



**COWLEY ABBOTT**  
**CANADA'S ART AUCTIONEERS**

Auction of Important Canadian Art  
November 19, 2019









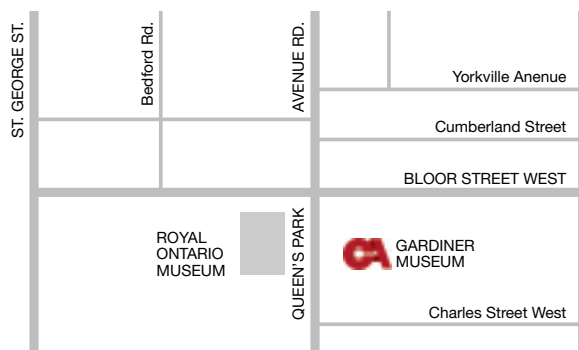
## FALL AUCTION OF IMPORTANT CANADIAN ART

### LIVE AUCTION

**TUESDAY, NOVEMBER 19<sup>TH</sup> AT 7:00 PM**

#### **GARDINER MUSEUM**

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



### ON VIEW

#### **COWLEY ABBOTT GALLERY**

326 Dundas Street West, Toronto, Ontario

#### **ART TORONTO WEEKEND (OCTOBER 25<sup>TH</sup> - 27<sup>TH</sup>)**

Friday: 9:00 am to 5:00 pm

Saturday & Sunday: 11:00 am to 5:00 pm

#### **OCTOBER 28<sup>TH</sup> - NOVEMBER 16<sup>TH</sup>**

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

Saturdays: 11:00 am to 5:00 pm

#### **NOVEMBER 17<sup>TH</sup> - 19<sup>TH</sup>**

Sunday, November 17<sup>th</sup>: 11:00 am to 5:00 pm

Monday, November 18<sup>th</sup>: 9:00 am to 5:00 pm

Tuesday, November 19<sup>th</sup>: 9:00 am to 1:00 pm

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







Cowley Abbott Fine Art was founded as Consignor Canadian Fine Art in August 2013 as an innovative partnership within the Canadian Art industry between Rob Cowley, Lydia Abbott and Ryan Mayberry. In response to the changing landscape of the Canadian art market and art collecting practices, the firm acts to bridge the services of a retail gallery and auction business, specializing in consultation, valuation and professional presentation of Canadian art.

A new chapter has begun in September 2019, with our firm being renamed Cowley Abbott. The branding adjustment provides a more “human” face to our auction company, identifying the two managing partners and owners, Rob and Lydia, both veterans of the Toronto auction industry. Our structure, management and services remain the same, providing exceptional service to our specialized clientele built on professionalism, transparency and trust.

Cowley Abbott has rapidly grown to be a leader in today’s competitive Canadian auction industry, holding semi-annual live auctions, as well as monthly online Canadian and International art auctions. Our firm also offers services for private sales, charity auctions and formal appraisal services, including insurance, probate and donation.

We believe that art collecting should be approachable, educational and rewarding for both new and seasoned collectors. Should you feel that our team can be of assistance, please contact us directly in order to receive further information regarding our services, as well as confidential and complimentary consultations regarding your artwork. We look forward to being of service in our Toronto offices or through our regular travel across the country.



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1

**BERNICE FENWICK MARTIN****Village in Winter***oil on canvas**signed lower left**20.25 ins x 25.75 ins; 50.6 cms x 64.4 cms***PROVENANCE**

Private Collection, Toronto

\$3,000 - \$4,000



2

**MANLY EDWARD MACDONALD****Winter Mill Landscape***oil on canvas**signed lower left**20 ins x 26 ins; 50 cms x 65 cms***PROVENANCE**

Private Collection, Toronto

**LITERATURE**Charles Beale, *Manly Edward MacDonald (1889-1971), Interpreter of Old Ontario*, Napanee, 2010, page 10Albert H. Robson, *Canadian Landscape Painters*, Toronto, 1932, page 168

Manly MacDonald has forever captured the stone buildings, bridges, mills and farming practices of rural Ontario, recording landmarks that have now been lost with the changing landscape of towns and the surrounding countryside. As Robson notes: "MacDonald is a painter of distinctly Canadian subjects, with a charm of colour and a free capable technique. He is a sincere interpreter of Old Ontario, finding romance along the waterfront of Lake Ontario and in the older settled parts of the province."

As an *en plein air* painter, MacDonald would be dressed for all seasons when traversing the countryside, from his down-filled suit, fleece-lined boots and fur hat in winter, to a Macintosh jacket in the fall, or donning a fedora or canvas fishing hat in the milder weather. The artist was forever prepared for the elements in pursuit of his artistic endeavours to capture "old Ontario", and as Blair Laing shared, "the choice of subject is appropriate to his personality as an artist – to his outstanding qualities of sincerity and simplicity, his preference for primary colours and pure tones, and his insistence upon composition as the most important element in successful painting."

\$4,000 - \$6,000







3

## PETER CLAPHAM SHEPPARD

### St. Lawrence Market

oil on canvas

signed lower right; estate stamp on the reverse

20 ins x 25 ins; 50 cms x 62.5 cms

#### PROVENANCE

Estate of the artist

Sotheby's Canada, auction, Toronto, November 24, 2008, lot 196

Private Collection, Ontario

A Toronto native, Peter Clapham Sheppard found his artistic inspiration in a broad range of subject matter, including landscapes, portraits, still lifes, city and harbour scenes. The painter bore witness to the steady construction and urbanization that took place in Canadian and American cities during the first half of the twentieth century, which inspired much of his artistic oeuvre. In this regard, Sheppard saw himself as best aligned with the contemporaneous American society of artists known as the Eight, and later the Ashcan School, rather than Canadian art movements of the time. Members of these groups depicted the bustling streets of New York City in a colourful,

expressive and anti-academic manner. Sheppard exemplifies this approach in many of his urban scenes, including paintings of Toronto, Montreal, and New York. The vibrant canvas *St. Lawrence Market* embodies these anti-aesthetic intentions in its decorative colour palette and contemporary reflection of middle-class urban life. The centre of the composition is occupied by a horizontal band of wooden barrels and boxes painted in a harmonious combination of green, yellow, periwinkle and peach.

P.C. Sheppard was particularly captivated by subjects involving a human presence, particularly crowds in city streets, markets, county fairs, circuses and harbour scenes. Author and art historian Tom Smart writes in his recent book on Sheppard that "[i]n artistic terms, Sheppard identified with human subjects in gritty urban settings." Smart elaborates further on Sheppard's talent in painting city scenes, remarking that he "captured an essential liveliness, apparently easily, gesture and rhythms of line and colour simulate as if by magic the cacophony and harmonies of his subjects." Sheppard's *St. Lawrence Market* serves as a colourful and visually appealing image and record of Toronto's history.

\$20,000 - \$30,000



4

## FREDERICK NICHOLAS LOVEROFF

### York Mills

oil on board

signed lower left; signed and titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

### PROVENANCE

Private Collection, Ontario

### LITERATURE

Kevin Forrest, *The Paintings of Frederick Nicholas Loveroff*,

Norman Mackenzie Art Gallery, Regina, 1981, pages 13 and 17

In 1924 Loveroff participated in the British Empire Exhibition at Wembley, including a work entitled *Snow on the Hillside*, circa 1919, that won him notoriety when the Leicester City Art Gallery purchased the painting. According to Michael Parke-Taylor, there is only one small pencil and tempera sketch known in relation to *Snow on the Hillside*. Sketch for *Snow on the Hillside* (Collection of Mr. and Mrs. Lloyd A. Loveroff) acts as a preparatory work for the canvas, exhibiting the artist's initial attempt to capture the effects of sunlight and shade on snow. Loveroff was a keen observer of the landscape and as one Scottish critic noted after the Wembley exhibition, "His solid tree trunks are actualities, and so is the snow in his wood interior, which is as true as the sunlight and shadow on the snow in his 'Hillside'".

*York Mills* is markedly similar to *Snow on the Hillside* and appears to be another preparatory work undertaken for the canvas, having been possibly exhibited in 1924 at the Royal Canadian Academy of Arts exhibition. *York Mills* shares Loveroff's attention to the atmospheric conditions, which is a stylistic adaptation of the Impressionist practice brought home to Canada by the Montreal artists, Maurice Cullen and Marc-Aurèle de Foy Suzor-Coté, both of whom Loveroff would have been aware. *York Mills* depicts Loveroff's study of this landscape at various hours of the day, expressing the fleeting light of day and shifting temperature through the violet hues of the sky and the frozen crispness of the snow.

\$3,000 - \$5,000



5

## PHILIP HENRY HOWARD SURREY

### Hiver, Cantons de l'est

pastel

signed lower right

11.5 ins x 15.5 ins; 28.8 cms x 38.8 cms

### PROVENANCE

Galerie Valentin, Montreal

Private Collection, Montreal

\$3,000 - \$4,000





6

## JOHN GEOFFREY CARUTHERS LITTLE

### Patinoire Pointe St. Charles, rue Grand Trunk

*oil on canvas*

*signed lower right; signed, titled and dated 2013 on the stretcher*

*12 ins x 18 ins; 30 cms x 45 cms*

#### PROVENANCE

Walter Klinkhoff Gallery, Montreal

Private Collection, Toronto

A Montreal native, John Little devoted his artistic practice to capture the charm and nostalgia of Montreal in his street scenes, preserving the city's heritage. *Patinoire Pointe St. Charles, rue Grand Trunk* depicts a street in one of the city's oldest sectors southwest of downtown, the historically working-class neighbourhood of Pointe St. Charles. The painting features children playing a pick-up game of street hockey, a quintessentially Canadian winter activity.

Little had a professional history working in his father's architectural firm, Luke and Little, as a draftsman from 1951-53. The skills learned working at the firm transferred into his artistic practice to accurately portray the city. During the 1960s and 1970s, Montreal and Quebec City were undergoing mass change with historic buildings being demolished for new constructions and industrial infrastructure as the city grew. Grand Trunk Street is named after the Grand Trunk Railway that once ran through the historic neighbourhood known as "the Point", which has undergone significant transformation and gentrification in recent years. John Little's street scenes serve as historical recollections of the city of Montreal.

\$12,000 - \$15,000



7

## ALEXANDER YOUNG JACKSON

### Farm at Avoca, Quebec

oil on board

signed lower left; signed, titled, dated Oct. 1966 and inscribed "canvas 16 x 20" on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

#### PROVENANCE

Purchased from the artist by Raymond Bourque, Ottawa  
Dominion Gallery, Montreal  
Private Collection, Toronto

#### LITERATURE

Consignor Canadian Fine Art, *Auction of Important Canadian Art*, auction catalogue, Toronto, November 23, 2017, page 59 (lot 73) for the canvas of this subject (entitled *Quebec House*)

An avid outdoorsman, A.Y. Jackson was acutely aware of his role within the landscape as an active participant; rather than omit the villages, communities and settlements which he encountered across Canada, he instead sought to elevate the importance of human existence, resilience and reliance on the land in these more remote locales. The representation of life in rural communities is central within many of Jackson's celebrated works and was an element which was integral to his oeuvre. In *Farm at Avoca, Quebec*, cows graze freely in the fields surrounding a farmhouse with a colourful roof. Demonstrating Jackson's strong sense of colour and composition through warm tones and rhythmic lines, the scenery glows in richly saturated hues of yellow ochre, complimented with accents of cobalt and mauve.

The mastery of his composition may have been central to Jackson deciding to later produce a larger canvas of the scene. *Quebec House*, a 16 x 20 inch canvas shares many of the composition elements which the Group of Seven artist first perfected in this preliminary sketch.

\$14,000 - \$18,000





8

## JOHN WILLIAM BEATTY

### Three Mile Lake, Near Burk's Falls

*oil on canvas*

*signed and dated 1934 lower right; titled on the reverse*  
*25 ins x 29 ins; 62.5 cms x 72.5 cms*

#### PROVENANCE

Laing Galleries, Toronto  
 Private Collection, Toronto

#### LITERATURE

Dorothy M. Farr, *J.W. Beatty, 1869-1941*, Agnes Etherington Art Centre, Kingston, 1981, page 38

J.W. Beatty sought to depict the Canadian landscape as a patriotic statement. He was a forerunner to the Group of Seven, sharing with them a nationalist pride in painting a uniquely Canadian landscape. *Three Mile Lake, Near Burk's Falls* demonstrates the increasingly lighter and more decorative palette of Beatty's paintings throughout his career. The artist abandoned the dark and moody colour scheme of the traditional French and Dutch schools, selecting a vibrant orange for the autumn leaves on the trees. The enchanting farm landscape was painted later in the artist's career, when he was in his sixties, shortly before he fell permanently ill. During this time, Beatty painted exclusively Ontario landscapes; he was known as one of the first painters to discover Algonquin Park and other areas of wilderness north of Toronto, such as Three Mile Lake in the Muskoka region.

Following Beatty's death in 1941, Helen Bannerman remarks on the artist's pleasing and patriotic artistic oeuvre, stating: "There is a cheerful zest about Beatty's work that is most refreshing in these jaded times, when most artists, particularly young ones, are obsessed with a 'message'. Beatty bothers with no message except perhaps an unconscious one urging us to glory in the beauties of Canadian landscape as he does."

\$12,000 - \$15,000



9

## ROBERT WAKEHAM PILOT

### Across the River

*oil on canvas, laid down on board*

*signed lower right; signed on the reverse*

*12.5 ins x 16.75 ins; 31.3 cms x 41.9 cms*

\$7,000 - \$9,000

10

## YVONNE MCKAGUE HOUSSER

### Cap Chat River

*oil on board*

*signed and titled on the exhibition label on the reverse*

*19 ins x 25.5 ins; 47.5 cms x 63.8 cms*

#### PROVENANCE

Acquired directly from the artist

By descent to the present Private Collection, Toronto

#### EXHIBITED

Canadian Group of Painters, Art Association of  
Montreal, 1949

\$5,000 - \$7,000







11

## ANDRÉ CHARLES BIÉLER

### The Market Stall

oil on board

signed lower left; titled and dated Sept. 1946 on the artist's label on the reverse

16.5 ins x 20.25 ins; 41.3 cms x 50.6 cms

#### PROVENANCE

Dominion Gallery, Montreal  
Roberts Gallery, Toronto  
Masters Gallery, Calgary  
Private Collection, Toronto

#### LITERATURE

Frances K. Smith, *André Biéler: An Artist's Life and Times*, Richmond Hill, Ontario, reproduced, page 199

A modernist painter of the small-town Quebec landscape, Swiss-born André Biéler 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. Biéler held his first solo exhibition at the Montreal Art Association in 1924, and returned permanently to Canada two years later, settling in Ste-Famille on Île d'Orléans in the Gaspé area of Quebec. Seeking a more active and social art community, in 1930 Biéler 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.

Biéler's early work of the thirties and forties was greatly influenced by his uncle, Swiss painter and muralist Ernest Biéler. His paintings reflect the drawing skills and attention to form reminiscent of stained glass, mosaic and fresco work. From the time Biéler moved to Île d'Orléans in 1926 until 1947, his style could be described as 'modernist regionalist', successfully fusing his love of shape and form with that of human subjects. In his exuberant genre scenes of rural Quebec life, human figures appear in harmony with the landscape as they work in groups and gather around churches, markets and farms. *The Market Stall* depicts an animated scene of a farmer's market on a summer day, bustling with activity and rendered in soft, colourful forms.

\$10,000 - \$15,000



12

## LUCY QINNUAYUAK

### Large Bear

colour stonecut

titled, dated 1961, inscribed "Lucy, Cape Dorset, Baffin Island, N.W.T." and numbered 38/50 in the lower margin

22 ins x 29.5 ins; 55 cms x 73.8 cms

### PROVENANCE

Private Collection, Ontario

### LITERATURE

Inuit Art Foundation, "True to Form: The Printmakers of Kinngait Studios", *Inuit Art Quarterly*, Fall 2019, page 31

Known for her dynamic, whimsical prints and drawings of birds, Lucy Qinnuayyak was a graphic marvel, even amongst her peers in a community like Kinngait (Cape Dorset) – where a powerhouse of artistic talent resides. A prolific artist, Lucy Qinnuayyak began drawing in the 1950s. She later began printmaking and her career thrived as the market for Inuit art picked up in the south. Her works appeared in nearly every annual Cape Dorset print release from 1961 to 1982. During this time, collectors lined up in the wee hours of the morning outside galleries for their chance to acquire a work by Lucy or one of her contemporaries like Kenojuak Ashevak.

One of Lucy's most famous images is not a bird but rather a polar bear. Her stonecut print *Large Bear* (1961) possesses wonderfully exaggerated features; a massive rump, legs and paws and a pea-sized head. One can't overlook the contented air of the bear, perhaps with a belly full of seal after a successful hunt. Lucy's polar bear is not a ferocious creature, instead he looks poised and pleased as punch.

\$6,000 - \$9,000



13

## DAVID LLOYD BLACKWOOD

### The Burgeo Whale: A Whale for the Killing

colour etching and aquatint

signed, titled, dated 1973 and inscribed "artist's proof" in the lower margin

19.75 ins x 15.75 ins; 49.4 cms x 39.4 cms (plate)

*The Burgeo Whale* contrasts a giant whale below the surface of the water with a tiny boat of figures just above. This etching acted as the cover illustration for Farley Mowat's 1972 book, *A Whale for the Killing*. Mowat's book takes place in the small fishing village of Burgeo on the southwest coast of Newfoundland in the 1960s, describing the true story of when an 80-tonne fin whale became trapped in a lagoon nearby. Mowat describes the events that soon unfurled, involving local villagers blasting the whale with rifle fire and scarring its back with motorboat propellers. This spurred forth both Mowat's plea for the end of commercial whale hunting and his struggle to appeal to the local authorities to use this opportunity as a chance to study the whale at close range and respect the creature and its environs.

\$5,000 - \$7,000





14

## SYBIL ANDREWS

### **In Full Cry**

colour linocut, laid on card  
signed, titled and numbered 34/50 upper right  
11.5 ins x 16.5 ins; 28.8 cms x 41.3 cms

#### PROVENANCE

Private Collection, Toronto

English-born artist and renowned printmaker Sybil Andrews studied at Heatherley's School of Fine Art and the Grosvenor School of Modern Art in London. It was at 'The Grosvenor' that Andrews developed a keen interest in the medium of coloured linocuts. Although she had experimented in other mediums – such as etchings, paintings, and monotypes, linocutting was prized for its simple tools and materials, making it economical and particularly appealing to the young artist's modest budget. From 1929 to 1938, she created a number of linocuts depicting agricultural life and sporting themes in England at the time. Preferred subjects were horse racing and jumping, hunting and rowing crews, and speedway riders; in depicting these activities, Andrews was able to convey the exhilaration, speed and thrill of action. She created animated compositions that captured movement in all forms – human, animal, and mechanical.

With five horseback riders leaping in tandem during a foxhunting chase, *In Full Cry* showcases the artist's preferred equestrian subject in conjunction with her interest in portraying action and speed. Andrews was influenced by the prevailing art movements of her time, predominantly Vorticism and Futurism, in both their emphasis on speed as well as cubist-inspired formal qualities.

With the beginning of World War II, Andrews returned to work as a welder for the British Power Company constructing warships. While employed there, she met a man named Walter Morgan, whom she married in 1943. The end of the war brought a major change in the couple's lives as they decided to leave Britain to settle in Campbell River, British Columbia in 1947. Shortly thereafter, Andrews was elected to the Society of Canadian Painters, Etchers and Engravers in 1951.

\$9,000 - \$12,000





15

## FREDERICK GRANT BANTING

### European Landscape

*oil on board*

*certified, dated 1925 and identified as "probably Holland" on the reverse by William Robertson Banting, son of the artist*

*6.25 ins x 9.5 ins; 15.6 cms x 23.8 cms*

### PROVENANCE

Estate of Marion Robertson Banting

By descent to William Robertson Banting (son of the artist)

Private Collection, Toronto

In the autumn of 1923 it was announced that Frederick Grant Banting and fellow University of Toronto professor J.J.R. Macleod would share that year's Nobel Prize in Physiology or Medicine for the discovery of insulin. It was the fastest honouring of a discovery in the history of the Nobel Prize, and Banting, at the age of thirty-one, was the youngest laureate and the first Canadian to receive the honour, sparking a wealth of publicity and further acclaim, including recognition as Time magazine's "Man of the Year". Also in 1923, Banting became head of the University of Toronto's Banting and Best Department of Medical Research.

One year later, Banting married his first wife, Marion Robertson. The couple had one child, William (1929-1998). A letter from their son accompanies this artwork, stating:

This oil painting by my father, Sir Frederick Grant Banting, came into my possession through the estate of my late mother, Marion Robertson Banting, his first wife. This picture, painted in August of 1925 was done during an extended tour of Europe by my parents. The trip included a visit to Stockholm where my father received the Nobel Prize. Although the picture is unsigned, it is almost identical in style and subject matter to three others of the same time that are signed.

This delicate and charming oil painting serves as a souvenir from a seminal period in Banting's career and personal life. A scientist with a passionate painting hobby, Banting slowly came to be known as one of Canada's best-known emerging artists and a sketching companion to A.Y. Jackson. *European Landscape* depicts a lighthouse at the edge of a shoreline, in a monochromatic palette of pale blues. The impressionist brushstrokes and luminous cloud formations suggest that Banting had already independently developed skills in painting by 1925, prior to his numerous painting trips and lessons with A.Y. Jackson, which began two years later. *European Landscape* marks the beginning of what would become a noteworthy calling for Banting, garnering respect and recognition for his skill in a separate field in addition to medicine. Painting provided such fulfilment that Banting is known to have declared that he wished to retire from medicine at fifty and devote himself to the creative practice full-time.

\$20,000 - \$30,000



16

## TAKAO TANABE

### Autumn Foothills

acrylic on canvas

signed and dated 1983 lower right; signed, titled, dated "3/83" and inscribed "Errington" on the reverse  
26 ins x 72 ins; 65 cms x 180 cms

#### PROVENANCE

The Collection of TC Energy, Toronto

#### LITERATURE

Roger H. Boulet, *Takao Tanabe: Wet Coasts and Dry Lands*, Kelowna, 2000, page 9

Ian M. Thom, *Art BC: Masterworks from British Columbia*, Vancouver, 2000, page 204

Studying under Joseph Plaskett in his second year at the Winnipeg School of Art, Takao Tanabe furthered his technique of soft, atmospheric painting. In the post-war era of heavy painterly abstraction imbued with passionate emotive brushstrokes and bold colour, Tanabe instead favoured the softer restrained calm within both his abstract and landscape works. Similar to Kazuo Nakamura in Toronto, Tanabe leaned more towards a soothing quality in his landscape artworks. Importantly, in 1959, Tanabe visited his ancestral Japan to study traditional Japanese painting and calligraphy which had a profound impact on his artistic practice. Light layered washes of acrylic paint within his paintings typified his developed technique whereby the artist created a more "muted, non-textural colour, that did not necessarily attract attention to its painterly qualities but focused the viewer on the overall effect of the minimal landscape forms without distracting detail." Roger Boulet attributed this technique to Tanabe creating a "zen landscape...convincing as both a landscape and as a modern painting."

*Autumn Foothills* depicts a dramatic panorama at the base of a mountain range executed in a subdued palette of greys, sand and olive greens. The soothing palette employed exemplifies Tanabe's preference for the scheme inspired by his return to British Columbia in 1980. On these works from the 1980s, Ian Thom notes: "In a series of hauntingly beautiful, formally rigorous images, he has explored his particular interests: the strong lines of the horizons, the rich but difficult palette of greys and blues and their allied tones, and the exceptional quality of the light of the coast." There is a grand epic tone to *Autumn Foothills* with the expansive foreground, lightly clouded sky and scale of the composition. The viewer experiences the same overwhelming feeling of awe within the landscape which Tanabe experiences in his travels across Canada.

\$40,000 - \$60,000





17

**WILLIAM PATERSON EWEN**

**Untitled Abstraction**

*watercolour*

*signed lower left*

*14 ins x 17 ins; 35 cms x 42.5 cms*

**PROVENANCE**

Private Collection, Montreal

**LITERATURE**

Matthew Teitelbaum (ed.), *Paterson Ewen*, Toronto, 1996, pages 47, 49 and 51

John G. Hatch, *Paterson Ewen, Life & Work* [online publication], Art Canada Institute, Toronto, 2018, page 63

Paterson Ewen's painting does not follow a linear pattern, nor can it be clearly categorized into a particular art movement. He found himself a latecomer to the Montreal abstract art scene and never fully associated a particular group or strategy, be it the gestural technique of the Automatistes or the rigid canvases of Les Plasticiens. In Ewen's mature work, his "predominant aesthetic was a loosely based abstract lyricism rooted in the observation of natural phenomenon." This watercolour painting makes subtle reference to his interest in celestial subject matter - perhaps it is a planet, a comet, a moon in the sky. John G. Hatch writes that "Ewen was at the vanguard of a diverse group of artists who have subsequently depicted celestial subjects in their work. [...] His paintings of planets, comets, galaxies and other celestial features have encouraged others to explore beyond our immediate surroundings."

\$6,000 - \$8,000



18

**CHRISTIAN MARCEL BARBEAU**

**Paris 72**

*oil on canvas*

*signed lower right; signed, titled and dated 1972 on the reverse*

*25.5 ins x 31.75 ins; 63.8 cms x 79.4 cms*

**PROVENANCE**

Private Collection, Toronto

\$5,000 - \$7,000

**JEAN ALBERT MCEWEN****Roses traversant les jaunes***oil on canvas**signed and dated 1978 lower edge; titled on the reverse**88 ins x 68 ins; 220 cms x 170 cms***PROVENANCE**

Marlborough Godard, Toronto/Montreal

The Collection of TC Energy, Calgary

**EXHIBITED***Jean McEwen, La profondeur de la couleur/Jean McEwen, Colour in Depth*, The Montreal Museum of Fine Arts, Montreal, December 11, 1987 - January 24, 1988, no. 63**LITERATURE**Constance Naubert-Riser, *Jean McEwen: Colour in Depth, paintings and works on paper, 1951-1987*, Montreal Museum of Fine Arts, 1987, pages 46-49, reproduced page 113

Jean McEwen's titles of his mature canvases are often linked to particular events that occurred at the time the works were executed. In this case, Naubert-Riser writes that "the verbal image is no longer based on pictorial elements common to the series, but evokes - discreetly and poetically - an event of recollection."

*Roses traversant les jaunes* from the *Suite parisienne* references McEwen's second sojourn in Paris.

In March 1977, he received the Victor Lynch-Staunton award from the Canada Council, given to artists judged to have made a particularly notable contribution to the arts. This grant enabled McEwen to work in Paris from September 1977 until June 1978. During May and June of 1978, he exhibited the colourful *Suite parisienne* series at the Canadian Cultural Centre in Paris. Shortly after his return to Canada, McEwen exhibited the same series at Toronto's Mira Godard Gallery in March 1979.

In addition to his typical output of works on paper, he completed a sketchbook illustrated with watercolours in

continuation of *Suite parisienne*, a series that proved to be a critical success as well as one that resonated with the artist for an extensive period of time. Important works such as *Roses traversant les jaunes* contain "effects of depth that push the possibilities offered by the medium to their very limits." McEwen was so preoccupied by the realm of pure sensation that "he felt no need to burden his paintings with transcendental meaning." The straightforward and descriptive title of the alluring canvas, *Roses traversant les jaunes* translates to shades of pink crossing

through shades of yellow, evoking McEwen's signature effects of dramatic depth.

*Roses traversant les jaunes* was featured in a major retrospective of McEwen's work, *Jean McEwen: Colour in Depth*, held at the Montreal Museum of Fine Arts from December 1987 to January 1988, curated by Constance Naubert-Riser, professor of Art History at the University of Montreal.

**\$25,000 - \$35,000**





## JEAN PAUL LEMIEUX

**Basse messe, dimanche***oil on canvas**signed, titled "Basse Messe" and dated 1983 lower left; inscribed**"Dimanche" on the stretcher**39 ins x 92 ins; 97.5 cms x 230 cms***PROVENANCE**

Mira Godard Gallery, Toronto

The Collection of TC Energy, Calgary

**LITERATURE**Jacques Thériault, "J.-P. Lemieux s'explique sur sa nostalgie," *Le Devoir*, Montreal, September 18, 1971, page 11Lise Nantais, "Rencontre avec Jean Paul Lemieux," *Le Devoir*,

Montreal, January 28, 1961, page 12

Lise Nantais, "Hommage à Jean Paul Lemieux," *Le médecin du Québec*, August 1986, page 80Jean Paul Lemieux, foreword in *Time Remembered*, Mira Godard, Montreal, Toronto, Calgary, 1980

A key figure of Canadian modernity, Jean Paul Lemieux was an astute observer of the milieu in which he lived. His works are a reflection patiently developed over more than 70 years of the collective actions then stirring up the art world in this country. From the end of the 1920s to the artist's death in 1990, the direction of his pictorial oeuvre was routed in the free expression of his world vision, imbued with Nordic sensibility, melancholy and concern for the future of humanity.

Jean Paul Lemieux carried his surrounding environment deeply within himself. "The world around me only interests me in as much as it allows me to paint my inner world," he confided in 1971. Nearing his 70th birthday, the artist withdrew from modern life. Resisting the prevalent scientism, in which he saw a threat to the future of humankind ("scientists are in the process of annihilating us with their ideas and machines!"), he drew much of his inspiration from memories of a bygone era in which Quebec traditions, customs, and popular and religious beliefs gave life and structure to his community.

Indeed, it is the people clinging to the clergy's cassocks in his "Priest-ridden province" who are the key actors in the compositions of his primitivist period (1940-1946). The four stagings of religious scenes – The disciples of *Emmaus* (1940), *Lazare* (1941), *Our Lady Protecting Quebec City* (1941), and *Corpus Christi, Quebec City* (1944), which are now part of the collections of major Canadian art museums – are typical of Lemieux's narrative, who used his humour to poke gentle fun at the French-Canadian populace that lived under the power of the Church.

Upon reaching his artistic maturity in the second half of the 1950s, Lemieux did not abandon these religious themes. It may come as a surprise to realize that as the Quiet Revolution did away with the cultural repression of Quebec's past, starting with the hegemony of the Catholic Church close to 30 works painted by the artist between 1955 and 1970 draw from this theme. In fact, most surprising to Jean Paul Lemieux was the fact that "in a province as Catholic as ours, we never produced a great religious painter".

In a world that was changing at a dizzying speed around him, Jean Paul Lemieux responded with a body of work in which time seems to stand still, inviting the viewer to pause for contemplation and meditation. The artist explained that he had needed to "change environment, to get out of the country to get to know it better by observing it from a distance". In 1955, upon returning from a one-year sabbatical in France as a grant recipient from the Royal Society of Canada, Quebec's territory appeared to him in all its vastness and northernness. He came to grips with the fragility – and futility – of the human destiny when faced with the infinite horizons of the immense country that he called home. Jean Paul Lemieux's work thus entered its classical period (1955-1970), which is the most familiar to art lovers and the general public. Using minimal form and colour, the artist succeeded in maximizing the expression of his Nordic temperament: endless expanses of whiteness glisten with light under a horizon; characters of all ages cast a steady and penetrating gaze upon the viewer, exhibiting solitude and human frailty. From this point on, Lemieux's vision of his world becomes austere, bare and masterful. This "Lemieux effect", both authentic and universal, has a powerful effect on those who venture in the new spaces conjured by the artist.

By creating a canvas featuring a group of nuns in 1951, The Ursuline Nuns (collection of the Musée national des beaux-arts du Québec), Lemieux had already moved away from the narrative and the anecdotal, two characteristics of his previous period. Several months of self-reflection, and simplification of his motifs, led to an asceticism of form and colour that provided the viewer the full emotional impact of the scene. Marking a turning point, The Ursuline Nuns was awarded first prize at the Concours artistiques de la Province de Québec in 1951, announcing the artist's new language, one that would reach its peak in 1956 with The Evening Visitor, promptly acquired by the National Gallery of Canada. Stronger than the image of a priest bundled in his fur coat, on his way to deliver the last rites to a dying parishioner, is the immutable silence of winter that has struck the imagination of those who come face to face with this work.

In the fifteen years during which Jean Paul Lemieux developed his mature style, the religious corpus held a prominent place. As the number of his religious paintings increased, so did the variety of subject matter by the artist. We find scenes from the life of Christ – annunciation, nativity, crucifixion – mixed with portraits of prelates and biblical characters, as well as memories of Italy such as Pisa and its Baptistry of the Piazza del Duomo, which Lemieux visited in 1965. Still, it is the simple folk, the parish priests and the faithful, who are most often featured. Over the barest possible surface, Lemieux painted a world that was so familiar to him, comprised of country priests taking a stroll, nuns, choirboys, first communicants, and an old French-Canadian couple celebrating their golden anniversary in a home decorated with a single crucifix.

Jean Paul Lemieux  
*Le visiteur du soir*, 1956  
oil on canvas, 80.4 x 110 cms  
National Gallery of Canada, Ottawa  
purchased in 1956  
Photo: NGC  
Not for sale with this lot





Lemieux's classical period was followed by his expressionist period, covering the final twenty years of the painter's life. The work produced during these years contrasts with the serene mood characteristic of his earlier period, revealing a man who, in the final stage of his life, fears human destiny. Set against a bleak, apocalyptic backdrop, the work of this period presents a sad-eyed cast of characters, who seem to gaze at the viewer with a pained, worried and anguished expression. "The essential element of my final canvases is the character. The landscape only serves as a backdrop. If you were in the presence of an Earth devoid of human existence, you would have found the same landscapes; it is man who changes everything. What matters is the placement of these beings in the universe. The character takes root in the landscape."

With its ten characters occupying much of the pictorial surface, *Basse messe, dimanche* (translated to *Low Mass, Sunday*) offers a spectacular composition that eloquently reflects the aging artist's words. The surface of the canvas, painted in sweeping strokes, convenes the dark reds, blacks and blues the artist was now using to mark his expressionist territory. However, the pessimistic worldview surrounding his late period takes on a singular form in this work. Exceptional both in format and subject, *Basse messe, dimanche* does not mark a complete break with the past, unlike the more characteristic paintings of Lemieux's expressionist period.

In Quebec parishes, Sunday masses usually began at dawn with a ceremony called Low Mass, intended for parishioners who could not attend High Mass, which was celebrated with great decorum towards the end of the morning. Here, the artist chose to depict a group of parishioners exiting the church in the early morning, exposed to the winter cold under the harsh light of a white moon. Isolated in a vast field of snow, the church appears to vacillate on the horizon; in fact, even the line of the horizon seems to be wobbling. Sombre both inside and out, devoid of the light that once hinted at a divine presence, the church looks deserted. And as if this notion of desertion was not sufficiently supported by the image's narrative, Lemieux subjects the vast horizontal space to a cinematic travelling effect, a typical strategy

of his classical period. Soon, the scene would be entirely taken up by the white expanse of winter.

*Basse messe, dimanche* is little known by the academics and admirers of Jean Paul Lemieux's oeuvre. The work was sold by the Mira Godard Gallery in Calgary to a Canadian corporation (TransCanada PipeLines Ltd., now TC Energy), where it has stayed for than three decades. It is worth noting that this famous art dealer and Lemieux had worked together for a long time. As soon as she acquired the Galerie Agnès Lefort in Montreal, in 1961, Godard became the Quebec City painter's dealer, contributing greatly to the increase in sales. In 1980, Mira Godard published *Time Remembered*, the second of four luxurious tomes illustrated by Lemieux between 1971 and 1985. In search of lost time, Lemieux used old photographs as models to create the book's fifteen images, transforming them "into a sort of hazy vision, as if I was looking at a mirror with distorted and blurred images". It is in this context of reminiscence, so crucial to the art of Jean Paul Lemieux, that *Basse messe, dimanche* takes on its full meaning.

We extend our thanks to Michèle Grandbois, Canadian art historian and curator at the Musée national des beaux-arts du Québec from 1987-2014 for contributing the preceding essay. Michèle most recently wrote the Art Canada's Institute's Jean Paul Lemieux: Life & Work, available at [www.aci-iac.ca](http://www.aci-iac.ca). We also wish to thank Dominique Denis for translation of the essay.

\$300,000 - \$500,000



*Original Essay Text in French below*

Figure centrale de la modernité canadienne, Jean Paul Lemieux était un observateur perspicace du milieu dans lequel il a vécu. Ses œuvres sont le fruit d'une patiente réflexion qu'il développe sur plus de soixante-dix ans, en marge des actions collectives qui agitent l'actualité artistique au pays. De la fin des années 1920 jusqu'au décès de l'artiste en 1990, la mouvance visuelle de son travail en peinture ne repose sur d'autre engagement que la libre expression de sa vision du monde, empreinte de sensibilité nordique, de mélancolie et d'inquiétude quant à l'avenir de l'humanité.

Jean Paul Lemieux porte au profond de lui-même le milieu qui l'a inspiré. « Le milieu qui m'entoure m'intéresse seulement parce qu'il me permet de peindre mon monde intérieur » confie-t-il en 1971[1]. Le peintre bientôt âgé de 70 ans s'est alors retranché de la vie moderne. Réfractaire au scientisme qu'il considère comme un fléau pour l'avenir de l'homme, « les scientifiques sont en train de nous anéantir avec leurs idées et leurs machines! »[2], il puise une grande part de son inspiration dans les souvenirs qu'il garde d'une époque révolue où, dans la province de Québec, les traditions, les coutumes, les croyances populaires et religieuses animaient et réglaient la vie de sa communauté.

C'est en effet son peuple serré de près aux soutanes, de sa « Priest-ridden province », qui tenait le premier rôle dans les compositions de sa période primitiviste (1940-1946). Les quatre mises en scène de Disciples d'Emmaüs (1940), de Lazare (1941), de Notre-Dame protégeant Québec (1941) et de La Fête-Dieu à Québec (1944) aujourd'hui intégrées aux collections des grands musées canadiens[3] sont typiques de la verve narrative de Lemieux qui déverse son humeur ironique sur le peuple canadien-français assujéti au pouvoir de l'Église.

Lorsque que le peintre parvient à son style de maturité dans la seconde moitié des années 1950, il ne délaisse pas pour autant la thématique religieuse. Il peut paraître étonnant à l'époque de la révolution tranquille au Québec, qui importait dans son déferlement les héritages contraignants du passé avec en tête l'hégémonie de l'Église catholique sur toutes les sphères de la société, que près d'une trentaine d'œuvres réalisées par l'artiste entre 1955 et 1970 y soient associées. Or, pour Jean Paul Lemieux, plus étonnant encore était le fait que « dans une province aussi catholique que la nôtre, nous n'ayons jamais eu un grand peintre religieux? »[4].

Au monde qui se transforme à grande vitesse autour de lui, Jean Paul Lemieux répond par une peinture où le temps est suspendu, s'offrant au recueillement et à la méditation. Le peintre explique qu'il lui avait fallu « changer de climat, se dépayser du pays, pour mieux le connaître et le revoir avec le recul »[5]. Au retour d'une année sabbatique en France à titre de boursier de la Société royale du Canada, en 1955, le territoire du Québec lui apparaît dans toute sa vastitude et sa nordicité. Il réalise combien la destinée humaine est fragile, voire futile, devant les horizons infinis de l'immense pays qui est le sien. La peinture de Jean Paul Lemieux entre dans sa période classique (1955-1970), la plus connue des amateurs et du grand public. Avec un minimum de formes et de couleurs, le peintre parvient à maximiser l'expression de son tempérament nordique: d'immenses étendues blanches vibrent de lumière sous une ligne d'horizon instable; des personnages de tous âges, aux regards fixes et pénétrants, défilent dans leur solitude et leur fragilité humaine. La vision que Lemieux présente de son monde est désormais dépouillée, austère et magistrale. « L'effet Lemieux »[6], authentique et universel, agit sur quiconque s'aventure dans les nouveaux espaces du peintre.

En peignant un tableau qui mettait en scène des religieuses, Les Ursulines (collection Musée national des beaux-arts du Québec), Lemieux s'était détourné, en 1951, de la narration et de l'anecdote qui caractérisaient sa période précédente. Plusieurs mois de réflexion, au cours desquels il procéda à des travaux de simplification et d'épuration du motif, le conduisirent à cet ascétisme de la forme et de la couleur qui permet de ressentir toute la puissance de la scène. Œuvre charnière, Les Ursulines, premier prix des Concours artistiques de la Province de Québec en 1951, annonce le nouveau langage du peintre qui s'imposera en 1956 dans Le visiteur du soir, aussitôt acquise par le Musée des beaux-arts du Canada. Plus que l'image d'un prêtre emmitouffé dans sa pelisse en fourrure allant porter la communion à un mourant, c'est le

silence immuable de l'hiver qui frappe l'imaginaire collectif depuis plus de soixante ans.

Au cours des quinze années où se développe le style de maturité de Jean Paul Lemieux, le corpus religieux occupe une place remarquable. L'augmentation du nombre d'œuvres religieuses se combine à la variété des sujets traités par le peintre. S'y trouve des scènes de la vie du Christ - annonce, nativité et crucifixion -, mêlées aux portraits de prélats et de personnages bibliques de même que des souvenirs d'Italie comme Pise et son Baptistère de la Piazza del Duomo que Lemieux visite en 1965. Néanmoins, ce sont les gens du peuple, ecclésiastes et fidèles, qui en constituent la plus grande part. Sur des surfaces dépouillées à l'extrême, Lemieux fixe ce monde qui lui est si familier, composé de curés de campagne, de prêtres en promenade, de religieuses et de moniales, d'enfants de chœur, de premiers communians et d'un vieux couple canadien-français fêtant ses noces d'or (1966) dans un décor ayant pour seul ornement un crucifix.

À la période classique succède la période expressionniste qui couvre les vingt dernières années de la vie de Jean Paul Lemieux. La production qui s'y rattache contraste avec climat de sérénité qui se dégageait auparavant, laissant voir l'empreinte d'un homme qui, au terme de son existence, donne forme aux craintes que lui inspire la destinée humaine. Les œuvres de cette période mettent en scène dans un décor sombre de fin du monde des personnages frontaux, au regard triste et à l'expression douloureuse, inquiets et angoissés. « Ce qui est essentiel dans mes derniers tableaux, c'est le personnage. Le paysage lui sert de décor. Vous auriez pu avoir une terre sans êtres humains vous auriez eu les mêmes paysages, ce qui change tout, c'est l'homme. C'est la place des êtres dans l'univers qui importe. Le personnage prend pied dans le paysage. »[7]

Avec ses dix personnages qui occupent amplement l'image, la spectaculaire composition Basse messe, dimanche s'arrime parfaitement aux paroles du vieil artiste. Sa surface brossée par larges traits de couleurs sombres convoque les rouges, les noirs et les bleus qui servent désormais à marquer le nouveau territoire expressionniste du peintre. En revanche, la vision pessimiste qui plane sur cette dernière production prend ici une forme singulière. Exceptionnelle par son format et par son sujet, Basse messe, dimanche n'est pas entièrement en rupture avec le passé comme le sont les témoignages les plus caractéristiques de la période expressionniste de Lemieux.

Dans les paroisses du Québec, les messes dominicales commençaient dès l'aurore par une première cérémonie dite messe basse destinée aux paroissiens qui ne pourraient assister à la grand-messe, célébrée avec décorum en fin d'avant-midi. Le peintre représente ici la sortie du groupe de fidèles au petit matin, exposé au froid de l'hiver sous l'éclairage cru de la lune blanche. L'église, isolée dans le grand champ de neige, vacille sur la ligne d'horizon elle-même chancelante. Sombre à l'extérieur comme à l'intérieur, sans la moindre lueur suggérant la présence divine comme autrefois, l'église est désertée. Et si l'idée de désertion n'était pas suffisamment étayée par la narration, Lemieux soumet le grand espace horizontal à l'effet de travelling cinématographique, une stratégie typique de sa période classique. Bientôt la scène sera livrée à la seule étendue blanche de l'hiver.

Basse messe, dimanche est peu connue des spécialistes et des amateurs de Jean Paul Lemieux. Quelques mois après sa réalisation, en 1983, elle est vendue par la Mira Godard Gallery à Calgary à une entreprise qui l'abritera pendant les trente-quatre années suivantes. Il n'est pas inutile de mentionner que la célèbre marchande d'art et Jean Paul Lemieux sont de vieux partenaires d'affaires. Dès qu'elle fait l'acquisition de la Galerie Agnès Lefort à Montréal, en 1961, Godard représente le peintre de Québec et contribue au succès de ses ventes. En 1980, Mira Godard publie Time Remembered, deuxième des quatre albums de luxe qu'illustre Jean Paul Lemieux entre 1971 et 1985. À la recherche du temps perdu, Lemieux se sert de vieilles photographies comme modèles pour réaliser quinze images qui orneront le livre, photographies qu'il transforme « en une sorte de vision embuée comme si je regardais un miroir aux images floues et déformées. »[8] / « into a sort of hazy vision, as I was looking at a mirror with distorted and blurred images ». C'est dans ce contexte de réminiscences, si déterminant dans l'art de Jean Paul Lemieux, que Basse messe, dimanche prend tout son sens.

- Michèle Grandbois

## WILLIAM PATERSON EWEN

### Yellow Field

oil on canvas

72 ins x 50 ins; 180 cms x 125 cms

#### PROVENANCE

Private Collection, Montreal

#### EXHIBITED

*Paterson Ewen Retrospective*, London Art Gallery, London, Ontario, November 5 - 29th, 1976, no. 22

#### LITERATURE

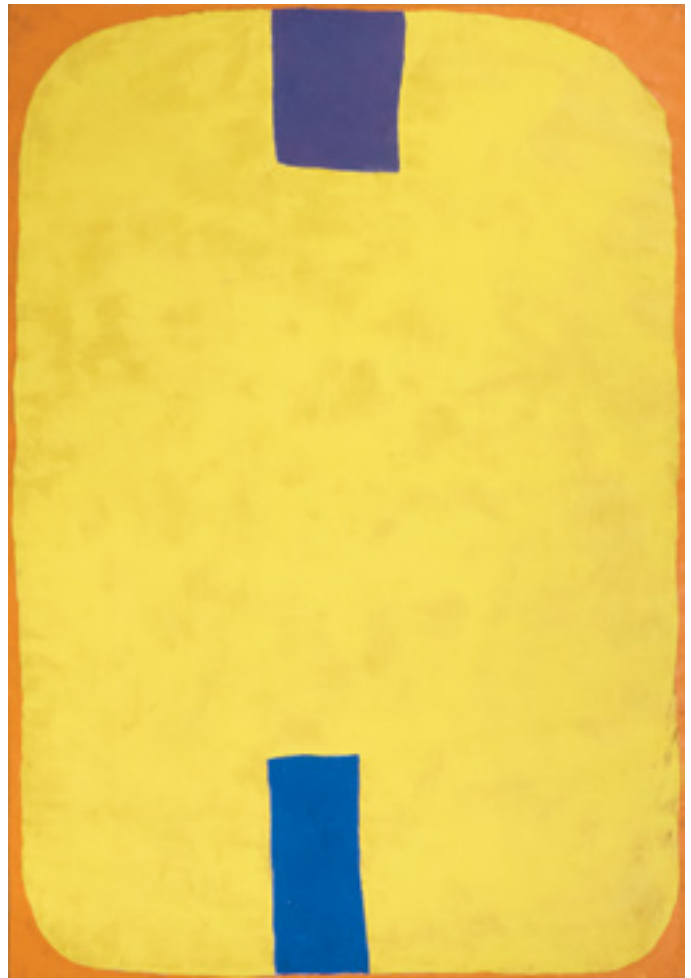
Matthew Teitelbaum, *Paterson Ewen, the Montreal Years*, Mendel Art Gallery, Saskatoon, 1987, page 29

*Paterson Ewen Retrospective* [Exhibition Catalogue], London Art Gallery, 1976, reproduced page 11

In the milieu of Montreal's avant-garde abstract painting community of the 1950s and 1960s, Paterson Ewen held a singular place; notably, he did so without formally aligning himself with either of the city's dominant artistic movements of the time: Automatisme and Plasticisme. The artist studied under Goodridge Roberts at the Montreal Museum of Fine Arts from 1948-1950, while simultaneously drawing inspiration from the work and writings of Paul-Émile Borduas. The combination of the Post-Impressionist aesthetic borrowed from Roberts along with the spontaneity and energy of the work of the Automatistes led Ewen to develop his own unique path to abstraction in the early-to-mid 1950s. His work began to "spring directly from a personal search for art that would bring together his knowledge of the figurative and automatiste traditions, allowing the freedom of gesture without forfeiting the order of composition."

Ewen had a breakthrough to a deeply personal voice in 1958-59, exemplified in paintings consisting of a clear spatial organization, underlining the influence of the Plasticiens, and expressive brushstrokes recalling the Automatistes. Around 1962, due to an interest in Constructivism, the works of Mondrian and Ad Reinhardt, as well as the major Borduas retrospective at the Montreal Museum of Fine Arts in 1962, Ewen began to pursue largely monochromatic canvases. By 1964, however, the artist developed a desire to move beyond monochromatic works, while still exploring evocations of light through large, flat areas of unmodulated colour. The monumental canvas *Yellow Field* showcases this new path that Ewen took in 1964, with a large open area of luminous yellow, reminiscent of Color-Field painting of the New York school. Matthew Teitelbaum comments on this new painterly approach, providing an accurate description of *Yellow Field*:

"In 1964, using geometric forms pressed flat by the thin application of paint, Ewen floated rectangles of irregular shape in open grounds. Geometric, and yet not hard edge, these works stood at some distance from the precision of the Plasticien ideal. They were not, at this point, explorations into a time and space continuum, nor austere inquiries into color value and luminosity. Rather, with their geometric simplicity, these works commented directly on the reductivist tendency to flatten illusionist space. They were paintings of reduced means in the new tradition of Post-Painterly Abstraction and, as such, they were consciously developed as comments upon the flatness of the painting support."



*Yellow Field* exemplifies this tension between the simultaneously flat surface and three-dimensional space that is created in Ewen's paintings. The orange border, anchored into the upper and lower edges of the canvas by blocks of purple and royal blue, serves as a foreground around the yellow field. While the shapes lack any sculptural qualities themselves, their arrangement on the canvas provide the viewer with the feeling of peering through a frame into an endless yellow abyss.

While a number of his fellow Montreal artists had begun to pursue abstract sculpture and three dimensional installation in the mid-1960s, Ewen moved more and more into the vigorous formal investigations introduced by the Plasticiens and the New York hard-edge abstractionists. Featured in a 1976 retrospective, *Yellow Field* is an important canvas in Paterson Ewen's body of work. It marks a period when the artist was fervently exploring and scrutinizing art forms and theory of the 1960s, as well as continuously analyzing and reflecting on his own artistic development.

\$50,000 - \$70,000





22

## ALFRED JOSEPH CASSON

### **Autumn Woodland, Combermere**

*oil on board*

*signed lower right; signed and titled on the reverse*  
 12 ins x 15 ins; 30 cms x 37.5 cms

#### **PROVENANCE**

Roberts Gallery, Toronto  
 Private Collection, Ontario

#### **LITERATURE**

Ted Herriot, *Sunday Morning with Cass: Conversations with A.J. Casson*, Mississauga, Ontario, 1993, page 247

The hamlet of Combermere is located along the banks of the Madawaska River, an area that A.J. Casson often visited to paint the picturesque surroundings. *Autumn Woodland, Combermere*, exemplifies the influence of the Group of Seven, with the compositional screen of trees, close vantage point and contrasting use of light and shade. The painting employs these Group characteristics, while also maintaining Casson's quintessential controlled palette and original handling of the bright autumnal colours.

*Autumn Woodland* was painted two years after Casson retired from Sampson-Matthews to devote himself full-time to his art. This decision proved fruitful, as Casson held his first one-man show at Roberts Gallery in 1959 and by the mid-60s his shows were consistently selling out. As Ted Herriot shared of the artist in *Sunday Morning with Cass*, "although he modestly accorded serendipity with being a factor prevalent in much of his success, it was, in fact, as much due to his unwavering determination and abundance of energy. Throughout his life he was one 'those who make things happen' much more so than of 'those who watch things happen.'"

\$20,000 - \$30,000



23

## CORNELIUS KRIEGHOFF

### Indian Encampment by a River, Autumn

oil on canvas

signed and dated 1849 lower right

21 ins x 29 ins; 52.5 x 72.5 cms

#### PROVENANCE

Dr. M.J. Boylen

By descent to a Private Collection

Joyner Fine Art, auction, Toronto, May 29th, 2001, lot 43

Private Collection, USA

#### LITERATURE

Dennis Reid, *Krieghoff Images of Canada*, Toronto, 1999, pages 232-33

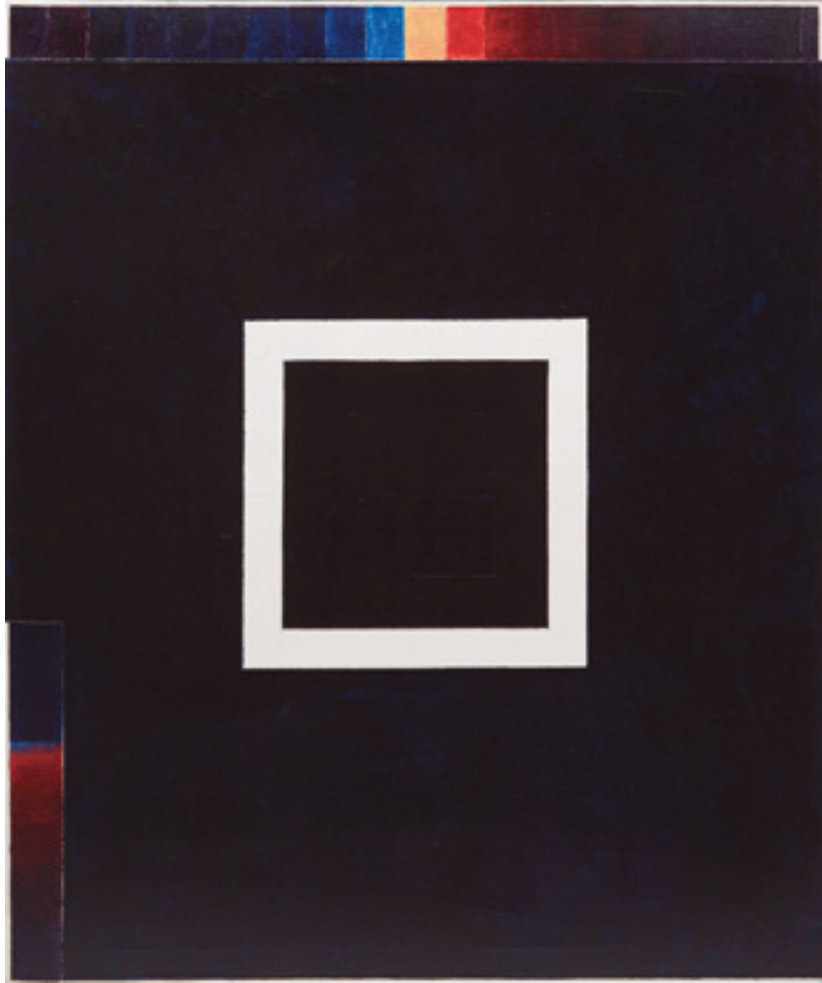
Cornelius Krieghoff's precise rendering in *Indian Encampment by a River, Autumn*, is evidence of his artistic training in Dutch and German genre painting. Krieghoff's choice of subject matter, one he would expand upon in future paintings, is a conscious decision to portray the human condition. Many of Krieghoff's contemporaries focused on historical, religious and formal portrait subject matter, while Krieghoff focused on recording the life of Native Americans, showing admiration for a way of life untouched by civilization.

*Indian Encampment by a River, Autumn*, presents a richly detailed autumnal landscape with a river rushing through. A group of figures has gathered around a campfire, with a pot suspended on a thin stick above the fire. There is a wigwam just behind the figures, while a birchbark canoe is moored by the river in the background. A child stares in awe at the central figures who appear to be dancing, and a little papoose snuggled in a cradleboard is leaning against a tree at the very left of the composition.

Krieghoff has not only created a detailed record of the colours and design of the dress of the figures, and the intricacy of the basketry and Hudson's Bay blanket, but also of the natural surroundings. He has closely observed the plants, shrubs, rocks and trees of the forest to create a botanical record of the region. As Dennis Reid notes, "His image of the Indian conveyed a harmonious vitality, communicated with verve in the purposeful activity of the people against, for instance, the rich colours of his autumn scenes." Reid conveys that Krieghoff felt a strong affinity for the Native People and their way of life, wishing to penetrate and articulate this world that he found irresistible. In these early Longueuil and Montreal period paintings, Krieghoff focused on the richness of the landscape, a palette of brilliant colours and heightened details, capturing his perception of Canada.

\$60,000 - \$80,000





24

## KAZUO NAKAMURA

### **Spectral Suspension**

*oil on canvas*

37 ins x 31 ins; 92.5 cms x 77.5 cms

#### **PROVENANCE**

The Morris Gallery, Toronto  
Sotheby's Canada, auction, November 19, 2007, lot 54  
Private Collection, Toronto

#### **LITERATURE**

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, page 305

A member of Painters Eleven, Kazuo Nakamura favoured the distillation of restrained, meditative calm as if harnessing the feeling of gazing on a still glass-like lake at dawn. Influenced by Jock Macdonald's interest in László Moholy-Nagy's reading of science, Nakamura was concerned with the fundamental universal patterns found in nature and science. One of the artist's favourite magazines was *Scientific American*, lending insight into the artist's total fascination and preoccupation with exploring the sciences and mathematics. On Nakamura, Ihor Holubizky explains: "more than the difference

between his work and that of his contemporaries, but the manner in which the work forms an interdependent whole, and a system unto itself." He continues that the artist seemed to have been "searching for some 'cosmic insight' or truth." The artist seemed to have used his artistic practice as the vehicle in the deeper exploration into the mathematical cosmos.

One of many artworks titled with borrowed scientific language, *Spectral Suspension* is an immersive yet peacefully balanced composition with visual cues to scientific tools of measures and calibration. The prismatic colour bars in primary tones at the upper and left edge of the composition direct the eye around the perimeter of the canvas before settling on the central white outlined square at the centre of the composition. Set against a rich inky black the interior of the square is divided into four equal quadrants, subtly distinguished by the direction of the brushstroke and tone of black applied. This exceptionally subtle technique employed by Nakamura exemplifies the artist's exacting restraint and precision in his works. The black tone used is not a pure black; rather, the artist has mixed in tones of indigo to give a rich velvet depth to the pigment and as a result imbues the viewer with the sense of staring into the nighttime skies, unpolluted with city lights, the darkness seemingly infinite. In this way, there is a metaphysical experience within the dialogue between viewer and artwork. The feeling of infinity brings both fear and wonder and centres the viewer's read on a higher purpose or understanding within the cosmos.

\$15,000 - \$18,000



25

## BETTY ROODISH GOODWIN

### La mémoire du corps XVII (1991-92)

pastel and graphite on photostat and steel  
inscribed "Caisse 5 #24" on the reverse  
64 ins x 73 ins; 160 cms x 182.5 cms (canvas support)

#### PROVENANCE

Galerie René Blouin, Montreal  
Private Collection, Montreal

#### EXHIBITED

*Identity and Alterity: figures of the body, 1895-1995*, Biennale di Venezia, Venice, June 12 – October 15, 1995, no. 67

#### LITERATURE

Matthew Teitelbaum and Jessica Bradley (eds.), *The Art of Betty Goodwin*, Art Gallery of Ontario, Toronto, 1998, pages 19 and 160  
Jean Clair, *Identity and Alterity: figures of the body, 1895-1995*, Biennale di Venezia, Venice, 1995, listed page 454, page 563  
Robert Enright, "A Bloodstream of Images: Interview with Betty Goodwin," *Border Crossings*, Volume 14, Number 4 (Fall 1995), pages 42-53

A leader in the Montreal art scene for several decades, Betty Goodwin was largely a self-taught artist, participating in her first group show in the spring of 1955 at the Montreal Museum of Fine Arts. She later studied under Yves Gaucher and commenced her groundbreaking series of soft-ground etchings that utilize the third dimension, often

featuring isolated fragments of clothing. Her exceptional talent for drawing became more pronounced in the years which followed, the artist continuing to experiment with ambiguous representations of the figure through several important series.

Betty Goodwin participated in the Venice Biennale in 1995, exhibiting this large-scale mixed media work, *La mémoire du corps XVII (1991-92)*, in the *Identity and Alterity: figures of the body, 1895-1995* exhibition curated by Jean Clair. This seminal artwork is described as "part of a cycle with which Goodwin, using the image of a psychological treatment tub seen in a *reportage* on the life of Vincent Van Gogh, reflects on the theme of the body, [its] experiences and [its] secret convulsions and traumas." Goodwin's concern with the human condition continues through the celebrated *Mémoire du corps* series, the artist herself remarking in 1995: "I deal with the human body... other times it is like the memory of the body.... I used the sitz bath, the bed, I have used clothes.... But it is true my concerns do take in the body and its various aspects, even in terms of time or passage. It's all concerning humanity."

Goodwin showed at the Venice exhibition with artists as diverse as Eric Fischl and Cindy Sherman, "artists [whom] have investigated in various ways the separate territories occupied by the body – the erotic, psychic, mythic, theatrical and the self-destructive." Robert Enright continues: "...[However] none have so consistently and movingly traced the body's fragile negotiations between being and not being, between presence and absence, between marking and erasing, between hope and despair." Invoking these critical themes, *La mémoire du corps XVII* is truly a tour de force.

\$50,000 - \$70,000



**CLARENCE ALPHONSE GAGNON****La Mare, Baie St. Paul, 1920***oil on panel**certified by Lucile Rodier Gagnon (no. 358) on a label on the reverse**4.75 ins x 7 ins; 11.9 cms x 17.5 cms***PROVENANCE**

Dominion Gallery, Montreal

Watson Art Galleries, Montreal

G. Blair Laing Limited, Toronto

Private Collection, Toronto

**LITERATURE**Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881-1942:**Dreaming the Landscape*, Musée national des beaux-arts du Québec, 2006, pages 352 and 140 for the related canvas reproduced in colour,*The Pond in October*, c.1921, (National Gallery of Canada)René Boissay, *Clarence Gagnon*, Ottawa, 1988, pages 145-46

Clarence Gagnon spent five years in Baie St. Paul from 1919-1924. He had spent time painting in the region before, but he returned this time to settle with his second wife, Lucile Rodier, whom he had married in June 1919. Lucile Rodier has played a vital role in the legacy of her husband's artworks, as the labels affixed to the reverse of Gagnon's pochades are a mark of authenticity that have long assisted both collectors and scholars in the identification of the details of Gagnon's works.

While Baie St. Paul remained a rural and somewhat isolated place, with the advent of the opening of the railway line linking the area to Quebec City and Montreal, the region became more accessible and enticed many painting friends to visit Gagnon. These visitors included A.Y. Jackson, Randolph Hewton, Mabel May, Edwin Holgate, Albert Robinson and Liliat Torrance Netwon, who often joined Gagnon on outdoor painting expeditions. When undertaking these excursions, Gagnon often travelled on skis in the winter and on foot in the summer, always with his paint box, "Swiss bag" and sketchbook in tow.

*La Mare, Baie St. Paul*, executed in 1920, marks a change in both materials and preparations that cement Gagnon's position as one of Canada's greatest colourists. The chromatic and formal harmony which dominates in this work may be the result of new techniques of paint preparation that Gagnon had adopted on his return to Quebec in 1919, as the artist began experimenting with various painting preparations which involved grinding his own pigments. Boissay notes that "the grinding of colors is a long process and requires considerable energy; however, Gagnon found that it allowed him to be a more complete artist in that he was involved in every creative step of his art. Furthermore, he was able to achieve purer and subtler tones."

This pochade, *La Mare, Baie St. Paul* is a sketch for the canvas entitled, *The Pond in October*, within the permanent collection of The National Gallery of Canada. *The Pond in October* was executed in 1921, and this sketch is one of two pochades, both entitled *La Mare, Baie St. Paul*, which Lucile Rodier has recorded within the Gagnon inventory.

\$15,000 - \$20,000



**Clarence Gagnon**  
*The Pond, October, c. 1921*  
 Oil on canvas, 74.3 x 95 cms  
 National Gallery of Canada, Ottawa  
 Photo: NGC  
 Not for sale with this lot







27

## BILL RONALD REID

### Eagle

*resin sculpture with pendant bail*

*2 ins x 1.5 ins x 1 ins; 5 cms x 3.75 cms x 2.5 cms*

#### PROVENANCE

Gift of the artist to a Private Collector, British Columbia  
Private Collection, Vancouver

#### LITERATURE:

Martine J. Reid, *Bill Reid Collected*, Douglas & McIntyre/ The Bill Reid Foundation, Toronto, 2016, page 83 for related work, *Eagle Pendant* (1969)

Karen Duffek, *Beyond the Essential Form*, University of British Columbia, Vancouver, 1986, page 43

Peter L. Macnair, Alan L. Hoover and Kevin Neary, *The Legacy: Tradition and Innovation in Northwest Coast Indian Art*, Toronto/Vancouver, 1984, pages 85-86

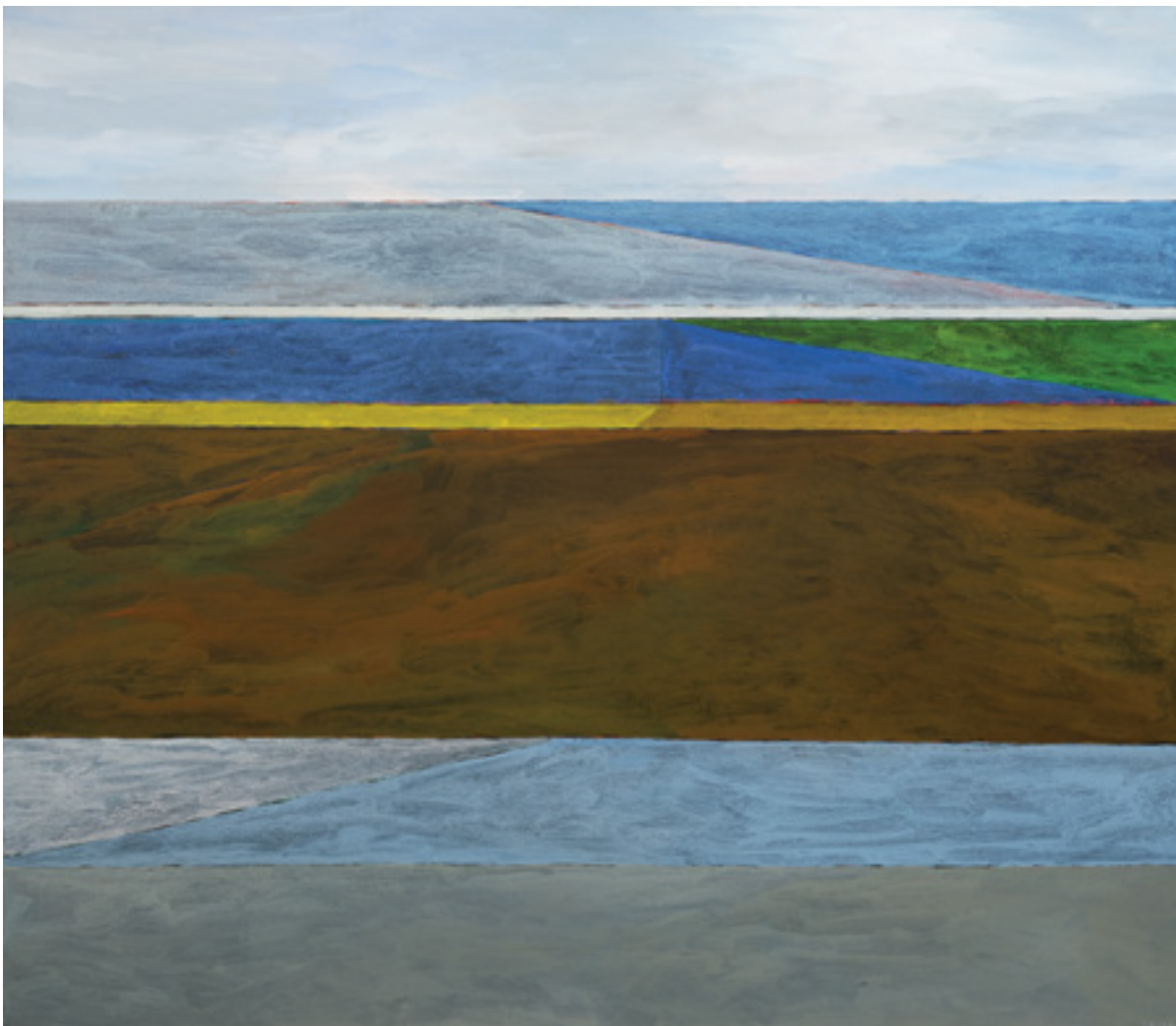
The fusion of Haida traditions with a modernist technique is quintessential to Bill Reid's artwork, resulting in the creation of exquisite works ranging from the diminutive to the monumental. Reid mastered several media, including carving in silver, gold, wood and argillite, referring to himself as "a maker of things" rather than an artist. He crafted objects of adornment that were variations on

traditional crest designs or identity symbols, such as this delicately carved pendant. *Eagle* exemplifies Reid's mission to express the visual traditions of his ancestors in a contemporary form, mastering his complexity of three-dimensional forms. Reid had studied the culture and myths of the Haida in the course of his research, adapting carving designs and works illustrated in anthropological literature, seeking to reference the fundamental techniques of historical Haida art. The figure of the Eagle is an important being in the oral history of the Haida, respected for its intelligence and power as a hunter.

*Eagle* is an elegantly executed Haida-inspired design, related to a 1969 fossil ivory work, *Eagle Pendant* (Collection of Sherrard Grauer). As noted by Karen Duffek, "A pendant of fossil ivory made in 1969 presents the Eagle in a manner still related to past imagery but already hinting at Reid's forthcoming carving, *The Raven Discovering Mankind in a Clamshell* (1970, Museum of Anthropology, UBC). It is primarily in the finely carved feathers, the arched wings, and the configuration of two-dimensional elements that a continuity of image can be seen."

Reid's artwork was inspired by the rich environment of Haida Gwaii and its inhabitants – animal, human and mythical. Reid left his mark in the art world with the intention to impact Haida Gwaii and the legacy of the Haida people, fondly remembered as "the man who mastered its secrets and popularized it widely."

\$12,000 - \$15,000



28

## GORDON APPELBE SMITH

### West Coast #2

acrylic on canvas

signed lower right; signed, titled, inscribed "April" and stamped with the artist's name on the stretcher

56 ins x 65 ins; 140 cms x 162.5 cms

### PROVENANCE

Marlborough Godard, Toronto  
Private Collection, Toronto

### LITERATURE

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

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

One of British Columbia's most celebrated painters, Gordon Smith has often described himself as being "one hundred artists deep" - referring to his constantly evolving style and openness to the influence of other painters. Roald Nasgaard writes that Smith has a "chameleon-like knack for reflecting his time, and yet his paintings over the decades have always surmounted his references by their sheer rootedness in

place." Smith changed his gestural abstract style abruptly in 1960 to a bright colour palette and hard-edge abstraction. By the following decade, the artist had returned to quasi-figurative subjects, depicting the British Columbian shorelines, such as *West Coast #2*. The acrylic on canvas painting references landscape in its title, while the composition appears to be a combination of varying horizontal bands, each band depicting a detail of a different abstract shoreline landscapes. Simplified images of rock, grass, water and sky are stacked onto one another to suggest a deconstructed shoreline. Nasgaard remarks that "since the mid-1970s Smith has been a consummate painter of the west coast landscape, the edge of the ocean and the depths of the forest, and the lily ponds, working somewhere on the spectrum between the naturalistic and the abstract."

"It's part of my life," Gordon Smith said about painting: "It's like breathing." Curator and author Andrew Hunter writes of the one-hundred year-old artist: "Smith chose long ago to be a painter, not a writer or a storyteller. He has no desire to explain or justify his decision in words, a language he does not feel allows him to probe the depths of his experience. He deciphers his world and lived experience through the language of painting."

\$25,000 - \$35,000





29

**LIONEL LEMOINE FITZGERALD**

**Green Tree**

*oil on canvas*

*signed lower right; signed and certified by Francis Barwick and Cecil Troy on a Douglas Duncan Estate label verso*

*17 ins x 20 ins; 42.5 cms x 50 cms*

\$20,000 - \$30,000

30

**FRANK HANS JOHNSTON**

**Old Elms**

*tempera on card*

*signed and dated 1919 lower left*

*5.75 ins x 5 ins; 14.4 cms x 12.5 cms*

\$7,000 - \$9,000



## WILLIAM KURELEK

### Pioneer Homestead on a Winter's Evening

*mixed media on board*

*signed with monogram and dated 1971, lower right; titled on the reverse of the artist's frame*

*24.5 ins x 19 ins; 61.3 cms x 47.5 cms*

#### PROVENANCE

Acquired directly from the artist

Private Collection, Ontario

#### LITERATURE

William Kurelek, *The Ukrainian Pioneer Woman in Canada: A Series of Twenty Paintings by William Kurelek*, The Isaacs Gallery, Toronto, 1968, not paginated

William Kurelek painted *Pioneer Homestead on a Winter's Evening* during a period of creative transition. The Canadian landscape had emerged as a dominant subject in the work of the Alberta-born, Manitoba-raised artist after he resettled in Toronto from England in 1959. However, it was not until the mid-1960s, in the wake of the country's Centennial, that his landscapes began assuming a more nationalistic tenor. What distinguished Kurelek's nationalist vision from that of previous Canadian artists was the emphasis he placed on regional and multicultural diversity. Whereas the country's painting tradition, as it had been defined earlier in the twentieth century by such collectives as the Canadian Art Club, Group of Seven, and Canadian Group of Painters, had centred on the idea of an unindustrialized and underpopulated wilderness. The landscape became, for Kurelek, a responsive stage of human, and particularly immigrant, activity and exchange.

The seeds of the artist's approach to the Canadian terrain were actually sown as early as 1964. That year he dedicated *An Immigrant Farms in Canada*, a series exhibited at Toronto's Isaacs Gallery, to the migration experience of his parents' family, especially his Ukrainian father. Kurelek followed *An Immigrant Farms in Canada* with *The Ukrainian Pioneer Woman in Canada*, a tribute to the artist's mother, which was exhibited at the Ukrainian Pavilion at Expo '67 in Montreal. The production of this series had been encouraged by the Toronto branch of the Ukrainian Women's Association of Canada. Members of the association – including the collector who eventually acquired *Pioneer Homestead on a Winter's Evening* – also had ties to the Ukrainian Women's Institute of St. Vladimir, on Spadina Avenue.

The painting pictures a woman drawing water from a well at night on the Canadian Prairie in winter. The main thatched-roof structure is what Kurelek, in an explanatory text he composed for *The Ukrainian Pioneer Woman in Canada*, referred to as "the second house": after the "burdei," the "first real home of the Ukrainian settler...modeled after the homes they knew in the old country and usually 'home-made' thriftily with the materials at hand." *Pioneer Homestead on a Winter's Night* also evinces Kurelek's skill as a professional picture framer. The painting's surround combines two elements



that recur throughout many works the artist produced about the lives of his immigrant ancestors: barnboard retrieved from his father's farm outside Hamilton, and vyshyvka, traditional Ukrainian folk embroidery.

*Pioneer Homestead on a Winter's Night* was produced at a time when Kurelek, a devote Roman Catholic, often peppered his work with mixed messages. Many of his paintings from this period oscillate between, for instance, heroically celebrating the economic progress of the Ukrainian diaspora in Canada, on the one hand, and castigating the hubristic excesses of a society that, having turned from God, teetered on the edge of apocalyptic calamity in the nuclear age, on the other. While *Pioneer Homestead on a Winter's Night* is clearly concerned with the former, it hints at a darker theme. Although the painting's nostalgic mood, along with the bright dog star, waxing sickle moon, and the home's luminous interior, convey comfort and optimism, the night's cold, enveloping blackness undercuts the scene's otherwise placid simplicity. Kurelek felt deep appreciation for natural beauty, but he often sought, through landscape, to remind the viewer that, "Nature gives not a drop of comfort, can do nothing, will do nothing...living beings are trapped by her pitiless laws."

We extend our thanks to Andrew Kear, Canadian art historian and Head of Collections, Exhibitions and Programs at Museum London for contributing the preceding essay. Andrew is the past Chief Curator and Curator of Canadian art at the Winnipeg Art Gallery, a Curator of the 2011/2012 national travelling exhibition *William Kurelek: The Messenger* and author of the Art Canada's Institute's *William Kurelek: Life & Work*, available at [www.aci-iac.ca](http://www.aci-iac.ca).

\$50,000 - \$70,000





32

## WILLIAM RONALD

### **Dreamsville, Ohio**

*acrylic on canvas*

*signed and dated 1992 lower left; also signed, titled and dated on the reverse*

*48 ins x 36 ins; 120 cms x 90 cms*

Prolific Canadian abstract painter William Ronald was the youngest member of the Painters Eleven. His studies of the Abstract Expressionists in New York in the 1950s left a long-lasting influence on Ronald's work into the 1980s and 1990s. A vibrant example of William Ronald's mature period of work, *Dreamsville, Ohio* showcases the artist's love of energetic brushstrokes and masterful layering of paint into large areas of colour, recalling both the Action Painting and Color-Field movements within the New York School.

\$7,000 - \$9,000

33

## OTTO DONALD ROGERS

### **Hyacinths and Certitude**

*acrylic on canvas*

*signed and dated 1982 on the reverse; titled on a label on the reverse*

*60 ins x 60 ins; 150 cms x 150 cms*

### **PROVENANCE**

Mira Godard Gallery, Toronto/Calgary

Bau-Xi Gallery, Toronto/Vancouver

Private Collection, Calgary

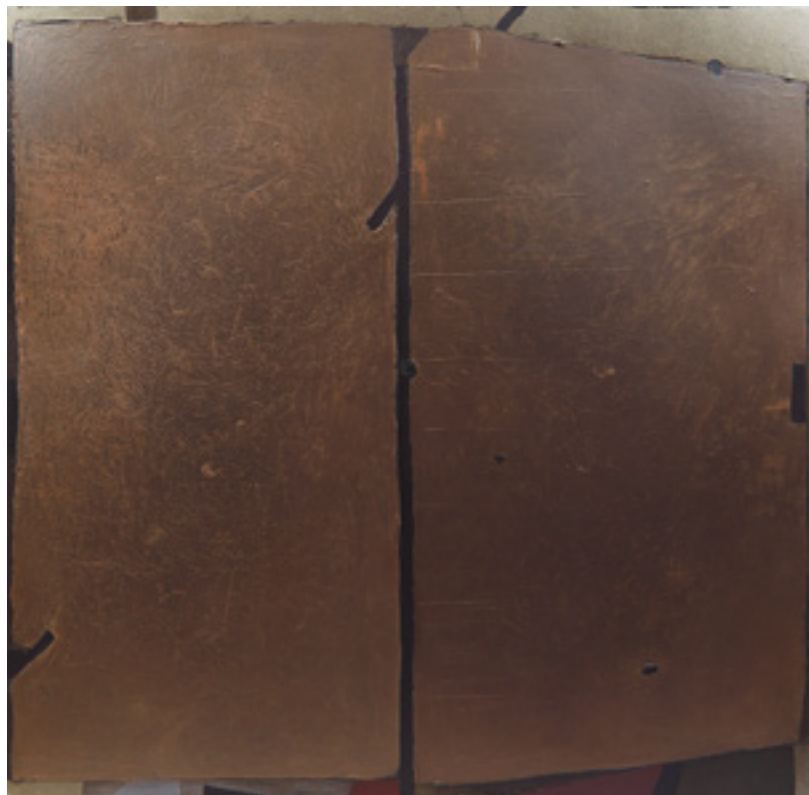
### **LITERATURE**

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

In 1963, Clement Greenberg singled out Otto Rogers as the only "big attack" painter in Saskatoon, one with a "fullness of inspiration." He soon became a recognized national art figure, and by the 1970s, Rogers was exhibiting in Toronto, Montreal, Paris and Milan. 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. *Hyacinths and Certitude* also makes reference to steel sculpture in its crisp metallic grey colour palette. Otto Rogers 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.

\$12,000 - \$15,000



**GERSHON ISKOWITZ****Sunlight #4***oil on canvas**signed, titled and dated 1986 on the reverse**40 ins x 33.5 ins; 100 cms x 83.3 cms***PROVENANCE**

Gallery Moos Ltd., Toronto

Private Collection, Toronto

**LITERATURE**Adele Freedman, *Gershon Iskowitz: Painter of Light*, Toronto, 1982, pages 132 and 153

A work created in the mature period of Gershon Iskowitz's career, *Sunlight #4*, suggests that the artist was experimenting and exploring new solutions to his painting practice. This work was exhibited in the artist's last solo show with Gallery Moos in 1986 and is indicative of the artist's move towards vivid "allover" colour within his works, moving away from the heavy application of white pigments over top of bright coloured shapes and colour fields.

Seeming to stem from the artist's earlier *Orange Yellow C* of 1982, *Sunlight #4* employs a similar palette of blue, green, and purple, with the addition of pink ovoid shapes floating within a vibrant blanket of yellow. With harder edges to the floating shapes, there is a movement towards harder abstraction and away from observed nature. His works emphasizing colour and light "are about his excitement at discovering a new blue or new orange, a fresh nuance or shape. They express his passion to communicate his insights to anyone prepared to set aside pre-convictions and embrace that particular vision he has to reveal." The viewer still, however, has the feeling of looking up or down through the cloud cover, a classic manoeuvre by the artist inspired by flights taken over the landscape and being afforded a birds eye view of the topography below. The carefully constructed composition emphasizes the balance of the scattered abstract forms sitting on the surface of the canvas, moving the viewer to consider the relationships between the carefully selected colours. With no reference to horizon line, the work moves towards a purer abstraction devoid of references to the Canadian landscape, but still distinctly Iskowitz, vibrant with radiating colour and energy.

\$18,000 - \$22,000

**THOMAS SHERLOCK HODGSON****Study for Dark Then Mostly Light, 1956***mixed media on paper**signed lower right**7 ins x 14 ins; 17.5 cms x 35 cms***PROVENANCE**

Private Collection, Toronto



Tom Hodgson's first period of abstraction between 1947 and 1964 was one of his most transformative periods. Growing tired of the rigour and restrictions of formalism and figural works, the artist totally rejected realism in favour of abstraction. Often photographing still lifes and objects in his immediate vicinity, Hodgson would later use the photographs as reference, distorting, abstracting and rotating the objects in the final execution. Bold colours and an emphasis on thick black outlines typify this period of abstraction for the artist and also reference international trends by artists like Picasso, Miro and Kandinsky. *Study for Dark then Mostly Light* typifies this integral part of the artist's career and his experimentations with abstraction. Favouring bright contrasting blocks of yellow, chartreuse, eggplant and lavender, punctuated with swirling strong black lines, Hodgson presents a visually dynamic and luminous study with very little deviation in the final 1956 canvas.

\$4,000 - \$5,000



## EMILY CARR

**Untitled (Strait of Juan de Fuca from the Gravel Pit) June, 1936***oil on paper**signed lower right**22.25 ins x 34 ins; 55.6 cms x 85 cms***PROVENANCE**

Private Collection, Alberta

Christopher Varley Art Dealer Inc., Toronto

Private Collection, USA

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

One of Canada's most iconic and influential artists, Emily Carr is celebrated for her landscape compositions that represent a personal interpretation and spiritual connection with British Columbian terrain. *Untitled (Strait of Juan de Fuca from the Gravel Pit)* showcases her success in her new oil on paper medium of the 1930s, which Carr believed helped her achieve a unity with God, nature, and painting.

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

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

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

Carr's oil on paper works, such as *Untitled (Strait of Juan de Fuca from the Gravel Pit)* constitute a significant portion of her work from 1932 onward. This painting exemplifies the freshness that Carr was able to obtain in this new medium of painting *en plein air*. The Strait of Juan de Fuca is a 154 kilometre-long waterway that serves as the Salish Sea's outlet to the Pacific Ocean, as well as the international boundary between Canada and the United States. It was named after the Greek navigator Juan de Fuca who sailed in a Spanish expedition in 1592 to seek the semi-mythical Strait of Anián. The strait's northern boundary follows the shoreline of Vancouver Island, where Carr would have been stationed to paint this composition.

Emily Carr continued to exhibit with the local art societies in Victoria and Vancouver throughout the 1930s, and received many laudatory reviews of her preferred new medium. Lawren Harris praised her oil on paper works and her increasingly expressive and reductive style. He encouraged Carr to pursue the approach further into complete abstraction, but she replied in a letter that doing this would cause her to lose touch with nature. Carr maintained a lifelong dedication to expressing the spirit and sublime nature of British Columbia.

**\$125,000 - \$175,000**







37

## WILLIAM PEREHUDOFF

### AC-88-8

acrylic on canvas

signed, titled and dated 1988 on the reverse

44 ins x 46.25 ins; 110 cms x 115.6 cms

### PROVENANCE

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

William Perehudoff 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 abstraction 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 Perehudoff among its foremost leaders. Clement Greenberg and Kenneth Noland came to the Emma Lake workshops and became strong supporters of Perehudoff; their respect for his work encouraged his development of large-scale, abstract works rooted in the theory and aesthetics of Color-Field painting. 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...” Perehudoff 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. “Perehudoff 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.”

Perehudoff’s background as a watercolourist can be seen in the soft hues of pink and grey throughout AC-88-8. The multicoloured bands forming a central triangular form are backlit by a glowing pearlescent white, drawing in the viewer and energizing the space between each stroke of colour. The canvas was completed in 1988, the year that Perehudoff was honoured to serve as a workshop leader at Emma Lake.

\$15,000 - \$20,000

## BERTRAM RICHARD BROOKER

### Autumn Bouquet

oil on canvas

*titled on the stretcher, Estate stamps on the reverse of the canvas; Brooker Estate File Number OC77*

30 ins x 24 ins; 75 cms x 60 cms

### PROVENANCE

Estate of the artist

Private Collection, Toronto

### EXHIBITED

*Bertram Brooker: A Creative Force*, Gallery Gevik, Toronto, May 3-31, 2014

### LITERATURE

James King, *Bertram Brooker: Life & Work* [online publication], Art Canada Institute, Toronto, 2018  
Adam Lauder, "It's Alive!: Bertram Brooker and Vitalism," In *The Logic of Nature, the Romance of Space: Elements of Canadian Modernist Painting*, Cassandra Getty (ed.), The Robert McLaughlin Gallery, Oshawa, 2010, pages 81-105  
Joyce Zemans, "First Fruits: The World and Spirit Paintings [Bertram Brooker]", *Provincial Essays*, No. 7, 1989

A self-taught polymath, Bertram Brooker was among the first artists in Canada to champion abstract art in Canada, though his groundbreaking experimental works of the 1920s at first failed to captivate contemporary audiences. By the 1930s, Brooker had largely abandoned pure abstraction in favour of a hybrid, more representational manner of depicting human figures and plant-based forms in nature. Joyce Zemans suggests a reason for this marked shift from his early, radical experiments in geometric abstraction: Brooker may have felt that his abstract "world and spirit paintings" were too difficult for contemporary audiences to respond to. Strongly influenced by his friend Lionel LeMoine FitzGerald as much as he was inspired by the theories of philosopher Henri Bergson and the British Surrealists Graham Sutherland and Paul Nash,



Brooker spent much of the 1930s and 1940s exploring the potential of abstraction to represent the inner vitality of organic structures.

In the exceptional 1952 canvas *Autumn Bouquet*, Brooker adeptly synthesizes a Cubist formal inventiveness with his knack for conveying the vibrant thrust and energy contained within a painted surface and the earth itself. Warm, rich pigments and a lattice-like network of active, intersecting diagonal lines suggest leaf and floral forms reduced to their most essential, symbolic states. As Adam Lauder has noted in his discussion of Brooker's final paintings, for the first time since the austere, almost Vorticist canvases of his very early career, Brooker's extraordinarily refined paintings from the 1950s verge on the completely abstract. In spite of "perceptions of diminished radicalism" following his (un)official departure from abstraction in the 1920s, Brooker's later canvases "attest to a relentless spirit of experimentation and inquiry."

\$20,000 - \$30,000





39

**DAVID LLOYD BLACKWOOD**

**The Great Peace of Brian and Martin Winsor**

*colour etching and aquatint*

*signed, titled, dated 1985 and numbered 20/50 in the lower margin*

*31.75 ins x 19.75 ins; 79.4 cms x 49.4 cms (plate)*

**PROVENANCE**

Private Collection, Ontario

**LITERATURE**

Michael Crummey, "Candles in the Dark", *Black Ice: David Blackwood, Prints of Newfoundland*, Toronto, 2011, page 120, for the working print of this subject illustrated plate 44, not paginated

Discussing dramatic elements of David Blackwood's *The Great Peace of Brian and Martin Winsor*, Michael Crummey observes:

Blackwood has always set the human element in his art within that same looming scale, of ocean and headland and restless night. In *The Great Peace of Brian and Martin Winsor*, their 'great peace' is dwarfed by the massive sickle blade of the whale curving over the lost hunters, by the iceberg that dominates the background.

\$7,000 - \$9,000



40

**EDWIN HEADLEY HOLGATE**

**Labrador Kitchen #1**

*woodcut*

*signed and numbered 14/30 in the lower margin*

*6 ins x 5 ins; 15 cms x 12.5 cms (plate)*

**LITERATURE**

Rosalind Pepall and Brian Foss, *Edwin Holgate*, The Montreal Museum of Fine Arts, Montreal, 2005, illustrated page 35

\$3,000 - \$5,000



41

## MOLLY LAMB BOBAK

### Waterfront, Fredericton

watercolour

signed lower right

18 ins x 23.25 ins; 45 cms x 58.1 cms

#### PROVENANCE

Acquired directly from the artist  
Private Collection, Montreal

#### LITERATURE

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

Frequenting pubs, sporting events, parades and student rallies, the University of New Brunswick campus environment in Fredericton offered Bobak opportunity to capture various crowd scenes unfolding. She portrayed these subjects in a quasi-abstract rendering, focusing more on the energy and activity of the event rather than on the identity of the attendees. Painted in delicate, loose brushstrokes, this watercolour offers a glimpse into a lively waterfront event on a summer day. Author Michelle Gewurtz writes that “[Bobak’s] vivid scenes of local community events made a unique contribution to painting in New Brunswick. What stands out in all her work [...] is her love for the beauty of ordinary life.”

\$7,000 - \$9,000



42

## WALTER JOSEPH PHILLIPS

### Sunset, Lake of the Woods

colour woodcut

signed and inscribed “83” in pencil in the lower margin

7.25 ins x 8.25 ins; 18.1 cms x 20.6 cms

\$2,000 - \$3,000





43

## ALFRED JOSEPH CASSON

### Oxtongue Lake

*oil on board*

*signed lower right; signed, titled and dated July/82 on the reverse*  
 12 ins x 15 ins; 30 cms x 37.5 cms

#### PROVENANCE

Roberts Gallery, Toronto  
 Art Mode Gallery, Ottawa  
 Private Collection, St. John's

#### LITERATURE

Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*, Agincourt, Ontario, 1976, page 50

A.J. Casson painted Oxtongue Lake in the Algonquin Highlands many times during his career. This area, near Huntsville, was visited frequently by the Group of Seven members on their sketching trips undertaken both independently and collectively. Algonquin Park and its environs has inspired numerous paintings by the Group, becoming quintessential in the canon of Canadian art.

Oxtongue Lake was among one of A.J. Casson's favourite places to paint. The artist remarked that "if you ask me to paint a picture of Oxtongue Lake with one of the islands, I could sit down and do it right now." In *Oxtongue Lake*, Casson has focused on the wooded area near the lake, without including the lake itself. The simplified forms, two-dimensional patterning and pronounced flatness are characteristic of the style and technique of Casson's mature work, while the subject and composition are evocative of works by the Group.

\$15,000 - \$20,000



44

## CORNELIUS KRIEGHOFF

### Hudson Bay Trader (Early Trading with the Indians), circa 1845-47

oil on canvas  
signed lower right  
11.5 ins x 15.5 ins; 28.8 cms x 38.8 cms

#### PROVENANCE

T.A. McGinnis, Kingston, Ontario  
The Estate of Norah Aileen McGinnis Glen, Baie D'Urfé, Quebec  
Joyner Fine Art, auction, Toronto, November 20, 1998, lot 40  
Private Collection, USA

#### EXHIBITED

*Exhibition of Paintings by Cornelius Krieghoff 1815-1872*, National Gallery of Canada and the Art Association of Montreal, Ottawa/Montreal, February - March 1934, no. 72

#### LITERATURE:

J. Russell Harper, *Krieghoff*, Toronto, 1979, pages 47-49  
Marius Barbeau and Thoreau MacDonald, *Cornelius Krieghoff*, Toronto, 1948, pages 20-21  
Albert Henry Robson, *Cornelius Krieghoff: 1882-1939*, Toronto, 1937, page 16 and 17 for the work reproduced in colour  
Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, Toronto, 1934, page 22, listed page 28  
Marius Barbeau, *Exhibition of Paintings by Cornelius Krieghoff 1815-1872*, Ottawa/Montreal, 1934, page 6  
Marius Barbeau, "Krieghoff Discovers Canada", *Canadian Geographical Journal*, VIII, no. 3, March 1934, reproduced page 112

In 1842 Cornelius Krieghoff settled in Longueuil and naturally grew interested in the Iroquois people from the village of Caughnawaga, located on the south shore of the St. Lawrence River in Quebec, just upstream from the Lachine Rapids. The paintings produced during Krieghoff's Longueuil and Montreal period, from 1840-1853, are broad in style, expressing the artist's mastery of detail and colour.

Marius Barbeau describes *Hudson Bay Trader (Early Trading with the Indians)* as "two Caughnawaga Indians, man and woman in a clearing, facing a trader who spreads a Hudson's Bay blanket in front of them... a cradleboard with child stands near [a] tree; a dog near the Indian facing the trader... a typical early Krieghoff." Krieghoff's aim was not to document prominent leaders or systematically catalogue different nations, but to record the details of everyday life. As Albert H. Robson observes of *Hudson Bay Trader*, the "actual human drama of the scene is full of interest with its colourful accessories of birch-bark canoe, papoose, dog and costumes."

Barbeau stipulates that there are only three known works by Krieghoff that illustrate the subject matter of fur traders interacting with Native Americans. These compositions were perhaps inspired by the work of Coke Smyth, specifically *Indians Bartering* (1840) which shares the solid central figure of a man sitting on a log or stone, smoking his pipe in profile, as he gazes at the goods presented by the Hudson's Bay trader. This particular figure is one that Russell Harper discusses as appearing in many paintings of the 'New World'.

Krieghoff found vast inspiration in the heart of French Canada and the rugged wilderness of Quebec, developing a distinctive style and technique that grew out of early compositions such as *Hudson Bay Trader*.

\$40,000 - \$60,000





45

## BETTY ROODISH GOODWIN

### Two Male Figures

*mixed media on mylar*

*signed and dated 1997 lower right*

*A quote from Leonardo da Vinci, inscribed upon the inside of the framing glass, reads:*

*"But in what terms am I able to describe the abominable and awful evils against which no human resource avails?"*

*17 ins x 11 ins; 42.5 cms x 27.5 cms*

### PROVENANCE

Collection of the artist

Private Collection, Montreal

### LITERATURE

Rober Racine, "Surely She's Seen Me Looking at Them...", in *The Art of Betty Goodwin*, Matthew Teitelbaum and Jessica Bradley (eds.), Art Gallery of Ontario, Toronto, 1998, pages 76-77

Jessica Bradley, *Betty Goodwin: Signs of Life*, Art Gallery of Windsor, 1995, page 22

*Two Male Figures* reveals the human form in Goodwin's signature highly expressive manner. Her trademark "floating figures" invoke universal themes of existence, life, death and memory, concerns which resonate with the viewer. Discussing similar works in 1988, Rober Racine writes that:

[T]he subjects take each other in their arms, let themselves go. They shout each other's heads off, bodies off. They float in an embrace, emerge, regenerate and burst, torn to pieces... They possess a force which wakens us to form, to the beauty of natural movement, the beauty of taking the other's body and biting an ear off if it doesn't hear our cry of love... They demonstrate that we must touch one another, meld into each other.

Despite the strong sense of loss and despair often encountered in her drawings, they likewise seem to "embody a resilience, a sense of possibility and renewal within the work itself."

\$6,000 - \$8,000



46

## BETTY ROODISH GOODWIN

### Untitled (Figure/Animal Series)

*pastel and graphite on mylar*

*signed and dated 1991-1994 lower right*

*17 ins x 11 ins; 42.5 cms x 27.5 cms*

### PROVENANCE

Galerie René Blouin, Montreal

Collection of the artist

Private Collection, Montreal

\$5,000 - \$7,000

47

**SOREL ETROG****Small Chair (Hand)***bronze**stamped signature and editioned 2/7**17.5 ins x 9.5 ins x 8.5 ins; 43.8 cms x 23.8 cms x 21.3 cms (overall)***PROVENANCE**

Private Collection, Florida

Private Collection, Ontario

**LITERATURE**Pierre Restany, *Sorel Etrog*, Munich, 2002, page 77

Florian Rodari, "Secret Paths, 1999-2000" in Ihor Holubizky (ed.),

*Sorel Etrog: Five Decades*, Art Gallery of Ontario, Toronto, page 103

One of the most recognizable recurring themes in Sorel Etrog's work, the *Links* series "hands" encapsulate the artist's exploration of bodily form in contemporary sculptural practices of the Post-War era. Throughout the *Links* period of Etrog's work, the preoccupation of linking different parts of the body seamlessly was paramount. Deeply influenced by ancient carving and sculpture techniques, Etrog notes: "I was lucky to have discovered the Etruscan links which showed me how to join the multiple shapes organically. The Link created a tension at the point where they joined, where they pulled together or pulled apart." Etrog was developing a new visual language of the body, wrapped in internal and external tensions with the use of the linking of body parts. There is a psychological element at play in these works, an inherent tension trying to break free from the bodily constraints seeking freedom.

On the importance of these link elements, Florian Rodari writes: "Inasmuch as they are points of maximum energy, these nerve centres where the body hinges and joins do their work are by nature painful; they are nodes of increased vulnerability." *Small Chair (Hand)* exemplifies the human condition Etrog was exploring throughout his body of work and the inherent tensions within the forms. The hand becomes a chair, an object to cradle and hold a sitter. The tension in the links with the comforting quality of the chair creates a complex emotive experience, whereby the object is at once vulnerable and tense while still managing to offer comfort to another.

\$20,000 - \$25,000



48

**GERALD GLADSTONE****Venus & Saturn Series***lucite sculpture with original lightbox**signed within the construction**7.25 ins (diameter) x 5 ins (height)**8.1 cms x 12.5 cms (excluding lightbox)***PROVENANCE**

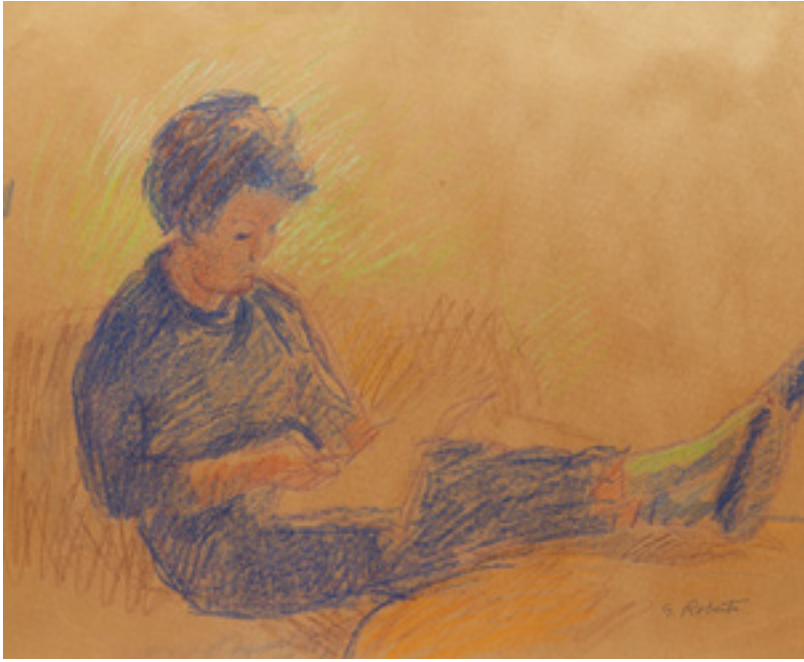
Fran Hill Gallery, Toronto

Private Collection, Toronto

\$1,200 - \$1,500







49

## WILLIAM GOODRIDGE ROBERTS

### Joan Reading

*pastel on paper*

*signed lower right; Estate Inventory Number 2256*

*inscribed on the reverse*

*24 ins x 29 ins; 60 cms x 72.5 cms*

#### PROVENANCE

Collection of the artist's family

This artwork hung prominently in the family home of Joan Roberts, wife of William Goodridge Roberts. The Roberts family collection consists of artwork from the painter's estate as well as select work sourced through auction and private sale avenues, with an aim to assemble a collection of work that best represents the career of the artist.

The sitter in Goodridge Roberts' *Joan Reading* is the artist's second wife, Joan Roberts, whom he married in 1954. She is featured in many of Roberts' figural studies, from nude oil paintings to pastel sketches such as this one. Joan's candid, relaxed pose alludes to a strong sense of intimacy in the picture, which is reinforced by our knowledge of the sitter's relationship to the artist.

\$3,000 - \$5,000



50

## WILLIAM GOODRIDGE ROBERTS

### Laurentian Landscape, 1961

*oil on board*

*signed lower right; titled to exhibition label on the reverse;*

*Estate Inventory Number 869 inscribed on the reverse*

*32 ins x 48 ins; 80 cms x 120 cms*

#### PROVENANCE

Collection of the artist's family

#### EXHIBITED

*Goodridge Roberts*, Festival Ontario, Art Gallery of Ontario, Toronto. n.d.

Included in an exhibition at the Art Gallery of Ontario and chosen by the artist's family as a representation of Goodridge Roberts' mastery of the Laurentian terrain, this painting hung prominently in the Roberts home. The Roberts family collection consists of artwork from the painter's estate as well as select work sourced through auction and private sale avenues, with an aim to assemble a collection of work that best represents the career of the artist.

\$10,000 - \$15,000



51

## JEAN PAUL LEMIEUX

### La leçon

oil on canvas

signed lower left

40.25 ins x 32.25 ins; 100.6 cms x 80.6 cms

### PROVENANCE

Private Collection, Toronto

### LITERATURE

Guy Robert, *Lemieux*, Toronto, 1978, page 244

Included among Jean Paul Lemieux's multi-faceted body of work are paintings which demonstrate the artist's interest in American Social Realism. He was particularly drawn to the 1930s art movement's descriptive studies of the contemporary city and the daily lives of ordinary people. Lemieux was also impressed by the Works Progress Administration, which had generated a vast movement of muralist art in the United States, and inspired the

artist to create many large, detailed paintings of the working class French-Canadian people. His interest in documenting the human expression as well as showcasing the lives of Québécois citizens, led Lemieux to create canvases such as *La leçon*. The interior scene portrays a seated woman, wearing a red dress and pearl necklace, who appears to be giving instruction to a young man - possibly a mother and son. Through the large window behind the two figures is a signature 'Lemieux' winter landscape - a white field of snow below an empty dark sky. In this painting, the artist combines his interest in the landscapes and genre scenes of his native province. While *La leçon* serves as a glimpse into the life of a Québécois household, the elegant appearance of the female figure precludes the painting from being directly aligned with Social Realist art.

A woman wearing a necklace became a recurring motif in the artist's portraits, referencing a popular theme in Western painting: feminine vanity. Robert explains that for Lemieux, the symbol of the necklace goes beyond a statement on vanity, writing that "in Lemieux's painting, the vanity of woman is no longer a simple matter of make-up or gaudy jewelry. It becomes a refusal to submit to the ravages of time, an exorcism of the aging process and even the proclamation of a quality of being - a singular way to announce one's person, beautifully and almost poetically."

\$50,000 - \$70,000





52

## ALEXANDER YOUNG JACKSON

### Mount Rundle at Canmore

*double-sided oil on board*

*signed lower right; titled on the reverse upon a composition of a landscape of grain elevators*

*10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms*

#### PROVENANCE

Dominion Gallery, Montreal

Art Mode Gallery, Ottawa

Private Collection, St. John's

#### LITERATURE

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, page 122

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

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

Alberta's varied terrain offered a wondrous selection of environments to portray. On his western sketching trips, Jackson recalls, "underneath the burned-up land was wealth untold, which only a few people then visualized. Hills rose from the prairies, range after range of them, and then the mountains rose abruptly out of the hills. The countryside offered all kinds of motifs for composition." Jackson found beauty in the landscape no matter its state. Dry land offered the opportunity to paint in rich rusts and ochres; mountains rising from the flatlands gave the artist inspiration to capture the dramatic compositional contrasts and the rich variety of flora often inspired Jackson's affinity for experimentation with texture and movement within his work. The double-sided *Mount Rundle at Canmore* showcases Jackson's rhythmic ribbons of paint, moving across the panel in rich tones, contrasted with vibrant blues and greens, presenting complexity and drama, standard fare within the Rockies region of Alberta.

\$20,000 - \$30,000



53

## TAKAO TANABE

### Foothills Looking West

*acrylic on canvas*

*signed lower right; signed, titled, dated "8/83" and inscribed "Errington" on the reverse*

*34.25 ins x 51.25 ins; 85.6 cms x 128.1 cms*

#### PROVENANCE

The Collection of TC Energy, Calgary

#### LITERATURE

Roger H. Boulet *Takao Tanabe: Wet Coasts and Dry Lands*, Kelowna Art Gallery, Kelowna, 2000, page 9

Ian McNairn, *7 West Coast Painters*, Vancouver International Festival Exhibition, The University of British Columbia, 1959, not paginated

Nancy E. Dillow and Jane Rule, *Takao Tanabe, 1972 - 1976: The Land*, University of Regina, Saskatchewan, 1976, page 7

Nancy Dillow writes that "Tanabe's paintings of the land are the outcome of intense personal discipline and a search for the subtleties of landscape." One of his favoured subjects were the foothills found at the edge of the Prairies. Influenced by his travels through the Canadian landscape, Tanabe was particularly moved by the flattened landscapes of the Prairies.

*Foothills Looking West* showcases Tanabe's classic use of a soothing blue sky and vibrant green foreground. The lounging and grazing brown cows speckled within the fields further suggest a comfortable leisurely calm and expanse about the work. On Tanabe's technique and style, Robert Boulet writes that "there is no great effusion of self-expression. The paintings are cool, calculated, yet enormously affecting." The horizontality of the composition presents the viewer with strong visual drama of the landscape with a high gracefully layered horizon. The blocking of compositional elements also lends to the artist's early abstract artworks and the trend of hard edge abstraction. Here however, Tanabe has softened the lines of pigments and elements to build the landscape. Ian McNairn explains: "Tanabe's painting is essentially poetic. Perhaps all painting is poetic but in this case it is lyrical, delicate and hypersensitive. His work shows a refinement of taste and touch which is often lost in the technical process of contemporary painting." In an era when expressive abstract painting dominated the art discourse, Tanabe's works emerged as hovering between abstract and landscape traditions and cementing the artist's unique place within the dialogue of Canadian art.

\$25,000 - \$35,000





54

## JACQUES HURTUBISE

### Tontitotem

*acrylic on canvas (diptych, framed together)  
signed and dated 1988 lower right; signed, titled and dated on the reverse  
40 ins x 44 ins; 100 cms x 110 cms (overall)*

### PROVENANCE

Galerie D'Art Vincent, Ottawa  
Private Collection, Ottawa

Following his daughter's sudden and tragic death in 1980, Jacques Hurtubise decided to sell his Montreal house and travel for several years, distracting himself from the negative emotions associated with home. During this period, the artist began an extensive series of symmetrical paintings, composed of canvases folded in half, or two canvases pressed together, in order to create symmetrical abstract images. Depictions of faces and masks began to appear in these works, and increasingly so following a long and inspirational trip to China in 1986.

*Tontitotem*, dating to 1988, serves as an example of Hurtubise's work of this period, composed of two canvases displaying abstracted masks as mirror images of each other. These kaleidoscopic works recall the effect of a Rorschach test, as the viewer is invited to find his/her own meaning in the spontaneous image created.

\$18,000 - \$22,000



55

## WILLIAM PEREHUDOFF

### AC-83-92

*acrylic on canvas*

*signed, titled and dated 1983 on the reverse*

*40 ins x 52 ins; 100 cms x 130 cms*

### PROVENANCE

Waddington Galleries, Toronto

Private Collection, Toronto

### LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 287

William Perehudoff began his artistic career as a watercolourist while continuing to experiment with transparencies and opacities in pigments throughout his later career as a colour field painter. In *AC-83-92*, a wash of thinned aqua pigment on the unprimed canvas creates a soft foundation layer to the composition. Producing vibrant contrast and energy, the artist then applied large dabs of intense and contrasting multicoloured paint across the canvas. These thick strokes of colour, painted with a glossy, tactile surface, appear to be floating amid the calm space behind them, like a blue sky. The three-dimensional quality of the final surface layer adds a sculptural element and further dimension to the image. Roald Nasgaard notes how Perehudoff's abstract works of the 1980s exhibit "plays of light and dark, of transparency and opacity, [which] are subtle and sensuous."

\$12,000 - \$15,000



## WILLIAM KURELEK

## Brothers

*mixed media on board*

*signed with monogram and dated 1971 lower right; titled on the reverse of the artist's frame*

*24 ins x 36 ins; 60 cms x 90 cms*

## PROVENANCE

Acquired directly from the artist

Private Collection, Ontario

## LITERATURE

*William Kurelek Fonds*, Library and Archives Canada, Ottawa, MG 31 D231, transcript of William Kurelek's handwritten notes, "Personal Philosophy and Beliefs 1966-1972", Volume 8, page 2

William Kurelek, *Someone With Me: The Autobiography of William Kurelek*, Toronto, 1980, page 39

William Kurelek was a prolific artist, completing well-over 2,000 paintings and drawings before his premature death in 1977. *Brothers* is an excellent example of a "memory" painting, albeit one ostensibly representing the recollections of the patron who commissioned the work, not those of the artist. Commissioned by the same collector who had already acquired *Pioneer Homestead on a Winter's Evening* (see lot 31) from the artist, *Brothers* is unapologetically sincere and nostalgic. And yet, in line with Kurelek's best memory work, it is also a more nuanced painting than it appears at first glance. *Brothers* attends to some of the artist's deeply held beliefs, namely his recognition that all memories are not so much records of the past as they are registers of its fleeting intangibility.

Kurelek came by his interest in memory honestly. Born in 1927 at Whitford, Alberta, east of Edmonton, he grew up in a family that had been profoundly shaped by struggle and hardship. His mother's kin, the Huculaks, had come to Western Canada in 1899 from the Ukrainian village of Borivtsi, in northern Bukovyna. Seeking greater stability and opportunity, their arrival corresponded with the first significant wave of Ukrainian immigration to Canada. Kurelek's father was born in and, following the devastation wrought by the First World War, fled from the same town as the family of his future wife, whom he wed in 1925. In 1934 the Kureleks relocated to a dairy farm north of Winnipeg.

William Kurelek's recollections of his formative years in Manitoba exemplify the bulk of the subject matter comprising his best-known memory paintings – works such as *Reminiscences of Youth* (Art Gallery of Ontario) and *Manitoba Party* (National Gallery of Canada). In such tableaux the artist weaves multiple memories into singular, composite pictures; never simply facsimiles of the private past, Kurelek's best memory paintings make the viewer share in the dissonant sense of fixity and impermanence that constitute memory's universal weight. Indeed, this uncanny ability is precisely what draws audiences to Kurelek's art, and earned him important commissions like *Brothers*.

*Brothers* shows the artist's mastery at rendering the sublime but understated Prairie landscape in winter – an environment Kurelek's patron, who had likewise grown up in Western Canada before becoming an active member of the Ukrainian community in Toronto,

knew just as well as the artist. The bright, killing cold is manifest by the hoar frost that clings to the short scruffy pockets of poplar and bush that punctuate the atmospheric and geometric monotony of the flat landscape and elevated horizon. The figures' warm, vertical forms introduce a disorienting and ambiguous sense of scale and distance. The painting's space appears at once shallow and infinitely regressive. There is a fantastical, gravitational levity to the scene, as though Kurelek has turned the whole world upside down, leaving the inhabitants floating on clouds.

Kurelek was professionally active in the 1960s and 1970s, a time when artists' creative expression was routinely set apart from the utilitarian labour and objects of everyday life. Unlike most within his peer group, Kurelek was just as apt to refer to himself as a "picture maker" as he was a "painter" or "creator."

Kurelek often used agrarian life and labour, and particularly the collaborative efforts of men, to explore themes of perseverance, generational continuity, as well as moments of kinship, patience, and love – or absence thereof. The relationships between community and family members – between boyhood friends, brothers, sons and fathers – cast a complicated and ambiguous shadow across the artist's oeuvre. As a child, Kurelek craved paternal attention from a father for whom life was about, in the words of the Ukrainian-Canadian historian Orest Martynowych, "the brutal and relentless struggle for survival." As a Roman Catholic convert, Kurelek took seriously the biblical injunction to love and obey his parents. He felt a deep attachment to his younger brother John, to whom he dedicated an entire series of paintings in 1973. And yet, Kurelek writes in his autobiography *Someone With Me* that he and his brother, while "constant companions" in their youth, were "rivals at the same time." The artist continues,

I was early seen to be different – a dreamer – while John was practical and naturally brighter. I was jealous of the affection and praise he seemed to get from my parents that I, being older, thought I had first claim to. Appropriately, my first memory of John is of him hitting me over the head with a vanilla bottle.

As a youth, Kurelek deeply resented the effortless physical prowess and mechanical aptitude that earned John his father's praise, and set his own shortcomings in stark relief. *Brothers* is no doubt a memento of the patron's fraternal companionship. As a strong example of Kurelek's memory painting, it is also a meditation on the fundamental impermanence of memory, and an allegory about the role others play in helping form personal identity.

We extend our thanks to Andrew Kear, Canadian art historian and Head of Collections, Exhibitions and Programs at Museum London for contributing the preceding essay. Andrew is the past Chief Curator and Curator of Canadian art at the Winnipeg Art Gallery, a Curator of the 2011/2012 national travelling exhibition *William Kurelek: The Messenger* and author of the Art Canada's Institute's *William Kurelek: Life & Work*, available at [www.aci-iac.ca](http://www.aci-iac.ca).

\$100,000 - \$150,000







57

## FREDERICK GRANT BANTING

### Inlet, French River

*oil on board*

*certified and dated "24-4-76" by Lady Henrietta E. Banting on a stamp and dated 1933 on an exhibition label on the reverse*  
 10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

#### PROVENANCE

Mrs. M. Robertson Banting, Oakville  
 Roberts Gallery, Toronto  
 Private Collection, California

#### EXHIBITED

*Exhibition of Paintings by the Late Sir Frederick Banting*, Hart House,  
 University of Toronto, February 13th - March 1st, 1943

#### LITERATURE

A.Y. Jackson, *Banting as an Artist*, Toronto 1943, page 33, listed as *No Title*

Sir Frederick Grant Banting was an active member of the Arts and Letters Club, where he met A.Y. Jackson. The two quickly became friends and sketching companions throughout the Arctic, Ontario and rural Quebec. By the 1930s, Banting became one of Canada's best known emerging artists with a keen sense of colour, light and shadow, heavily influenced by his time with Jackson. Banting refined his practice, often looking to Jackson for guidance to better develop what was first a pastime, into a career.

\$20,000 - \$30,000



58

## FRANK SHIRLEY PANABAKER

### Approaching Storm, Georgian Bay

*oil on board*

*signed lower right; titled on the reverse*  
 16 ins x 20 ins; 40 cms x 50 cms

#### PROVENANCE

Private Collection, Toronto

\$3,000 - \$4,000



59

## CLARENCE ALPHONSE GAGNON

### Swiss Village

*oil on panel*

4.75 ins x 7 ins; 11.9 cms x 17.5 cms

#### PROVENANCE

Walter Klinkhoff Gallery, Montreal  
Private Collection, Ontario

Clarence Gagnon studied under William Brymner at the Art Association of Montreal in 1897. Looking to advance his artistic knowledge and training, he left for Paris in 1904 to study at the Académie Julian. Before returning to Canada, Gagnon travelled and painted throughout Europe, employing the vivid palette and loose paint handling of the Impressionists that he would later incorporate into his compositions of Quebec landscapes. Several years later, Gagnon took trips to Italy, France and Switzerland to paint the scenery that varied from his homeland. *Swiss Village* depicts the rooftops of a charming town in the Swiss mountains, encircling a tall church steeple. The loose brushstrokes and vibrant colours employed by Gagnon attest to his influence and credit in advancing modernist painting in Canada.

\$9,000 - \$12,000



60

## JOHN GEOFFREY CARUTHERS LITTLE

### Coin Marie-Anne et Drolet, Montreal

*oil on canvas*

*signed lower right; signed, titled and dated 1974 on the stretcher*  
12 ins x 16 ins; 30 cms x 40 cms

#### PROVENANCE

Continental Galleries, Montreal  
Private Collection, Ontario

\$6,000 - \$8,000





61

## ALEXANDER YOUNG JACKSON

### Alberta Farm, Near Edmonton

oil on board

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

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

#### PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ontario

#### LITERATURE

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

A.Y. Jackson made brief visits to Alberta as early as 1914. He described the appeal of the west in a letter to Anne Savage in 1933, writing “the great open prairies tugged strongly with [their] promise of vast space and unfettered movement, of an escape to freedom, of renewal.” Jackson’s first major trip was in 1937, to visit his brother Ernest, a respected judge in Lethbridge. He returned to Alberta year after year until the late 1950s, painting the expansive farm country during the four distinct seasons, including the golden hay of the early harvest in *Alberta Farm, Near Edmonton*.

\$15,000 - \$20,000



62

## KATHLEEN MOIR MORRIS

### Grazing Cattle

oil on board

signed lower left

12 ins x 14 ins; 30 cms x 35 cms

#### PROVENANCE

Private Collection, Toronto

#### EXHIBITED

*Canadian Women Artists*, The Arts & Letters Club of Toronto, April 27, 1996

Kathleen Morris was best known for recording the authenticity of everyday life in Montreal and its environs. She was born with a physical disability but refused to let it prevent her from painting outdoors in all seasons. The quiet pleasure in her work comes from her own affection for a humble yet lively world, and provides a refuge from modern day chaos; a moment captured in time.

Two months of every summer were spent in Marshall’s Bay near Arnprior, Ontario, where she painted cows and other animals from the cottage that had been in the family for generations. Morris compassionately painted animals with regularity and with an interest in the bond between humanity and the natural world. In her late career when her handicap forced her to cease painting, Morris devoted her time to the prevention of animal cruelty.

\$9,000 - \$12,000



63

## MOLLY LAMB BOBAK

### Highland Games, Fredericton

oil on canvas

signed lower right; signed, titled and dated 1975 on the reverse  
40 ins x 48 ins; 100 cms x 120 cms

#### PROVENANCE

Roberts Gallery, Toronto  
The Collection of TC Energy, Toronto

#### LITERATURE

Laura Brandon quoted in Allison Lawler, "Molly Lamb Bobak was first Canadian Woman Sent Overseas as War Artist," *The Globe and Mail*, [online], March 14, 2014

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

A trailblazer for women in the arts in Canada, Bobak was an official war artist during the Second World War and was stationed in England. She often gravitated towards scenes of crowds as she was inspired by the victory parades of the Allied forces at the end of the war. Bobak returned to Canada and began teaching at the University of New Brunswick in the fall of 1960. She also organized classes throughout the province and on television, becoming a well-known and inspiring instructor. She and her husband Bruno became the centre of

Fredericton's art scene, with strong ties to artists in Montreal, Toronto, and Vancouver. Bobak received several commissions and grew to be known for her paintings of official gatherings at the Legislature, City Hall, and other civic and public events in Fredericton and across the Maritimes.

The move to Fredericton supplied Bobak with new subject matter, and her work began to reflect a celebratory attitude towards public events and crowd scenes. "I think that it is an interest I have had ever since I was a kid," she said. "I simply love gatherings, mingling... It's like little ants crawling, the sort of insignificance and yet the beauty of people all getting together." Her paintings depict people gathered in community spaces, often waving flags, cheering on sports teams in parades or commencement ceremonies. As her career progressed, she became increasingly concerned with movement and rhythm in her scenes of parades and sporting events, such as *Highland Games, Fredericton*. The large oil painting shows a parade of people in traditional Scottish dress, circulating through the streets during the Highland Games festival to celebrate the Scottish culture and heritage of New Brunswick. The energy and excitement of the scene is palpable; the viewer can almost hear the bagpipes being played as the band marches through the town. Scenes of modern urban life such as *Highland Games, Fredericton*, are considered to be Molly Bobak's greatest artistic accomplishments, for they "achieve a careful balance of form, colour, and space, creating a clear, rationalized vision of moving scenes that are intentionally devoid of narrative."

\$30,000 - \$50,000





64

## JACK HAMILTON BUSH

### Lovers

oil on board

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

26 ins x 20 ins; 65 cms x 50 cms

### PROVENANCE

Jack Bush Art Estate

Private Collection, Ontario

### EXHIBITED

*New Paintings by Jack Bush*, Gavin Henderson Gallery, Toronto, 1949, cat. no. 12

*Jack Bush: Hymn to the Sun, Early Work*, Art Gallery of Algoma, Sault Ste. Marie, 1997, (travelling exhibition)

### LITERATURE

Michael Burtch, *Jack Bush: Hymn to the Sun, Early Work* [Exhibition Catalogue], Art Gallery of Algoma, 1997, reproduced page 50

*The Lovers* (also known simply as “Lovers”) made its debut in a solo exhibition titled *New Paintings by Jack Bush* at Toronto’s Gavin Henderson Galleries in October 1949. The gallery, located at 759 Yonge Street, promoted the thirty-two works in show by calling it “an exhibition

of provocative new paintings.” With paintings titled *Agony*, *Rising Spirit*, *Job*, *The Prophet*, *Out of the Woods*, *The Beseechers*, *Flight Into Egypt*, and *Strange Land*, the exhibition reflected the spiritual consciousness of the artist, but also a mood of personal exploration; other paintings in the exhibition included *Man in a Mood*, *Transition*, *The Ponderer*, *Contemplation*, and *Tangled*.

Jack Bush was raised High Anglican, and brought up his own children with some exposure to the Church, though not as strictly as he himself had experienced growing up. Bush’s increasing interest in spiritual, and specifically biblical topics in the late 1940s coincided with his decision to begin psychological therapy in 1947.

While Bush’s psyche may have been under stress, love was a constant in his life. He married Mabel Teakle in 1934 and remained a committed husband, despite the challenges of an international career in art that neither spouse imagined would be so successful. Since his life demonstrated a respect for companionship and Christianity, it is doubtless that Bush valued the Song of Songs. Within the Hebrew Bible (Old Testament), the Song of Songs is entirely unique for its focus on sexual love and lack of teachings in the usual biblical subjects of God, law and covenant. Lovers are vividly evoked in 1:7 of the Song of Songs:

*Tell me, O thou whom my soul loveth,  
where thou feedest, where thou makest  
thy flock to rest at noon: for why should I  
be as one that turneth aside by the flocks  
of thy companions? (King James Bible)*

While there is no evidence to say what exactly inspired this painting, a spiritual connection is certainly signaled by the artist’s inclusion of a red sun. Many of Bush’s paintings from the late 1940s through the early 1950s include a red sun, recurring like an ever-present spirit. A Christian hymn called “Every Morning the Red Sun” may have served to inspire this warm symbol:

*Every morning the red sun  
Rises warm and bright;  
But the evening cometh on,  
And the dark, cold night.  
There’s a bright land far away,  
Where ’tis never-ending day.*

As we see in the bisected background of *The Lovers* painting, dark nights are followed by bright days, like sorrow may be followed by joy and love.

This painting will be included in the forthcoming *Jack Bush Catalogue Raisonné*.

We extend our thanks to Dr. Sarah Stanners for contributing the preceding essay. Sarah currently holds a Status Only appointment as Assistant Professor at the University of Toronto’s Department of Art History while writing the forthcoming *Jack Bush Catalogue Raisonné*. From 2015 to 2018 she was the Chief Curator of the McMichael Canadian Art Collection, Co-Curator of the 2014/2015 national travelling exhibition, *Jack Bush*, Co-Author of the resulting 2014 exhibition catalogue (*Jack Bush*) and guest curator and author for *Jack Bush: In Studio*, organized by the Esker Foundation in Calgary.

\$18,000 - \$22,000

**JACK HAMILTON BUSH****Barbie Collins, Lake of Bays, 1952***oil on board**signed, titled and dated 1952 on the artist estate label on the reverse*  
*23 ins x 17 ins; 57.5 cms x 42.5 cms***PROVENANCE**Jack Bush Art Estate  
Private Collection, Ontario**EXHIBITED***Jack Bush: The Decade of Discovery 1952-1962*, Miriam Shiell Fine Art, Toronto, 1996, (travelling exhibition)**LITERATURE**Miriam Shiell Fine Art, *Jack Bush: The Decade of Discovery 1952-1962* [Exhibition Catalogue], 1996, reproduced in colour, not paginated

Jack Bush and his family spent many summers at Lake of Bays in Ontario, usually renting a lakeside cottage close to the Muirhead family. Whether in the cottage or out on the dock overlooking the water, Bush enjoyed painting during his summer days off and his subjects reflect a happier, slower pace of life that comes with a vacation. His paintings done at the Lake of Bays include subjects such as still life, views from the cottage, sailboats and the red and white Bigwin Ferry that carried passengers from the mainland to the Bigwin Inn and the local Catholic Church.

Bush's time painting at the cottage was particularly productive in July of 1952 when he made no fewer than twenty paintings, including fifteen watercolour paintings on paper and five oil paintings on Masonite; his painting of the little girl named Barbara Collins is the only portrait amongst them. The artist variously referred to the sitter as Barbara or Barbie. The Collins and Bush families were neighbours back home in Toronto and on the July 4th weekend, the Collins clan of four were guests at the Bush cottage. Bush dedicated the better part of a day to paint the portrait of the Collins daughter. It was their last day, so Bush felt a little rushed; yet, this limitation imbues the painting with a sense of immediacy and therefore liveliness. His approach, like the look of his model, is powerfully direct.

Portraits of children are a relatively rare subject in the artist's oeuvre, and especially so after 1947 when the artist began to seriously pursue abstraction. This portrait of Barbara Collins is reminiscent of a portrait that Bush painted of his second-born son, Robert, in the summer of 1946. Robert, like Barbara, looks out with wide-eyed sternness, in a way that children – without words – express: how much longer do I have to do this? At this time, Bush painted or sketched from a live sitter. The artist's youngest son, Terry, recalls being paid a nickel or dime to sit for his dad who often used the people around him to model for advertisement or editorial illustrations. His eldest son, Jack,



also recalls the freedom they enjoyed once dad began to use polaroid photos to aid his process, especially for commercial work. The portrait of blue-eyed Barbara is, however, not for ad work. Measuring 23 x 17 inches (approximately 58 x 43 cm), and painted on Masonite, this painting belongs to Bush's fine art practice and takes a unique place as an example of his figurative skills and sharp eye for colour.

This painting will be included in the forthcoming *Jack Bush Catalogue Raisonné*.

We extend our thanks to Dr. Sarah Stanners for contributing the preceding essay. Sarah currently holds a Status Only appointment as Assistant Professor at the University of Toronto's Department of Art History while writing the forthcoming *Jack Bush Catalogue Raisonné*. From 2015 to 2018 she was the Chief Curator of the McMichael Canadian Art Collection, Co-Curator of the 2014/2015 national travelling exhibition, *Jack Bush*, Co-Author of the resulting 2014 exhibition catalogue (*Jack Bush*) and guest curator and author for *Jack Bush: In Studio*, organized by the Esker Foundation in Calgary.

\$15,000 - \$20,000





66

**FRANK HANS JOHNSTON**

**Into the Deep**

*oil on board*

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

*12 ins x 16 ins; 30 cms x 40 cms*

\$9,000 - \$12,000

67

**FREDERICK SIMPSON COBURN**

**Horse-Drawn Sleigh, Winter**

*oil on canvas, laid down on canvas, mounted to a support*

*signed and dated 1930 lower left*

*23.25 ins x 31 ins; 58.1 cms x 77.5 cms*

**PROVENANCE**

Private Collection, Montreal

\$5,000 - \$7,000







68

## FREDERICK HORSMAN VARLEY

### Gatineau County

oil on canvas board

signed lower right; Varley Inventory stamp No. 1199 and inscribed "c. 1960" on the reverse

12 ins x 14.75 ins; 30 cms x 36.9 cms

### PROVENANCE

Walter Klinkhoff Gallery, Montreal

Joyner Fine Art, auction, May 14, 2002, lot 43

Sotheby's Canada, auction, May 25, 2009, lot 33

Private Collection, Toronto

### LITERATURE

Maria Tippet, *Stormy Weather: F.H. Varley, A Biography*, Toronto, 1998, page 260

Paul Duval, *Four Decades: The Canadian Group of Painters and their Contemporaries 1930-1970*, Toronto, 1972, pages 21-22

F.H. Varley was a lover of nature. He embraced the changing moods of the day, sunsets, clouds and the magic of colour. Arthur Lismer shared these words about Varley, his friend, and fellow artist, "he has no predecessors. He has no followers. He's a strange wayward and rebellious individual – a painter who reveals an environment to us and makes us the richer for it."

Varley illustrates the magic of colour and the reticence of his brushwork in *Gatineau County*, depicting the Gatineau Hills, an area north of Ottawa. The striking autumn foliage almost envelops the two quiet figures in the foreground with its brilliance of colour in this quintessential landscape. As Paul Duval notes:

Varley often spoke of the colours on his palette as "spiritual equivalents" and would hold forth for long periods about the "mystery and majesty" of cobalt violet, the "purity" of emerald green and the "romance" of aureolin yellow. This preoccupation with the subjective nature of colour shines out of his most successful landscapes.

\$25,000 - \$30,000





69

**JOHN GEOFFREY CARUTHERS LITTLE**

**Chez Ma Tante, Fulford and Workman, St-Henri, Montreal**

*oil on canvas board*

*signed lower right; signed, titled and dated 1968 on the reverse*

*10 ins x 11.75 ins; 25 cms x 29.4 cms*

\$6,000 - \$8,000

70

**JOE FAFARD**

**Regino**

*patinated bronze with wall mount*

*signed, dated 2009 and numbered 1/10*

*6.5 ins x 9.25 ins x 2.5 ins; 16.3 cms x 23.1 cms x 6.3 cms (overall)*

\$2,500 - \$3,500





71

## ROBERT WAKEHAM PILOT

### Ferme à St Hilaire

oil on canvas

signed and dated 1936 lower right

18 ins x 23.25 ins; 45 cms x 58.1 cms

#### PROVENANCE

Galerie d'art Michel de Kerdour, Quebec City  
Private Collection, Montreal

#### LITERATURE

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

Born in St. John's, Newfoundland in 1898, Robert Wakeham Pilot is known for his Impressionist style landscapes, street scenes and harbour scenes. He was likely most strongly influenced by his stepfather Maurice Cullen, who introduced Pilot to the arts when his mother married Cullen in 1910. Soon Pilot moved on to study under William Brymner at the Art Association of Montreal School of Fine Arts, and then to Paris, where he enrolled at the Académie Julian in 1920. The canvases of John Constable, Camille Corot and Camille Pissaro that he studied in France left a strong mark on Pilot's work and encouraged the young artist to pursue a painterly approach rooted in Impressionism. *Ferme à St Hilaire* demonstrates this affinity with Constable and Corot's naturalistic farm landscapes and those of the early Impressionists. The two figures and cows add a pleasing and calming element of human presence in the work, illustrating a Canadian take on the traditional European pastoral scene.

Similar to Maurice Cullen, Robert Pilot's most renowned work focuses on the villages and towns of Quebec and eastern Canada. Recognized for his artistic abilities early on, the artist had already received training with art organizations throughout Montreal before enlisting and serving as a gunner in the First World War. Soon after his return, the painter was invited by A.Y. Jackson to include two of his works in the Group of Seven's first exhibition in 1920. Following the exhibition, A.K. Prakash explains that Pilot declined "to formalize an association with these artists. Like Cullen, he differed philosophically from the group's nationalistic approach to art." The artist often made sketching trips to the Laurentians, Baie St. Paul country, rural Quebec, the Maritimes, and Newfoundland, capturing the villages and inhabited towns of these areas with their distinct appearances and charm. One of the many parallels shared between Robert Pilot and Maurice Cullen was their periodic return to the province, depicting the villages and people who shared their heritage.

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."

\$20,000 - \$30,000





72

**PARASKEVA PLISTIK CLARK**

**Lily Pads**

*oil on board*

*signed lower left; inscribed to Gordon Davies on the reverse*  
 23 ins x 16 ins; 57.5 cms x 40 cms

**PROVENANCE**

Gordon A. Davies, Toronto

By descent to the present Private Collection, Ontario

\$5,000 - \$7,000

73

**FREDERICK SIMPSON COBURN**

**Gladioli**

*oil on canvas*

*signed and dated 1916 lower right; titled to a gallery label on the reverse*  
 18.25 ins x 15 ins; 45.6 cms x 37.5 cms

**PROVENANCE**

Miss Helen Norton, Montreal

Montreal Museum of Fine Arts, Montreal (six month loan from

Miss Helen Norton, November, 1960)

Galerie Valentin, Montreal

Private Collection, Montreal

**LITERATURE**

Evelyn Lloyd Coburn, *F.S. Coburn: Beyond the Landscape*, Erin, Ontario, 1996, pages 69-70

To overcome the anxieties of the war taking place in Europe, Frederick Coburn would immerse himself in his art, focusing on landscapes, portraits and floral studies, all executed in his studio in Quebec.

Together with his Belgian wife, the artist Malvina Scheepers, a bouquet of flowers would be arranged, and the couple would paint a finished picture of the still life in one sitting. As with many of his contemporaries, Coburn was heavily influenced by the technique and colouring of the Dutch masters, employing elements of their style in his own work. Coburn demonstrated a depth of understanding for these compositions of flowers, executing a complete and satisfyingly realistic rendition of the still life. The broad background of *Gladioli* does not intrude upon the central focus of the flower arrangement, drawing the eye to study the detail and freshness of each petal of the flower, articulated by the delicate use of light and shadow throughout the composition.

\$3,000 - \$4,000





74

## WILLIAM KURELEK

### Hand Garden Rake/Three to Get Married

*mixed media on board*

7.75 ins x 13.5 ins; 19.4 cms x 33.8 cms

*titled and inscribed to the original owners "on their wedding" verso*

#### PROVENANCE

Private Collection  
Woltjen/Udell Gallery, Edmonton  
Loch Gallery, Calgary  
Private Collection, Calgary

#### EXHIBITED

*William Kurelek: The Messenger*, Winnipeg Art Gallery, September 29-December 31, 2011, also shown at the Hamilton Art Gallery, January 28 - April 29, 2012 and the Art Gallery of Greater Victoria, May 25 - September 3, 2012

#### LITERATURE

Tobi Bruce, Mary Jo Hughes and Andrew Kear (eds.), *William Kurelek: The Messenger*, Altona, Manitoba, 2011, reproduced page 191 (plate 85), listed page 239

Originally a wedding gift from William Kurelek to a couple within the Ukrainian community, the painter personalized the artwork, not only with an inscription on the reverse, but also with the inclusion of the bride and groom's initials on the handle of the gardening tool, within small diamonds, popping with Kurelek's signature day-glow orange. The couple's initials occupy the outside of the three shapes, the centre inscribed with a capital "G", the space within the composition, and marriage, reserved for God. The three-pronged relationship of husband/wife/God was central to Kurelek's catholic faith, making the brightly-coloured hand rake a perfect vehicle for the painter's multi-faceted message, a function of many of the artist's most compelling artwork.

Kurelek crafted a beautifully-coloured and layered frame to house *Hand Rake/Three to Get Married*, complementing a work which was a proud focus and reminder within the family's home. Given its striking nature, also evidence of Kurelek's mastery of the trompe-l'oeil technique, it is no surprise that the artwork was chosen to represent William Kurelek's portrayal of implements in 2011/2012's major travelling retrospective exhibition, *William Kurelek: The Messenger*.

\$15,000 - \$20,000





75

## TED HARRISON

### House of the Harveys, Atlin

*oil on canvas board*

*signed and dated 1976 lower right; signed, titled and dated on the reverse*

*20 ins x 16 ins; 50 cms x 40 cms*

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

Robert Budd, Introduction to *Ted Harrison Collected*, Madeira Park, British Columbia, 2015, pages 5-7  
Stan McNeill, "The Yukon Territory is Painter's Shangri-La", *The Hamilton Spectator*, October 18, 1980, page 88

The Yukon landscape inspired and challenged Ted Harrison: "Never before had I attempted to paint a landscape so gigantic in scale, whose colours dictated to me not only what I should paint but also on what terms I should paint them." The artist laid aside the formal artistic training he had received as an academic painter and concentrated on "simplifying his work and creating a personal style." The artist would create a new language to portray his surroundings, illustrating the vibrancy and rhythm he experienced through flowing, energetic lines and a full spectrum of lively colours, providing scenes brimming with life, activity and spirituality.

\$7,000 - \$9,000



76

## RODY KENNY COURTICE

### November Pickings

*oil on canvas*

*signed lower right*

*16 ins x 20 ins; 40 cms x 50 cms*

#### PROVENANCE

Private Collection, Alberta

#### EXHIBITED

Small Picture Exhibition, *Ontario Society of Artists*, 1939  
*Rody Kenny Courtice: The Pattern of Her Times*, The Robert McLaughlin Gallery, Oshawa, November 9, 2006 - January 6, 2007 (exhibition also travelled to Varley Art Gallery of Markham, Unionville)

\$2,500-3,500

77

**MAUD LEWIS****Train through Town**

*mixed media on board*  
*signed lower right*  
 12 ins x 14 ins; 30 cms x 35 cms

**PROVENANCE**

Acquired directly from the artist by the present owner (circa 1967)  
 Private Collection, Montreal

**LITERATURE**

Lance Woolaver, *Maud Lewis: The Heart on the Door*, Halifax, 2016, page 289

In 1937 upon the death of Maud's mother, Agnes, and the foreclosure of her family home in Yarmouth, Maud left via train to live with her aunt in Marshalltown, Digby—her first excursion on her own, propelling her out of childhood and into a more independent phase of her life. Throughout her childhood, Maud loved watching the train from the family home, enjoying the hustle and bustle of the locomotive and people boarding and disembarking. In an excerpt from *Maud Lewis: The Heart on the Door*, it is recalled that "the railroad trestle on the Flat Iron cast blue shadows on the pale blue road. You turned right on the highway to the west. The steeple of the Baptist church appeared against the clouds and sky."

\$14,000 - \$18,000



78

**MAUD LEWIS****Deer by a Stream, Winter**

*mixed media on board*  
*signed lower right*  
 12 ins x 16 ins; 30 cms x 40 cms

**PROVENANCE**

Private Collection, Toronto

\$8,000 - \$12,000



79

**MAUD LEWIS****Harbour Scene**

*mixed media on board*  
*signed lower right*  
 12 ins x 14.25 ins, 30 cms x 35.6 cms

**PROVENANCE**

Acquired directly from the artist by the present owner (circa 1967)  
 Private Collection, Montreal

\$8,000 - \$12,000







80

## ALFRED JOSEPH CASSON

### Old Pines, Combermere

*oil on board*

*signed lower right; signed, titled and dated 1960 on the artist label on the reverse*

*12 ins x 15 ins; 30 cms x 37.5 cms*

#### PROVENANCE

Roberts Gallery, Toronto

Private Collection, Toronto

A.J. Casson's lifelong commitment to Ontarian subject matter made him deeply familiar with the land and enabled him to expertly render the subtlety of the landscape. As is evident in *Old Pines, Combermere*, "his interpretation of the subtle variations of summertime green has become a trademark of his work." The distinct seasons in Ontario meant that Casson's environment was constantly changing, providing him with ample inspiration even without leaving the province as did many of his contemporaries. This oil depicts a forest interior of Combermere, a popular destination for cottagers in the Madawaska Valley of Ontario.

\$20,000 - \$25,000



81

**JOHN GEOFFREY CARUTHERS LITTLE**

**Flaque d'eau - Rue Logan, Montreal**

*oil on canvas*

*signed lower right; signed, titled and dated 1983 on the stretcher*

*12 ins x 16 ins; 30 cms x 40 cms*

**PROVENANCE**

W.J. Bouchard Incorporated

Private Collection, Toronto

\$6,000 - \$8,000

82

**FRANK HANS JOHNSTON**

**Hauling Ice - Near Nipigon**

*oil on board*

*signed lower left; signed and titled on the reverse*

*16 ins x 20 ins; 40 cms x 50 cms*

**PROVENANCE**

The Fine Art Galleries, T. Eaton Company, Toronto

Private Collection, Ontario

\$7,000 - \$9,000







83

**ALEXANDER YOUNG JACKSON**

**Canal Near Episy, France (1909)**

*oil on board*

*signed lower right*

*7.5 ins x 9.5 ins; 18.8 cms x 23.8 cms*

**PROVENANCE**

Dominion Gallery, Montreal  
Mayberry Fine Art, Winnipeg  
Private Collection, Ontario

In 1906, A.Y. Jackson undertook art studies under Edmond Dyonnet at the Art Institute in Chicago, where he also found employment in commercial printmaking. Eager to become a respected painter rather than a commercial artist, the following year he enrolled at the Académie Julian in Paris and remained in France until December 1909, studying, travelling and sketching. During this period his painting was strongly influenced by the Impressionists, as demonstrated in *Canal Near Episy, France* (1909). It was almost immediately after his return to Canada that Jackson's work garnered attention from J.E.H. MacDonald and Lawren Harris; by 1913 he had moved to Toronto and shared a studio with Tom Thomson.

\$14,000 - \$18,000



84

**JOHN WILLIAM BEATTY**

**Don Valley Pasture**

*oil on board*

*signed lower right, titled on a label on the reverse*

*7.25 ins x 10 ins; 18.1 cms x 25 cms*

\$4,000 - \$6,000



85

## CLARENCE ALPHONSE GAGNON

### Dans les Grisons, Suisse

*oil on panel*

*certified (no. 467), titled and dated by Lucile Rodier Gagnon on a label on the reverse*

*6.25 ins x 9 ins; 15.6 cms x 22.5 cms*

#### PROVENANCE

Walter Klinkoff Gallery, Montreal

Private Collection, Toronto

Between 1922 and 1936 Clarence Gagnon lived mostly in Europe, based primarily in France, embarking on road trips during the summer months. Though residing a great distance from his native Quebec, the influence of “home” remained present in his works. In 1931, the artist wrote: “It was not the over-sensitivity of the misunderstood that made me move to Paris....

Over there, I paint only Canadian subjects, I dream only of Canada.

The motif remains fixed in my mind, and I don’t allow myself to be captivated by the charms of a new landscape. In Switzerland, Scandinavia—everywhere, I recall my French Canada.” In this work, Gagnon portrays the lush hillside of the Swiss township of Grisons. This composition underscores the artist’s romantic vision of landscape that remained deeply rooted in his native land, regardless of his location at any given time.

\$10,000 - \$12,000





86

**NICHOLAS DE GRANDMAISON**

**Mother and Papoose**

*pastel*

*signed lower right*

*20 ins x 16.5 ins; 50 cms x 41.3 cms*

**PROVENANCE**

Private Collection, Toronto

By descent to present Private Collection, Indiana

\$9,000 - \$12,000



87

**ARTHUR SHILLING**

**Millie**

*oil on board*

*signed lower right; titled on the reverse*

*28 ins x 22 ins; 70 cms x 55 cms*

**PROVENANCE**

Private Collection, Ontario

\$4,000 - \$6,000

88

**NORVAL MORRISSEAU****Thunderbird at Rest**

acrylic on kraft card, laid on masonite  
signed in syllabics lower right  
32 ins x 23.25 ins; 80 cms x 58.1 cms

**PROVENANCE**

Acquired directly from the artist (*circa* 1964)  
The Sportsman Lodge on Little Vermilion Lake, Ontario  
By descent to the present Private Collection, British Columbia

Geary's Sports Centre was located at the south end of Howey Bay in Red Lake, an aviation hub and retail spot in the area. Owned by the Geary family, they regularly encountered Norval Morrisseau, the artist frequently stopping by the store on his way to and from his home in Sandy Lake Reserve, First Nation. During one visit, *circa* 1964, Morrisseau arrived with three works of art, which the family purchased. The paintings were flown to another of the Geary family's businesses, the Sportsman's Lodge on Little Vermilion Lake (north of Red Lake), where they were hung. Built by the family and opened in 1959, the lodge would be home to *Thunderbird at Rest* and *Thunderbird Young* (Lot 89) for more than thirty-five years, passing then into the family's private collection. The consignor fondly recalls lying on the dining room floor of Sportsman's Lodge as a child, looking up in awe of the wonderous works depicting the Thunderbird.

\$15,000 - \$20,000



89

**NORVAL MORRISSEAU****Thunderbird Young**

acrylic on kraft card, laid on masonite  
signed in syllabics lower right  
23.75 ins x 29.5 ins; 59.4 cms x 73.8 cms

**PROVENANCE**

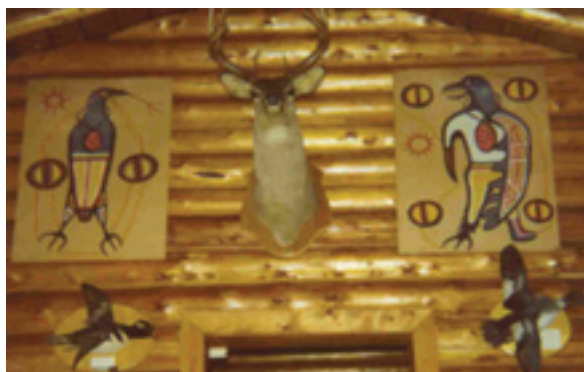
Acquired directly from the artist (*circa* 1964)  
The Sportsman Lodge on Little Vermilion Lake, Ontario  
By descent to the present Private Collection, British Columbia

\$15,000 - \$18,000



Image of the Sportsman's Lodge  
(image courtesy of the consignor)

Image of *Thunderbird at Rest*  
hanging in the Sportsman's Lodge  
(image courtesy of the consignor)







90

**WILLIAM PEREHUDOFF**

**Abstraction (circa 1950)**

*oil on board*

*signed lower right; inscribed "#58" and "No.1" on the reverse*

*36 ins x 48 ins; 90 cms x 120 cms*

**PROVENANCE**

Private Collection, Calgary

Perehudoff's training and ambition as a young artist were expanded by his travels in the United States and Europe in 1952. He married Dorothy Knowles in 1952 and they returned to Saskatchewan, where he earned his living as a commercial artist while pursuing his own independent path as a painter. Throughout the 1950s and 1960s he was an active participant in the Emma Lake Artists' Workshops, which further propelled his career and abilities as an abstract painter. This rare 1958 oil painting demonstrates Perehudoff's early preoccupation with colour, surface and texture, which would remain constant throughout his long career.

*Abstraction* shows parallels to the gestural abstract painting popular in Canada and the United States of the 1950s, with vigorous brushstrokes and layers of oil paint forming a rich, tactile surface.

\$7,000 - \$9,000



91

**RONALD YORK WILSON**

**Untitled Abstract**

*oil on canvas*

*signed lower right*

*52 ins x 80 ins; 130 cms x 200 cms*

\$9,000 - \$12,000

92

**DAVID BOLDUC****Ahmad***acrylic on canvas**signed, titled and dated 1978 on the reverse**64 ins x 64 ins; 160 cms x 160 cms***PROVENANCE**

Private Collection, Toronto

**LITERATURE**Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, pages 251 and 253

By the mid-1970s, Bolduc had developed his signature central imagery abstracts. The main motif, described by Bolduc as a “carrier for colour”, was rendered in vivid colours and set upon a textured backdrop in an unexpected hue. Bolduc remarked on his use of colour: “I’m interested in taking a nothing colour and giving it some bite to make it warmer. I’m not trying to be innovative. I’m trying to make an object you haven’t seen before. Colour is all that I am working with.” His cleverly arranged central motif of collaged, corrugated cardboard on canvas, is captured in vibrant impasto colours which seem to come directly from the paint tube onto the canvas.

\$6,000 - \$8,000



93

**LÉON BELLEFLEUR****Abstract Composition***oil on paper, mounted to card**signed, inscribed “Nos meilleurs vœux pour 1950 à nos meilleurs et à nos plus grands amis, Léon & Rita” and dated 1950 in the side margins**4.25 ins x 6.25 ins; 10.6 cms x 15.6 cms***PROVENANCE**

Private Collection, Quebec

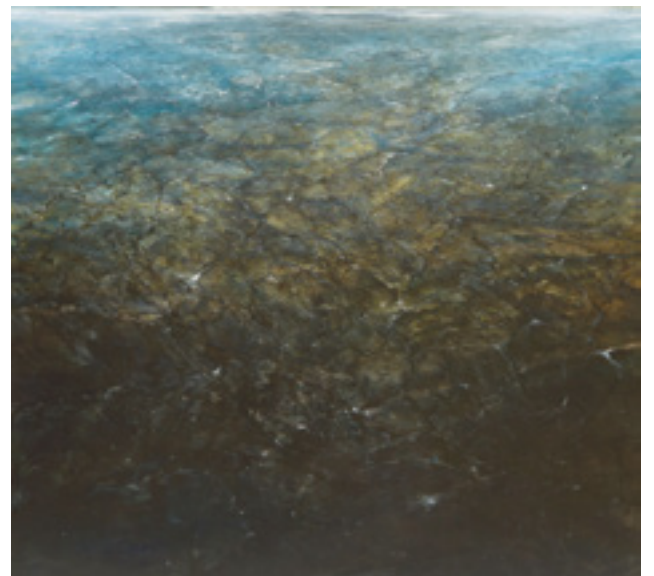
\$5,000 - \$7,000



94

**RONALD WILLIAM BOLT****Arctic One - Toward the Polar Seas***oil on canvas**signed and dated “78-9” upper right; signed, titled, dated and inscribed “Flight into Holmon” on the reverse**61.75 ins x 68.25 ins; 154.4 cms x 170.6 cms***PROVENANCE**Joyner Waddington’s, auction, Toronto, December 6, 2005, lot 193  
Private Collection, Toronto

\$8,000 - \$10,000







95

## CHRISTOPHER PRATT

### Girl in my Shirt

*graphite drawing*  
signed, dated "Nov. 15/05" (date of inscription), inscribed "Donated to OCA Whodunit, 2005 by Christopher Pratt" and "Found Object: A drawing of Donna Meaney, done in 1973, study for 'Girl in my shirt' (1974)" on the reverse  
7.25 ins x 5 ins; 18.1 cms x 12.5 cms

#### PROVENANCE

Private Collection, Ontario

#### LITERATURE

David Silcox and Meriké Weiler, *Christopher Pratt*, Toronto, 1982, page 184

Figural work plays an integral role in Christopher Pratt's body of work. Often working with neighbours and friends, Pratt forged a strong artist/model relationship, in the traditional sense, with each sitter. discussing his figural drawings, Christopher Pratt explains, "I feel professionally shortchanged when I can't paint figures...There are always two figures in my figure paintings - the girl and me...I have to be alone, completely by myself, before I can start work. I often work on figures after the model has left the room, so that the work can liberate itself from her - she is herself, this is mine."

\$3,000 - \$4,000

96

## BARKER FAIRLEY

### Olive Turner

*oil on board*  
signed, titled and dated 1974 on the reverse  
20 ins x 16 ins; 50 cms x 40 cms

#### PROVENANCE

Private Collection, Toronto

\$3,000 - \$4,000

97

## YVONNE MACKAGUE HOUSSER

### The Belle of the Reservation

*oil on board*  
signed lower left; signed on the reverse  
16 ins x 12 ins; 40 cms x 30 cms

#### PROVENANCE

Masters Gallery, Calgary  
Private Collection, Alberta

\$4,000-6,000





98

## GREGORY RICHARD CURNOE

### Moustache #9

collage, stamped ink on paper, plexiglass, screws, cup-washers, screw eye on painted wood

date stamped "Dec. 5, 1965" lower centre

8.5 ins x 18 ins; 21.3 cms x 45 cms (overall)

### PROVENANCE

Isaacs Gallery, 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, ed., Ben Portis, and Carol-Ann M. Ryan, *CUTOUT: Greg Curnoe, Shaped Collages 1965-68* [Exhibition Catalogue] Museum London, 2011, pages 17-34, reproduced page 65

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.), Toronto, 2001, pages 59-60

From December 1965 to August 1968, Greg Curnoe produced a series of approximately fifty shaped collages mounted on painted wooden supports. Unique in the history of art and within his own trajectory as an artist, the body of work to which *Moustache #9* belongs is significant within Curnoe's practice. Allowing the artist the freedom to work intuitively and quickly, the objects mark a significant departure from his previous methods, for it was while devising the cutouts that Curnoe first experimented with unconventional materials. Constructed

from found paper clippings, Plexiglass, and remnants of wood found in his studio, the experimental collages helped the artist develop his characteristic intrinsic framing system; moreover, they enabled Curnoe to test the concept of the painted freeform cutout that would appear on a monumental scale in the controversial *Homage to the R 34* (October 1967 - March 1968), a mural commissioned for the Montreal International Airport in Dorval, Quebec.

Curnoe's choice of materials was as responsive to his formal concerns as it was to his love of popular culture and his immediate surroundings. Composing the vibrant paper artifacts collected on his daily outings no doubt satisfied a purely formal impulse of Curnoe's, as well as a prescient desire to invest in, archive, and document a shrinking scene: by the 1970s, small businesses in downtown London would become threatened by suburban development, and local artists who had been regular fixtures in Curnoe's studio (and the sources of many of his collage materials) were forced to relocate further afield.

Though the artist's collages are frank visual records of his daily experiences, as Robert Fones observes, Curnoe's juxtapositions are neither isolated, nor arbitrary: The neo-Dada and Pop affinities of American and British artists of the 1950s had an immediate impact on Curnoe. Like the other shaped collages of this brief but key period - thermometers, revolvers, ties, noses, and blimps - Curnoe's moustaches not only demonstrate the irreverent humour he shared with his international contemporaries, but, Portis argues, reveal how attuned Curnoe was to creative processes that could transform discarded commercial waste into "shapes that referenced the abstracted, archetypal body and the machine."

\$5,000 - \$7,000





99

**EDWARD SCROPE SHRAPNEL**

**Moose and Hunter**

*oil on canvas*

*signed and dated 1910 lower right*

*23.25 ins x 15 ins; 58.1 cms x 37.5 cms*

**PROVENANCE**

Private Collection, Vancouver

\$7,000 - \$9,000

100

**WILLIAM ARMSTRONG**

**Nipigon River, 18 Miles North of Red Rock**

*watercolour*

*signed and titled along the lower edge*

*9 ins x 14.75 ins; 22.5 cms x 36.9 cms*

**PROVENANCE**

Private Collection, Oakville

**LITERATURE**

Henry C. Campbell, *The Art of William Armstrong: Early Days on the Great Lakes*, Toronto/Montreal, 1971, pages 8, 88-89

William Armstrong first travelled to the Nipigon region in 1867 and 1869 as a member of a government survey party. At the time, only the Hudson's Bay Company agents who ran trading posts and the local Native Peoples were knowledgeable about traversing the area and its surroundings. *Nipigon River, 18 Miles North of Red Rock* is among a collection of works executed by Armstrong on these trips to better understand the landscape of Canada, which were also the works from which the artist created illustrations for *The Canadian Illustrated News* in 1870. These illustrations, as well as Armstrong's drawings and sketches of the Red River Expedition, earned him recognition as an artist and Armstrong was soon made an associate of the Royal Canadian Academy.

\$2,500 - \$3,500



101

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

The Estate of the Artist

F.R. Heaton Estate

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

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

The Art Emporium, Vancouver

Masters Gallery, Vancouver/Calgary

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

Private Collection, Toronto

While living in Paris for the majority of his career, James Wilson Morrice painted the landscape and scenes of daily life in the city and its environs. Situated in the southeastern suburbs of Paris, Charenton-le-Pont is a historic town on the Marnes River. Executed in his signature muted palette of greys and blues and soft handling of the paintbrush, the charming *Boat at Charenton* serves as a keepsake of Morrice's enduring studies and documentation of the French capital and its surroundings.

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

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

\$15,000 - \$20,000



102

**FREDERICK ARTHUR VERNER****Buffalo***watercolour**signed and dated 1910 lower right**7 ins x 9.25 ins; 17.5 cms x 23.1 cms***PROVENANCE**

Walter Klinkhoff Gallery, Montreal

Private Collection, Ontario

**EXHIBITED**

*Views of Canada - Victorian Age Landscape Artists*, Dundas, Ontario, June 19 - September 2, 2014

**LITERATURE**

Joan Murray, *The Last Buffalo: The Story of Frederick Arthur Verner, Painter of the Canadian West*, Toronto, 1984, pages 103 and 142

In 1909, Frederick A. Verner came back to Canada from England to visit friends in Oakville. It was during this period that the artist began to copy his earlier works, copying those that sold well, which included depictions of the buffalo. As Joan Murray remarks, "that these later buffalo paintings still have a freshness is due to the fact that for each new painting, he used his drawings in the bank." Verner would work from his portfolio of drawings and watercolours, expanding and drawing upon earlier compositions.

The bison depicted in this period, such as *Buffalo*, stand alone as noble representations of their breed. Verner's wife passed away in 1906 and these watercolours perhaps reflect the artist's emotional state of mind, as "the bison gazes away from the viewer into the distance, as though seeking a companion."

\$3,000 - \$5,000





103

## ULYSSE COMTOIS

### DoBo

*oil on canvas*

*signed and dated 1961 lower right; signed, titled and dated on the reverse*

*16 ins x 14 ins; 40 cms x 35 cms*

### PROVENANCE

Isaacs Gallery, Toronto

Private Collection, Toronto

After briefly attending the École des beaux-arts de Montréal in the late 1940s, Ulysse Comtois abandoned his studies to mingle directly with the thriving Québec artistic milieu, drawn to the strong cultural statement of the Automatistes and their 1948 manifesto *Le Refus Global*. During the following decade, the artist was torn between the loose paint handling of the Automatistes and the emerging geometrical style of the new Plasticiens movement of Montreal. *DoBo* demonstrates this influence of the two opposing contemporaneous abstract approaches in Quebec, with thickly-applied layers of paint in varying textures that are neatly organized into horizontal bands. The painting serves as a rare example of Comtois' oils during the early 1960s, as he was suddenly inspired to take up Dadaist-inspired metal sculpture in 1960-1961 for the remainder of the decade.

\$5,000 - \$7,000



104

## YVES GAUCHER

### Untitled

*gouache over pencil on paper*

*signed and dated 1982 lower right*

*20 ins x 25.75 ins; 50 cms x 64.4 cms*

### PROVENANCE

Private Collection, Toronto

Yves Gaucher enrolled at the École des beaux-arts de Montréal in 1954, however he felt neither aligned with the Automatiste spontaneity that was the prevailing aesthetic in Montreal at the time, nor the emerging geometric style of Guido Molinari and Fernand Toupin. He gravitated toward printmaking, as it was a more methodical process that gave him ample time to reflect. In the 1960s he visited New York City and Paris, taking in all of the avant-garde movements of abstract art, Pop Art and Op art that filled the galleries. By the end of the decade, Gaucher had arrived at a mature hard-edge abstract style that was aligned with the Plasticiens, executing paintings, drawings, gouaches and various methods of printmaking. This gouache illustrates the artist's methodical approach to creating a well-structured composition of precise abstract forms.

\$3,000 - \$5,000



105

**CHRISTIAN MARCEL BARBEAU**

**Dents de sable à cran d'acier / le langage des sources**

*oil on canvas, laid on panel*

*signed and dated 1947 lower right; signed, titled and dated on the reverse  
11.75 ins x 16.75 ins; 29.4 cms x 41.9 cms*

The influence of Paul-Émile Borduas and Automatiste philosophies are readily apparent in this work by Christian Marcel Barbeau. Prior to the publication and signing of *Le Refus Global* in 1948, Barbeau had re-examined his paintings of this period and destroyed many works deemed not radical enough for total abstraction. This early 1947 piece survived Barbeau's purge and stands as testament to his progressive artistic tendencies on the advent of one of Quebec's most groundbreaking artistic movements, influencing generations of artists across Canada and the globe.

*Dents de sable à cran d'acier / le langage des sources* showcases an exacting handling of the palette knife with vigorous black strokes breaking way for luminous fragments of pure whites, punctuated with royal blue and contrasting fiery orange. This precocious early work by the artist moves the viewer's eye in an ascending motion across the surface plane. The viewer can almost feel the fervent energy Barbeau had acted upon the painting while in process, imbuing the checkered composition with an intrinsic dynamism. The all-over abstraction gives way to the spontaneity and free association of the painterly process, while also maintaining a balance and tight patterning; a daring exploration on the cusp of modern abstraction in Canadian art.

\$15,000 - \$18,000



106

**RITA LETENDRE**

**Le rêve d'ondine, 1953**

*oil on card*

*signed, titled and dated 1953 on the reverse  
5.5 ins x 5.5 ins; 13.8 cms x 13.8 cms*

\$4,000 - \$6,000





107

**MARC-AURÈLE DE FOY SUZOR-COTÉ**

**Loretta**

*oil on board*

*signed and dated 1908 lower right; signed, titled and dated on the reverse*

*10 ins x 8 ins; 25 cms x 20 cms*

**PROVENANCE**

Private Collection, Ottawa

**LITERATURE**

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

Known as one of French Canada's most versatile artists, Marc-Aurèle de Foy Suzor-Coté was renowned for his depictions of the Quebec landscape as well as images of the province's many inhabitants. In addition to receiving many commissions to paint portraits of members of the social elite, including Sir Wilfred Laurier, the artist frequently depicted the female nude as well as portraits and genre scenes of peasants or the 'habitants.' *Loretta* presents an intimate and romantic portrait of a young woman, demonstrating Suzor-Coté's ability to capture the character of the sitter with great intimacy. The stylistic influence of French Realist artists are apparent in the painting, through the soft paintbrush handling and his focus on the sitter's character and expression, rather than her social status or surroundings.

\$7,000 - \$9,000



108

**FLORENCE HELENA MCGILLIVRAY**

**Portrait of a Gentleman**

*oil on canvas board*

*signed lower right*

*11.75 ins x 10.25 ins; 29.4 cms x 25.6 cms*

**PROVENANCE**

Family of the artist

Private Collection, Ontario

**LITERATURE**

W.C. Allen, *A Collection of Works by Florence Helena McGillivray*, Victoria, 2016, reproduced page 56

This artwork is believed to depict Lucius O'Brien, friend, fellow artist and mentor to Florence McGillivray. The *circa* 1898 portrait was once part of the McGillivray family collection.

\$3,000 - \$4,000



109

## CORNELIUS KRIEGHOFF

### Indian Wigwam in Lower Canada; Sledge Race Near Montreal; French Canadian Habitants Playing at Cards and Place d'Armes, Montreal

four hand coloured lithographs

each with painted inscriptions "Painted by C. Krieghoff, Printed by Th. Kammerer & Lith. by A. Borum, Munich" in the margin

13.5 ins x 19 ins; 33.8 cms x 47.5 cms (plate)

13.5 ins x 19.25 ins; 33.8 cms x 48.1 cms (plate)

13.5 ins x 19.25 ins; 33.8 cms x 48.1 cms (plate)

13.5 ins x 19 ins; 33.8 cms x 47.5 cms (plate)

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

Marius Barbeau, *Cornelius Krieghoff, Pioneer Painter of Canada*, Toronto, 1934, page 55, page 126 for a listing a description of these four works

Hugues de Jouvancourt, *Cornelius Krieghoff*, Toronto, 1971, page 25 for *Indian Wigwam in Lower Canada*, page 25 for *Place d'Armes, Montreal*, page 26 for *Sledge Race near Montreal* and page 28 for *French Canadian Habitants Playing at Cards*, each illustrated

J. Russell Harper, *Krieghoff*, Toronto, 1990, pages 25-26, page 13 for *Place d'Armes, Montreal*, and page 37 for *Sledge Race near Montreal*  
Dennis Reid, *Krieghoff: Images of Canada*, Vancouver/Toronto, 1999, pages 62-63 for a discussion of the Montreal prints

These four lithographs were published by A. Borum of Munich under the patronage of Lord Elgin, then Governor of Canada. Hugues de Jouvancourt explains that Cornelius Krieghoff and Lord Elgin met while "the latter was passing through the village on a tour of inspection." Seeing his work Elgin "was full of praise for this kind of painting describing the life of the people living in this corner of the province and was struck by the variety of subjects treated by the painter. Since lithography was then all the rage, Krieghoff explained that he intended to choose some of his most typical paintings and have engravings made of them. Lord Elgin thought this was an excellent idea and offered his patronage... Later that year, coloured lithographs printed by Kammerer made their appearance...and were an immediate success."

On Krieghoff's keen business acumen in producing lithographs of his most popular paintings and depictions, J. Russell Harper notes that Krieghoff had "deliberately chosen them to appeal to the emerging class of independent tradespeople, army officers, and overseas businessmen who wanted economical souvenirs of Canada....Canadians bought the brightly coloured prints of Krieghoff's paintings, imported from Germany and the United States by the artist himself, to hang in their living rooms in emulation of the wealthy who could afford to buy his more expensive oils." These four prints are testament to the early beginnings of Canada and the burgeoning middle class of society eager to establish their status and place in a new land of opportunity. The works contain all the hallmarks of the pioneer settlement, Indigenous populations and early phases of industry that would later shape the socio-economic structure of modern Canada.

\$10,000 - \$15,000





110

**ROBERT LOUGHEED**

**Team Near Lachute, Quebec**

*oil on board*

*signed lower left; titled on the reverse*

*12 ins x 16 ins; 30 cms x 40 cms*

**PROVENANCE**

Private Collection, Toronto

\$5,000 - \$7,000



111

**FREDERICK WILLIAM HUTCHISON**

**Winter Scene, Hudson Heights, Quebec**

*oil on canvas*

*signed lower right; titled to gallery label on the reverse*

*30 ins x 36 ins; 75 cms x 90 cms*

**PROVENANCE**

Private Collection, Montreal

Galerie Walter Klinkhoff, Montreal

Private Collection, Toronto

**EXHIBITED**

*Important Canadian Art*, Galerie Walter Klinkhoff, Montreal, January 27, 2012

*Lawren Harris & Canadian Masters: Historic Sale Celebrating Canada's 150 Years*, Alan Klinkhoff Gallery, Toronto, April 1, 2017

**LITERATURE**

Albert H. Robson, *Canadian Landscape Painters*, Toronto, 1932, page 108

Frederick Hutchison had a sympathetic eye for the landscape and environs of the St. Lawrence River and its villages. This is illustrated in *Winter Scene, Hudson Heights, Quebec*, with the artist's primary interest being the play of warm light and cool shadow on the house and the surrounding snow. There is a subtle and poetic arrangement to this painting, with emphasis on atmosphere and the charm of colour. For many years Hutchison depicted the beautiful region of the Lower St. Lawrence and captured the essence of the French-Canadian countryside, as did other fine painters such as Morrice, Cullen, Gagnon and Jackson. As Albert H. Robson observed, "Hutchison's landscapes have a fine diffusion of light. He is a true Impressionist with an exquisite sense of colour."

\$3,000 - \$5,000

112

**ADOLPHUS GEORGE BROOMFIELD**

**Winter Morning, Near Kearney, Ontario**

*oil on canvas board*

*signed lower left; signed, titled and dated 1950 on the reverse*

*24 ins x 30 ins; 60 cms x 75 cms*

**PROVENANCE**

Estate of the artist

Private Collection, Ontario

\$3,000 - \$4,000



113

**JOHN WILLIAM BEATTY**

**Waxing Moon at Dusk**

*oil on canvas, laid down on board*

*signed lower left*

*10.5 ins x 12.75 ins; 26.3 cms x 31.9 cms*

**PROVENANCE**

Private Collection, Ontario

An atmospheric pastoral scene, *Waxing Moon at Dusk* is likely an early study done by the artist in process for a larger canvas artwork. The blocking of colour, form and light is seen in the work with the more solid forms of the trees, hay stooks and faint farmer in the mid-ground of the artwork. With both the setting sun and luminous waxing moon peeking through the heavy clouds at the day's end, there is a magical quality to the time of day - neither day or night - a fleeting twilight moment.

\$3,000 - \$4,000







114

**DAVID LLOYD BLACKWOOD**

**Folded Studies**

*colour etching and aquatint*

*signed, titled, dated 1993 and numbered 44/75 in the lower margin*

*14 ins x 33.75 ins; 35 cms x 84.4 cms (plate)*

**PROVENANCE**

Private Collection, Ontario

\$2,000 - \$3,000



115

**DORIS JEAN MCCARTHY**

**Kitchen of the Knothole**

*oil on board*

*signed lower right; signed, titled, dated 1959 and inscribed 590804 on the reverse; inscribed Painting recording original condition of Knothole Kitchen on a note affixed to the reverse (the note completed by the artist on August 24, 2001)*

*16 ins x 12 ins; 40 cms x 30 cms*

**PROVENANCE**

Acquired directly from the artist

By descent to the present owner

Private Collection, Ottawa

The Knothole was a beloved cottage on Georgian Bay where Doris McCarthy would frequent to paint the rugged landscape and beautiful surroundings. A simple rustic cottage with few contemporary comforts, no running water or plumbing, the Knothole was a perfect place for the artist to retreat without the interruptions of upkeep; it afforded McCarthy the opportunity to focus solely on her works.

\$3,000 - \$4,000



116

**DAVID LLOYD BLACKWOOD**

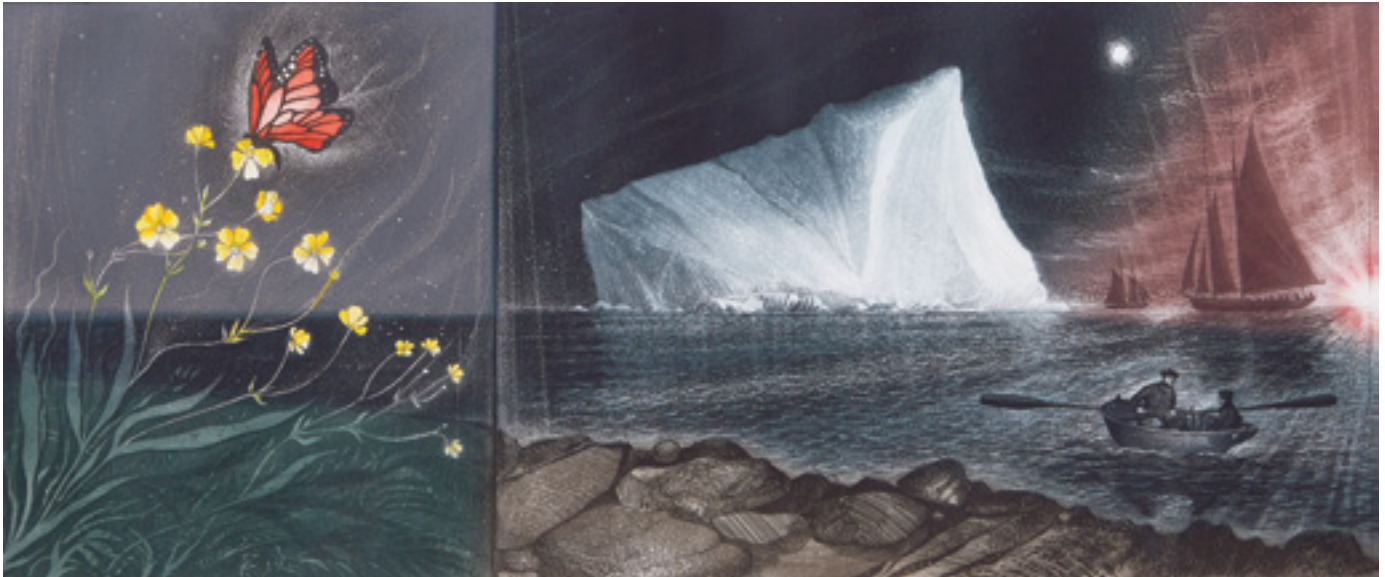
**Black Rock Light**

*colour etching and aquatint*

*signed, titled, dated 2002 and numbered 23/75 in the lower margin*

*6.75 ins x 11.75 ins; 16.9 cms x 29.4 cms*

\$1,500 - \$2,000



117

**DAVID LLOYD BLACKWOOD**

**His Father Dreams II: Labrador Days**

*colour etching and aquatint*

*signed, titled, dated 1988 and numbered 55/75 in the lower margin  
15 ins x 35.75 ins; 37.5 cms x 89.4 cms (plate)*

**PROVENANCE**

Masters Gallery, Calgary  
Private Collection, Newfoundland

**LITERATURE**

William Gough, *David Blackwood, Master Printmaker*, Vancouver/  
Toronto, 2001, pages 104 and 110-111, illustrated in colour

Despite David Blackwood's long residency in Ontario, he continues to produce artwork depicting Newfoundland and Labrador, specifically scenes of fisheries, resettlement, shipwrecks, the seal hunt, mummers and all aspects of outport life.

Blackwood is known for his striking blue-black etchings, illuminating and recording the history, legends and stories of life in Newfoundland. As Gough notes: "No matter how his eye is informed by the Old Masters, no matter how his hand moves to draw all manner of subjects, the underlying rhythm of where he grew up informs all that he does. Sometimes in a chill wind of spring he still feel the vibration of rigging, can smell oakum and hear the hiss of waves cut by a far-off boat. His mind sees fire on ship, flames on water, and with etching plate and paper he binds the four elements. An artist, down on the Labrador."

\$4,000 - \$6,000

Additional images, details and extended essays  
related to the works of art included in the  
Fall Auction can be viewed at [cowleyabbott.ca](http://cowleyabbott.ca)

November Online Auction of Artwork (Fall Second Session)  
Bidding Open: November 12th to 28th  
Viewable at [cowleyabbott.ca](http://cowleyabbott.ca)



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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.

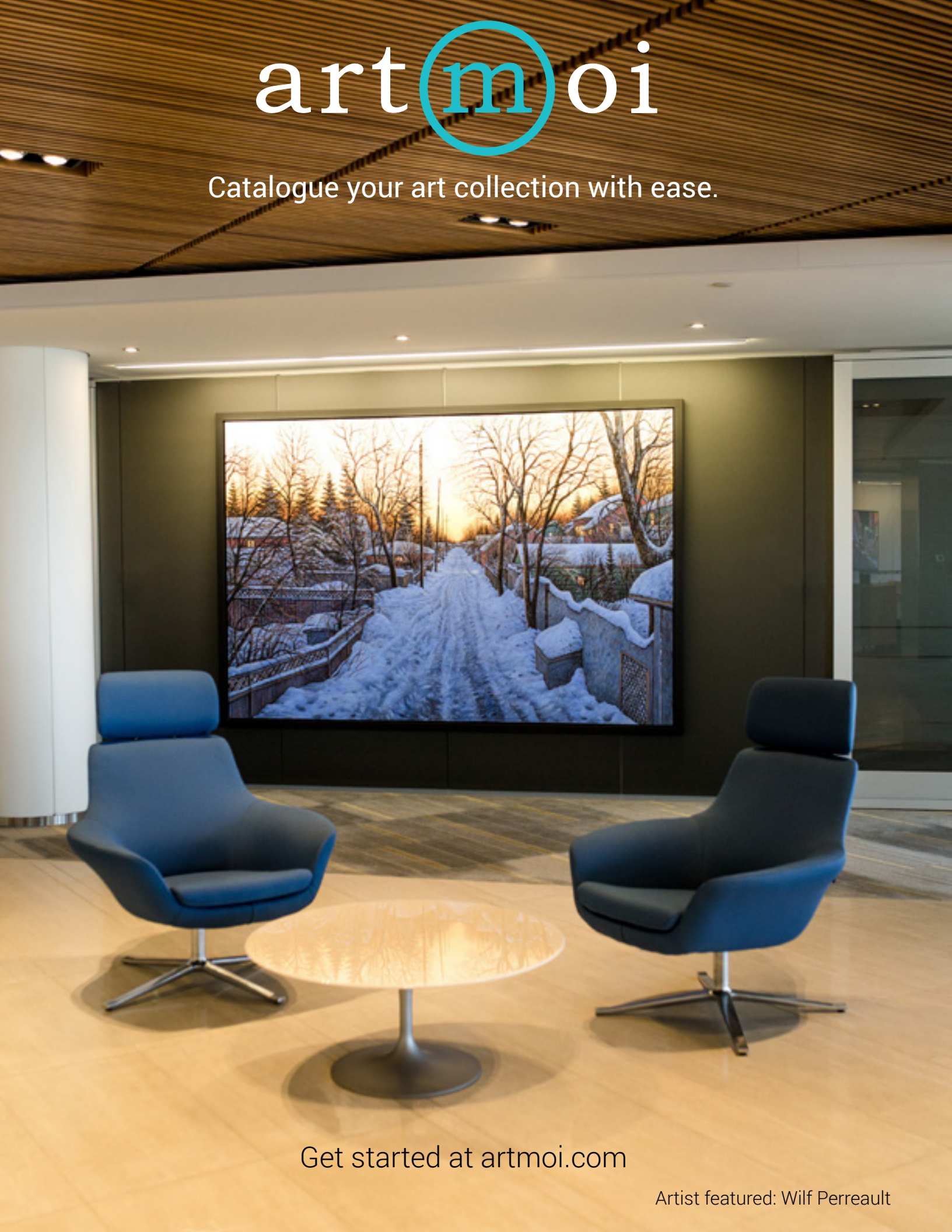
20. These Terms and Conditions of Sale and all agreements related to the business of CAL shall be construed under the laws of Ontario and the parties hereby attorn to the exclusive jurisdiction of the Ontario Courts.

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*

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

BY LISA CHRISTENSEN

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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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David T. Alexander, *Carried to the Bottom*, Acrylic on Canvas, 46 X 52 in.



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## Absentee/Telephone Bidding Form

I agree to the following conditions through my participation in absentee and/or telephone bidding in the Cowley Abbott auction.

1. I authorize Cowley Abbott (Consignor Auctions Ltd.) 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 Cowley Abbott to create a bidding profile in my name, using my provided credit card information.
2. I accept that Cowley Abbott 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, nor 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 Cowley Abbott does not accept "OR" bids or "BUY" bids.
5. Absentee and Telephone bids must be confirmed as received by Cowley Abbott 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 Cowley Abbott 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 Cowley Abbott 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 Cowley Abbott Terms and Conditions of Sale, which are available for review in the auction catalogue and at [CowleyAbbott.ca/terms](http://CowleyAbbott.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 Cowley Abbott.
10. Cowley Abbott reserves the right to request and charge a deposit to a bidder submitting an absentee or telephone bid. Cowley Abbott 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: \_\_\_\_\_ CVD: \_\_\_\_\_

Name on Credit Card: \_\_\_\_\_

Sale Title and Date: \_\_\_\_\_

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

*I have read and agree to the stipulations of this agreement and the Cowley Abbott Terms & Conditions of Sale. By signing below, I am authorizing Cowley Abbott to execute the bids which I have provided above.*

Signature: \_\_\_\_\_ Date: \_\_\_\_\_



## NOTES





