



COWLEY ABBOTT
CANADA'S ART AUCTIONEERS

Auction of Important Canadian Art
Thursday, December 3rd, 2020





AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

THURSDAY, DECEMBER 3RD AT 7:00 PM

FOUR SEASONS HOTEL TORONTO

60 Yorkville Avenue, Toronto, Ontario

Currently this auction is not open to public attendance.
Details and arrangements may change closer to the auction date.

ON VIEW

Cowley Abbott Gallery

326 Dundas Street West, Toronto, Ontario

NOVEMBER 9TH - DECEMBER 3RD

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

Saturdays: 11:00 am to 5:00 pm

Sunday, November 29th: 11:00 am to 5:00 pm

Thursday, December 3rd: 9:00am to 2:00 pm

Viewings are by appointment.

Please contact our team or visit our website to
arrange a viewing.

PARTICIPATION

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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.

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

CHARLES FRASER COMFORT

Yarmouth Light

oil on board

signed and inscribed "To Ruth and Fritz Martin, Sept. 18 1931" on the reverse

10 ins x 12 ins; 25 cms x 30 cms

PROVENANCE

Gift of the artist (1931)

Private Collection, Hamburg, Germany

EXHIBITED

Canadian National Exhibition, Toronto, 1931, no. 608

LITERATURE

Catalogue of the Arts, Canadian National Exhibition, 1931, listed page 94, cat. no. 608

A Dictionary of Canadian Artists, Volume I: A-F, compiled by Colin S. MacDonald, Ottawa, 1977

Working for Brigden's Limited in Winnipeg, Charles Comfort was transferred to the Toronto branch of the graphic design firm in 1925. The artist then joined the Arts and Letters Club, Toronto, and began

taking art classes where he continued to meet and socialize with members of the Group and their compatriots. In 1929, one of his paintings was featured in Bertram Brooker's "Yearbook of The Arts in Canada" with the following caption, "...Mr. Comfort is a Winnipeg artist who came to Toronto a few years ago and has contributed both oils and water colours to exhibitions in many galleries where their refreshing viewpoint has been widely noted."

The economic downturn of the early 1930s made it nearly impossible for Charles Comfort to pursue fine arts as a lucrative career. As a result, he partnered with his friend and fellow artist, Will Ogilvie, and a third artist named Ayres. Their combined skills of advertising layout, architectural decoration, and magazine illustration provided enough income for each to devote some time to painting. Comfort also used some of his spare time to travel to the Saguenay region of Quebec as well as to Nova Scotia. During this 1931 trip he painted *Yarmouth Light*, a vivid and modernist oil on board. Many layers of perspective make up the work: the fence flanked by the two buildings in the foreground, followed by the road and ledge, leading the eye up the hill to the house and lighthouse. Despite these elements, the artwork maintains a flattened, reductive compositional structure. As the title suggests, the piercing blue sky illuminates the entire scene, forming an original rendition of the historic Nova Scotian port town. *Yarmouth Light* demonstrates the "refreshing viewpoint" that Charles Comfort brought to Canadian painting, as described by Brooker.

\$6,000 - \$8,000

2

JOHN WILLIAM BEATTY

Algonquin Park (circa 1914)

oil on board

signed lower left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Laing Galleries, Toronto

Private Collection, Toronto

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. In March 1914, the same year that Beatty moved into the newly constructed Studio Building, the artist took a sketching trip to Algonquin Park with J.E.H. MacDonald and met A.Y. Jackson there. It is presumed that Beatty also made sketching trips with Tom Thomson to Algonquin Park.

\$6,000 - \$8,000



3

KATHLEEN FRANCIS DALY PEPPER

St. Urbain

oil on board

signed lower right; titled and inscribed "A good crop" on the reverse

12 ins x 14 ins; 30 cms x 35 cms

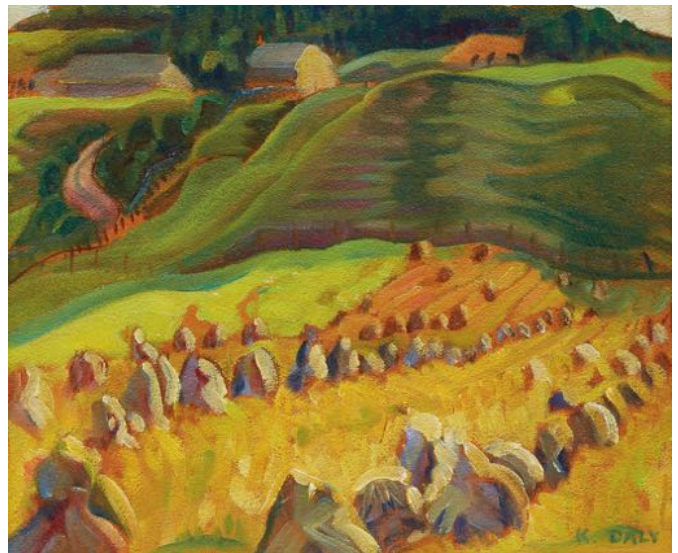
PROVENANCE

Private Collection, Toronto

Born into a prominent Napanee family, Kathleen Daly Pepper was afforded the opportunity to study at both the University of Toronto and the Ontario College of Art before travelling abroad for post-graduate studies at the Académie de la Grande Chaumière in Paris, France. She later studied at the prestigious Parsons School of Design in New York before returning to Canada.

After marrying George Pepper in 1929, the couple made the Studio Building their artistic and home base. There, Daly Pepper worked alongside her husband as well as their mutual friend, A.Y. Jackson. In 1933, the Peppers built a log studio in Charlevoix County in the village of Saint-Urbain where they would host a number of visiting artists. This charming landscape is a lovely token of the artist's time at their country studio. Often concerned with the socio-economic conditions of Canada, Daly Pepper did not just depict the picturesque, but also sought to capture the everyday conditions of life within her work. On the reverse of this artwork, the artist has made notes on the good condition of the crops, no doubt good news to the landowner. The exaggerated forms and jewel-toned pigments form a celebration of the land, presenting a warm and abundant landscape.

\$9,000 - \$12,000





4

WALTER JOSEPH PHILLIPS

Summer Idyll

colour woodcut

signed, titled and numbered 40/100 in the lower margin; dated 1926

within the plate

18 ins x 12 ins; 45 cms x 30 cms

PROVENANCE

Private Collection, New Brunswick

LITERATURE

Nancy Green, Kate Rutherford and Toni Tomlinson, *Walter J. Phillips*, Portland, Oregon, 2013, illustrated page 28

Maria Tippet and Douglas Cole, *Phillips in Print: The Selected Writings of Walter J. Phillips on Canadian Nature and Art*, Winnipeg, 1982, page 30, illustrated on the dust jacket and page 31

Roger Boulet, *The Tranquility and the Turbulence*, Toronto, 1981, illustrated page 71

Roger Boulet, *Walter J. Phillips: The Complete Graphic Works*, Toronto, 1981, illustrated page 239

Walter Joseph Phillips is revered as one of Canada's most accomplished printmakers, with artworks rich in masterful technique, graceful design and harmonious balance. The formation of a colour woodcut is a long process. The first step is to create a sketch in the field, then produce a watercolour in the studio and then, design the woodblock, which involves carving the blocks and preparing the paper. *Summer Idyll* is the largest woodcut ever executed by Phillips - eighteen woodblocks were utilized in its creation. Dissatisfied with the first run of this subject, Phillips went on to destroy it.

In the summer of 1925, the Phillips family visited Lake Muskoka in Ontario for three weeks and vacationed in a cottage on Big Island. Phillips and his wife, Gladys, had six children and the artist often had the children pose for him as models in outdoor locations. The natural beauty of Big Island inspired Phillips. As the artist shared, "The weather was glorious, the air was soft, the sandy shores inciting. My young family disported itself in the water and along the shore all day long. Here was an exceptional opportunity. I made sketches of the children...They made splendid willing models." Upon his return to Winnipeg after this holiday, Phillips created woodcuts from these summer sketches. *Summer Idyll*, recognized as one of his most accomplished woodcuts, depicts an incandescent scene of happiness as his daughter reaches her arms towards the butterflies flying by. The charm of this work is in the detail, from the gentle ripple of the water, to the soft lichen on the rocks, to the lush grass. *Summer Idyll* evokes the innocence of childhood and is executed with an exquisite technique that only Phillips could accomplish.

In 1926, The Graphic Arts Club of Toronto awarded *Summer Idyll* a bronze medal for the best colour woodcut, welcome recognition and appreciation for the artist's great skill in this medium.

\$15,000 - \$20,000

5

JEAN-PAUL MOUSSEAU**Sans titre**

coloured inks on textured watercolour paper
signed and dated 1948 lower left
11.5 ins x 9 ins; 28.8 cms x 22.5 cms

PROVENANCE

Private Collection, Montreal
 By descent to a Private Collection
 Private Collection, Toronto

This intricate ink composition was completed in a particularly significant year for the painter, as well as for art in Quebec. 1948 was the year when the manifesto *Refus Global* was published with sixteen signatories, including Jean-Paul Mousseau. A student of Paul-Émile Borduas, the artist contributed five original drawings for the first *Automatiste* book published in Quebec in 1946, which was inspired by Surrealism. *Sans titre* is a fine and delicate work that exemplifies the early days of abstraction in Quebec, recalling the influences of automatic writing and drawing from the unconscious.

\$3,000 - \$5,000



6

KENNETH CAMPBELL LOCHHEAD**Colour Check**

enamel on paper
signed and dated 1972 upper right
26 ins x 20 ins; 65 cms x 50 cms

PROVENANCE

Marlborough-Godard, Toronto/Montreal
 Private Collection, Ontario

LITERATURE

Michael Greenwood, "Kenneth Lochhead: All Colours a Suffusion From That Light", *artscanada*, October/November, 1971, page 48

A tour de force in abstract art in Canada, Ken Lochhead evolved his practice from figurative to hard-edge abstraction before moving into an experimental period of airbrush painting. Around 1970, Ken Lochhead changed his style significantly to very soft, loose, and diffused areas of colour. In sharp contrast to the artist's more geometric work, these remain very much consistent with the development of the Color Field painting movement. Reflecting on the shift in Lochhead's work, Michael Greenwood remarked, "now it is as if those coloured stripes, stretched to the limit of nervous endurance, had snapped and broken from their mooring at the edge of the canvas to drift away and partially dissolve into the oceanic surface of the picture." *Colour Check* is decidedly uninhibited as the ribbons of yellow and blue curve over the inky spray background imbuing the artwork with an ethereal aura.

\$4,000 - \$6,000





7

TED HARRISON

Yukon Priest

acrylic on canvas board

signed and dated 1973 lower right; signed, titled and dated on the reverse
22 ins x 28 ins; 55 cms x 70 cms

PROVENANCE

The Fine Art Galleries, T. Eaton Co., Toronto
Private Collection, Toronto
Private Collection, Burlington, Ontario

LITERATURE

Robert Budd, Introduction to *Ted Harrison Collected*, Madeira Park, British Columbia, 2015, pages 10-11

A rare nocturnal scene, *Yukon Priest* portrays all of the elements of the North which Ted Harrison was most fond. A lyrical landscape peppered with children, dogs and birds, the work has been executed in the artist's signature technicolour palette of bright, flat colours which emphasize the joy and energy of the locale and its community. As Robert Budd remarked: "Ted clearly savoured his relationships with people, so it's remarkable that the people in his art don't have faces...In fact, Ted's blank faces were intentional. He said that he used the same characters over and over again in the prints, and they came from his imagination." Harrison explained, "I treat the people the same as the landscape. They're natural because they're in a landscape that they feel a part of...but I like to feel that people imagine a face in." Viewers are encouraged to use their own experiences and relationships with others to place familiar faces in the works of the artist, making each work personal to the viewer.

\$9,000 - \$12,000



8

DORIS JEAN MCCARTHY

Pangnirtung

acrylic on canvas

signed lower right; titled and dated "730803" (August 3, 1973) on the reverse

24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

Doris McCarthy, *My Life*, Toronto, 2006, pages 204-206

In 1973 Doris McCarthy returned to the glorious Arctic on another painting trip, inspired after her first encounter with an iceberg – “the brilliant turquoise and green of the deep crevasses of glacial ice” - near Pond Inlet the year earlier. Again, McCarthy was invited to stay with John and Colly Scullion, John being the settlement manager at Pond Inlet. The Scullions were transferred to Cape Dorset on the south side of Baffin Island and organized an overnight trip for McCarthy to Frobisher Bay and Pangnirtung, “part way up a narrow, twisting fiord.”

McCarthy’s paintings of icebergs and the Arctic landscape, including *Pangnirtung* are considered to be among the artist’s best known and most celebrated works. Recalling her time in Pangnirtung in one of her memoirs, *My Life*, the artist notes: “The painting was terrific. Twice a day, the tide sent a flotilla of ice floes sailing up the fiord. As the tide ebbed, they went back to sea. I came home with enough work for an exhibition of watercolors and small acrylics (This new medium was as good as oils, and its quicker drying made convenient for packing).”

\$15,000 - \$20,000



9

JOHN GRAHAM COUGHTRY

Moreno

oil on canvas

signed (twice), titled, dated "April, May 1982" and inscribed "For Myron Swartz" on the reverse

54 ins x 48 ins; 135 cms x 120 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Robert Fulford, "An Appreciation of Graham Coughtry," *The Globe and Mail* [online], January 16, 1999

Graham Coughtry made a name for himself during the late 1950s, exhibiting with Michael Snow at Hart House, University of Toronto in 1955, holding his first one-man show at Avrom Isaacs' Greenwich Gallery in 1956, followed by his acceptance to include a work in the Second Biennial of Canadian Art in 1957. Finding like-minded colleagues and friends at Isaacs in Michael Snow, Joyce Wieland,

Dennis Burton, Gordon Rayner, John Meredith and others, Coughtry identified with the boundary-pushing practices of the group and their interests in Dadaism and jazz. Coughtry later became a founding member of the Artists' Jazz Band with Gordon Rayner and played at gallery events across Ontario. Robert Fulford wrote that for the artist, "modern jazz was as vital as art" and that Coughtry and the band "saw their work running parallel to jazz improvisation." With audacity, confidence, pride, they made their noisy revolution." The musicality of Coughtry's expression is magnified within his painterly practice. The rich impasto surface of the figures is in contrast with the wash of burgundy pigments of the background, mirroring the tension and passion between the figures.

Coughtry's exaggerated and abstracted bodies, morphing and separating on the canvas, are never still within the composition; they combine and divide as the viewer's eye moves over the curved forms. Like the work of Giacometti, Coughtry's figures retain a visceral tension of the human condition. The work oscillates between opposing binaries of life and death, pain and pleasure, and the abstract and figural.

\$15,000 - \$20,000



10

RITA LETENDRE

Envol

oil on canvas

signed and dated 1964 lower right

8.25 ins x 10 ins; 20.6 cms x 25 cms

PROVENANCE

Galerie Agnès Lefort, Montreal

Private Collection, Stratford, Ontario

Private Collection, Toronto

Beginning as an Automatiste painter in the 1950s, Rita Letendre was influenced by Paul-Émile Borduas' revolutionary non-figurative paintings of the period. Taking the lead from the Montreal modern painters of the time, Letendre became a leader in the colourist

movement. Using a variety of applicators, Letendre fluctuated between brush and spatula to apply thick layers of paint to achieve varying textures on the canvas, always mindful of the gesture of the artist's hand moving the paint.

As the Automatistes and its affiliates began to abandon their commitment to spontaneity in favour of control and structure, Letendre painted into the mid-1960s maintaining a gestural abstraction. Dramatic and evocative, *Envol's* bright yellow form curves upward into the left side of the canvas, creating energy that emerges from the immersive dark background. The title of the piece translates to "flight", perhaps alluding to the upward-moving energy emerging from the base of the canvas. Letendre kept a fairly consistent palette of dramatic colours, often with large swaths of black, until the mid-1960s when she made the decisive shift into geometric compositions.

\$7,000 - \$9,000

THOMAS SHERLOCK HODGSON**Non Objective (Bluish)***oil on board**signed lower right; titled on the reverse**41.5 ins x 23.25 ins; 103.8 cms x 58.1 cms***PROVENANCE**

Private Collection, Ontario

Private Collection, Toronto

EXHIBITED*Seventh Annual Exhibition*, Art Gallery of Hamilton, December 2, 1955 - January 1, 1956, no. 32**LITERATURE**David G. Taylor, *Tom Hodgson: An Exhibition Organized by The Lynnwood Arts Centre*, Simcoe, Ontario, 1988, *Non Objective (Bluish)* listed page 53Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, pages 5-7

As a member of the abstract artists' collective Painters Eleven, Tom Hodgson's bold abstract works helped change and shape the mid-century landscape of painting within Canada. Often favouring bright, contrasting colour palettes which emphasized the spirit and movement of form and medium, Hodgson experimented with various artistic styles throughout his career, while maintaining his signature energetic technique.

The artist's early period of abstraction between 1947 and 1964 was particularly transformative. As he gradually moved away from figuration, Hodgson used his own altered photographs of still lifes as inspiration for compositional elements of abstract works. Bold colours and thick black outlines typify this period, with references to the work of International artists like Picasso, Miro and Kandinsky, as well as fellow Painters Eleven member Oscar Cahén. The Toronto artists who formed Painters Eleven in 1953 were interested in bringing completely non-representational painting to Ontario, and *Non Objective (Bluish)*, as suggested by its title, succeeds at this goal. Hodgson's oil painting provides a complex abstract composition that simultaneously balances line and volume, geometric and organic forms, as well as subtle and bold colours.

Non Objective (Bluish) was first exhibited in 1955, while Hodgson was training with the Canadian Olympic paddling team. The artist competed in both the 1952 and 1956 Olympic Games, concurrent to the peak of the Painters Eleven group. Hodgson remarkably balanced two completely separate and impressive talents at the same time. Later in 1956, he accepted a teaching position for the Artists' Workshop in Toronto.

\$20,000 - \$30,000



SOREL ETROG**Small Chair (Hand)***bronze**stamped signature and edition (1/7)**17 ins x 9.5 ins x 9.5 ins; 42.5 cms x 23.8 cms x 23.8 cms***PROVENANCE**

Private Collection, Ontario

LITERATUREPierre Restany, *Sorel Etrog*, Munich, page 77Florian Rodari, "Secret Paths, 1999-2000" in Ihor Holubizky ed., *Sorel Etrog: Five Decades*, Art Gallery of Ontario, Toronto, page 103

The *Links* series is one of the most recognizable recurring themes in Sorel Etrog's work. *Small Chair (Hand)* encapsulates the artist's exploration of bodily form in contemporary sculptural practices of the Post-War era. Living through the Second World War and the Holocaust, Etrog was deeply impacted by the violence and displacement of millions during this period; he and his family migrated to Israel from their native Iași, Romania to flee from the pogrom throughout Romania. Bearing witness to the death and destruction of his family and community, Etrog explored these memories and subsequent emotions through his sculptural practice.

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 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 joints do their work are by nature painful; they are nodes of increased vulnerability." *Small Chair (Hand)* exemplifies the human condition 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 combined 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





CORNELIUS KRIEGHOFF**Lorette Indians***oil on canvas**signed lower right**14.25 ins x 18 ins; 35.6 cms x 45 cms***PROVENANCE**

Watson Art Galleries, Montreal

An Ontario Estate

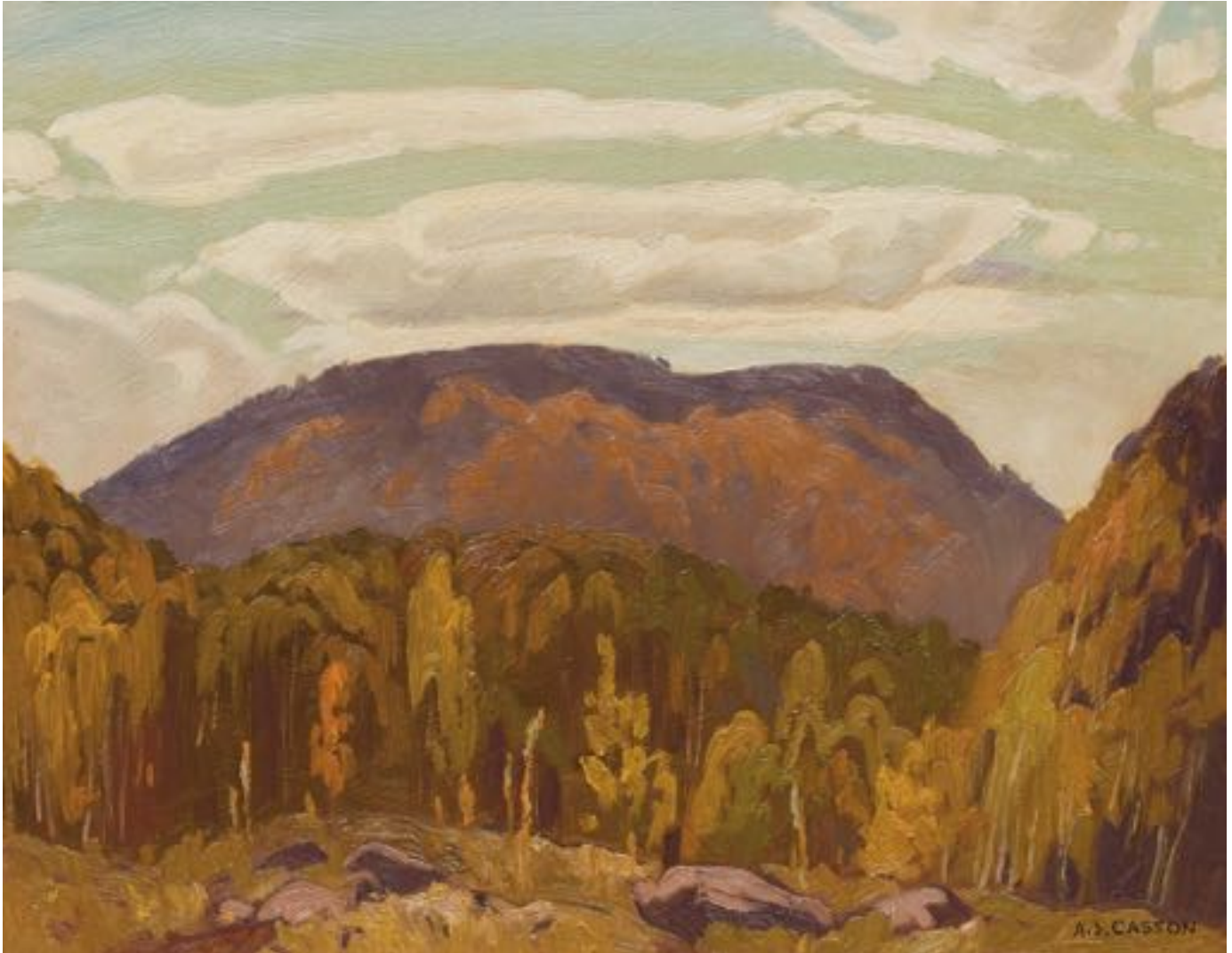
LITERATUREHugues de Jouvancourt, *Cornelius Krieghoff*, Toronto, 1973, pages 85-89

In 1853, after making the acquaintance of John Budden - an associate of Maxham & Co. - Cornelius Krieghoff travelled with his new friend to Lorette, located on the left bank of Lake St. Charles, north of Quebec City. As Hugues de Jouvancourt notes of the topography of Lorette: "It was in hilly country, quite different from the plains around Caughnawaga that the artist had known so well. The trees were finer and the vegetation more luxuriant. The autumn colours of the maple leaves in which the vivid shades of red mingled so dazzlingly delighted Cornelius." Krieghoff became friendly with the Huron Chief in Lorette, along with the guides and hunters. Krieghoff and Budden would join the guides and hunters on their treks into the wilderness. De Jouvancourt writes, "Enchanted by this countryside which gave him an entirely fresh view of nature, he painted many canvases, in 1853, of very fine quality both as regards technique and precision of detail."

This period in Krieghoff's oeuvre illustrates a marked change in the execution of his compositions, which were now rendered with lighter and brighter detail. The works painted during this time moved away from a European stylistic approach towards a Canadian sensibility, as Krieghoff embraced the natural landscape of the country. *Lorette Indians* reflects this artistic growth in the sumptuously rich view of the Canadian landscape at the height of summer. Figures gather around a cooking pot at the edge of the calm lake, surrounded by the lush growth of the woods. The scene is one of domestic contentment. Krieghoff was in harmony with the landscape and also deeply interested in its specimens, plants and insects, which he collected to study. One Huron guide, Gabriel Teoriolen, became a firm friend for Krieghoff. This knowledgeable guide shared the secret of vegetable colouring with the artist, when used in a specific way, it does not fade over time. As De Jouvancourt notes, "the vermillions and blues of a Krieghoff canvas are as bright and fresh today as when he first used them."

\$50,000 - \$60,000





14

ALFRED JOSEPH CASSON

Autumn Near Bancroft

oil on board

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

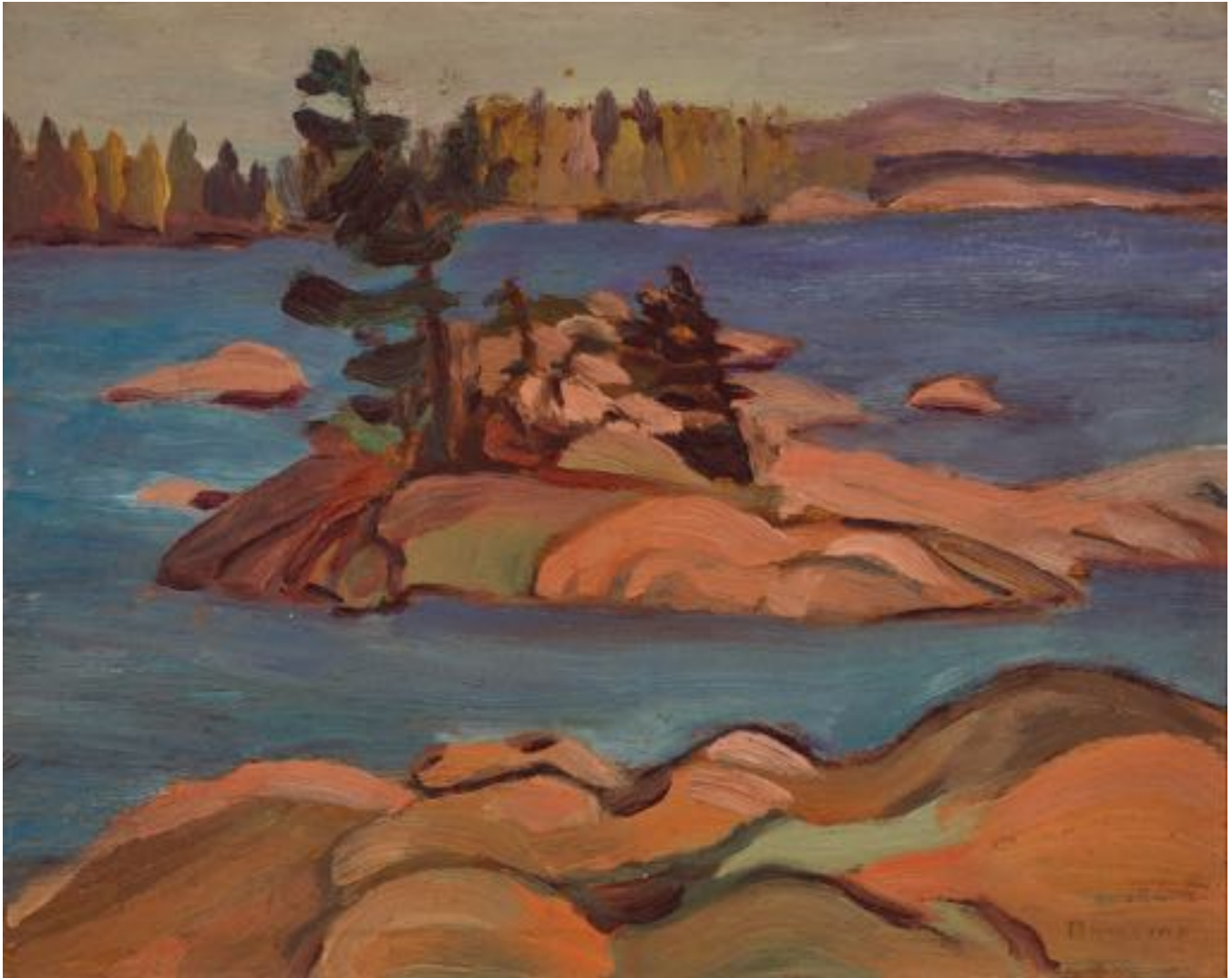
PROVENANCE

Private Collection, Toronto

A.J. Casson held his first one-man show at Roberts Gallery in March of 1959, a tradition that would be upheld with the gallery hosting six dedicated exhibitions of Casson's work between 1959 and 1972. This new association with Roberts Gallery allowed the artist freedom from his commercial art career and led to a great period of artistic production for Casson from the 1960s onward.

A.J. Casson's interest and commitment to depicting the varying landscape of Ontario made him deeply familiar with the land. The distinct seasons in the province meant that Casson's environment was constantly changing, providing him with ample inspiration and enabling him to expertly render the subtlety of the countryside. This oil depicts the radiant autumnal colours in the hills near Bancroft, a town located on the York River and a popular destination for cottagers in Hastings County.

\$20,000 - \$30,000



15

FREDERICK GRANT BANTING

Island, French River, Ontario

oil on board

signed lower right; titled on gallery label on the reverse; certified and dated "24-4-76" by Lady Henrietta E. Banting on a stamp on the reverse
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Collection of W.R. Banting
Roberts Gallery, Toronto
Private Collection, California

LITERATURE

Stephen Eaton Hume, *Frederick Banting: Hero, Healer, Artist*, Montreal, 2001, page 191

By the 1930s, Nobel Prize winner Sir Frederick Grant Banting had become a recognized amateur painter in Canada. His paintings were known for their profound sense of colour, light and shadow. Banting accompanied A.Y. Jackson on many sketching trips into the Canadian wilderness, practicing and mastering the art of *en plein air* painting.

Island, French River, Ontario, executed during a trip with Jackson to the Sudbury area, captures the rugged landscape of the Canadian north. As Stephen Eaton Hume remarks, "Nothing was the same for Banting as painting in Canada. He felt as if his native country were more precious to him than life. He loved the land, the rivers, mountains and animals." Banting prized these sketching trips, as painting was only a part-time passion for the industrious doctor. He had a bustling medical practice in London at the time and dreamed of becoming a full-time painter.

\$18,000 - \$22,000



16

DOROTHY ELSIE KNOWLES

The Noon Sun

oil on canvas

signed and dated 1973 lower right; signed and titled on the reverse
 34 ins x 54 ins; 8 cms x 135 cms

PROVENANCE

Private Collection, Ontario

LITERATURE:

Terry Fenton, "Dorothy Knowles: Land Marks" in *Dorothy Knowles: Woven Beauty*, Han Art, Montreal, 2017, pages 4-5

Dorothy Knowles initially studied biology at the University of Saskatchewan before enrolling in the Emma Lake Artists' Workshops and focusing increasingly on her art practice. These workshops allowed painters to train under innovative, internationally acclaimed artists, creating an important cultural hub in the province. In 1963, Knowles attended with her husband Bill Perehudoff and studied under American abstract artist Kenneth Noland. Noland encouraged her to experiment with a fluid technique involving layering thin, transparent washes of paint. This approach contrasted with the thick impastos of Abstract Expressionism, allowing Knowles to develop a distinct painterly sensibility. This method was well suited to capturing the subtle, atmospheric light of her environment. In *The Noon Sun*, Knowles depicts western fields in delicate yellows, blues and greens. The low horizon emphasizes the open expanse of the prairie sky. The darker form of the central grove pulls the viewer's attention into the painting's visual depth. Knowles continuously experimented with technique, but maintained a practice of working *en plein air* in direct observation of the land.

\$10,000 - \$15,000



17

JAMES EDWARD HERVEY MACDONALD

Surf, Barbados, B.W.I.

oil on board

signed with initials lower left; signed, titled and inscribed "Barbados '32" on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Yanoff International Gallery, Toronto
Private Collection, Toronto

Upon suffering a stroke, J.E.H. MacDonald returned to a favourite vacation spot in Barbados in the British West Indies to recuperate and convalesce. Sailing from Boston with his wife in early February 1932, MacDonald stayed on the tropical island for three months until May 1932, then returning to Toronto for the summer months ahead of his teaching post.

While in Barbados, the artist produced a large body of work including bright seascapes and intimate studies of foliage and flora. On the work produced during this time, Paul Duval writes that "they prove, once again, MacDonald's ability to quickly adjust to a new landscape environment...In the Barbados, as in Nova Scotia, he luxuriated in the sense of freedom he always found by the sea." The lush ethereal cloud forms depicted in *Surf, Barbados, B.W.I.* serve as an excellent example of the artist's apt rendering of the atmosphere in his paintings. This painting closely aligns with the style of his works produced in Nova Scotia, utilizing similar fresh colour palettes of light turquoises and butter yellows, capturing the brightness of the coast.

\$15,000 - \$20,000



18

BERTRAM RICHARD BROOKER

Still Life with Apples and Glass

oil on board

signed lower right

11.5 ins x 15 ins; 28.8 cms x 37.5 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

James King, *Bertram Brooker: Life and Work* [online publication], Art Canada Institute, Toronto, 2018, page 41

A forerunner in abstract art, the self-trained Bertram Brooker was a skilled draftsman, talented advertising artist and businessman. His extensive experience with graphic illustrations provided the artist with a particularly keen eye for compositional balance, proportion and the dramatic contrast between light and dark in his works. Steeped heavily in notions of musicality, theosophy and the fourth dimension, Brooker infused his works with a mystical quality, hovering in a space between the two and three dimensional worlds.

The still-life genre was a traditional touch point the artist often returned to while exploring the material and immaterial. Discussing a similar work to *Still Life with Apples and Glass* entitled, *Still Life with Lemons* (1936), James King notes: "The two lemons, the squash and

the dining table cloth have an almost palpable texture; yet the bowl, its shadow, and the background are rendered with precise abstract lines that seem to remove these elements from the reality of the others in the composition. Thus the viewer is forced to question what is being viewed." By the 1930s, Brooker had largely abandoned pure abstraction in favour of a hybrid of figural and natural forms. In both works there is a tension between the cubist abstraction of the background linen forming very precise hard edge folds and draping, compared to the softened smooth texture of the apples and glass goblet.

Not dissimilar to the early abstraction works by Kathleen Munn, there is an experimental quality in Brooker slicing the image plane with bold geometric outlines heightened with dramatic contrast. There is an even balance within the composition, perhaps thanks to an exploration into dynamic symmetry and the process of building a proportionally balanced work with the compositional elements. A master of rendering fabric in a decidedly modern geometric style, Brooker has given equal weight to both the physical objects of the apples and goblet as to the patterned folds of the linen. A modern artwork, *Still Life with Apples and Glass* is testament to Brooker's avant-garde practice influencing future artists, which firmly cemented his unique position within Canadian art history.

\$9,000 - \$12,000



19

RITA LETENDRE

Untitled

oil on canvas

signed and dated 1975 lower right; signed (three times) and dated on the reverse; unframed

42 ins x 66 ins; 105 cms x 165 cms

PROVENANCE

Galerie Gilles Corbeil, Montreal

Private Collection, Toronto

LITERATURE

Joan Murray, *Canadian Art in the Twentieth Century*, Toronto, 1999, pages 99 and 122

Wanda Nanibush and Georgiana Uhlyarik, *Rita Letendre: Fire and Light*, Art Gallery of Ontario, 2017, pages 17-19

As one of the few women artists at the centre of abstract and non-figurative art in Canada, Rita Letendre holds a unique position in Canadian art history, producing some of the most iconic and innovative examples of post-war and contemporary artworks. Working closely with Paul-Émile Borduas and other members of the Automatistes in Montreal in the late 1940s and 1950s, Letendre first developed highly gestural abstract works favouring heavy applications of oil paint with the palette knife. During the 1960s, after a large mural commission at the University of California, the artist moved towards hard-edge abstraction, playing with flattened planes of colour and the use of an airbrush, all while maintaining a consistent exploration into the light and energy radiating from her works.

Having shifted towards this more plastic realm of art, Letendre distinguished herself as a unique tour de force. Joining the Non-Figurative Artists' Association in Montreal in 1956, this group fundamentally helped shape her development as an artist. Preferring the moniker of Non-Figurative rather than Abstract artists, this helped distinguish the artists apart from European counterparts exploring geometric abstraction as well as taking the teachings of the Automatistes a step further. Throughout the 1970s, Letendre focused her practice on exploring speed and vibration through her works. Joan Murray discusses, "Rita Letendre explored colour, line and composition through the use of forceful chevrons that cut across the composition diagonally or horizontally from one corner of the painting to the other. She obtained extra energy from applying narrow ridges of contrasting colour to the borders of each ray."

Wanda Nanibush argues that "No label fits Letendre perfectly, as her influences have been drawn from diverse movements and tendencies. She belongs to the romantic tradition because of her focus on the evocative qualities of light and colour, which were categorically rejected by Les Plasticiens. However, influenced by Les Plasticiens, Letendre has maintained an interest in the 'plastic', or formal, elements of painting." The selection of deep oranges, magenta and bright yellow colouring the composition in sharp wedges and airbrushed bands explode off the canvas and wrap the viewer in glowing energy. The amalgamation of influences and experimentations are expertly harnessed in *Untitled* and stand as a fiery example of the artist's most celebrated period of work.

\$15,000 - \$20,000

JEAN PAUL RIOPELLE

Dieppes*oil on canvas**signed lower right; signed, titled and dated "66" on the reverse
23.5 ins x 28.75 ins; 58.8 cms x 71.9 cms***PROVENANCE**Galerie Maeght, Paris
Private Collection, Montreal**LITERATURE**Gilbert Érouart, *Riopelle in Conversation*, trans. Donald Winkler, Toronto, 1995, pages 46-47Yseult Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Volume 4, 1966-1971*, Montreal, 2014, reproduced page 89, catalogue no. 1966.007H.1966

Jean Paul Riopelle's reputation as an avant-garde painter was established in Canada, Europe, and increasingly in New York City through the 1950s. Working in Paris since the late 1940s, he represented Canada in the Bienal de São Paulo in 1951 and 1955 and at the Venice Biennale in 1954 and 1962. He showed in the Younger European Painters exhibition at the Solomon R. Guggenheim Museum in 1953; the Guggenheim soon purchased one of his works. He exhibited with the Pierre Matisse Gallery in New York from 1954, embodying that gallery's goal to introduce post World War II European art into an ascendant American context focused on Abstract Expressionism.

The 1960s was for Riopelle a time of consolidation, both of his unique technique and his growing fame. He also returned to Québec frequently in the 1960s and eventually resettled in that province. *Dieppes* exemplifies his work at this time. As bold and experimental as ever, Riopelle displays a confidence of approach and a mastery of paint application. *Dieppes* is prodigiously dynamic: shapes emerge, overlap, and mingle as they construct a multi-layered topography of pigment. Colour is suppressed across the full surface so that the flashes of red and orange stand out. This intermittent, crepuscular colour underlines the fact that this is a painting whose drama lies in its extreme tonal range, from deep black lozenge shapes to intense whites. More fluid than many of his 'mosaic' works of the 1950s, the surface seems to require the internal frame of black that forms an internal border. Riopelle has signed his name to this feature in the lower right.

Exuberant as the surface of *Dieppes* is, Riopelle denied that he worked with a sort of Surrealist abandon. He had been associated with André Breton, the 'pope' of Surrealism, but was happily excommunicated from this allegiance well before the 1960s. In 1966, however, a French critic was still looking back to this time when he wrote that "Riopelle works in a state of crisis, a sort of hypnotic fury and abandon." When this judgement was put to the artist in an interview decades later, he disagreed. "That wasn't my way," he claimed. "Georges Mathieu worked hard and fast. Not Riopelle." Riopelle was not one to perform abstraction, as Mathieu notoriously did for live audiences, nor was he an 'action painter' in the American mold. While not planned and certainly passionate in its application, *Dieppes* is in all senses 'composed.' It is carefully balanced in terms of gesture, tone, and colour. And there is the stabilizing frame within a frame.

The uncontrived painterliness of *Dieppes* invites our minute attention. Forms shift, layers accrete. We can readily become optical archaeologists, delving into the complex welter of multi-coloured and variously light and dark forms. It is pleausurably impossible to measure scale or find one's bearings when 'inside' a painting of this sort.

We extend our thanks to Dr. Mark A. Cheetham, professor of art history at the University of Toronto and author of *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s* (Cambridge University Press), for contributing the preceding essay.

\$150,000 - \$200,000





21

FERNAND LEDUC

Splash

acrylic on canvas

signed and dated 1969 lower left; initialed and titled on the reverse
20 ins x 24 ins; 50 cms x 60 cms

PROVENANCE

Private Collection, Montreal

Fernand Leduc was an active influence and participant in the development of abstract art in Quebec. Not only a signatory of the 1948 Refus Global, the artist was also responsible for making contact with the French writer André Breton in New York in order to make European surrealists more aware of the contribution of the Montréal Automatistes. After spending six years in Paris, in 1953 Leduc returned to Montreal with the feeling that the gestural automatiste

painting was reaching an impasse. The artist steadily moved to a type of hard-edge abstraction by 1955, his works gradually acquiring rich colour contrasts. In the same year, Leduc came to the defense of these avant-garde and thus controversial Plasticiens-related theories during the exhibition *Espace 55*. By 1956 he had become the president-founder of the Non-Figurative Artists' Association of Montréal.

The artist returned to France in 1959 and lived there until 1970, where he would have completed *Splash*. The canvas highlights the artist's continuously evolving abstract style. By the mid-1960s Leduc had relaxed his hard-edge geometric compositions in favour of more curvaceous forms. *Splash* embodies the minimalist and contrasting colour palette that was typical of the Plasticiens, but he softened the shapes into what feels like a green river flowing through a raspberry-coloured field. The bold canvas is a perfect example of Leduc's ability to consistently revitalize the genre of abstract art throughout his prolific career.

\$14,000 - \$18,000

22

SOREL ETROG**Piéton Study (1976)***bronze**8 ins x 1.88 ins x 2.88 ins; 20 cms x 4.7 cms x 7.2 cms***PROVENANCE**

Private Collection, Toronto

LITERATUREPierre Restany, *Sorel Etrog*, New York, 2001, page 41, page 120 for illustration of *Piéton*William J. Withrow, Introduction to *Sorel Etrog*, Toronto, 1967

The *Hinge* period of Sorel Etrog's practice from 1972-79 is one of the most transformative stages in the artist's career. Remarking on the preliminary inspiration for incorporating hinges into his work, Etrog explains: "On a vacation in Israel, visiting my family, I picked up a child's drawing pad and began to draw doodles of flat and organic surfaces connected by hinges. At first, new ideas feel like illegitimate children of the brain. The hinge started to obsess me and so I adopted it." Of this period, two camps of work were produced: the Introverts and the Extrovert. *Piéton Study* falls into the category of Extravert where these works are "concerned with open space and implied movement" and were the first iterations by Etrog to create the walking figures he is most celebrated for.

\$7,000 - \$9,000



23

SOREL ETROG**Untitled Tapestry***acrylic fibre tapestry**woven signature, date (1976) and edition (13/25) lower left; unframed*
*97.5 ins x 49.5 ins; 243.8 cms x 123.8 cms***PROVENANCE**

Private Collection, Ontario

LITERATURE

Canadian Tapestries 1977: an exhibition of 23 tapestries designed by Canadian painters and sculptors, Art Gallery of Toronto, 1977, pages 5, and 20-21

The 1977 exhibition of Canadian Tapestries was a collaboration of some of the country's foremost painters and sculptors and the works were exhibited almost simultaneously across Canada. Sorel Etrog designed a tapestry of coloured and shaded blocks for inclusion in this exhibition, drawing upon his *Hinge* works of the late 1970s. *Untitled Tapestry*, a variation on the textile work included in the 1977 exhibition, is naturally reflective of the artist's work in other media and is a marked contrast between medium and articulated forms.

\$3,000 - \$5,000



JACK HAMILTON BUSH

Column on Browns

oil on canvas

signed, titled and dated 1965 on the reverse

80 ins x 64 ins; 200 cms x 160 cms

PROVENANCE

Collection of the artist (1965)

Robert Elkon (1965-1983)

Sotheby's New York, auction (November 9, 1983), lot 23

André Emmerich Gallery, New York (1984)

Gallery One (September 1988)

Private Collection, Ontario

EXHIBITED

Colorists 1950-1965, San Francisco Museum of Art, 1965

Jacques Hurtubise and Jack Bush: Sao Paulo IX Biennial, Sao Paulo, Brazil, 1967

Jack Bush: A Selection 1961 - 65, Robert Elkon Gallery, New York, 1980

Robert Elkon - Two Decades, Robert Elkon Gallery, New York, 1981

Jack Bush Paintings: 1965-1976: an exhibition in honour of the publication of "The Life and Art of Jack Bush", André Emmerich Gallery, New York, 1984

LITERATURE

Jean-René Ostiguy, *Jacques Hurtubise and Jack Bush: Sao Paulo IX Biennial 1967* [Exhibition Catalogue], National Gallery of Canada, 1967, n.p., cat. no 1

Robert Elkon Gallery, *Jack Bush: A Selection 1961 - 65* [Exhibition Catalogue], 1980, n.p., cat. no. 2, reproduced in colour

Robert Elkon - Two Decades [Exhibition Catalogue], 1981, reproduced page 45

Jack Bush quoted in Ronald Alley, *Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists*, Tate Gallery and Sotheby Parke-Bernet, London 1981, page 89

Roberta Smith, "Jack Bush," [Review/Art] *The New York Times* (18 March 1988)

Barbara Rose, "Introduction," in *Robert Elkon: Two Decades*, The Robert Elkon Gallery, 1981

Jack Bush quoted in Joy Hakanson, "A Canadian Does His Thing: Making Great Paintings," *Detroit News* (10 November 1968), page 10

Column on Browns is a triple-threat, boasting a stellar exhibition history, provenance, and appearance worth applause for its beautiful colour and composition in perfect balance. This painting is a superb example of Bush's work from his golden period in the mid 1960s. Nineteen-sixty-five was the last year Bush painted in oils. *Column on Browns* demonstrates his mastery of a near soak-stain technique with remarkable free-hand lines that add a sense of humanity to the abutting blocks of colour that vibrate in their proximity to each other – yellow against red, red against orange, orange against blue, and blue against lime green. This wild combination of colours sing together in the same high key, and while the concept of holding them all together between two slightly different browns sounds awkward, the result is both harmonious and exciting.

Another painting in the same vein as *Column on Browns* is Bush's *Colour Column on Suede* (April 1965) [Fig. 1], which was acquired by the Tate Gallery in London, UK, in 1967. Just like *Column on Browns*, *Colour Column on Suede* stacks the same combination of colours in its central column, and in the same order. The only difference is that two dark yellow sections flank the column rather than two browns. On May 28th, 1967, Bush wrote about *Colour Column on Suede* and the related series:

It is one of a series I painted during 1964-66. It is painted in oil on canvas duck, which was sized with rabbit skin glue prior to painting. All the canvases in this series were stretched on a false wall, with plenty of extra canvas all round, so as to allow the 'column' or central image, to get itself placed and surrounded, with the 'ground' colour; not a background - but an active-neutral two sides that would bring the 'column' to its greatest pitch in colour. The amount of ground needed seemed crucial, so that the cropping was done only after the canvas was completed. Since then, I have been attempting to make that ground much more active, so that I am ending up with an all over image. (Bush qtd. In *Catalogue of the Tate*, 1981, p.81)



Jack Hamilton Bush
Colour Column on Suede
 (April 1965)
 Oil
 90 x 57 ins
 Collection of
 Tate Modern, London
 Purchased 1967 (T00900)
 Not for sale with this lot



24 JACK HAMILTON BUSH, *Column on Browns*

The aforementioned artist's statement reveals why Bush decided to use two slightly different browns on either side of the column in *Column on Browns*. Bush aimed to avoid a traditional figure-ground relationship and by using two browns rather than carrying over the same colour of brown on both sides, he effectively defeated the suggestion of a background. He achieved "not a background - but an active-neutral two sides that would bring the 'column' to its greatest pitch in colour" (Ibid). The result is that we are not looking at any one thing, or subject; we are looking at the pure presence of colour. The painting, liberated from the obligation to represent or even abstract anything in particular, simply is what it is. *New York Times* art critic Roberta Smith once described the union of substrate and paint in reference to a Bush painting from 1963 titled *Tight Sash*, stating that "paint and raw canvas are inextricably meshed, as color and surface." That is, there is no paint placed upon a canvas stage – the colour is the stage.

Column on Browns is an exemplar of this key characteristic of Color Field art – to unite surface and colour – and the best eyes in the art world knew it, too. Robert Elkon purchased *Column on Browns* in 1965. Art critic Barbara Rose described Elkon as "one of those rare art dealers who have expressed taste without attempting to enforce it as a matter of power politics." This wasn't the first painting by Bush to be acquired by Elkon. Back in 1962, Elkon became Bush's first art dealer in New York City. Bush's experience with the Robert Elkon Gallery on Madison Avenue was good but, by 1965, he made a move to join the André Emmerich Gallery on East 57th Street. The painting remained in Elkon's possession until his death in 1983.

After Elkon's passing, Emmerich took possession of *Column on Browns* and quickly added it to a special solo exhibition at his gallery in 1984 – "Jack Bush Paintings: 1965-1976." He advertised the show with an image of *Column on Browns* as a full-page frontispiece in the first issue of *Canadian Art* magazine (volume 1, Issue 1, Fall 1984). Before *Column on Browns* was exhibited in New York in the 1980s, the painting traveled extensively, first to the California coast in 1965 and then to Brazil in 1967. In California, the painting was displayed at the San Francisco Museum of Art in an exhibition titled "Colorists 1950-1965." In this exhibition, *Column on Browns* was shown alongside artworks by Josef Albers, Hans Hofmann, Mark Rothko, Frank Stella, Andy Warhol, and other popular artists. With a painting dating to the same year in which the exhibition opened, Bush represented the cutting edge of colour in contemporary art.

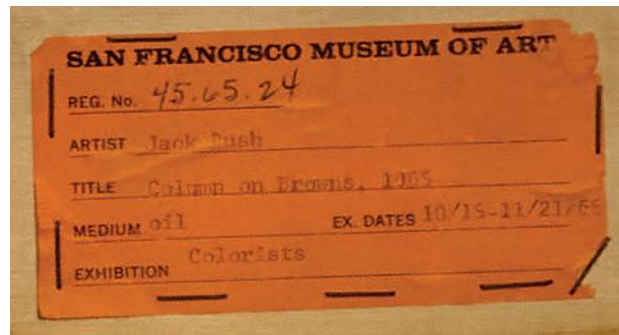
Two years later, Bush represented Canada at the IX São Paulo Bienal, where 16 of his paintings were shown, including *Column on Browns*. Bush was a contender to win the grand prize at this prestigious international convergence of artists and cultural elites but, to the shock of many, including critics who called the process political, Bush did not win. His reaction to the loss was to express the real win, and not just for him, but for Canada: "I wasn't unhappy to read in the *New York Times* that first prize looked like a toss-up between Jack Bush of Canada, and Richard Smith of England. Smith won the \$10,000. But the review pleased me about as much as getting the prize and it brought credit to Canada, too." (Bush qtd. In *Detroit News*, 1968, p.10)

Bush did indeed bring credit to Canada, and he did it by generating applause abroad before receiving equal praise at home. In fact, of the 52 paintings Bush made in 1965, he sent 40 of them to the UK and US for sale where they resided for decades before returning to Canada where the love for his work has, with time, grown immeasurably.

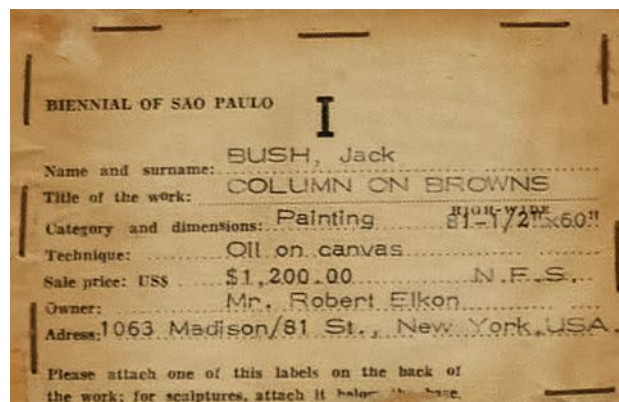
This painting will be included in Dr. Stanners' forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

We extend our thanks to Dr. Sarah Stanners for contributing the preceding essay. Sarah is currently an Adjunct 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.

\$250,000 - \$350,000



Colorists 1950-1965, San Francisco Museum of Art (1965) exhibition label



Jacques Hurtubise and Jack Bush: São Paulo IX Biennial (1967) exhibition label



Canadian Art (Volume 1, Issue 1, Fall 1984)



25

ALEX SIMEON JANVIER

Shoreline Existence

acrylic on canvas

*signed, dated 1973 and inscribed "287" lower right; titled on the stretcher
24 ins x 30 ins; 60 cms x 75 cms*

PROVENANCE

Woltjen Gallery, Edmonton
Private Collection, Edmonton

LITERATURE

Don Hill, "Sky Talk: Alex Janvier's paintings are clues to an extraordinary way of knowing," *Alberta Views* [online], December 1, 2009

Murray Whyte, "Alex Janvier comes full circle with National Gallery retrospective," *The Star* [online], November 27, 2016

A founding member of the Professional Native Indian Artists, established in 1973, Dene and Anishinaabe (Salteaux) artist Alex Janvier of Cold Lake, Alberta, is an integral component in the reformation of Indigenous Art in Canada. As a child, Janvier was a pupil of the Residential School system in St. Paul, Alberta at the Blue Quills Indian Residential School. It was this experience that drove the artist to escape through art, taking respite in Friday afternoon art classes. Janvier remarked, "I could think about home...about the lifestyle of my people." For a brief period, Janvier could reconnect with his culture, family and bond with the Creator through his distinct intuitive drawing. Later, while studying at the Southern Alberta

Institute of Technology and Art, he developed his artistic practice further: "He absorbed the early abstraction of artists like Wassily Kandinsky and Joan Miro and began to filter it through his own view of the world. He would create Kandinsky-like organic wisps, tentacles of colour that would disintegrate, smoke-like, or coalesce in spots into recognizable forms." Though acknowledging this inspiration from European abstract artists, it must also be recognized that Janvier was honouring the highly abstract visual vocabulary of his People and their traditions of bead and quillwork.

As testament to his political resistance to colonization and the erasure of Indigenous culture in the history of Canada, Janvier began signing his works with his People's treaty number '287' as an active rebellion against the mass production of Indigenous arts. Furthering this resistance, many of Janvier's works are titled with a loaded connection to the land. *Shoreline Existence* is an example of the artist's use of language to exemplify the continued tension between colonial expectations and Indigenous experience. The title reflects the marginality of the Indigenous experience within Canada while exploring the visually abstract depiction of territorial boundaries, contradictory to colonial maps. In an interview with Don Hill, Janvier discusses Cold Lake: "The lake doesn't belong to us...but to tribes from all over...there's energy in this landscape...especially if you go in the lake. There's an awesome feeling when you're right in the middle. It's so powerful." The connection Janvier has to the land is palpable in this work. The fluid arcs and precise segmentation of fresh colour offer a poetic narrative in the abstract tendrils converging and bursting to the edges of the canvas.

\$10,000 - \$15,000



26

OTTO DONALD ROGERS

Orange Edge

acrylic on canvas

signed, titled and dated 1979 on the reverse

59.5 ins x 59.5 ins; 148.8 cms x 148.8 cms

PROVENANCE

Marlborough-Godard Gallery, Toronto/Montreal
Private Collection, Ontario

By the late 1970s, Otto Rogers had exhibited internationally and established his artistic reputation as an influential abstract painter. He took part in the Emma Lake Artists' Workshop in Saskatchewan as

a guest leader, along with Anthony Caro, Terry Fenton and Douglas Bentham. Rogers' pictorial language expanded on the legacy of early modernist masters such as Pablo Picasso and Paul Klee. *Orange Edge* demonstrates Rogers' personal dialogue with his artistic forebears. The black line and dot forms recall the spontaneous, doodle-like motifs of Joan Miro. The patchwork arrangement of rectangular shapes in the lower part of the composition are reminiscent of Klee. Rogers uses earth, tertiary tones to connect this work to the natural environment. The expanses of orange which bracket the composition suffuse the painting with warm light. Delicate, transparent washes peak through along the right edge, adding surface contrast and demonstrating the artist's innate sensitivity to his materials. With deceptive simplicity, Rogers' work expresses a profound sense of the poetic.

\$12,000 - \$15,000



27

GORDON APPELBE SMITH

West Coast M-2 (Version #2) (1974)

acrylic on canvas

signed lower right; signed, dated 1973 and inscribed "Version #2" &

"N.F.S." on the stretcher; titled on the gallery label on the reverse

55.75 ins x 64.75 ins; 139.38 cms x 161.88 cms

PROVENANCE

Marlborough-Godard Gallery, Toronto/Montreal

Collection of Pepsi Cola Canada Ltd.

Private Collection, Toronto

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*,
Vancouver Art Gallery, 1997, pages 39-41

In the early 1970s, Gordon Smith broke with his previous exploration of hard-edge geometric painting and began delving into new creative territory. Expanding on a visual mode of pure abstraction, Smith developed a body of works directly informed by his surroundings. His *Seawall* series of paintings contain elements of both the modernist grid and the west coast landscape. Far from being static and flat, the paintings are deftly infused with light, space and movement. Smith found new methods to apply the deep understanding of colour he had acquired from his earlier work. Building up broad areas of colour with multiple layers of glazes allowed the artist to achieve a delicate luminosity in paint. The *Seawall* paintings subtly convey a sense of place without illustrating a specific location, generating a mood of poetic familiarity.

\$25,000 - \$35,000



28

JAMES WILSON MORRICE

Coast, Brittany

oil on board

J.W. Morrice studio stamp on the reverse

5 ins x 6 ins; 12.5 cms x 15 cms

PROVENANCE

Galerie Walter Klinkhoff, Montreal
Private Collection, Ontario

LITERATURE

Katerina Atanassova, *Morrice: The A.K. Prakash Collection in Trust to the Nation*, National Gallery of Canada, Ottawa, 2017, page 82
Charles C. Hill, *Morrice A Gift to the Nation: The G. Blair Laing Collection*, National Gallery of Canada, Ottawa, 1992, page 121

By the beginning of the twentieth century James Wilson Morrice was a recognized and well-known painter. One of his paintings, *Quai des Grands Augustins, Paris* (Musée d'Orsay), was purchased by the French government, while *Fête foraine, Montmartre* was acquired by a Russian collector, Ivan Morozov, at the Salon of the Société Nationale des Beaux-Arts in 1904. In the summer of 1906, Morrice spent his time in Dieppe, France and in Le Pouldu and Concarneau in Brittany. While in Le Pouldu, Morrice was in the company of artists, including Gabriel Thompson of England, Robert Henry Logan of America and Mela Muter of Poland. Morrice was to return to the Breton coast again from 1909-1910, where he spent the winter season in a studio in Concarneau

– a most productive stay for the artist. Le Pouldu and Concarneau were popular painting sites, Paul Gauguin having produced work in Le Pouldu in 1889 and 1890. Perhaps the admiration that Morrice held for Gauguin initially attracted him to the area. According to Charles C. Hill, “Gauguin had painted the village itself and the surrounding landscape, but what Morrice liked most about Le Pouldu was its ‘fine coast & small beach’.”

Coast, Brittany, likely executed between 1906-1910 by Morrice, on one of his sojourns on the Breton coast, is an atmospheric rendering executed with raw luminosity and colouration. Morrice produced various oil sketches of beach landscapes and seascapes, with a keen focus on the cliffs rising in the background and figures dotted along the beach. *Coast, Brittany*, in contrast, is an intimate, diminutive composition. The clouds and the sea are agitated and tinged with strokes of grey and black. The rugged nature of the scene, punctuated by the sweeping curve of the foreground, the dominant cliff at the left and the vastness of the sea, evokes the drama of an impending storm and the solace of the vantage point. Morrice held great affection for seascapes and beach landscapes, executing many works on his trips along the Breton and Norman coasts. As Anne-Marie Bouchard notes, “Morrice fits historically within the wake of Impressionists and Post-Impressionists such as Pierre-Auguste Renoir and, Gustave Caillebotte, Pissarro and Signac, who were obviously partial to seascapes.”

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.

\$12,000 - \$15,000



29

MARC-AURÈLE FORTIN

Sainte-Rose (circa 1928)

*watercolour and charcoal on paper, laid on card
signed lower left; titled on a gallery label on the reverse;
Marc-Aurèle Fortin catalogue raisonné no. A-0539 (label verso)
19.75 ins x 27.75 ins; 49.4 cms x 69.4 cms*

PROVENANCE

Gallery Gevik, Toronto
Galerie Valentin, Montreal
Private Collection, Montreal

It was after a short trip to England and France in 1920 that Marc-Aurèle Fortin began to work seriously as an artist and to show his work. His paintings included scenes of the island of Montreal, largely rural at the time, and of his birthplace Sainte-Rose, north of the island. In the summers, he traveled to Quebec City as well as to the Île d'Orléans and Charlevoix regions, drawing and painting houses and rural scenes.

Fortin first experimented with watercolour in 1918. He was drawn to the medium but also found it very challenging. After painting several studies of trees in 1920, he was dissatisfied with his progress and temporarily abandoned watercolour painting. In the mid-to-late 1920s Fortin re-introduced watercolour into his repertoire; his mastery of the technique is demonstrated in *Sainte-Rose*. Combined with the use of charcoal, the artwork explores all the possibilities of the medium, from soft washes of grey in the roofs to precise outlines in the windows and tree branches.

Sainte-Rose is a composition brimming with subject matter, including farm equipment, human labour, and multiple buildings that are quintessentially Fortin, with their characteristic gable roofs and dormer windows. As with many Canadian artists, Marc-Aurèle Fortin was drawn to the changing of the seasons as subject matter. *Sainte-Rose* presents a scene during autumn, marked by many indicators of the period of transition: the green grass, the leafless trees, the laundry hanging on the clothesline, and perhaps most importantly, the farmer in the lower right corner turning over the soil for the winter.

\$15,000 - \$20,000

EMILY CARR

Forest Glade (Dark Glade)*oil on paper on board**stamped (twice) along the lower edge; titled "Dark Glade" on the reverse of the board; titled "Forest Glade" on the Dominion Gallery label on the reverse (Dominion Gallery Inventory #B176)**28.75 ins x 23.75 ins; 71.9 cms x 59.4 cms***PROVENANCE**

Estate of Emily Carr

Dominion Gallery, Montreal (acquired from Estate, per executor Lawren Harris, 1945)

Private Collection, Ottawa (acquired from the above in May 1954)

The Collection of TC Energy, Calgary

LITERATURE*Sotbeby's, Important Canadian Art & Fine Jewellery*, auction catalogue, Toronto, November 26, 1984, reproduced lot 53 (unpaginated) and on the front coverEmily Carr, *The Complete Writings of Emily Carr*, Toronto/Vancouver, 1993, pages 793-94Maria Tippet, *Emily Carr: A Biography*, Toronto, 1994, page 238

"Once I went to some very beautiful children's exercises in a great open space. There was no grandstand. The ground was very level and it was most difficult to see. I took a camp stool and when my feet gave out I sat down. It was very queer down among the legs of the dense crowd – trouser legs, silk stockings, knicker-bockers, bare legs, fat legs, lean ones – a forest of legs with no tops, restless feet, tired feet, small, big, lovely and ugly. It was more fun imaging the people that owned the legs than watching the shows. Occasionally a child's face came level with yours down among the milling legs. Well, that is the way it feels looking though bracken stalks and sallal bushes. Their tops have rushed up agog to see the sun and the patient roots only get what they can suck down through those tough stems. Seems as if there is something most wonderful of all about a forest, especially one with deep, lush undergrowth."

The foregoing quote, taken from Emily Carr's journal entry in *A Tabernacle in the Wood* on September 29th, 1935, beautifully illustrates Carr's approach to the subject. She was deeply in tune with the forest, and as a result, she saw beauty everywhere. "There are themes everywhere, something sublime, something ridiculous, or joyous, or calm, or mysterious. Tender youthfulness laughs at gnarled oldness. Moss and ferns, and leaves and twigs, light and air, depth and colour chattering, dancing a mad joy-dance, but only apparently tied up in stillness and silence. You must be still in order to hear and see." In the undergrowth, in the forest floor, the red, fecund earth of the woods, Carr found her beauty.

Forest Glade comes from the period in Carr's life when she was working in thinned oil paint on paper. She used oil-based commercial house paint rather than artist's oils, which she further thinned to the consistency of cream. This allowed her to orchestrate the movement of the paint very quickly, allowing her deep sensitivity to the life-essence forest itself, to its subtle – and not so subtle – quivers and shudders and connectedness to the wind, sunlight, and air, to be instantly captured. It was a mad joy-dance indeed, between a sensitive soul and her fleeting subject, made possible by her adjustments to her media.

Her written descriptions of the forest drip with emotive response, and her painted reactions are equally empathic. "How solemn the pines look," she writes, "more grey than green, a quiet spiritual grey, blatant gaudiness of colours swallowed, only the beautiful carrying power of grey, lifting into mystery. Colour holds, binds, 'enearths' you. When light shimmers on colours, folds them round and round, colour is swallowed by glory and becomes unspeakable." Works from these years – 1937-1942 – are often compared to those of Vincent Van Gogh, "both [are] expressionists, and work, as far as one can judge, under the influence of deep and intense feelings." Carr's mastery of atmosphere, colour, and mood were praised, and in these years, she was offered more exhibition opportunities than she could generate work to meet. With failing health and a resulting decreased mobility, she begrudgingly adjusted her methods and focused on working from a central base, with short excursions or a convenient porch as a painting place.

Camping in her beloved van dubbed 'the elephant,' or (after 1938) staying in a rented cottage, she would complete her camp chores and then find a place not too far afield, a place just open enough for her to sit and spread out her gear. Then she would wait and let the forest speak to her. She describes her practice in the same journal, from earlier that same September: "Wait. Out comes a cigarette. The mosquitoes back away from the smoke. Everything is green. Everything is waiting and still. Slowly things begin to move, to slip into their places. Groups and masses and lines tie themselves together. Colours you had not noticed come out, timidly or boldly. In and out, in and out your eye passes. Nothing is crowded; there is living space for all... The green is full of colour. Light and dark chase each other. Here is a picture, a complete thought, and there and another and there..."

The charm and intimacy of works from this period are as singular and unique as each small glade she worked within. They are completely honest and uncontrived. In *Forest Glade*, Carr's broad brushstrokes radiate from the pines themselves, forming a burst of energy that fills the page, radiating outwards past the confines of the work's dimensions. Here she has captured the very life force of the forest, the essence of its verdant growth and persistent, unrestrainable life. Her compositional energy radiates outwards and upwards from the low centre of the work, where a sunburst of brilliance forms and swoops towards us along the forest floor. This spark lights the most central pine first, then captures the others in its vibrating, radiating outward moving hum.

Forest Glade was acquired by Montreal's Dominion Gallery from the estate of Emily Carr in 1945, as per Carr's executor, Lawren Harris. The painting was sold by Dominion to an Ottawa collector in May of 1954, eventually arriving in the collection of Calgary's TC Energy. Uniquely framed in fragrant Canadian cedar, touched with 24 karat gold, *Forest Glade* speaks eloquently to Carr's deeply-felt connection to the forest of British Columbia and its wild, untamed beauty.

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

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

\$100,000 - \$150,000





31

EMILY CARR

Klee Wyck Pot

painted ceramic

incised "Klee Wyck" and inscribed "Jasper Park Lodge" on underside
2.75 ins x 4.25 ins x 2.75 ins; 6.9 cms x 10.6 cms x 6.9 cms

PROVENANCE

Private Collection, USA

LITERATURE

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

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

Russell J. Harper, *Painting in Canada: A History*, Toronto, 1977, pages 307-08

Emily Carr created unique ceramics inspired by her time on a Ucluelet First Nation reserve in British Columbia on the west coast of Vancouver Island, home to the Nuu-chah-nulth people, then commonly known to English-speaking people as 'Nootka'. As a young person, Carr was embraced by the community where she was given her Native name, "Klee Wyck," which loosely translates as "Laughing One."

The scale of the ceramic pot coupled with its hand-thrown nature evokes an intimacy and loving empathy with the materials Carr had, mirroring her deep connection with the people of Ucluelet. When Carr eventually became bedridden by old age and recurring illness she undertook writing as a second creative outlet, evocatively recounting her memories on the reserve in her self-titled autobiography, *Klee Wyck*. The small scale, reduction of design to minimalist aesthetics and colour palette of black, white and red, are a nod to Carr's exposure to the people of Ucluelet's traditions and their influence on her own artistic expression.

\$3,000 - \$5,000



32

DAHPNE ODJIG

Voices from the Past

oil on canvas

signed and dated 1974 lower right; titled on the stretcher
40 ins x 32 ins; 100 cms x 80 cms

PROVENANCE

Gift of the artist

By descent to the present Private Collection, Victoria

EXHIBITED

Daphne Odjig: Jerusalem Series, Bashford & Schwarz Gallery, Calgary,
November 27 - December 11, 1976

Born in Wikwemikong on Manitoulin Island, Ontario, Daphne Odjig drew inspiration from her Anishnaabe heritage to develop a distinctive and influential body of work. Odjig was a key figure among the movement of Indigenous artists that gradually gained recognition

in the Canadian art world of the 1970s. In 1973, she co-founded the Professional Native Indian Artists Association (colloquially called the "Indian Group of Seven"). The following year, she opened the Warehouse Gallery in Winnipeg. Odjig also taught at the Manitou Arts Foundation on Schreiber Island in Georgian Bay. These varied projects helped place Odjig at the forefront of cultural activity supporting and promoting Indigenous visual artists during a crucial period.

Odjig's own artistic output helped to develop the aesthetic of the New Woodland School. In *Voices from the Past*, Odjig draws on Odawa-Potawatomi belief systems to explore a compelling, personal vision conveying a metaphysical reality. Several faces seem to appear and disappear, immaterial and ghostlike, in a vortex of movement. These figures are enveloped in a flurry of wisps and swirls. Their eyes peer out, exuding wisdom and calm. The painted surface has been built up with a complex layering of dry-brush application. The artist has rendered the figures with simplified, cubist forms, a visual precursor to her later stylistic development.

\$12,000 - \$15,000



33

HAROLD BARLING TOWN

Gaiety

oil and lucite on board
signed and dated 1960 upper left
30 ins x 30 ins; 75 cms x 75 cms

PROVENANCE

Canadian Fine Arts, Toronto
Private Collection, Toronto

LITERATURE

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

Bold colour and the thick application of paint typify Harold Town's approach to abstract painting in Canada during the 1960s. The heavy application of black paint creates a visual vortex of depth while the use of bright orange, blue and pink pop from the inky space in organic forms. Juxtaposing the intense darkness of the background with bright

organic shapes in candy colours was a particular strategy Town often employed to play with perspective and the flatness of the image plane. This practice would later blossom and evolve into the artist's *Tyranny of the Corner* series of the early 1960s with a layering of 'doughnuts' on blue-black backgrounds. *Gaiety* serves as an excellent example of the artist's early development of visual patterning in abstract art.

Moreover, significant attention is paid to the corners and edges of *Gaiety*, as Town experimented with the importance of compositional weight at the edges of the work, exploring the boundaries of the image plane. Town described his move away from the dominating central image, favouring the corners which, "in most paintings are like uninvited guests at a party, uneasy and unattended... I have invited the corners to come early to the party and tried, if anything, to make all the elements of the painting that arrived later a trifle uncomfortable." Using bright bands of jagged yellow and a checkered pattern at the lower edge of the artwork- a nod to the modernist grid- the artist immediately forces the viewer's eye to the peripheral edges of the composition and invites consideration of these spaces as equal players in the compositional layout. There is an oscillation between intention and chance in the work. The elements seemingly exist by happenstance on the image plane, but indeed were very intentionally placed by the artist to challenge our expectations of both composition and abstract painting.

\$20,000 - \$25,000



34

RAYMOND JOHN MEAD

Untitled

oil on canvas

signed and dated 1959 lower right

40.25 ins x 39 ins; 100.6 cms 97.5 cms

PROVENANCE

Private Collection, Toronto

By descent to a Private Collection, Ontario

Private Collection, Toronto

LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, pages 231 and 235

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, page 106

Studying at the Slade School of Art at the University College London from 1936-1939, Ray Mead was afforded a more avant-garde and free-spirited art education. Encouraged to experiment and move away from the rigid constraints of traditionalism, Mead was able to explore abstraction freely and integrate modern techniques of cubism and early abstraction into his practice.

Through his friendship with Hortense Gordon, Mead was opened to a circle of like-minded artists in Toronto who would all later become the Painters Eleven. Working closely with Gordon, and Walter Yarwood in particular, the importance of these artists is seen aptly in the artist's earlier works of the 1950s. Favouring heavier black lines "that trip nimbly across large areas of his canvases," Mead integrated the cubist and reductive techniques studied from Gordon and Yarwood, while favouring colourist theories. Moreover, "Mead experimented with technique, modifying his cubist elements by overlaying them with linear shapes, along with both calligraphic and geometric forms, but more important, he was learning how to manage colour." Colour was of paramount importance to Mead. It was not only the gestural abstraction of form and painterly technique, but the combination of colour and tone which preoccupied the artist.

On the importance of the colour orange, Mead explained in a 1981 interview with Joan Murray, "I love orange, that's the symbol of light. All shades of orange, from the yellowy orange to that the Japanese use in their prints to the reddy oranges, the lovely chemical oranges we use today, but it has a certain vitality." The warmth and passion of the vivid oranges and rich ochres create the proverbial hearth of the home in this *Untitled* artwork.

\$10,000 - \$15,000

JEAN-PAUL LEMIEUX**Jeune fille en forêt***oil on canvas**signed and dated 1963 lower left**26.75 ins x 22.5 ins; 66.9cms x 56.3 cms***PROVENANCE**

Private Collection, Toronto

LITERATURE

Michèle Grandbois, *Jean-Paul Lemieux: Life & Work* [online publication], Art Canada Institute, Toronto, 2016, pages 55, 61 and 63

This enchanting oil painting was created during an artistic breakthrough in Jean Paul Lemieux's career, when he began to reach a new and broader audience. Between 1958 and 1965 the artist was the subject of solo shows in Vancouver, Toronto, Montreal, and Quebec City. He also took part in four biennial exhibitions organized by the National Gallery in Ottawa. His international reputation was growing, as his works were shown at the Bienal of São Paulo, the Canadian pavilion at the Brussels International Exposition, as well as in many exhibitions of Canadian painting throughout the United States and Europe.

As Quebec was experiencing a decade of artistic innovation with flourishing avant-garde abstract movements, Lemieux himself turned away from narrative to focus on the flat space of the picture plane. He never fully embraced abstraction, however; the artist rather painted large, empty landscapes with a bare horizon line or a figure in the foreground. Lemieux "expressed the perilous human condition by showing figures isolated in their personal solitude." These features came to be the defining traits of Lemieux's "classic period", categorized as dating between 1956 and 1970.

Jeune fille en forêt, completed in 1963, is exemplary of Lemieux's work of this period; the solitary figure standing in front of a forest invites the contemplation of the human condition and of the smallness of human beings before the various landscapes in Canada. The viewer is reminded of mankind's role in the landscape, its presence altering the natural order and its place within the universe as a dependent of the landscape it occupies—the landscape and figure are not mutually exclusive. The artist states: "The landscape is the setting. If you could have a world without human beings, the landscape would be the same. But the presence of man changes everything. It is the place of the human within the universe that matters. The person finds his footing, finds himself, in the landscape."

The colour scheme is also in keeping with the period: Michèle Grandbois remarks that "his palette was now limited to just a few pigments: olive green, white, shades of ochre, earth colours, and red." Lemieux's landscape is nearly abstract; the viewer can only make out a few tree trunks amid what is assumed to be a leafy forest. It is the title and the presence of the figure that creates a context for the work. The presence of the 'jeune fille', standing unclothed in the lower right corner, recalls the "synthetist" art of the Nabis. Lemieux travelled to France in 1954 after receiving a grant from the Royal Society of Canada. There, he was taken by the work of the Nabis members including Pierre Bonnard and Maurice Denis, along with their early references to symbolism and subjects of women in forests and gardens. This sojourn, combined with the active Quebec art scene and many other personal interests, resulted in a major change in Lemieux's pictorial language, as evidenced in *Jeune fille en forêt*.

\$30,000 - \$40,000



DAVID BROWN MILNE**Rain on the River (Morning on the River)***oil on canvas**inscribed "David Milne, Morning on the River (October 1945)" by Douglas Duncan on the stretcher; inscribed "624" on a label on the stretcher by the Douglas Duncan estate**12 ins x 16 ins; 30 cms x 40 cms***PROVENANCE**Galerie Agnès Lefort, Montreal
Private Collection, Toronto**EXHIBITED***David Milne (1882-1953): A Survey Exhibition*, Galerie Lefort, Montreal, April 22 - May 15, 1971, no. 34 (as *Morning on the River*)**LITERATURE**David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929-1953*, Toronto, 1998, listed and reproduced page 876, cat. no. 405.76David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, Toronto, 1996, page 317Donald W. Buchanan, *The Growth of Canadian Painting*, London/Toronto, 1950, page 42

Following a tumultuous decade of financial and marital hardship, the 1940s brought many positive changes in David Milne's career and personal life. In 1939 David and his wife Patsy separated and shortly thereafter he fell in love with Kathleen Pavey, a nurse. That same year he left Six Mile Lake and the couple settled briefly in Toronto, before moving to Uxbridge where they lived from 1940 to 1952. Kathleen gave birth to their son, David Milne Jr., in 1941. In addition to his

new family, Milne's dealer and agent, Douglas Duncan, played a particularly positive role in Milne's life during the 1940s. Duncan provided the artist with some long-awaited financial stability and success in the Toronto art milieu. David Silcox describes Kathleen and Duncan as the artist's "wonderful guardian angels."

Rain on the River (Morning on the River) was completed in 1945 in the characteristic painterly style of Milne's later works. That year, following a twelve-year hiatus, the artist took up watercolour again, and the medium was to dominate the remainder of his painting career. His brushstrokes in this composition are wider and looser than his early oils; their spontaneity and translucent application evoke a similar feel to watercolour painting. The artist always maintained his attention to line, as visible in the jagged tree outlines and their reflections in the river. *Rain on the River (Morning on the River)* also illustrates his preference for using black in a composition, regardless of the level of realism. The forest, water, and foreground shoreline all include the same shade of black pigment, amid the remaining reductive colour palette of orange, brown, and white. Author Donald W. Buchanan writes: "The colours he uses are rarely linked directly to Nature; he employs them more often for decorative [rather] than for realistic effects. This cool and intellectual approach of his is the product of long years of thought and reflection, of years of solitude devoted to the study of his craft."

During these happy years of the mid-1940s Milne was also writing his autobiography, which was published in 1947. The book not only demonstrated his gift for writing, but also exposed the degree of sacrifice that Milne suffered in order to devote his whole life to being an artist. Throughout much of David Milne's career, apart from occasionally bartering his labour in exchange for necessary supplies, the artist impressively managed to dedicate all of his time to painting.

\$35,000 - \$40,000



CORNELIUS KRIEGHOFF**Indian Trappers, Lake St. Charles***oil on canvas**signed and indistinctly inscribed "Quebec 1854" lower right
12 ins x 18 ins; 30 cms x 45 cms***PROVENANCE**Watson Art Galleries, Montreal
An Ontario Estate**LITERATURE**J. Russell Harper, *Krieghoff*, Toronto, 1979, page 59Hugues de Jouvancourt, *Cornelius Krieghoff*, Toronto, 1973, page 98

The decade or so that Cornelius Krieghoff spent in Quebec City and its environs were years of fulfillment for the artist and among his most productive, according to J. Russell Harper. He notes that "In the decade following 1853, when [Krieghoff] first settles there at the age of thirty-eight, he achieved his greatest success as an artist." A great lover of the countryside, Krieghoff would trek into the forest with First Nations guides to fish and hunt game. After these excursions, the artist would sit down to sketch, stimulated by his experiences in the landscape. Such inspiration may have informed this masterful landscape painting, *Indian Trappers, Lake St. Charles*.

This canvas is a richly orchestrated landscape, with Krieghoff's characteristic tight handling of detail and fine technique. The composition depicts a sumptuous view of Lake St. Charles, Quebec in deep winter. With fresh snow on the branches of the elegant evergreen trees, the frozen water of Lake St. Charles is surrounded by distant mountains and capped by a radiant blue and pink sky. Krieghoff has managed to evoke the sensibility of a crisp winter's day. The crunch of snow under the feet of the trappers hauling their provisions home echoes as they edge closer to their well-earned rest. Krieghoff has paid close attention to the scale of the human figures in this painting, emphasizing the idyllic landscape, while romanticizing the life of the trappers and their environs. Lake St. Charles was a favourite area for hunting and fishing, with placid waters and ample forested areas full of game. Krieghoff would undoubtedly have visited this locale on one of his treks into the wilderness.

Krieghoff decided to visit Europe in 1854, and as Hugues de Jouvancourt notes, "Before sailing he worked very hard on paintings whose subject-matter was familiar to him, among them landscapes begun during the autumn and winter of 1853." *Indian Trappers, Lake St. Charles* is dated 1854, having been completed by Krieghoff prior to embarking on his trip abroad.

\$40,000 - \$50,000



Cornelius Krieghoff
Indian Trappers, Lake St. Charles
(detail)



MOLLY LAMB BOBAK**Evening in Venice***oil on board**signed lower right; titled indistinctly "Evening" and to two gallery labels "Venice" on the reverse**40.25 ins x 60.25 ins; 100.6 cms x 150.6 cms***PROVENANCE**

Mr. Claude Bouchard, Ottawa
 Balzac Fine Arts, Toronto
 Gallery D'Art Vincent, Ottawa
 Private Collection, Montreal
 Gallery 78, Fredericton
 Private Collection, Fredericton

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

An official war artist during the Second World War, Molly Lamb Bobak was inspired by the jovial celebratory victory parades of the Allied forces while stationed in England. The communal energy and gathering of individuals in a crowd fascinated the artist. Laura Brandon, the authority on the Canadian War Art Program and its artists, explains that Bobak's work "was very personal. It's an art about shared experiences and sharing those experiences. It is almost like conversational art."

After being awarded a French government scholarship in 1950 Bobak travelled to France and then fortuitously received a Canada Council Grant which allowed an additional four years of study in Europe. Images such as *Evening in Venice* would have been drawn from the young artist's exciting period working and travelling abroad with her husband, Bruno Bobak, and their young children.

A delicate quality is rendered in the kaleidoscopic evening sky and bustling square below in *Evening in Venice*. Expressionist brushstrokes build texture while the artist's keen eye for impressionistic colour palettes imbue the work with a celebratory spirit. There is a romantic sensibility amongst the excitement of the composition with the choice of rosy pastels and warm reds highlighting the incredible architectural details of the city. Bobak reflects on her natural gravitation towards crowds as subject matter, stating, "I think that it is an interest I have had ever since I was a kid...I simply love gatherings, mingling... It's like little ants crawling, the sort of insignificance and yet the beauty of people all getting together." The day may be coming to a close, but there is an energetic elation within the crowd of people strolling along the Riva degli Schiavani towards the bustling Piazza San Marco, as the evening is just beginning.

\$25,000 - \$35,000





39

FREDERICK NICHOLAS LOVEROFF

Landscape in Autumn

oil on canvas

signed lower right

34 ins x 38 ins; 85 cms x 95 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Kevin Forrest, *The Paintings of Frederick Nicholas Loveroff*, Norman Mackenzie Art Gallery, Regina, 1981, page 7

Frederick Loveroff relocated to Toronto from Saskatchewan in 1913 to study at the Central Ontario School of Art, where he was taught by G.A. Reid, J.W. Beatty and J.E.H. MacDonald, coinciding with the early days of the Group of Seven. He was soon a member of the Ontario Society of Artists, and his works were included in its group exhibitions. In November 1920 Loveroff was elected an Associate of the Royal Canadian Academy - a sign of the successful progression of his artistic career. In an interview in 1925, Loveroff was asked to compare his work to the style of the Group. Loveroff remarked on his work, "Not quite so wild. I don't want to be either Traditionalist or Group of Seven...I just want to paint the way I see and feel things." *Landscape in Autumn* illustrates the artist's close observation of nature and gifted sense of colour and light. Loveroff's career spanned just slightly more than fifteen years, and regrettably was cut short just as his reputation was being secured.

\$15,000 - \$20,000



40

ROBERT WAKEHAM PILOT

Lunenburg, Nova Scotia

oil on board

signed and dated 1927 lower left

12.25 ins x 17 ins; 30.6 cms x 42.5 cms

PROVENANCE

Private Collection, Toronto

Born in St. John's, Newfoundland, Robert Pilot often returned to Atlantic Canada on sketching trips. Known for his Impressionist inspired landscapes of the Lower St. Lawrence region and the shores of Nova Scotia and New Brunswick, the artist has captured the charm of Lunenburg Harbour in this composition. The figures working on the dock are dwarfed by the elegant schooners, while the dappled light on the water and pastel blue sky exemplify the artist's deft hand at creating a harmonious play of light and colour. Pilot has evoked the character of this small town nestled on the shores of Nova Scotia - a UNESCO World Heritage Site and picturesque locale.

\$6,000 - \$8,000

41

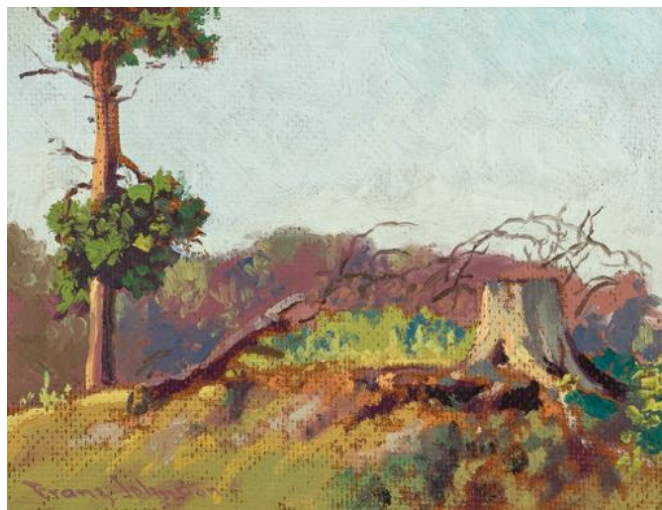
FRANK HANS JOHNSTON**Forest Clearing***oil on board**signed lower left**6 ins x 7.75 ins; 15 cms x 19.4 cms***PROVENANCE**

Sotheby's Canada, auction, Toronto, May 26, 2008, lot 24

Private Collection, United States

Frank Johnston, a prolific painter with a keen eye for detail and decorative aesthetic, was known as a cheerful man who wrote fairy tales and poetry for his children. He loved to explore the Ontario wilderness, and was praised for his handling of light, exhibiting atmospheric and decorative qualities in his compositions. *Forest Clearing* is a quintessential romantic landscape by this artist with "a grand eye for glory."

\$5,000 - \$7,000



42

CHARLES FRASER COMFORT**Davies Island, Cedar Lake, Algonquin Park***watercolour*

signed and dated 1946 lower right; titled, dated "6th August 1946" and inscribed "(near Government Park), Algonquin Park, Ontario" on the reverse

*15.5 ins x 22.5 ins; 38.8 cms x 56.3 cms***PROVENANCE**

Gordon A. Davies, Toronto

By descent to the present Private Collection, Ontario

A commercial artist based in Toronto during the early part of the 20th century, Gordon Albert Davies (1890-1982) was a friend and associate of several prominent Canadian artists, including members of the Group of Seven. The Davies family cottage was located on Cedar Lake in Algonquin Park and Gordon and Doris often hosted the family's close friends in the artistic community, including Charles and Louise Comfort. The cottage and island remained in care of the Davies family until their lease with the park expired in 1999, the land then becoming the property of the Ontario provincial government.

Davies Island, Cedar Lake, Algonquin Park depicts the tranquil lake view with strong light and dark contrasts. The composition has a clear, graphic quality arranged with strong geometry. The light ripple on the water's surface adds energy to the scene.

\$3,000 - \$4,000



JEAN ALBERT MCEWEN**Le baiser***oil on canvas**signed, titled and inscribed "aujourd'hui 8 juillet 1994" on the reverse
60 ins x 39.25 ins; 150 cms x 98.1 cms***PROVENANCE**

Waddington and Gorce Inc., Montreal
 Montreal Museum of Fine Arts, Art Sales and Rental Gallery
 Private Collection, Toronto

LITERATURE

Ian McGillis, "Discovered Again: MMFA Honours Jean McEwen 20 Years After His Death", *Montreal Gazette*, September 27, 2019
 Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, pages 174-78
 Roald Nasgaard and Ray Ellenwood, *The Automatiste Revolution*, Markham, 2009, pages 82-85
 Fernande Saint-Martin, *McEwen, 1953-73*, Musée d'Art Contemporain, Montreal, 1973, unpaginated

A self-taught artist, Jean McEwen's initial and primary career for many years was in pharmaceuticals. In 1961, after receiving a grant from the Canada Council for the Arts, he reduced his hours spent at the pharmacy to focus on painting. He divided his time between the two careers until the mid 1970s. As with many autodidacts he was resistant to labels being applied to his work, once saying, "There are two ways to judge a painting. One is based on criteria and theories of art. The second is based on the sensations we get before a picture. I paint the second way."

After achieving significant success in the art world, McEwen spent much of his mature career teaching Visual Arts. He was a professor at Concordia University from 1982 to 1994. The large oil on canvas *Le baiser* was completed during his last year in this position. This composition emphasizes the visual effects of space and edges. The two central vertical bands touch each other ever so gently in the middle, with glimpses of the white ground visible behind them - perhaps alluding to the painting's title, translating to 'The Kiss'. These slightly irregular shapes meet in an imperfect way, putting the focus of the work on this central line. The ochre areas on the right and left edges of the composition seem to suggest that they would continue further if they were not cut off by the borders of the canvas.

Fernande Saint-Martin's argument that McEwen "repeatedly stresses that what is important to him is the establishment of chromatic juxtapositions so extreme and rich, that they impose themselves on the spectator. Colour is to McEwen a mutable and expressive element to which he can never refer in terms of single pigments: he tends to talk of 'the yellows' or 'the purples' in the plural, suggesting thereby the emotional impact and symphonic potential of colour in concert." The colour palette of *Le baiser* fits the author's description, as the central shapes can only be loosely categorized as red, for they are a complex mixture of brown, red, orange and yellow pigments.

Also on the subject of Jean McEwen's use of colour, Roald Nasgaard compares the enchanting luminosity of the artist's work, including the glowing red of *Le baiser*, to that of the French Impressionists. The author states: "His continuous coloured textures are built out of strata of superimposed paint layers, sometimes as many as a dozen. Their ever more variegated hues and tones lie in ambiguous depths, sometimes opaque and other times transparent and luminous. Light emanates from within them or it reflects from their surfaces, and often they seem dappled like sunlight in a Renoir nude."

\$25,000 - \$30,000





44

GORDON APPELBE SMITH

Fundy-7

oil on canvas

signed lower right; also signed, titled and dated on the overflap

56.25 ins x 65.25 ins; 142.9 cms x 165.7 cms

PROVENANCE

Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*,
Vancouver Art Gallery, 1997, pages 45-46

In 1978 Gordon Smith made a third visit to Egypt and found that the watercolours and drawings he produced during this trip had a profound effect on the paintings he would execute from 1978 to 1980.

These compositions exhibited a more gestural application of paint, while the grid system the artist had employed in his art of the 1970s was further broken down. The colours employed in these paintings echo the electrical colour palette of Smith's 1960s hard-edge works, but have been influenced by the artist's exposure to the warmer desert colours of Egypt. Critic Marshall Webb remarked that the Bay of Fundy and Cumberland Basin paintings "are the result of several years of determination and struggle," marking a breakthrough in Smith's use of colour.

As Ian M. Thom shares, "When asked to characterize his art from 1979 to 1980, Smith commented that his new works were about 'colour, the act of painting, surface sensitivity and space'." The varying horizontal bands in *Fundy-7* are simplified images of rock, grass, sand, water and sky, stacked in distinct divisions to suggest deconstructed shoreline landscapes. There is a looseness of texture conveyed in the composition, suggesting a coloured atmospheric landscape that transcends the restrictions of geometry.

\$15,000 - \$20,000

EVAN PENNY**Torso (Jim)***bronze**signed, dated 1985 and numbered 3/3 at the lower area of the right leg
40 ins x 25 ins x 23 ins; 100 cms x 62.5 cms x 57.5 cms***PROVENANCE**

Private Collection, Toronto

LITERATURENancy Tousley, "Absolutely Unreal: The Sculpture and Photography of Evan Penny," in *Evan Penny: Absolutely Unreal*, Museum London, Ontario, 2004, pages 49-51Gary Michael Dault, "Human, all too human," *The Globe and Mail*, November 3, 2001, page V2Ed. Daniel J. Schreiber, *Evan Penny, Re Figured*, Koln, Germany, 2011, pages 19-20 and 27

In 1985, Jim Cottringer, a friend of Evan Penny, modelled for a series of works. Near life-size resin castings and bronze works were produced in Jim's likeness through a meticulous free-modelling of wax-based, non-drying clay including *Torso (Jim)*. Through this rendering process, Evan Penny joins a legion of traditional statuary sculptors, dating back to ancient Greek artists. For Penny, his art history begins with ancient Greece as "history is an undeniable point of reference, another has always been a relationship to temporal bodily experience." Furthering on this relationship between past histories and present perceptions, Penny continues:

"If I distil my interest down to a simple idea it's that I'm always trying to place the sculptures in a perceptual space between the way we feel and experience ourselves and each other physically, in real time and space, and how we see and experience ourselves or the other in an image, ideally, give you both experiences simultaneously. You're never not an image. But you're also always in your body."

Moreover, the free-rendering of the model rather than meticulous indexing through live casting offered the artist the opportunity to imbue the sculpture itself with "consciousness, with thought, with clarity and particularity. That's where the content is."

Torso (Jim) exudes a relic and mythological quality in the rendering of the figure. The jagged edges of bronze where the figure's head and left arm would continue, coupled with the intentional crack line crevasses at the waist signal an ancient treasure damaged in conflict. There is a staged historical weight to the work, deliberately executed by the artist to bring attention to this tension between past histories and present perceptions. The right arm having been clad in skin-toned pigments blends into the bronze material of the figure's chest, as if transcending through space and time and coming to life, the viewer bearing witness to this extraordinary event. Pointing gracefully away, the figure honours classical works, such as *The Discobolus of Myron* (circa 460 BCE), Michelangelo's Renaissance marble masterpiece, *David* (circa 1501) and Donatello's bronze rendering of *David* (circa 1430). Jim's pointed finger creates tension as it pulls away from the leaning torso, a mechanism used by classical artists. The tension created with the body acts as a visual cue to the metaphor they represent, communicating the deeper meaning behind the work's existence.



In dialogue with curator Daniel Schreiber, Penny recounts on his personal moment of connection with art and his desire to translate this in his practice: "There was a remarkable moment for me recently in Rome. A greek bronze, the 'Terme Boxer', the seated boxer...I was transfixed. I could not get close enough and I could not pull myself away. The thought that something like that could speak so powerfully over time and even in its degraded state - because the state it is in now is nothing like how it was conceived to be - was really quite stunning." This transcendental quality is captured in the artist's own *Torso (Jim)*, transfixing the viewer with its contemporary classical form.

\$20,000 - \$30,000

JACK HAMILTON BUSH

Summer Gone

acrylic on canvas

signed, titled and dated "Aug. 1976" on the reverse (also titled on the stretcher)

28.5 ins x 61.5 ins; 71.3 cms x 153.8 cms

PROVENANCE

Collection of the artist (August - September 1976)

Estate of Jack Bush

Waddington Galleries

Barbara Divver Fine Art, New York (January 1981)

The Charles and Marcia McCrae Family Collection, Pennsylvania

Private Collection, by descent, Reading, Pennsylvania

Freeman's auction, Philadelphia, May 8, 2018, lot 37

Private Collection, Toronto

Canadian Fine Arts, Toronto

Private Collection, Toronto

According to the artist's records, *Summer Gone* is the first triangle-shaped canvas of 1976 and the first in a run of shaped canvases dating to August 1976, including *Blue Partita* and *Green Partita*, which are diamond-shaped, and *Yellow Partita*, which is shaped like an isosceles triangle with two sides of equal length. *Summer Gone* is an irregular triangle with different lengths on all three sides: 62.5 x 51.25 x 34.25 inches (158.8 x 130.2 x 87 cm). There is a total of four triangle paintings in the artist's oeuvre and *Summer Gone* is the only irregularly shaped triangle painting. The first two triangle-shaped paintings by the artist were made in April 1966. First, *Mabel's Release #2* (now in the collection of the Montreal Museum of Fine Arts), and second, *Spring Triangle* (now in the collection of the Art Gallery of Ontario; see image at right).

One of the pioneers of the shaped canvas is Frank Stella, who Bush knew from his associations with American Color Field artists and the David Mirvish Gallery in Toronto. Bush was particularly impressed by the linear placement of colour and inventiveness of Stella's *Irregular Polygon series* (1965-66). For Stella, as well as Bush, a shaped canvas liberated the painter from the confines of the traditional picture plane. Rather than being presented with a space for the illusion of objects, a shaped canvas becomes an object itself.

In the 1970s, Bush began to leave space around the far edges of his painted picture space. Sometimes, as with *Summer Gone*, he applied a light brown wash (diluted acrylic paint) to this border that separates the ground paint from the canvas edge. Pencil lines can be seen at the edge of the sponged-on background, which helped the artist to mind this purposeful gap when he painted his canvases unframed, tacked to a false wall in his studio. His pencil lines also reveal the fact that he was following a predetermined plan, not just working with a random piece of canvas. With a 41-year-long career as a commercial artist specializing in illustration, Bush never did shake his habits as a careful draughtsman.

As the title suggests, *Summer Gone* was painted in August. The summer of 1976 was the artist's last summer. Bush died of a heart attack in

January 1977, at the age of sixty-seven. While Bush left no clue as to the exact source of his title – and it may simply be a sentimental end of season thought – there is a song called "Summer's Gone" by Paul Anka, released in 1960, which feels apt:

Summer's gone and no songbirds are singing
Because you're gone, gone from my arms
Gone from my lips but you're still in my heart

This painting will be included in Dr. Sarah Stanners' forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

We extend our thanks to Dr. Sarah Stanners for contributing the preceding essay. Sarah is currently an Adjunct 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.

\$70,000 - \$90,000



Fig. 1

Jack Bush holding *Spring Triangle*

(Toronto Star, 1976)

Jack Hamilton Bush

Spring Triangle (1966)

Oil

Collection of the Art Gallery of Ontario

Not for sale with this lot



Introduction to Automatic Painting in the Work of JWG Macdonald (1897-1960)

A pioneer in abstract painting in Canada in the 1930s and, in the 1950s, a member of Painters Eleven, the group of artists who promoted and brought recognition to abstract painting in English Canada, Jock Macdonald exhibited throughout his career nationally and internationally.

Macdonald arrived in Vancouver in 1926 to take up the post of head of design at the newly established Vancouver School of Decorative and Applied Arts. A designer by profession, he had also studied painting during his studies at the Edinburgh College of Art. In Vancouver, overwhelmed by the landscape, he went camping in the mountains with Group of Seven member and head of painting at the VSDAA, Fred Varley, and fell in love with the rugged B.C. landscape. Macdonald quickly found that landscape painting, even that inspired by the expression of the Group, was not enough for him. In 1932, he became one of the key pioneers in the exploration of abstraction in Canada, creating what he called "abstract and semi-abstract creations of pure idiom ... statements of the new awakening consciousness." In 1938, Macdonald exhibited four of these abstract paintings at the Vancouver Art Gallery to a surprisingly positive response.

Yet by the end of the decade, Macdonald found himself stuck and searching for a new approach to abstraction. He found the answer in the work of British Surrealist artist (and psychiatrist) Grace Pailthorpe, who taking refuge from wartime Britain in North America, arrived in Vancouver in 1943. Macdonald heard her lecture at the VAG, shortly after her arrival, and realized he had found a kindred spirit. Pailthorpe's introduction to surrealism and automatic painting would shape his art and teaching for the rest of his life. In her lecture, she described surrealist art as "purely psychic and automatic, intended to express the real process of thought ... the expression of the subconscious."

Invited to critique his work, Pailthorpe found it rigid and lacking ease, still strongly influenced by his design training. Jock joined Pailthorpe's class on automatic painting and spent three months of intensive study with her. Provided with large sheets of wet paper, ink and aniline colour, students were instructed to "just take a brush and put on a great big splash and to stop working as soon as conscious effort took over from the unconscious."

Automatic painting provided the breakthrough experience for which Macdonald had been searching. His discovery of automatism is the key to all of his future painting. His method of constructing a painting changed dramatically and he found that he could paint almost continuously when the mood was right. The automatics were created with colour, not line as was the case in his early work. After the initial creative process, line was used to draw out the themes and images hidden within the painted surface. A painter-colleague of Macdonald's recalled that Jock "was doing them with a great amount of joy, more or less experimenting and getting a great kick out of doing them..."

In 1946, the Vancouver Art Gallery held a solo exhibition of these works. In 1947, an exhibition of the automatics was mounted to positive reviews at the San Francisco Museum of Modern Art, and in 1947, the year of Jock's move to Toronto, the University of Toronto's Hart House Gallery featured an exhibition of the automatics.

Macdonald introduced several generations of students at the Banff School and at the Ontario College of Art in Toronto to automatic painting and its basic principles would shape their artistic practice. He wrote to Alexandra Luke about her automatics: "Things are beginning to move ... One cannot account for what comes forth and in truth it doesn't matter. However, now that you find things definitely suggestive of nature forms, you can be sure that the door is now open – Excellent!" - *Joyce Zemans, C.M.*

We extend our thanks to Joyce Zemans, art historian, curator, professor at York University, former director of the MBA Program in Arts, Media & Entertainment Management at the Schulich School of Business, and curator of the exhibition: *Jock Macdonald: The Inner Landscape* (AGO, 1981) and author of several publications (NGC and ACI) on JWG Macdonald, for contributing the preceding essay and following notes.



47

JAMES WILLIAMSON GALLOWAY MACDONALD

Untitled (Two Creatures)

watercolour

signed and dated 1947 lower right

7 ins x 10 ins; 17.5 cms x 25 cms

PROVENANCE

Acquired directly from the artist

By descent to the present Private Collection, Toronto

Preparing for his 1947 move to Toronto to teach at OCA (now OCADU) and his exhibition of automatic paintings at Hart House, Macdonald commented: "What reactions the 'pollywogs' will have on my new appointment to the College, goodness only knows. It will be easier for me to explain my attitudes towards art in this show than for me to say it in words."

In this delightful painting, painted that same year, Macdonald follows Pailthorpe's instructions religiously. Only after the initial automatic abstract painting is complete, does he extrapolate and embellish upon the painterly arabesques and discs of colour that appeared during the first phase of the process. Horizontally aligned, the painting implies a landscape of undulating shapes and growth in the swaying flower forms. The framing device of the mandala is gone and the white of the ground offers breathing space for the lyrical movement of the composition. The rhythm of the imagery suggests that the artist was likely listening to music as he painted. Once the initial automatic phase of the painting was complete, Macdonald began the search for natural imagery and fantastical creatures that lay within. There, for us to discover, are two creatures who dominate the painting, each pulled from the painted surface through painterly and linear elements which tie the imagery both to the natural world and to the world of fantasy. Caught in flight, the eight-legged creature at the top of the composition turns to follow a swiftly moving projectile. Below, a twenty-one legged hybrid creature lounges, looking lazily upwards. Behind them are a hilly landscape and garden. Is it possible to look at this work and not smile at the sheer light-heartedness and pleasure of the imagery? JZ

\$4,000 - \$6,000



48

JAMES WILLIAMSON GALLOWAY MACDONALD

Prehistoric World

watercolour

signed and dated 1945 lower right

7 ins x 10 ins; 17.5 cms x 25 cms

PROVENANCE

Grace and John Davenall Turner, Calgary

By descent to the present Private Collection, Alberta

EXHIBITED

Jock Macdonald: The Inner Landscape/A Retrospective Exhibition, Art Gallery of Ontario, Toronto, travelling to Windsor, Edmonton, Winnipeg and Vancouver, 1981-82, no. 36 (reproduced in exhibition catalogue, page 122)

Art School: Banff 1947, Art Gallery of Alberta, Edmonton, March 10 - June 3, 2012

In *Prehistoric World*, one of the earliest of the artist's fully developed "automatic" paintings, Macdonald follows Pailthorpe's edict by taking the brush and laying on paint. Only when this initial phase was complete did the artist embellish the painting with a whimsical flourish. A strange hybrid form emerges from the painted surface. To elaborate this form, Macdonald added the antennae-like details. The compositional format of this painting is of special interest, for it was one that Macdonald was to employ frequently in future years. In order to fill out the rectangle, he encircled the central image with an irregular closed shape which frames it against the white ground. That mandala shaped device, often abutting the edge of the picture frame, is in turn enclosed in a border of colours which echo those of the central character. It seems apparent that Macdonald worked his composition from the centre to the periphery, not only filling out the rectangle with the framing device but also establishing a sense of motion through a system of expansive lines and the extension of shapes. This elaborate triple framing enhances what is, in reality, a very small painting - a private world inhabited by fantastic creatures, through overlapping wet washes, colour transitions, exquisite richness. JZ

Lots 48 and 49 were collected by Grace and John Davenall Turner, founders, in 1945, of the Canadian Art Galleries, strong promoters of the work of contemporary Western Canadian artists and Macdonald's dealer when he moved to Calgary. They have remained in the family's collection.

\$4,000 - \$6,000



49

JAMES WILLIAMSON GALLOWAY MACDONALD

New Fruit

watercolour

signed and dated 1946 lower right

7 ins x 10 ins; 17.5 cms x 25 cms

PROVENANCE

Grace and John Davenall Turner, Calgary

By descent to the present Private Collection, Alberta

EXHIBITED

Jock Macdonald: The Inner Landscape/A Retrospective Exhibition, Art Gallery of Ontario, Toronto, travelling to Windsor, Edmonton, Winnipeg and Vancouver, 1981-82, no. 38 (reproduced in exhibition catalogue, page 122)

Art School: Banff 1947, Art Gallery of Alberta, Edmonton, March 10 - June 3, 2012

Like the early Abstract Expressionists, Jackson Pollock, Adolph Gottlieb, and Arshile Gorky, Macdonald found automatic painting a way to find inspiration in the subconscious. Late in his career he wrote: "Automatic art, for me, is a reflection of one's experiences in life as all that one has observed is retained in the deeper inner mind and in Automatic art one is painting imaginatively one's impressions of nature." Jock's wife, Barbara, described the process: She would turn on the radio and Jock would just start fooling around with the watercolours ... Barbara would talk with him, keeping his conscious mind away from the act of painting. From the abstract elements of colour and wash, he would extrapolate the images that appeared to him.

An exquisite example of Macdonald's early automatic paintings, *New Fruit* was created through free association. Macdonald believed that when the mind is not interfering with what the hand is creating, the artist could gain access to the subconscious and its reservoir of archetypal image. The painting offers a joyful mix of landscape with suggestions of sunrise and sea, a variety of whimsical creatures, and the central image of growth. Late in his career he wrote: "Automatic art, for me, is a reflection of one's experiences in life as all that one has observed is retained in the deeper inner mind and in Automatic art one is painting imaginatively one's impressions of nature." Eight years later, on a Guggenheim fellowship in France, as the artist struggled once again to find the means to fully express himself, French artist, Jean Dubuffet, critiquing his work, suggested that Macdonald should seek to find, in oil, the freedom he had found in watercolour to be able to fully realize his talent. Macdonald's discovery of the medium of Lucite, on his return to Toronto, and the stimulation of his Painters Eleven colleagues would allow him to realize that dream. JZ

\$4,000 - \$6,000

ALEXANDER YOUNG JACKSON

Ungava Bay

oil on panel

signed lower right; titled and inscribed "C.R. Jackson" & "sketch for canvas in Hart House" on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Catherine Rosaline Jackson (artist's sister) or Coralie Ruth Jackson (artist's sister-in-law), Montreal

Private Collection, Toronto

Phillips-Ward Price, Toronto, April 27, 1982, as 1930, lot 85

David Ariss Fine Art, St. John's, Newfoundland

Private Collection, Newfoundland

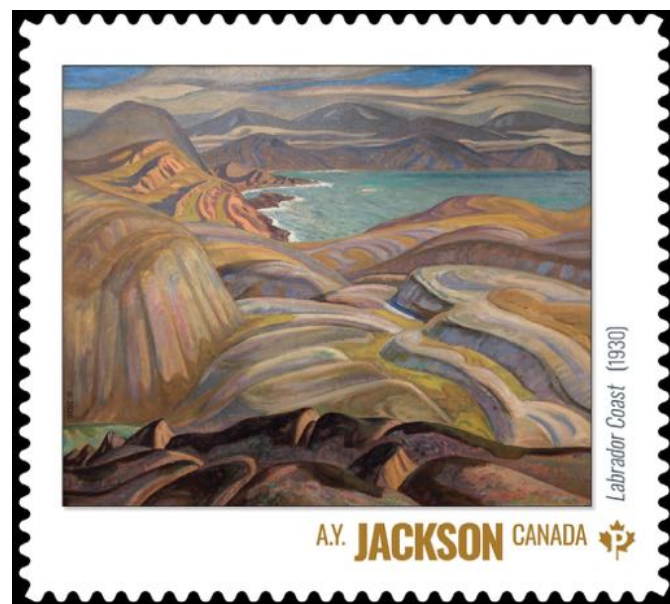
LITERATURE

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

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

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

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



Canada Post Postage Stamp (issued May 7, 2020)

Alexander Young Jackson, *Labrador Coast* (1930)

Oil on canvas

Hart House Permanent Collection, University of Toronto

Artwork not for sale with this lot



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

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

Though radically altered, the canvas retains the basic configuration of the landscape depicted in the sketch. In the canvas the foreground rocks are more sculptural and the water lower left more defined. The middle ground has become a rhythmic pattern of interlocking curves

that flow into the more prominent background hills. Flowing clouds crown the composition, echoing the design of the rocks. Painted in a higher key, the subtlety and intimacy of the oil sketch has been transformed into a massive, bold design.

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

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

\$40,000 - \$60,000



51

TED HARRISON

Sea Life

acrylic on canvas

signed lower right; signed, titled and dated 1990 on the reverse
36 ins x 24 ins; 90 cms x 60 cms

PROVENANCE

Private Collection, Montreal

LITERATURE

Robert Budd, Introduction to *Ted Harrison Collected*, Madeira Park, British Columbia, 2015, page 7

When English-born artist Ted Harrison moved to the Yukon in 1967, his arctic surroundings were the catalyst for a bold, new stylized approach. Harrison filled his work with the blues, violets and pinks of sunrises and sunsets in Canada's north. The undulating, rhythmic forms of his compositions gave the work an energetic musical quality, as the artist responded to a sensitive connection with his new home. "He realized that not only could he see the swiftly moving clouds pushed by the wind through the valley, he could hear them. On his walks, as he listened closely, the reverberation of sound off the lakes and mountains spoke to him and provided his inspiration". In *Sea Life*, Harrison playfully depicts a diving Orca, a recurring motif of his later work. Crisp, direct and simplified in composition, the tones of the painting shift through a vertical gradient of wave-like layers. With a characteristic lack of pretension, Harrison's paintings are an honest and joyful celebration of form and colour.

\$8,000 - \$12,000

52

DORIS JEAN MCCARTHY**From Whistler Parking Lot***watercolour*

signed lower right; partial, signed Rockies landscape, titled and dated "970604" (June 4, 1997) on the reverse
 15 ins x 22.5 ins; 37.5 cms x 56.3 cms

PROVENANCE

Mountain Galleries at Fairmount, Banff
 Private Collection, Ontario

The reverse side of this artwork presents half of another Rockies landscape, signed by Doris McCarthy and executed during the summer of 1987. It is believed that the artist decided against showing the large-format watercolour, scored the sheet, cut it in half and painted *From Whistler Parking Lot* on the opposite side. Doris McCarthy's date code for the larger landscape is found in the far margin of the later composition (beneath the matting, when framed).

We extend our thanks to Wendy Wacko for providing details related to this artwork.

\$2,000 - \$3,000



53

HAROLD BARLING TOWN**First Infernal Submarine 3***single autographic print*

signed and dated 1956 in the lower margin
 19.75 ins x 16 ins; 49.4 cms x 40 cms

PROVENANCE

Jerrold Morris International Gallery Ltd., Toronto
 Private Collection, Toronto

Harold Town called his lithographic monoprints "Single Autographic Prints" (SAPs). Unlike many series of prints, these are each unique works of art and not part of a numbered edition. They are original and rich in beautiful colours. When the works were entered into competitive international exhibitions in countries around the globe they consistently won major prizes.

This 1956 work, with the whimsical title *First Infernal Submarine 3*, has a richly coloured blue form in the middle, which indeed brings to mind an undersea vessel. It is floating in the middle of a pale blue aqueous background. Any relationship to the 'infernal' is left to the viewer's imagination.

Alfred H. Barr Jr., the first Director of MOMA in New York, acquired works by Town for MOMA's permanent collection, including a different version of the *First Infernal Submarine*, done in 1957. Barr believed that Harold Town was amongst the most original printmakers of his time.

\$6,000 - \$7,500



JEAN PAUL RIOPELLE**Sans titre (1970)***oil on board**11.75 ins x 6.75 ins; 29.4 cms x 16.9 cms***PROVENANCE**

From the artist's estate by descent to Yseult Riopelle
Private Collection, Toronto

LITERATURE

Guy Cogeval and Stéphane Aquin, *Riopelle*, Montreal, 2006, page 86
François-Marc Gagnon, *Jean-Paul Riopelle: Life & Work* [online publication], Art Canada Institute, Toronto, 2019, page 65
Yseult Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Volume 4, 1966–1971*, Montreal, 2014, reproduced in colour page 226, catalogue no. 1970.015H.1970

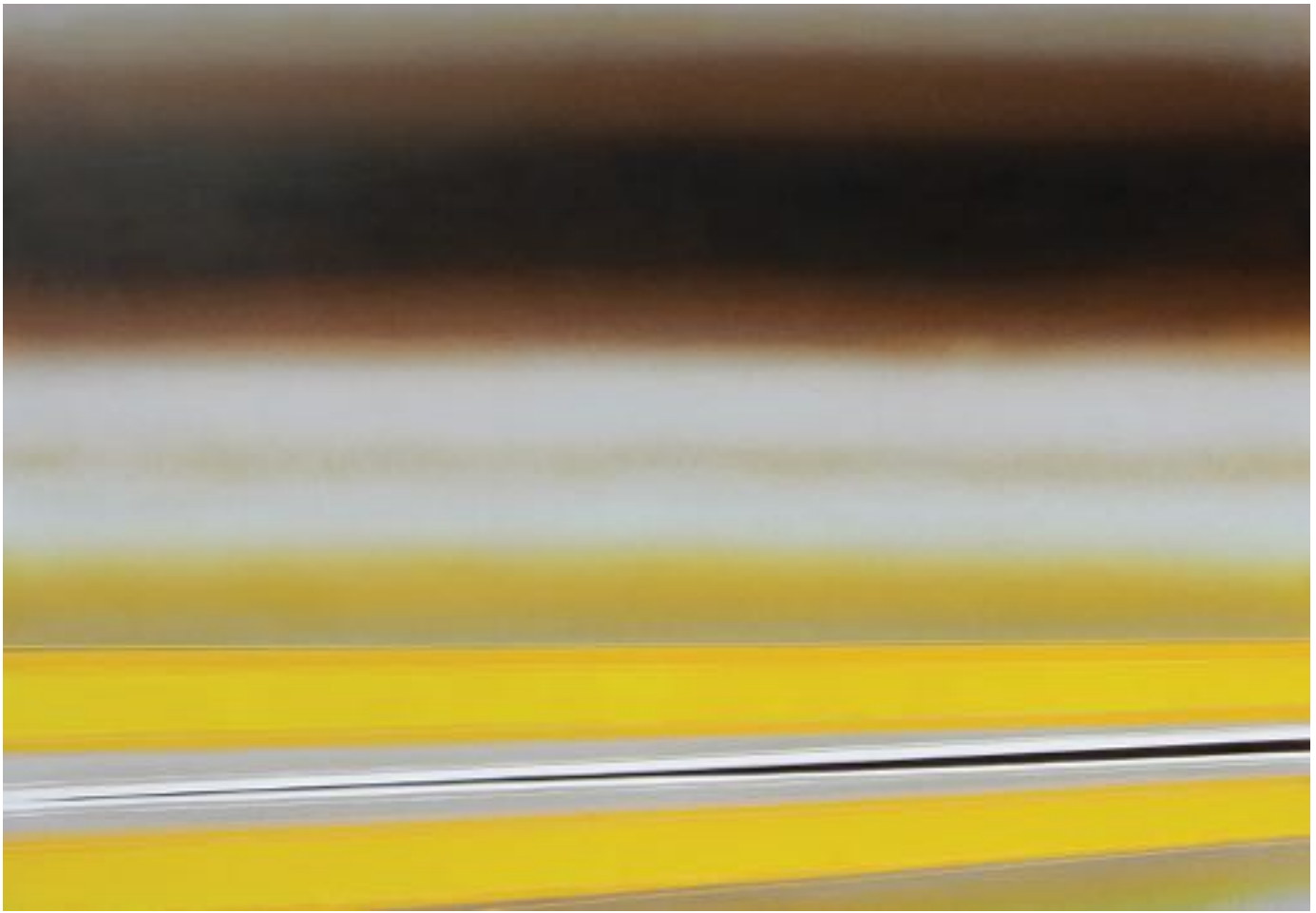
A prominent member of the Automatistes and signatory of the Refus Global, Jean Paul Riopelle was a lifelong avant-garde and experimental artist. Riopelle's works are both expressive and formal, responding to the art historical and socio-political environment of the post-war era, unique from his abstract-expressionist peers. Jeffery Spalding writes on the artist's work: "Each and every painting was an individual creation, not merely a member of a set or series. Yet, simultaneously each painting remained unquestionably identifiable as signature-brand Riopelle."

In contrast to his monumental canvases of the previous two decades, *Sans titre* (1970) is a much more intimate work. The painting is simultaneously controlled and spontaneous in its paint application. It acknowledges the marvelous mosaic style for which Riopelle is best-known, with palette knife strokes creating layers of vertical bands in the upper portion of the panel. *Sans titre* (1970) also shows how Riopelle's approach evolved throughout the mid-to-late sixties. François-Marc Gagnon writes: "Gone are the separate and distinct tiles of the mosaic works of the 1950s, that sense of an artist in search of a loss of vision and line. They are replaced with something new; now, the viewer can follow the path of the palette knife as it moves, leaving trails that sometimes look as if a finger has been drawn through the material. [...] The coloured areas are also more varied, resulting in a composition full of new possibilities." This description applies to *Sans titre* (1970), with the dominating blue stripe changing from a structured palette stroke to a wavy ribbon as the eye descends the composition.

This oil painting dates to 1970, marking the beginning of Riopelle's renewed interest in Canada. After spending the majority of his career in France, in 1969 the artist was made a Companion of the Order of Canada, and began to spend more time in his native Quebec. That same year, he experimented with sculptural installations, including a fountain in Montreal's Olympic Stadium, titled *La joute*. Following many extended stays in his home province, Riopelle set up a studio for himself in 1974 in the Laurentian town of Sainte-Marguerite-du-Lac-Masson, where he would spend much of his late career.

\$30,000 - \$50,000





55

RITA LETENDRE

Manotik

acrylic on canvas

signed and dated 1977 lower right; signed, titled and dated 1977 on the reverse; unframed

36 ins x 52 ins; 90 cms x 130 cms

PROVENANCE

Gallery Moos, Toronto

Private Collection, Naples

LITERATURE

Joan Murray, *Canadian Art in the Twentieth Century*, Toronto, 1999, pages 99 and 122

Wanda Nanibush and Georgiana Uhlyarik, *Rita Letendre: Fire and Light*, Art Gallery of Ontario, Toronto, 2017, pages 17-19, 52 and 86-87

The utilization of the airbrush technique, combined with sharp wedges, or arrows, that cut across the image plane, have become the most sought-after elements in Rita Letendre's body of work. Discussing these works produced by the artist during the 1970s, Joan Murray writes, "Rita Letendre explored colour, line and composition through the use of forceful chevrons that cut across the composition

diagonally or horizontally from one corner of the painting to the other. She obtained extra energy from applying narrow ridges of contrasting colour to the borders of each ray."

This marriage of hard-edge abstraction and airbrush came about in 1964 after Letendre began employing the use of arrows in her mural works. The artist explains: "At that time, I had started doing a series of black and white wedges, the wedge that became more and more arrows. Then at one moment I made lots of lines near the arrow to create a feeling of vibration, that must vibrate into space, the eternal space...the vibration of a space that moves...these arrows are moving through space. I wanted, by the speed of it, to create vibration around." In reference to the mural works, Georgiana Uhlyarik argues that "her bold vectors of colour energized both streets and interior spaces with a glorious optimism and confidence that galvanized the city and its residents."

Manotik captures the spirit of Letendre's mural works with the immediately recognizable elements of the arrow and airbrush. The energy radiating from the image is paramount, as the sliver of a black wedge at the lower edge vibrates into increasingly wider bands of earthy browns and contrasting yellows, further enhancing the vigour in this work. The contrast of bordering bands of light and dark pigments combined with movement through the resulting vibration, all speak to the process of discovery for Letendre, both in her work and as an artist.

\$14,000 - \$18,000



56

GATHIE FALK

Night Sky 6

acrylic on canvas

signed, titled and dated 1979 lower right; inscribed "June" on the stretcher
77.75 x 66 ins; 194.38 cms x 165 cms

PROVENANCE

Private Collection, Calgary

EXHIBITED

Mount Royal University, Calgary

LITERATURE

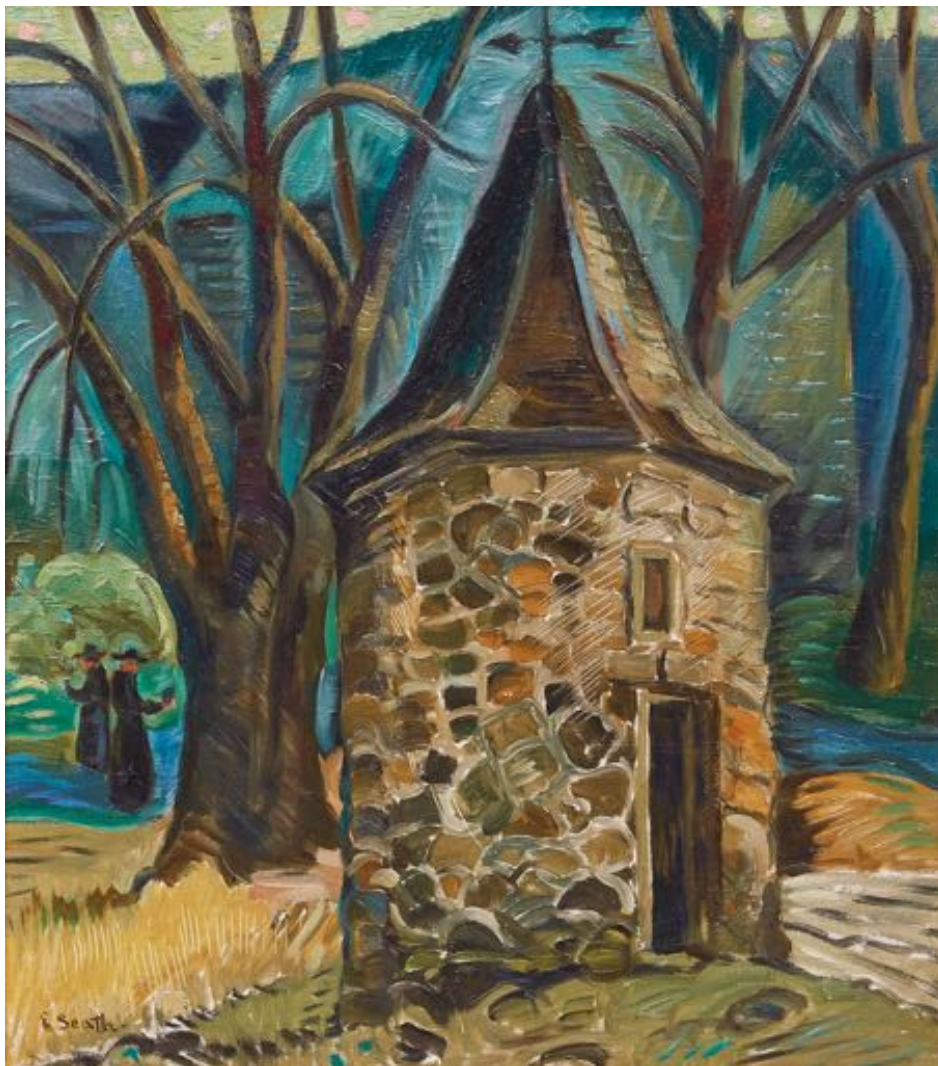
Tom Graff, "Gathie Falk Exhibition: YOU ARE HERE," *Deeply Vocal* [online], March 18, 2009

Becky Rynor, "An Interview with Gathie Falk," *National Gallery of Canada Magazine* [online], June 20, 2017

Multi-disciplinary artist, Gathie Falk, is one of Canada's most celebrated conceptual artists. On her practice, Falk explains: "art is mostly both conceptual and equally important in its visual aesthetics." In a 2017 interview with Becky Rynor, Falk further explains: "I used to use clay, but I had an operation to remove my tailbone about 26 years ago, which made it impossible for me to use heavy materials. So I painted for a long time, and painting is very important to me. I paint with oils, and I enjoy that and I can make things that I find important to me." Ever adaptable, Falk channelled her practice into two dimensional works rather than abandoning her art. Tom Graff argues that "she adheres to the mid century manifesto of art for art's sake."

The artist's *Heavenly Bodies Series* is a body of work focused on the night sky. The artist revisited this series three times over, exhibiting iterations of the night sky and its glowing stars, clouds and moon phases which the artist found interesting. Crediting Vincent Van Gogh as one of her most profound inspirations, the viewer can indeed see the reference to the celestial mystery of the night sky in Falk's works as in Van Gogh's iconic works. Enveloping the viewer with the large scale of the work, *Night Sky 6* explores the poetic wonder and curiosity prompted by gazing at the night sky.

\$14,000 - \$18,000



57

ETHEL SEATH

Martello Tower, Montreal

oil on board

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

18 ins x 16 ins; 45 cms x 40 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Arthur Leggett Fine Art & Antiques, Toronto

Masters Gallery, Calgary

EXHIBITED

Ethel Seath Retrospective Exhibition, Walter Klinkhoff Gallery, Montreal, September, 1987, no. 25

Still standing in Montreal as one of the last nine surviving defence towers in Canada, the Martello towers were built as part of Fort de la Montagne, protecting Montreal Harbour. Completed in 1694, the fort also functioned as a missionary and was later developed by the priests of Saint Sulpice of Montreal. Colloquially known as the 'Priests Farm', the missionary evolved into the Grand Séminaire de Montréal on rue Sherbrooke Ouest.

Heavy outlining, jewelled tones and a geometric quality to form all honour the avant-garde practices mastered by Montreal artists of the early twentieth century. Ethel Seath's artwork glistens like stained-glass and is testament to the rich history of the city. The sinuous trees in the background of the composition create a protective canopy around the tower while the existing seminary acts as a backdrop to the illuminated tower. The curvilinear treatment to form offers a free quality to the artwork, a signifier of Seath's liberty in her own practice, away from the more rigid constraints of her graphic art career. As the tower acts as signifier for the city's rich history, the two priests strolling in the background remind us of the site's function as a religious educational institution. Like Emily Carr's depictions of missionary structures within the landscape, Seath reminds the viewer of society's enduring footprint on the land and the complex histories of Canada's development.

\$14,000 - \$18,000



58

ANDRÉ CHARLES BIÉLER

Blueberry Picking

*mixed media on board
signed and dated 1947 lower right; titled and dated March 1947 on the
artist's label on the reverse
18 ins x 24 ins; 45 cms x 60 cms*

PROVENANCE

An Ontario Estate

LITERATURE

Frances K. Smith, *André Biéler: An Artist's Life and Times*, Toronto 1980, pages 101-102, reproduced page 102

After studying art in New York, Switzerland and Paris, André Biéler returned to Canada and first settled in Ste-Famille on Île d'Orléans in the Gaspé area of Quebec. Here, his art was greatly inspired by rural Quebec life. Seeking a more active art community, in 1930 Biéler moved to 1100 Beaver Hall Hill in Montreal - the centre of the Beaver Hall Group. As a result, Biéler's work grew increasingly modernist in stylistic approach. As his artistic career progressed, Biéler moved

to Kingston, Ontario in 1936, where he spent twenty-seven years as Resident Artist and Professor at Queen's University, helping to establish the Agnes Etherington Art Gallery.

In his studio in Kingston in the 1940s, Biéler experimented with a mixed technique in his art, a style for which he became an acknowledged authority within Canada. Frances K. Smith describes the artist's method: "The support for the painting is covered with a white gesso ground; then a thin watercolour wash or veil is applied over the ground to give a unifying undertone to the finished work. The three-dimensional quality of a painting achieved by this system of building up with egg tempera and oil glazes and varnishes would have been impossible in a direct painting method, he felt. This three-dimensional quality of the mixed technique is clearly observed in *Blueberry Picking* from 1947." Biéler combined his love of shape and form with that of the human subject in *Blueberry Picking*. In this composition, the figures are collectively working in harmony with the landscape. The natural rhythm of the figures is reflected in the curve of their shoulders and backs, rendered in a soft colour palette. Biéler had considerable output as an artist, but also holds an honoured place in the cultural life of Canada as a respected teacher of art who influenced many generations of artists.

\$6,000 - \$8,000



59

OTTO DONALD ROGERS

Wheat Field, Sun and Wind-Rotation of Spirit

acrylic on canvas

signed and dated 1987 on the reverse; titled on gallery label on reverse
60 ins x 59.75 ins; 150 cms x 149.4 cms

PROVENANCE

Mira Godard Gallery, Toronto/Calgary
 Private Collection, Toronto
 Sotheby's, auction, Toronto, November 28, 2011, lot 59
 Private Collection, Toronto

LITERATURE

Otto Donald Rogers "The Intelligent Exercise of the Rational Soul" in
Otto Donald Rogers, Sante Fe, New Mexico, 2007, page 146

Born in 1935 in the small, rural Saskatchewan town of Kerrobert, it's striking that Otto Donald Rogers would grow up to become an accomplished abstract painter. Not only did Rogers demonstrate an appreciation and aptitude for modern art as a young student, but he quickly managed to adapt this complex visual vocabulary into a rich, poetic artistic language all his own. Rogers encountered Abstract Expressionism in the 1950s and wrote about it's formative influence; "In 1956, during a field trip to the Art Institute of Chicago, I saw for the first time the color-field paintings of Mark Rothko and the open-space compositions of Robert Motherwell. The colour saturation and intensity of light in the Rothkos and the broad expanse of form in the Motherwells were reminiscent of the Saskatchewan landscape that had been the first educator of my senses. The intoxication of the natural world experienced as a child now combined with the impressions of contemporary art to produce a transforming effect." The open expanse of the prairie landscape remained a crucial aspect of Rogers' painterly sensibility, directly informing the compositional structure of the paintings he produced throughout his life.

\$10,000 - \$15,000



60

DOROTHY ELSIE KNOWLES

Bright Weeds

acrylic on canvas

signed, titled, dated "June 86" and inscribed "AC-29-86" on the reverse
60 ins x 48 ins; 150 cms x 120 cms

PROVENANCE

Private Collection, Calgary

Dorothy Knowles was raised on a farm in Saskatchewan and enrolled at the University of Saskatoon to study Biology. Upon her graduation in 1948, a friend convinced her to participate in a six-week summer art course organized by the University of Saskatchewan at Emma Lake, led by Reta Cowley and James Frederick Finley. Knowles' interest in painting blossomed as a result and she returned to the workshops in the following years.

Knowles embraced the advice of Clement Greenberg from these Emma Lake workshops, continuing to paint from nature and discovered the importance of working *en plein-air*. With her family commitments and raising three daughters, Knowles found it difficult to find time to station herself outside for extended periods of time to paint. She produced some finished paintings outdoors, but often made sketches and took photographs to use as reference in the studio. *Bright Weeds*, dating to 1996, would have been painted after her children had grown, thus enabling her to spend more time painting outside.

The handling of the acrylic paint in this work appears transparent like watercolour, allowing the artist to build up veils of pigment in the landscape, capturing the rugged natural texture of the ground cover. The palette is expansive with greens and blues, with pops of yellows and rust. The panoramic sky occupies over half of the composition, with large masses of softly rendered clouds, imbuing the work with an atmosphere of calm. *Bright Weeds* highlights the dramatic landscape of Saskatchewan that inspired Knowles.

\$15,000 - \$20,000



61

**JOHN GEOFFREY CARUTHERS
LITTLE**

**Dimanche Matin, rue de Bullion,
Montreal**

oil on canvas

signed lower right; signed, titled and dated 1970 on the reverse

8 ins x 10 ins; 20 cms x 25 cms

PROVENANCE

Continental Galleries, Montreal

Kastel Gallery, Montreal

Private Collection, Quebec

\$5,000 - \$7,000



62

ROBERT WAKEHAM PILOT

Sillery from the Battlefields, Quebec

oil on canvas

signed and dated 1948 lower right; titled on the stretcher
19 ins x 24.25 ins; 47.5 cms x 60.6 cms

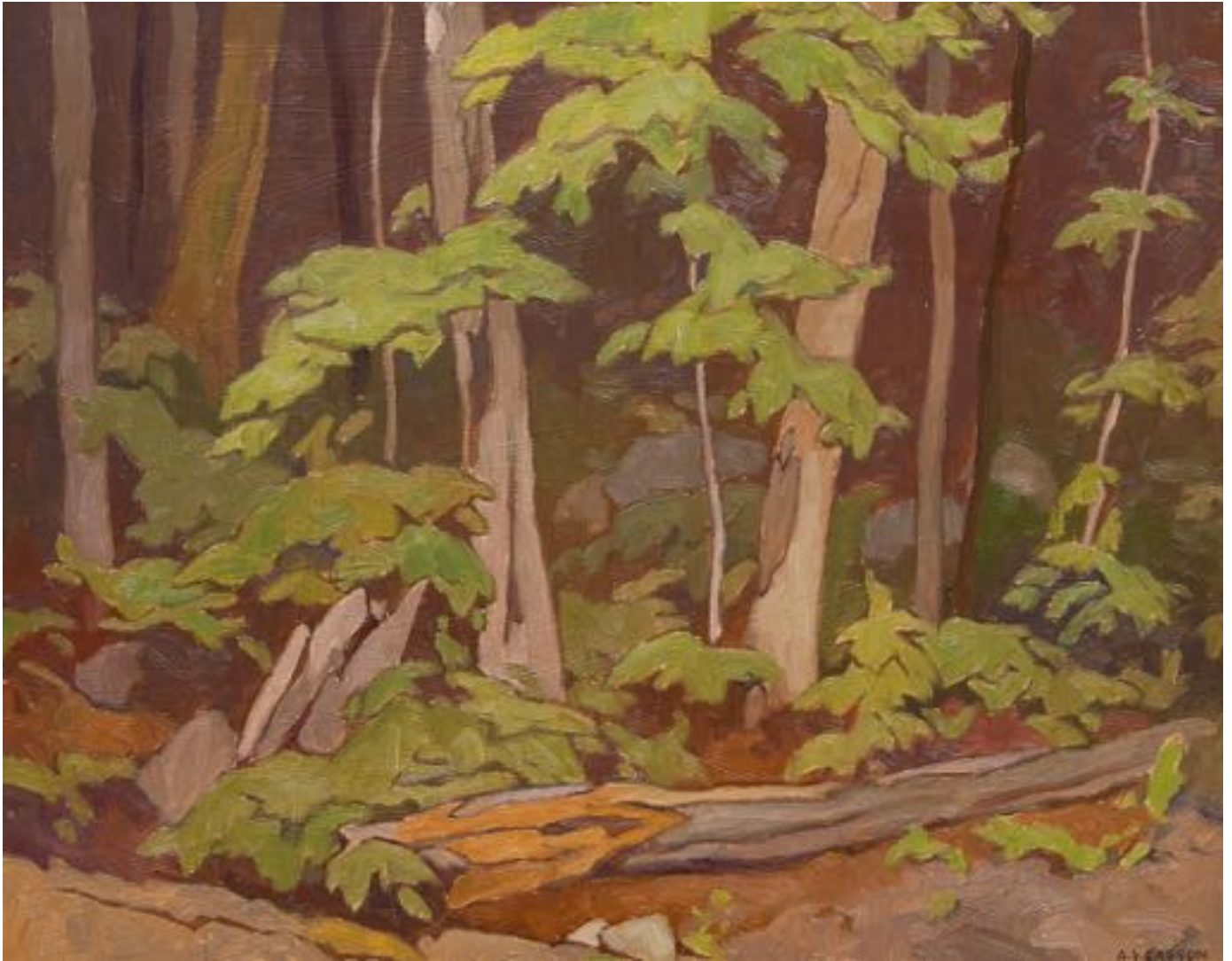
PROVENANCE

Private Collection, Quebec

Private Collection, Toronto

Robert Pilot was a masterful painter of the subtle harmonies of light and colour. The artist found ample inspiration from Quebec and its environs, here depicting Sillery, which was once an independent municipality, incorporated into Quebec City in 2002. Pilot has chosen to depict Sillery from across the river, with the striking spire of Saint-Michel de Sillery Church standing tall amongst the atmospheric clouds and sky. The nostalgic quality of this composition - with the rising plume of smoke from a distant boat in the wharf, and the striking autumnal colours - is a quintessential Pilot painting of charm and artistry. This vantage point of Sillery was one of Pilot's favourites, and he often returned to it over the course of his career. *Sillery from the Battlefields, Quebec*, executed in 1948, is closely modeled after *Gold Autumn, Sillery*, which is held in the collection of the Musée national des beaux-arts du Québec and was painted prior to 1937.

\$8,000 - \$12,000



63

ALFRED JOSEPH CASSON

Woodland, Oxtongue

oil on board

signed lower right; signed, titled, dated 1974 and inscribed "Oxtongue" on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Kastel Gallery, Montreal
 Roberts Gallery, Toronto
 Bremner Fine Art, Ontario
 Private Collection, Toronto

LITERATURE

Megan Bice, *The McMichael Canadian Art Collection*, Kleinburg, 1989, page 105
 Dennis Reid, *A Concise History of Canadian Painting*, Toronto, pages 177 and 179

A favourite painting location, 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.

Woodland, Oxtongue presents Casson's perspective from the shore looking into the wilderness beyond. The contrast between the background of mossy greens against the brighter tones of the trees in the foreground infuses the composition with light, highlighting the fresh natural tonalities Casson admired most. Painting year round, Casson's "interpretation of the subtle variations of summertime green has become a trademark of his work." Casson focuses on the formal qualities of nature, painting the leaves in an abstracted and geometric style, while maintaining his craft in replicating nature's aura.

\$18,000 - \$22,000



64

JOHN HARTMAN

Tar Island

oil on canvas

signed, titled and dated 2001 on the stretcher

30 ins x 36 ins; 75 cms x 90 cms

PROVENANCE

Mira Godard Gallery, Toronto

Private Collection, Toronto

\$6,000 - \$8,000



65

ALAN CASWELL COLLIER

Tangled Woods

oil on board

signed lower right; titled and dated 1966 on a label on the reverse;

also titled on the artist's label on the reverse

8 ins x 24 ins; 20 cms x 60 cms

PROVENANCE

An Ontario Estate

\$1,500 - \$2,000



66

KAZUO NAKAMURA

Darkening Clouds

watercolour

signed and dated 1958 lower right

14.75 ins x 21.25 ins; 36.9 cms x 53.1 cms

PROVENANCE

Private Collection, Arizona

Bonhams, auction, Toronto, May 25, 2009, lot 10

Private Collection, Toronto

\$2,500 - \$3,500

67

CHARLES PACHTER**Queen and Polar Bear***acrylic on canvas**signed and dated 1973 lower right**35.75 ins x 44 ins; 89.4 cms x 110 cms***PROVENANCE**

Private Collection, Toronto

LITERATURE

David Lasker, "Canadian Artist Charles Pachter on His Controversial Decision to Paint the Queen Riding A Moose", *Zoomer Magazine* [online], June 12, 2020

Leonard Wise, *Charles Pachter Canada's Artist*, Toronto, 2017, page 98

Throughout his career, Charles Pachter has taken Canada's history as inspiration to create iconic tongue-in-cheek pop imagery of Canadian national symbols. Leonard Wise notes that Pachter's artwork ranges from "pun to nostalgia, from humour to social commentary, seriously and humourously questioning what it means to be Canadian."

Pachter's fascination with royalty led him to begin depicting Her Majesty, Queen Elizabeth II, in Canadian settings. These depictions were perhaps inspired by the artist's childhood memories of sitting atop his father's shoulders awaiting the arrival of the royal cavalcade to drive by on a street in Toronto for a glimpse of the Queen and her white gloved hand flashing by. As Charles Pachter states in a recent interview, "In art history, there is a precedent for this mystique about women and animals. There's Europa and the bull, Diana and the faun, Lady Godiva naked on the horse.... I was 10 and the CBC broadcast the coronation [of Elizabeth]. This pretty young princess being crowned with diamonds, emeralds and ermine was the biggest thing to happen in popular culture in Canada." *Queen and Polar Bear* reflects this enthrallment with the British royals. A polar bear, a powerful symbol of strength and endurance, strolls by the profile of Queen Elizabeth, meeting the gaze of the viewer. As with the iconic moose depicted by Pachter in many of his artworks, the polar bear is a symbolic representation of the Canadian psyche.

\$20,000 - \$30,000



68

TED HARRISON**The Walk***acrylic on canvas board**signed and dated 1973 lower right; titled on the reverse**18 ins x 14 ins; 45 cms x 35 cms***PROVENANCE**

Private Collection, Toronto

\$7,000 - \$9,000





69

WILLIAM GOODRIDGE ROBERTS

The Laurentians

oil on board, laid on board

signed lower right

24 ins x 36 ins; 60 cms x 90 cms

PROVENANCE

Private Collection, Toronto

The Canadian painter, watercolourist and draughtsman Goodridge Roberts is best known for his landscapes of Quebec hills and fields. Using rapid brushstrokes and intense, warm colours, Roberts created a sense of vast space, always paying close attention to the relationship of forms. The artist had spent his summers painting in a number of different regions of Eastern Canada, including Georgian Bay, Outaouais, the Eastern Townships, Charlevoix and the Laurentians.

\$7,000 - \$9,000



70

WILLIAM GOODRIDGE ROBERTS

Self Portrait

oil on board

signed lower right; Roberts Inventory no. 2192 inscribed on the reverse

48 ins x 36 ins; 120 cms x 90 cms

PROVENANCE

Collection of the artist's family

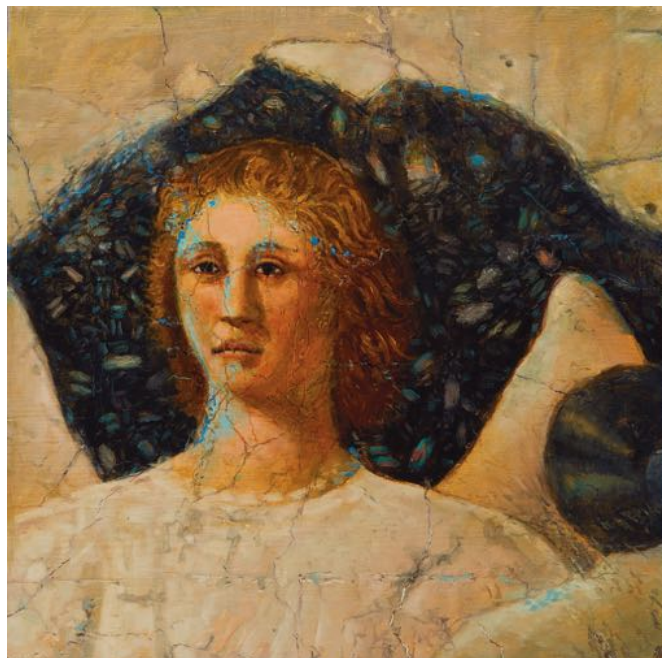
A prolific painter, William Goodridge Roberts returned to the motif of the self portrait many times throughout his life. Quite the opposite of self-aggrandizement, this work is a direct and honest depiction of the artist engaged in the act of painting. Roberts dips into expressionist territory using heightened colour and loose, gestural brushstrokes. However in contrast to expressionism, Roberts has adapted his palette to describe light and space, rather than to depict an intense emotional state. The artist's face appears relaxed, yet keenly focused on his task. The cigarette, so often present in Roberts' self portraits, adds to the candid atmosphere. This painting has been executed with the rapid, self-assured brushwork of an artist who has by this point spent decades developing his craft.

\$8,000 - \$12,000

71

DAVID BIERK**To Della Francesca, detail from the frescoes of San Francisco di Arezzo***oil on board**initialed lower right; signed and dated "February 2, 1990" on the reverse
23.75 ins x 23.75 ins; 59.4 cms x 59.4 cms***PROVENANCE**Wynick/Tuck Gallery, Toronto
Private Collection, Toronto

\$3,000 - \$4,000



72

WILLIAM KURELEK**Untitled***bodycolour and watercolour on card**Atelier William Kurelek stamp lower right; inscribed "Jean-Louis" and
"#352" on the reverse**24 ins x 16 ins; 60 cms x 40 cms***PROVENANCE**The Isaacs Gallery, Toronto
Collection of Don Jean-Louis, British Columbia (acquired from the
artist through trade)

From the collection of Don Jean-Louis. The original backing paper - retained in a plastic sleeve on frame verso - describes it as a gift-exchange with William Kurelek in Don Jean-Louis' handwriting. Anecdotally, Jean-Louis said that the exchange came about after a sketching trip the two took together.

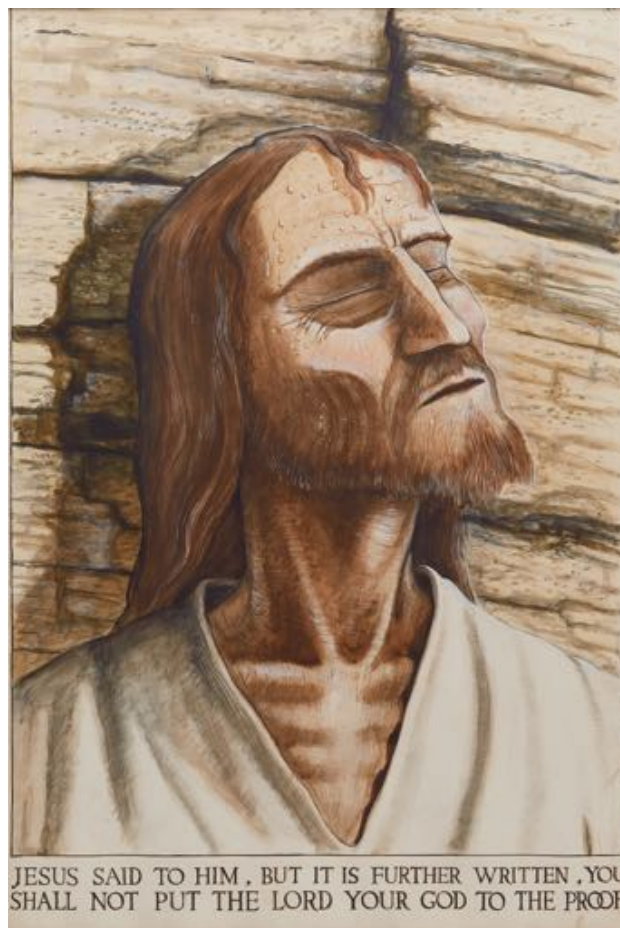
The gouache is strongly related to the 160 works of Kurelek's *Passion of Christ* series, now in the collection of Niagara Falls Art Gallery and Museum, although a slightly different proportion; higher and narrower, whereas the *Passion* series are between 51-55 cm high x 48 cm wide.

Related *Passion* drawings are held by Library and Archives Canada.

The frame is most likely original to The Isaacs Gallery, and therefore possibly exhibited at the time.

We extend our thanks to Dr. Ihor Holubizky for researching this artwork and for contributing the preceding essay.

\$4,000 - \$6,000





73

RONALD YORK WILSON

The Bull Fight

mixed media on board

signed lower left

42 ins x 67.25 ins; 105 cms x 168.1 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ontario

Ronald York Wilson is well-known for his electric abstract constructions of the 1950s and monumental geometric paintings of the 1960s. A great traveller, York Wilson and his wife, Lela, spent much of their lives embarking on adventures across the globe. The artist was endlessly inspired by his surroundings and encounters abroad, which were a powerful stimulant to his work.

The Bull Fight is a complex composition of layers of texture, form, shape and colour. Both the title of the work and the radiant swaths of deep red sweeping across the composition reference the tradition of Spanish-style bullfighting and the waving of the matador's banderilleros' cloak. York Wilson's energetic and rich composition is clearly inspired by his experiences in Spain and is an impassioned representation of the artist's lifelong commitment to the visual arts.

\$7,000 - \$9,000



74

JOHN MASSEY

The Kiss (Phantoms of the Modern Series)

digital print

signed, titled, dated 2004 and numbered 2/4 on a label on the reverse

34.75 ins x 27.5 ins; 86.88 cms x 68.75 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

John Massey's *Phantoms of the Modern* series was born out of the artist's process-based re-inhabitation of his childhood home. The home was designed by the artist's father, architect Hart Massey II, in the style of Ludwig Mies van der Rohe and was the artist's introduction to modern minimalist design which has influenced the stark aesthetic of his work.

This series explores the medium of photography through digital manipulation of still images of his childhood home and the confrontation of place entrenched within. Through these subtle manipulations of the rooms, Massey disrupts the notions of familiarity and place giving a nod to surrealist theory and practice.

\$3,000 - \$5,000

75

JOSEPH DRAPELL**Life Fulfilled***acrylic on canvas**signed, titled and dated 1988 on the reverse**71 ins x 78 ins; 177.5 cms x 195 cms***PROVENANCE**

Gallery One, Toronto

Private Collection, Ontario

\$2,000 - \$3,000



76

RONALD ALBERT MARTIN**Scraped off Black Painting***acrylic on canvas**signed, titled and dated 1979 on the reverse**29 ins x 25 ins; 72.5 cms x 62.5 cms***PROVENANCE**

Carmen Lamanna Gallery, Toronto

Private Collection, Toronto

LITERATURE

Ron Martin "A Justification for Abstraction 1988" in *Ron Martin: 1971-1981*, Art Gallery of Ontario, Toronto, 1989, page 106

Often working in series, Ron Martin produced distinct groupings of monochromatic black paintings through the late 1970s which shared a consistent and pre-defined method of working. Martin's "scraped off" paintings of 1979 contrast sharply with the thick, almost sculptural impastos of his previous black paintings. These works were executed with a reductive technique where the artist removed, scrapped and gouged paint from the surface. Lacking obvious brushstrokes, the "scraped off" paintings appear as objects formed over time by natural forces. The varied surface of the work absorbs and reflects light in a complex way, with the thinly-coated areas taking on a metallic silver quality.

Martin emphasized the importance of the viewer's intellectual engagement with his work, writing: "When I was installing the scraped-off black paintings in a 1981 show at the AGO, they looked like empty-blank surfaces with nothing on them. It took an act of the will, through an intense process of observation, to redeem their familiarity. And it was not until this had happened that I realized that the making of these paintings has been reduced absolutely to a physical process that was, in turn, the container for psychic projection, 'pure' and 'simple'. By pure, I mean the idea and by simple, I mean the symbol. Idea and symbol go hand and hand. You cannot have one without the other."

\$8,000 - \$12,000





77

FREDERICK SIMPSON COBURN

The Logging Trail

oil on canvas

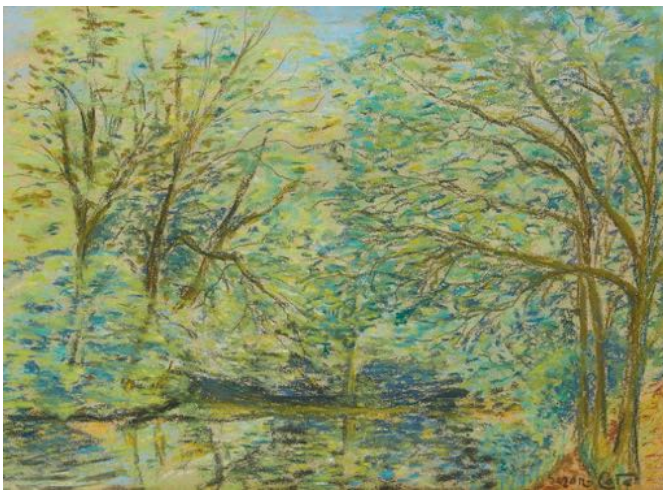
signed and dated 1928 lower left

15.75 ins x 22.75 ins; 39.4 cms x 56.9 cms

PROVENANCE

An Ontario Estate

\$7,000 - \$8,000



78

MARC-AURÈLE DE FOY SUZOR-COTÉ

Spring Trees on the Yamaska

pastel

signed lower right

11.5 ins x 15.5 ins; 28.8 cms x 38.8 cms

PROVENANCE

Zwicker's Gallery, Halifax

Roberts Gallery, Toronto

Private Collection, Toronto

\$3,000 - \$5,000



79

JOHN GOODWIN LYMAN

Nude

charcoal on paper

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

18.75 ins x 24.25 ins; 46.9 cms x 60.6 cms

PROVENANCE

Galerie Valentin, Montreal

Private Collection, Montreal

EXHIBITED

Morrice & Lyman in the Company of Matisse, McMichael Canadian Art Collection, Kleinburg, Ontario, October 10, 2014 - January 4, 2015 (L2014.38.2)

\$3,000 - \$5,000



80

WASHINGTON FRIEND

City of Montreal, Canada

watercolour

signed lower left

14 ins x 21.25 ins; 35 cms x 53.1 cms

PROVENANCE

Joyner Fine Art, Selected Works from the Estate of the late Mrs. Ward

C. Pitfield of Montreal, auction, Toronto, December 1, 1986, lot 20

Private Collection

By descent to the present Private Collection

LITERATURE

Joyner Fine Art, *Selected Works from the Estate of the late Mrs. Ward C.*

Pitfield of Montreal, auction catalogue, Toronto, December 1, 1986,

unpaginated, reproduced

In 1849 Washington Friend embarked on a project to paint panoramic views of Canada and the United States. The artist spent the following two years travelling within the two countries, visiting and recording the landscapes of Montreal, Kingston, Toronto and the Niagara Region, amongst many others. The resulting artworks that Friend produced for this project were then included in an exhibition touring across North America and the United Kingdom. Friend's sketches of the rugged wilderness of Canada and the United States impressed Queen Victoria, who selected one of the sketches for her personal collection.

\$3,000 - \$5,000

*Additional images, details and extended essays
related to the works of art included in the
December Auction can be viewed at cowleyabbott.ca*





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

4. A buyer's premium of 20% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price (a buyer's premium of 21% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price where the Auction Mobility technology is used to bid successfully during a live/catalogue auction). In addition, 13% HST (Harmonized Sales Tax) is applied to the successful bid (hammer) price and buyer's premium. However, HST will not be charged on purchased Property which is shipped outside of Canada. Where purchased Property is shipped outside of the Province of Ontario but within Canada, the applicable HST or GST will be charged based on the tax applications within the province or territory of destination. In both cases, the Property must be collected from the offices of CAL with a waybill provided indicating the destination. It is the sole responsibility of the Purchaser to provide acceptable details and make the necessary arrangements to meet the requirements for altered tax responsibilities based on the destination of the shipped Property. Alterations of invoices and/or crediting of tax payments will not be completed once CAL has released the Property.

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

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

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

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

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

10. CAL reserves the right to accept and execute absentee or telephone bids on behalf of prospective purchasers, unable to directly participate in the particular auction. In such a case, CAL provides the service of absentee or telephone bidding as a privilege and shall not be responsible for failure to execute the absentee bid(s) for any reason whatsoever and shall also not be responsible for

errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee or telephone bidding must complete and sign the required documentation (absentee/telephone 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. CAL is pleased to provide the opportunity for bidders to participate through online bidding during live auctions via Auction Mobility, a third-party provider of these services. Please be aware that CAL is not responsible for errors or issues associated with this service which may have an adverse effect on the Client's ability to bid. A buyer's premium of 21% of the successful bid price is to be paid by the Successful Bidder to CAL as part of the purchase price where the Auction Mobility technology is used to bid successfully during a live/catalogue auction.

12. 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.

13. 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.

14. 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 it is in an online CAL auction, the Deposit shall be retained by CAL as liquidated damages.

15. 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.

16. 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.

17. 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.

18. 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.

19. 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).

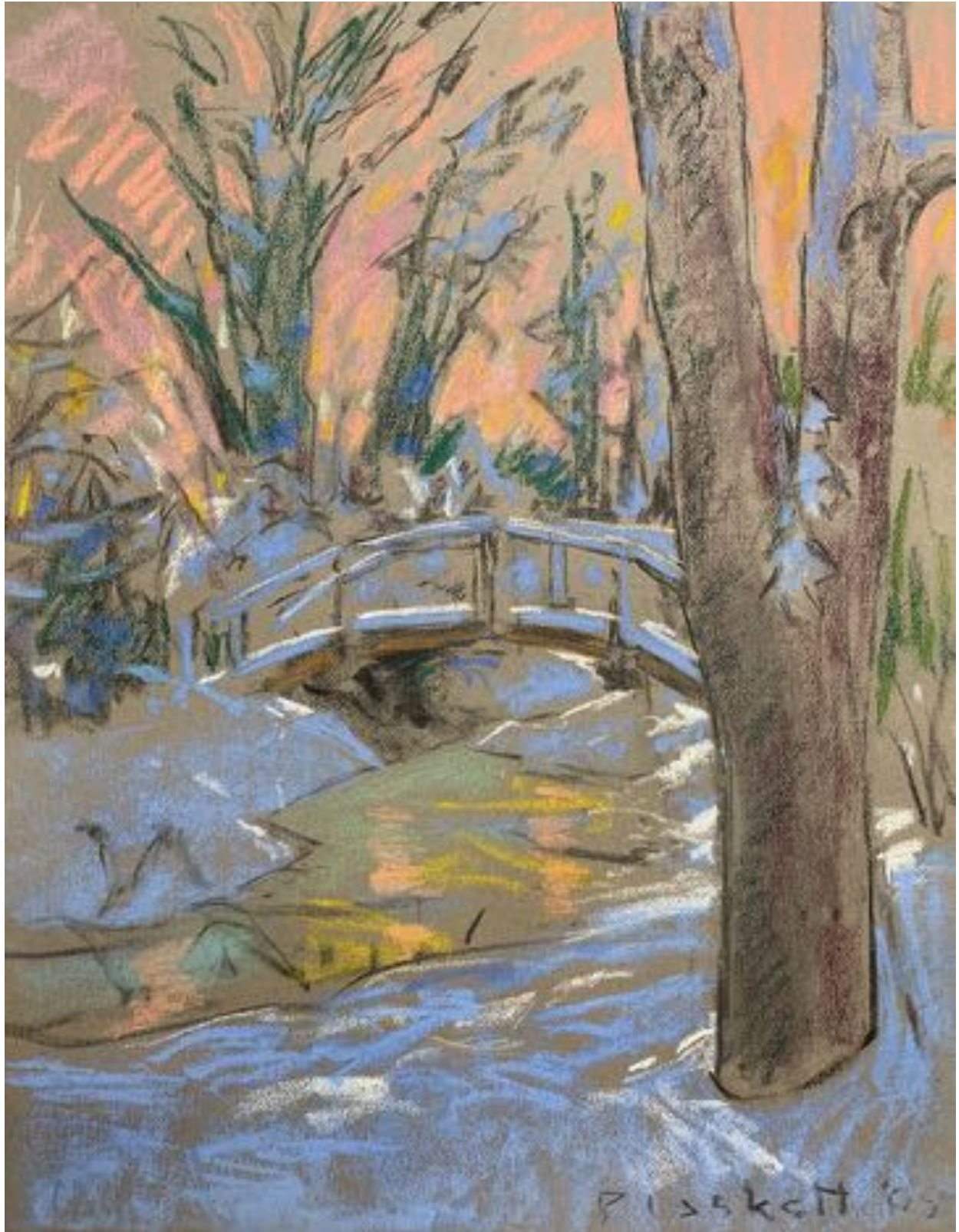
20. CAL reserves the right to refuse admission, enrolment and/or participation in any of their events and/or auctions. Further, CAL reserves the right to refuse admission to their premises to any individual or group of individuals.

21. 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.

22. 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.

JOSEPH PLASKETT

OCTOBER 2020



BAU-XI GALLERY

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JACK BUSH **PAINTINGS**: A CATALOGUE RAISONNÉ



Jack Bush, *Joseph's Coat*, February 1965, Oil on canvas, 88 x 70 inches / 223.5 x 127 cm
The University of Warwick Art Collection © Estate of Jack Bush / SOCAN (2020)

CONTACT@JACKBUSH.ORG
WWW.JACKBUSH.ORG

THE FORTHCOMING MULTI-VOLUME PRINT PUBLICATION **JACK BUSH PAINTINGS: A CATALOGUE RAISONNÉ** BY **DR. SARAH STANNERS** IS NEARING COMPLETION AND IS THEREFORE ANNOUNCING A **LAST CALL FOR SUBMISSIONS** TO BE RECEIVED BY **31 DECEMBER 2020**. IF YOU HAVE NOT YET BEEN IN TOUCH WITH DR. STANNERS AND YOU CURRENTLY OWN A JACK BUSH PAINTING, OR OWNED ONE IN THE PAST, PLEASE REACH OUT BY EMAIL TO **CONTACT@JACKBUSH.ORG** OR **DOWNLOAD A CATALOGUE RAISONNÉ SUBMISSION FORM** DIRECTLY AT **WWW.JACKBUSH.ORG**. IF YOU HAVE SOLD YOUR JACK BUSH PAINTING THAT HAS ALREADY BEEN CATALOGUED, PLEASE GET IN TOUCH SO THE PROVENANCE OF THE PAINTING CAN BE UPDATED. IF YOU WOULD LIKE TO CHANGE YOUR ACKNOWLEDGEMENT LINE OR PROVIDE ANY FURTHER PERTINENT INFORMATION, **PLEASE CONTACT DR. STANNERS BEFORE 31 DECEMBER 2020**. **JACK BUSH PAINTINGS: A CATALOGUE RAISONNÉ** AIMS TO INCLUDE ALL KNOWN PAINTINGS BY THE ARTIST.

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Front Cover

Jack Hamilton Bush, *Column on Browns* (detail) (Lot 24)

Back Cover

Emily Carr, *Forest Glade (Dark Glade)* (detail) (Lot 30)

Inside Front Cover

David Milne, *Rain on the River (Morning on the River)* (detail) (Lot 36)

Inside Back Cover

Jean Paul Riopelle, *Sans titre* (detail) (Lot 54)

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Jean Paul Riopelle, *Dieppes* (detail) (Lot 20)

Pages 84/85 Artwork Feature

Cornelius Krieghoff, *Lorette Indians* (detail) (Lot 13)



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 20%, 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.
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: _____





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