artist felt a particular affinity for the wilderness and communities of Western Canada. Whether driving down the coast of British Columbia or flying by helicopter into the backcountry of the Canadian Rockies on her sketching trips, McCarthy pursued a practice that sought to honour the specificity and individuality of place: "I am increasingly familiar with the forms of particular mountains—whether it's Mount Assiniboine, or Three Sisters or whatever—because they have an individuality with which I have become familiar, which I love."

\$9,000 – 12,000



91

BRUNO JOSEPH BOBAK**Vancouver Harbour***oil on canvas**signed lower right; signed and titled on the reverse**40 ins x 48 ins; 100 cms x 120 cms***PROVENANCE**

Roberts Gallery, Toronto

Private Collection, Ontario

\$5,000 – 7,000





92

GORDON RAYNER

Press Gallery

mixed media hanging construction

signed, titled and dated 1984 on the reverse

17.5 ins x 31.5 ins x 3.25 ins; 43.8 cms x 78.8 cms x 8.1 cms

\$4,000 – 6,000



93

RICHARD GORMAN

Landscape

oil on canvas

signed and dated 1990 lower right; signed and dated on the reverse

16 ins x 20 ins; 40 cms x 50 cms

\$1,500 – 2,000



94

JEAN ALBERT MCEWEN

Le feu des signes traversé par un vert

acrylic on canvas

signed lower left; titled, signed and dated 1969 verso; listed as "No. 4" on a gallery label verso

12 ins x 12 ins; 30 cms x 30 cms

PROVENANCE

Galerie Jolliet, Quebec

Private Collection, Toronto

Between 1965 and 1969, McEwen experimented with hard-edge abstraction and acrylic paints, moving away from his practice of layered oil paints. Prevalent in the New York art scene, hard-edge abstraction was also picked up in Montreal with non-figurative painters as many of the artists either had gallery representation or cross-over with their American counterparts. With a decidedly more graphic style, McEwen employed this technique in *Le feu des signes traversé par un vert*. A solid vertical black strip occupies the centre of the canvas, flanked by bands of purple with flecks of black pigment on both sides, suggesting a sense of depth. 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. In 1969, McEwen was elected a member of the Royal Canadian Academy and had a solo exhibition of *Le feu des signes* at Galerie Jolliet, Quebec, featuring this distinctive experimental period.

\$7,000 – 9,000



95

RAYMOND JOHN MEAD

Scented Garden

acrylic on canvas

signed and dated 1987 on the reverse; titled on the stretcher bar

51.75 ins x 67 ins; 131.4 cms x 170.2 cms

PROVENANCE

Waddington & Gorce Inc., Montreal
Private Collection, Calgary

EXHIBITED

Mount Royal University, Calgary

LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/
Toronto, 2010, pages 234-35

A work from the artist's mature period, *Scented Garden* is an energetic whimsical painting, recalling images of wild fragrant gardens. The bright palette and spontaneous application of the acrylic paints evokes a lively energy radiating from the canvas and exemplifies Mead's devotion to colour experience and exploration.

During an interview with Joan Murray, Mead expresses his feelings on colour, explaining:

"I love orange, that's the symbol of light. All shades of orange, from the yellowy orange that the Japanese use in their prints to the reddy oranges, the lovely chemical oranges we use today, but it has a certain vitality. Actually, though, as a basic colour to work with, I do not like yellow much because I find that If you want to take a yellow down in tone it becomes a brown, but if I take a blue I can go from the lightest sort of spring sky blue to an almost black and it is still a blue. In other words, the blue has this beautiful tonal range like the lavenders and purples."

Iris Norwell writes that "many experts consider Mead's late work his most successful, achieved on the strength of his Painters Eleven period. At that time his colours and forms began to exert their power, and would flourish in his works in the 1980s and '90s. His large canvases are noted for his signature black and white shapes with discreet colour highlights...The shapes and forms on his canvases—zigzagging blocks, small blots and squiggles, assertive arrows, crescents and arches—are rendered in lively hues."

\$8,000 – 12,000



96

FERNAND LEDUC

Série Île de Ré (1951)

oil on card

signed and dated 1951 lower right

14.5 ins x 17.5 ins; 36.3 cms x 43.8 cms

PROVENANCE

Galerie d'art Yves Laroche, Montreal

Private Collection, Montreal

LITERATURE

Lise Gauvin, *Entretiens avec Fernand Leduc, suivis de*

Conversation avec Thérèse Renaud, Montreal, 1995, page 23

Born in Viauville, Quebec, Fernand Leduc joined the Automatistes while he was still a student at the École des beaux-arts de Montréal, however, as his work matured and developed, Leduc aligned more to the Plasticiens movement with a more orderly approach to abstract painting.

During trips to the Ile de Ré, in Charente, France, between 1950 and 1952, Leduc produced a series of works inspired by a friendship formed with the painter Jean Bazaine whose art at this time was evolving and exploring the limitations and possibilities of abstracted landscapes. Through his works in *Série Île de Ré* (1951), explorations of colour, transparency and formal qualities of directional lines formed on the image plane were paramount. This work exemplifies gestural automatism where Leduc allowed his body to take control of the movement of the brushstrokes resulting in layers of soft blends and stain-like patterning of the composition.

\$14,000 – 18,000



97

OTTO DONALD ROGERS

Untitled

acrylic on canvas

signed "Otto" lower left; signed and dated 2006 on the reverse

60 ins x 30 ins; 150 cms x 75 cms

PROVENANCE

Oeno Gallery, Bloomfield, Ontario

Private Collection, Calgary

\$8,000 – 12,000

98

PEGI NICOL MACLEOD

**Mounted Police on City Street,
N.Y.**

oil on double-sided board

*a painting *Girl Sucking her Thumb* (probably
the artist's daughter) on the reverse*

24 ins x 20 ins; 60 cms x 50 cms

PROVENANCE

Galerie Walter Klinkhoff, Montreal

Private Collection, Toronto

\$6,000 – 8,000



99

TED HARRISON

Evening Boat

acrylic on canvas

signed lower right; signed, titled and dated

1985 on the reverse

18 ins x 24 ins; 45 cms x 60 cms

PROVENANCE

Private Collection, USA

\$9,000 – 12,000





100

JOE FAFARD

Le Veau de Brian

patinated bronze

incised signature, dated 1987 and numbered 5/5 on the left foreleg

6 ins x 14.75 ins x 7.5 ins; 15 cms x 36.9 cms x 18.8 cms

PROVENANCE

Mira Godard Gallery, Toronto
Private Collection, Orillia

\$3,000 – 4,000



101

SOREL ETROG

Bok Study (1969)

bronze

stamped signature and edition 3/10 on the base

9.5 ins x 4.5 ins x 4 ins; 23.8 cms x 11.3 cms x 10 cms

\$7,000 – 9,000

102

MAUD LEWIS

Three Black Cats

mixed media on board
signed to the right
11.5 ins x 12.5 ins; 28.8 cms x 31.3 cms

PROVENANCE

Acquired directly from the artist (1960s)
 Private Collection, Halifax

Executed on the artist's signature beaver board, *Three Black Cats* presents as one of Maud Lewis' most coveted serial images. The rounded cats sit perched on the grass, framed by the overhang of cherry blossoms above them and the cheery tulips below, a visual reminder of the artist's affinity for the animals. Indicative of Lewis's earlier work, this piece has a more square justification and has been signed by the artist as "Lewis", a typical action the artist took prior to her sweeping popularity.

\$12,000 – 15,000



103

ROBERT BATEMAN

Cheetah on the Mara

acrylic on board
signed and dated 2000 lower right
11.75 ins x 18 ins; 29.4 cms x 45 cms

PROVENANCE

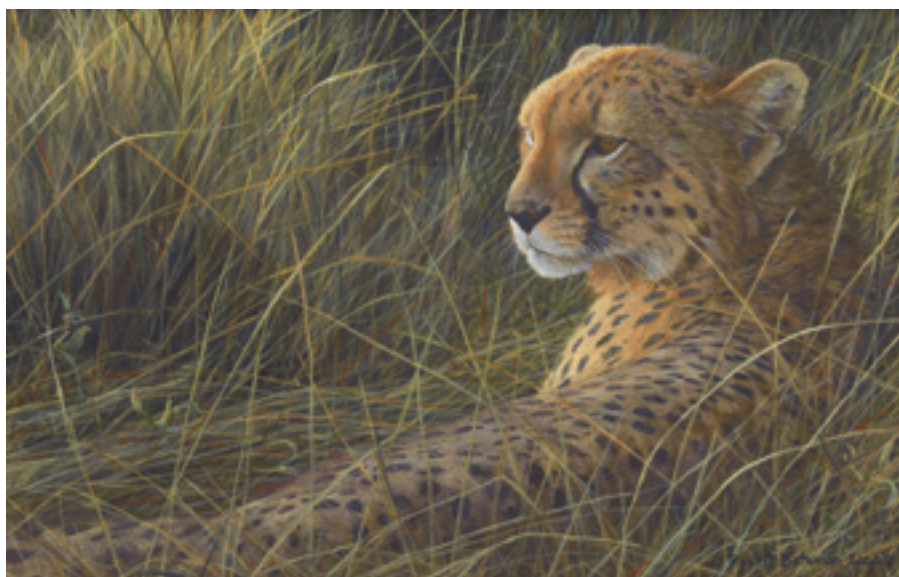
Private Collection, Ontario

LITERATURE

Ramsay Derry, *The Art of Robert Bateman*,
 Markham, 1981, pages 54-55

An expert high realist painter, Bateman is best known for his razor-sharp precision and accuracy in depicting wildlife in their habitats. Ramsay Derry notes that Robert Bateman's "exceptional quality of conveying the emotional world of an animal (which is based on a close knowledge of the biological and behavioural details of the animal and its environment) makes his pictures very exciting for biologists and natural scientists who may sometimes know a great deal about the subjects."

\$12,000 – 15,000





104

HERBERT SIDNEY PALMER

June Morning

*oil on canvas, laid down on board
signed lower left
10 ins x 13 ins; 25 cms x 32.5 cms*

PROVENANCE

Private Collection, Toronto

\$2,500 – 3,000



105

FREDERICK NICHOLAS LOVEROFF

Farm Scene in Winter

*oil on board
signed lower left
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms*

PROVENANCE

Private Collection, Ontario

\$2,500 – 3,500



106

MANLY EDWARD MACDONALD

Unloading the Sleigh

*oil on canvas
signed lower left
20 ins x 26.25 ins; 50 cms x 65.6 cms*

\$6,000 – 8,000

107

ANNE DOUGLAS SAVAGE**Drying Fish Nets (circa 1940)***oil on board**12 ins x 14 ins; 30 cms x 35 cms***PROVENANCE**

Kastel Gallery, Montreal
 Galerie Valentin, Montreal
 Private Collection, Montreal

LITERATURE

Richard H. Haviland, "Canadian Art and Artists—Miss Anne Savage, art educationalist and landscape painter," *Montreal Standard*, March 18, 1939, quoted in *The Beaver Hall Group and Its Legacy*, Toronto, 2017, page 135

A more modern rendition of the Canadian landscape and fishing industry built on local communities of the Saint Lawrence, here Anne Savage has maintained the Quebec Francophone tradition of capturing the signs of habitation within the landscape. Savage has used the fishing village as a vehicle to experiment with bold forms of soft pastel pigments. The scene has been executed with a keen sense of form, compositional balance and a nod to abstraction with its reduced and simplified forms. The drying fish nets have been delineated as more simplified geometrics while still maintaining a rhythmic tension as the eye moves over the composition with the help of the curvilinear contour lines the artist has incorporated. On the artist's work, art critic Richard H. Haviland explained: "She is completely the landscape artist. A modernist, she is an able interpreter of the Canadian scene, and seeks to bring out the main characteristics of her subject with a bold summarization of forms. Her work is strongly coloured and shows a fine sense of design."

\$9,000 – 12,000



108

DORIS JEAN MCCARTHY**Fish Storage Sheds, Gaspé***oil on split panel**signed lower left**11.5 ins x 13.5 ins; 28.8 cms x 33.8 cms***PROVENANCE**

Private Collection, Ontario

Originally the reverse side of lot 48, Doris McCarthy recalled in 1995 that this artwork was "painted at Barachois on the Gaspé coast, probably in 1945."

This lot includes a copy of the note where McCarthy provided the previous owner with the above details.

\$3,000 – 4,000





109

FREDERICK HENRY BRIDGEN

Looking down Danforth Ave. from Broadview Corner

watercolour

signed and dated 1891 lower right; titled on a label on the reverse

14 ins x 10 ins; 35 cms x 25 cms

PROVENANCE

Private Collection, Toronto

\$1,500 – 2,000



110

ALAN CASWELL COLLIER

Tug, Nipigon, Abitibi Marine Base

oil on board

signed lower right; titled and inscribed "Orient Bay, Ont" on the reverse

12 ins x 16 ins; 30 cms x 40 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ontario

\$2,000 – 3,000



111

FREDERIC MARLETT BELL-SMITH

Abbott Pass and Mount Biddle

watercolour

signed lower left

13.5 ins x 10 ins; 33.75 cms x 25 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection, Calgary

\$5,000 – 7,000

112

PAUL PEEL

Madame Verdier

oil on canvas

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

15.5 ins x 12.5 ins; 38.8 cms x 31.3 cms

PROVENANCE

Estate of the artist

Isaure Verdier Peel

By descent to Marguerite Peel

G. Blair Laing Gallery, Toronto

H.R. Milner Collection, Edmonton

Private Collection, Toronto

Sotheby's Canada, auction, May 26, 2011, lot 40

EXHIBITED

The H.R. Milner Collection, Edmonton Art Gallery, 1976, no. 51

Paul Peel: A Retrospective, 1860-1892, London Regional Art Gallery, September 6 - October 26, 1986, no. 29

LITERATURE

Victoria Baker, *Paul Peel: A Retrospective, 1860-1892*, London Regional Art Gallery, 1986, page 42, reproduced page 120

\$8,000 – 12,000



113

ARTHUR SHILLING

Sleeping Child

oil on board

signed and dated 1969 lower right

24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Private Collection, Ontario

\$6,000 – 8,000



114

LOUIS BOUDREAULT

Einstein

mixed media on board

signed, titled and dated 2014 on the reverse; unframed

36 ins x 29 ins; 90 cms x 72.5 cms

PROVENANCE

Private Collection, Montreal

\$4,000 – 6,000





115

MALCOLM RAINS

Kyriamadi

acrylic on canvas

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

44.75 ins x 53.75 ins; 111.9 cms x 135 cms

PROVENANCE

Private Collection, Calgary

LITERATURE

Donald Brackett, "Distilled Life: Art of the Recent Future by Malcolm Rains," in *Myth and Mystique: The Art of Malcolm Rains*, exhibition catalogue (online), Odon Wagner Contemporary Gallery, Toronto, May 7-28, 2016

Characterized by their rich palettes and brilliant, precise lighting, Malcolm Rains' canvases recall the restraint and elegance of Renaissance and Baroque memento mori and still life paintings, but with a distinctly contemporary approach to rendering his subjects as near-sculptural forms. A graduate of architectural studies at the University of Detroit Mercy and the University of Toronto, Rains also received a rigorous training in conceptual art at the Ontario College of Art in the early 1970s, where he concentrated on sculpture. Restrained and monumental in scale and subject, the artist's works reflect a keen sense of the internal order within seemingly mundane objects, imparting grace and structure to such prosaic forms as paper towel rolls and crumpled sheets of paper. The artist credits Juan Sanchez-Cotan, a 17th-century Spanish painter of austere, almost minimal still lifes, as a major influence on his own painting practice.

\$7,000 – 9,000



116

JOHN GRAHAM COUGHTRY

Untitled

oil on canvas

signed and dated 1958 on the reverse

46 ins x 36 ins; 115 cms x 90 cms

PROVENANCE

Private Collection, Toronto

\$6,000 – 8,000

117

PAUL-VANIER BEAULIEU**Still Life of Fruit***oil on canvas**signed and dated 1953 lower right**31.75 ins x 39.25 ins; 79.4 cms x 98.8 cms*

The artist's still lifes emphasized the two-dimensionality of three-dimensional objects featured in the compositions. Beaulieu flattened the round fruit and jug, creating a tension between the dimensional qualities the viewer witnesses and what they know to be true. Lush colours of burgundy, deep purple, vibrant crimson and yellows are punctuated by contrasting aquamarine blues within the scene. The vertical axis of the picture plane moves forward, giving the viewer a more arial perspective of the spread, the depth of the image plane being flattened as the viewer gazes upon the work. Experimenting with depth, colour and elements of post-impressionism, Beaulieu delivers a vibrant canvas with purpose and intensity.

\$9,000 – 12,000



118

JOYCE WIELAND**Still Life (1957)***oil on board**signed lower right**8 ins x 10 ins; 20 cms x 25 cms***PROVENANCE**

The Isaacs Gallery, Toronto

Private Collection, Toronto

\$3,000 – 4,000



119

FRITZ BRANDTNER**Composition with Flowers (1938)***oil on board**signed lower centre; signed and inscribed "Montreal" on the reverse**15 ins x 12 ins; 37.5 cms x 30 cms***PROVENANCE**

Galerie Valentin, Montreal

Thielsen Gallery, London

Private Collection, Toronto

EXHIBITED*The Women's Committee Annual Exhibition, Willistead Art Gallery, Windsor*

\$3,000 – 5,000





120

DAVID LLOYD BLACKWOOD

Cape Spear, Newfoundland

colour etching and aquatint

signed, titled, dated 1983 and numbered 48/100 in the lower margin

24.25 ins x 36.25 ins; 60.6 cms x 90.6 cms

PROVENANCE

Private Collection, Newfoundland

Essential to Blackwood's practice is the indelible imprint of human history and narratives on the landscape of Newfoundland. As the easternmost point of North America, Cape Spear offers panoramic vistas for modern tourism, however its roots are heavily linked to military defence and marine security. For over 150 years, the Cantwell family operated the the lighthouse as a beacon of safety vital to mariners and was integral to Second World War military border defence.

Seen from a high vantage point, the artwork invokes a sense of the sublime as the lighthouse sits perched at the edge of the cliffside, exposed to the elements. The clean geometric lines of the structure contrast with the organic and jagged cliff-side terrain, the structure acting as a metaphor for the resiliency of the community of Newfoundlanders in this remote area.

\$4,000 – 6,000



121

DAVID LLOYD BLACKWOOD

Gram Glover's Dream

colour etching and aquatint

signed, titled, dated 1969 and inscribed "Artist's Proof" in the lower margin

34 ins x 22.25 ins; 85 cms x 55.6 cms

PROVENANCE

Private Collection, Newfoundland

\$5,000 – 7,000



122

FRITZ BRANDTNER

View of the Oratory, Montreal

mixed media on paper

signed and dated 1953 lower centre

13 ins x 20 ins; 32.5 cms x 50 cms

PROVENANCE

Wallack Galleries, Ottawa

Private Collection, Toronto

\$3,000 – 4,000



123

EDWARD JOHN HUGHES

Indian Church, North Vancouver, B.C.

graphite on paper, laid down on card
9 ins x 12 ins; 22.5 cms x 30 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

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

As art movements in Canada rapidly evolved into abstraction and minimalism, Nanaimo-native E.J. Hughes maintained a steadfast and unique dedication to realism throughout his long career. His distinct and nostalgic style consisted of flattened perspective and simplified forms. On the subject of the association between realist art and photography, the artist proclaimed: "If I didn't have a conviction that

a serious painter can portray Nature more profoundly than the best colour photography, I'd probably give it all up or go abstract or take up photography."

Indian Church, North Vancouver, BC attests to Hughes' meticulous and painstaking approach to illustrating the landscapes of British Columbia. During the 1950s, the artist approached each painting through a series of drawings, beginning with intricately detailed notes outlining full reference for the picture's theme. Hughes typically completed a detailed graphite drawing known as the "cartoon", which was then ruled off into squares in order for the composition to be transferred to the canvas. These squares in lines of graphite are visible in *Indian Church, North Vancouver, BC*, suggesting that the artist was preparing to make the final canvas version. The drawing depicts St. Paul's Indian Church, which is the oldest surviving Catholic church in Greater Vancouver. The Gothic Revival-style building was constructed in 1884 by the Sacred Heart Mission for the Squamish native population.

\$6,000 – 8,000

Please Note

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

May/June Online Auction of Artwork (Spring Second Session)

Bidding Open: May 22nd to June 5th

Viewable at Consignor.ca

Terms & Conditions of Sale

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

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

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

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

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

4. A buyer's premium of 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, Mastercard and/or American Express (AMEX) 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).

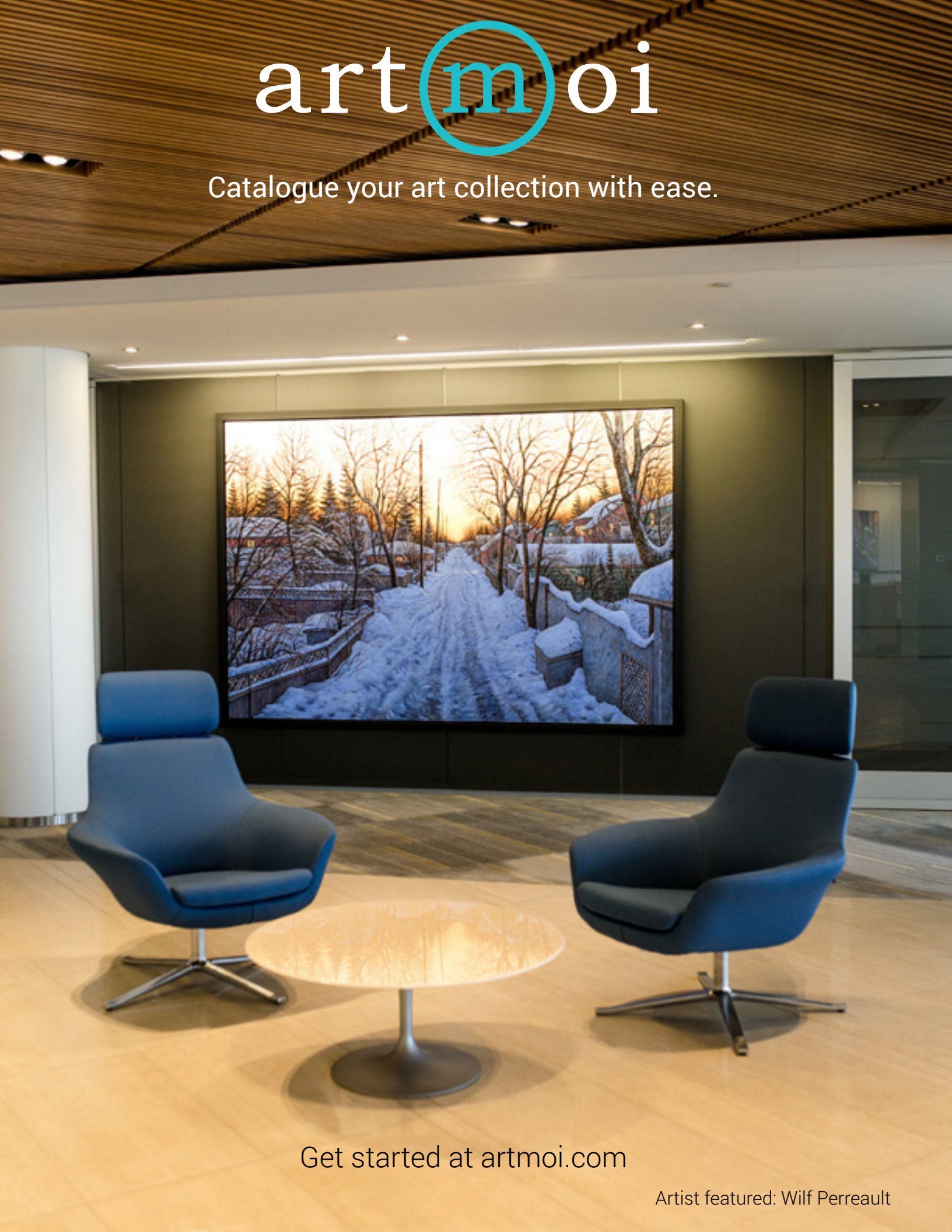
19. CAL reserves the right to refuse admission, enrolment and/or participation in any of their events and/or auctions. Further, CAL reserves the right to refuse admission to their premises to any individual or group of individuals.

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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Tranquil Mountain Lake, 1951

TRUTH AND BEAUTY IN THE CANADIAN ROCKIES:

An Explorer's Guide to the Art of Walter J. Phillips

BY LISA CHRISTENSEN

*"Snow changes colour constantly,
in sympathy with its surroundings, particularly
the sky, but so delicate is its colouration at all
times that few of us are aware of it."*

~ Walter J. Phillips



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Inside Back Cover

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CONSIGNOR CANADIAN FINE ART
AUCTIONEERS & APPRAISERS

Absentee/Telephone Bidding Form

(Note: Absentee & Telephone Bids can be submitted at Consignor.ca)

I agree to the following conditions through my participation in absentee and/or telephone bidding in the Consignor Canadian Fine Art auction.

1. I authorize Consignor Canadian Fine Art to bid on my behalf on the following lots up to the values which I have provided below (absentee bid) or to contact me during the auction at the telephone number(s) provided below in order to bid on my behalf on the following lots (telephone bid). Through this process, I authorize Consignor Canadian Fine Art to create a bidding profile in my name, using my provided credit card information.
2. I accept that Consignor Canadian Fine Art provides the absentee/telephone bidding service as a privilege and through the process will not be responsible for failure to execute the absentee/telephone bid(s) for any reason and will also not be responsible for errors and/or omissions related to the process.
3. I accept that, in the event that I am a successful bidder, the purchase price will be the sum of the final bid (hammer price), a Buyer's Premium of 18%, and applicable taxes.
4. I accept that Consignor Canadian Fine Art does not accept "OR" bids or "BUY" bids.
5. Absentee and Telephone bids must be confirmed as received by Consignor at least 24 hours prior to a live auction beginning or an online auction closing. Please register your bids as early as possible. The earliest bid received will take precedence in case of identical bids.
7. I accept that I will be invoiced by Consignor Canadian Fine Art in the days following the auction and I agree that I will settle the balance on my invoice and remove my purchase(s) from the Consignor Canadian Art offices within five business days of the close of the auction. I accept that a 10% deposit will be charged to my credit card if I am the successful bidder in an online auction.
8. I accept that all submitted absentee/telephone bids are subject to the Consignor Canadian Fine Art Terms and Conditions of Sale, which are available for review in this auction catalogue and at Consignor.ca/terms.
9. I accept that this form must be completed by me (with all fields below complete) in order for the submitted absentee/telephone bids to be accepted and executed by Consignor Canadian Fine Art.
10. Consignor Canadian Fine Art reserves the right to request and charge a deposit to a bidder submitting an absentee or telephone bid. Consignor Canadian Fine Art can hold and apply this deposit to the invoice, should the bidder be successful.

Name: _____

Address: _____

Telephone Number: _____ **E-mail:** _____

Address: _____

Credit Card Number: _____ **Expiry:** _____

Name on Credit Card: _____

Sale Title & Date: _____

Lot #	Artist, Title	Max bid in CDN Dollars/ Telephone Number

I have read and agree to the stipulations of this agreement and the Consignor Canadian Fine Art Terms & Conditions of Sale. By signing below, I am authorizing Consignor Canadian Fine Art to execute the bids which I have provided above.

Signature: _____ **Date:** _____



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