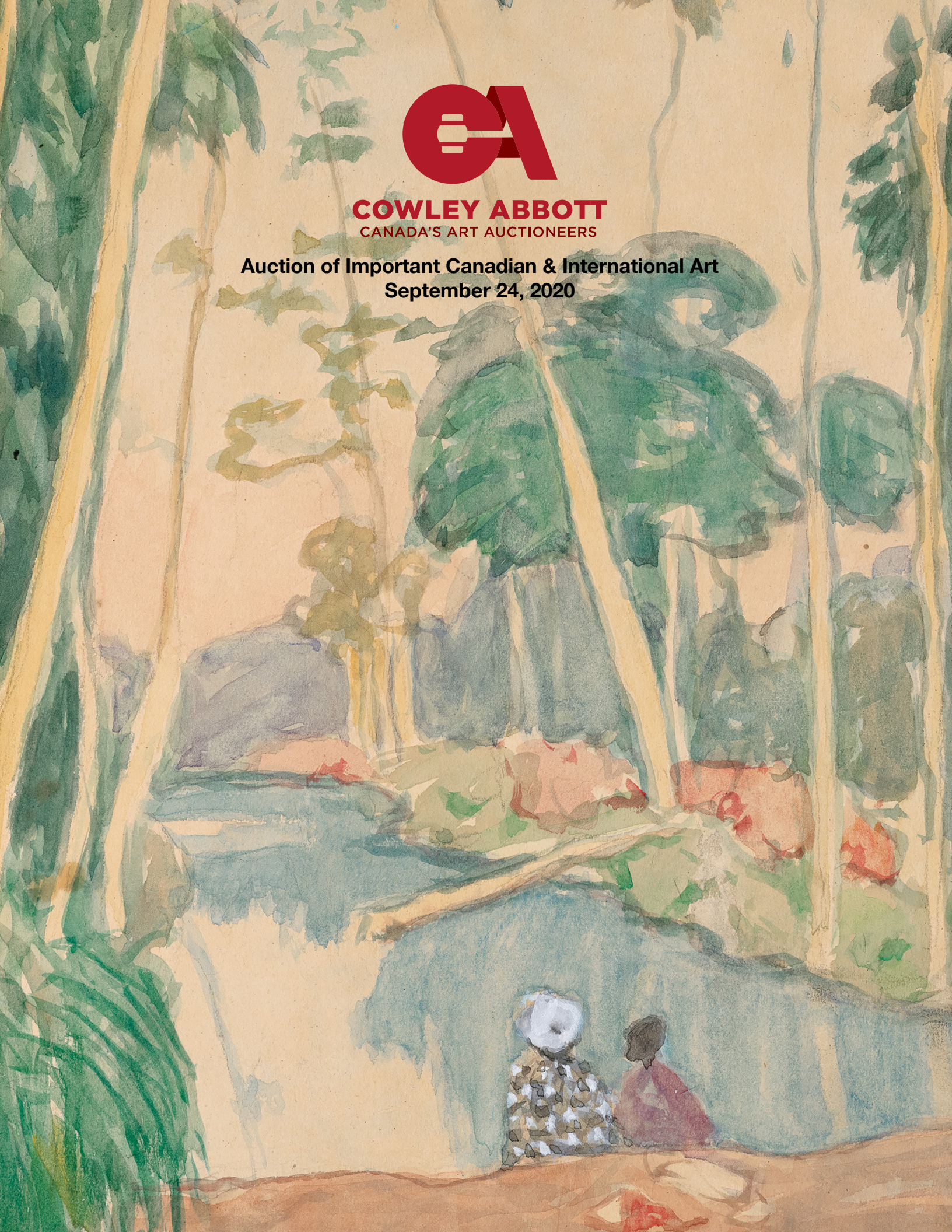




COWLEY ABBOTT
CANADA'S ART AUCTIONEERS

**Auction of Important Canadian & International Art
September 24, 2020**





Al Cullen



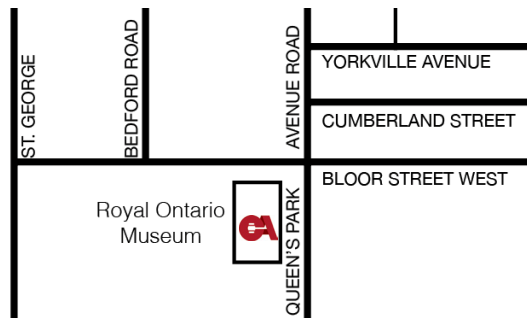
AUCTION OF IMPORTANT CANADIAN & INTERNATIONAL ART

LIVE AUCTION

THURSDAY, SEPTEMBER 24TH AT 7:00 PM

ROYAL ONTARIO MUSEUM

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



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326 Dundas Street West
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Toronto, Ontario M5T 1G5

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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.

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Rob Cowley
President
Canadian Art Specialist
416-479-9703
rob@cowleyabbott.ca



Lydia Abbott
Vice President
Canadian Art Specialist
416-479-9703
lydia@cowleyabbott.ca



Ryan Mayberry
Vice President
Business Development
204-255-5690
ryan@cowleyabbott.ca



Katlin Rogers
Canadian Art Specialist
Client Services
416-479-9703
katlin@cowleyabbott.ca



Katherine Meredith
Canadian Art Specialist
Client Services
416-479-9703
katherine@cowleyabbott.ca



Anna Holmes
Canadian Art Specialist
Client Services
416-479-9703
anna@cowleyabbott.ca



Patrick Staheli
Junior Art Specialist
Client Services
416-479-9703
patrick@cowleyabbott.ca



Louise Dudley
Client Services
Administration
416-479-9703
louise@cowleyabbott.ca





1

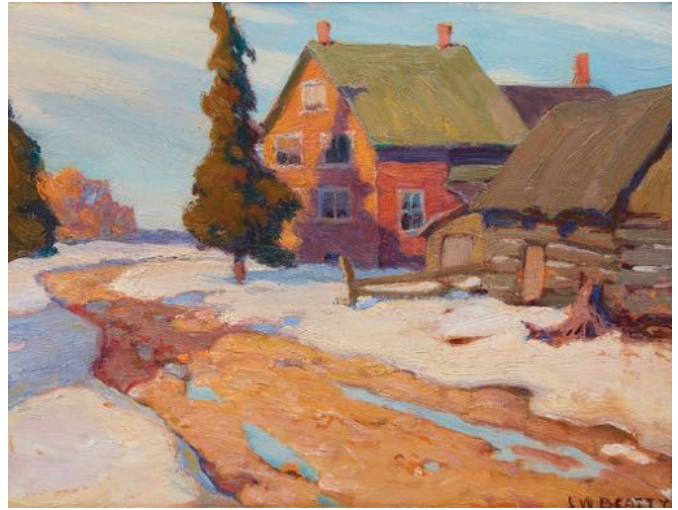
JOHN WILLIAM BEATTY**Old Landmark, Kearney, Ont.***oil on board**signed lower right; titled on a label on the reverse**10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms***PROVENANCE**

Laing Fine Art Galleries, Toronto

Private Collection, Toronto

The town of Kearney in the Parry Sound District of Ontario is a gateway to the wilderness of Algonquin Park, with three access points - Tim Lake, Magnetawan Lake and Rain Lake. Kearney has the favourable positioning for any painter interested in the wilderness of the Canadian landscape and was a preferred painting spot for Beatty, as he so often depicted the environs of the town. The sensitively rendered architectural and naturalistic forms bathed in luminous light in *Old Landmark, Kearney, Ont.* perfectly convey Beatty's love of the open countryside of southern Ontario.

\$6,000 - \$8,000



2

MOLLY LAMB BOBAK**The Bike Race***oil on canvas**signed lower left**5 ins x 7 ins; 12.5 cms x 17.5 cms***PROVENANCE**

Private Collection, Montreal

LITERATURE

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

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

A trailblazer for women in the arts in Canada, Molly Lamb Bobak was an official war artist, stationed in England during the Second World War. Bobak often gravitated towards depictions of crowd scenes, as she was inspired by the celebratory victory parades of the Allied Forces at the end of the war. The communal gathering and subsequent energy created in a crowd fascinated the artist and this interest was further explored when Bobak returned to Canada to begin teaching at the University of New Brunswick.



Frequenting pubs, sporting events, parades and student rallies, the campus environment offered Bobak ample inspiration and the opportunity to capture the essence of the crowd scene unfolding. 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." 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 Bike Race* is a charming work; the canvas captures the movement and frenzy of a bike race, as cyclists round a corner with exaggerated leaning bodies and dots of bright colour stipple the landscape.

\$5,000 - \$7,000



3

FRANK HANS JOHNSTON

Halcyon Morn

oil on board

*signed lower left; signed, titled and inscribed by the artist on the reverse
30 ins x 40 ins; 75 cms x 100 cms*

PROVENANCE

Watson Art Galleries, Montreal

F.T. White, Toronto

Joyner Waddington's, auction, Toronto, December 2, 2003, Lot 101
Canadian Corporate Collection, Ontario

Executed in a soft, frosty winter palette, *Halcyon Morn* captures the subtle and serene calm of a winter's morning in the quiet Canadian landscape. Ever emotive, Johnston was moved by the scene and inscribed on the reverse of the work, "One of those rarely ecstatic mornings in midwinter, asparkle with the shimmering and jewel-like crystals of frost and snow, that thrills every beholder."

Influenced by 19th century artists like Homer Watson, Johnston left the Group of Seven in 1921 and focused on creating romantic landscapes which explored light and pattern. Using soft hues of periwinkle and lavender, Johnston creates soft shadows cast by the golden morning sun on the untouched blanket of snow covering the ground. The central tree forms provide a canopy of coverage in the delicate network of branches casting shadows over the foreground. The quiet of winter's morning is wonderfully captured in this composition and exemplifies the artist's talent and mastery of atmospheric painting.

\$15,000 - \$20,000



4

ALFRED JOSEPH CASSON

Haliburton

oil on canvas, laid down on board
signed lower left; signed, titled and dated 1939 on the reverse
 9.5 ins x 11.25 ins; 23.8 cms x 28.1 cms

PROVENANCE

Private Collection, St. John's

LITERATURE

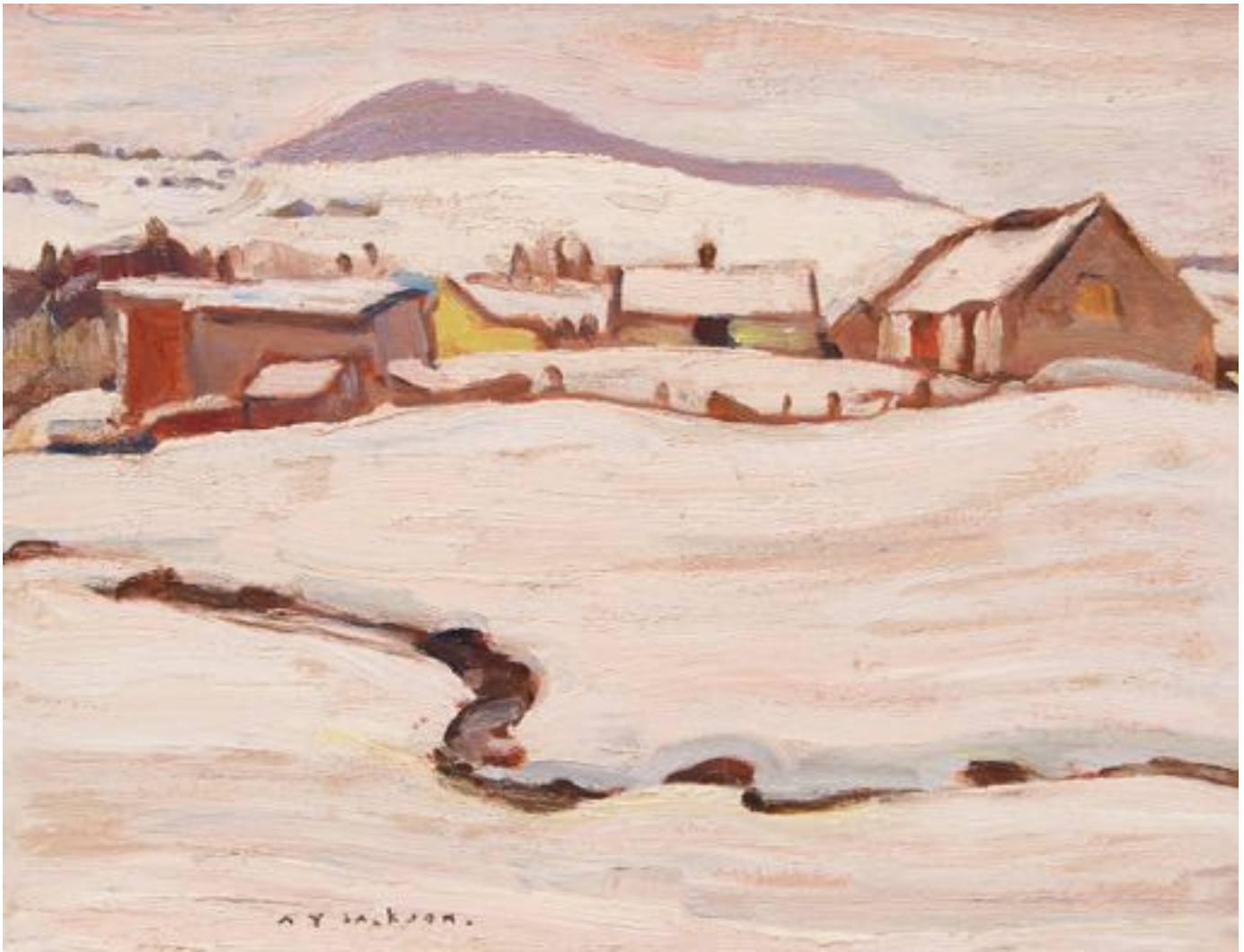
Peter Mellen, *The Group of Seven*, Toronto, 1970, page 158
 Paul Duval, *A.J. Casson*, Toronto, 1980, page 12

Haliburton is a well-known cottage area that borders Algonquin Provincial Park, where many Canadians enjoy vacationing during all four seasons. Its natural system of lakes, hills, streams and rapids change beautifully throughout the year, generating a picturesque environment that attracted artists such as A.J. Casson and Tom

Thomson. The other members of the Group of Seven often travelled around Canada, but Casson rarely left his home province of Ontario. In his 1939 work, *Haliburton*, we see his passion come to life in the form of art as he captures the vast scenery of hills, trees and forests, using different shades of light and dark to produce an effect of depth.

Casson focuses on the natural beauty of the province, bringing the viewer's attention to his familiarity with the countryside through different hues of blue and green. This work is an early example of Casson's experimentation with depth and vantage points, which directs the viewer's eye into the distance, guided by the layered cross sections of the landscape. As he draws the viewer's gaze into the landscape from a unique perspective, Casson demonstrates what many artists at the time were not yet exploring. Furthermore, instead of capturing a direct representation of Haliburton, he transforms the landscape into moderately abstracted shapes, symbolizing his individual style as he broke away from fellow group member Franklin Carmichael's influence during the 1920s. Known as both a "rebel" and a "traditionalist", this work displays both characteristics of the Group and elements of abstracted design, reminiscent of his work as a graphic designer.

\$20,000 - \$30,000



5

ALEXANDER YOUNG JACKSON

St. Tite des Caps

oil on board

signed lower left; signed, titled and dated "April 5th" on the reverse
 8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Acquired directly from the artist
 Sotheby's Canada, auction, Toronto, November 26, 1984, Lot 81
 Kaspar Gallery, Toronto
 Private Collection, Toronto

LITERATURE

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, page 64
 David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, pages 182-83

Nestled in a valley, just northeast of Quebec City, St. Tite des Caps overlooks a vast landscape of farm lots, grassy hills and forests, framing the elemental forces of nature that A.Y. Jackson and the Group of Seven were so interested in capturing. As he was familiar with the Quebec landscape, Jackson spent much of his career travelling throughout the province, visiting small villages along the St. Lawrence River. These small, rural towns attracted Jackson and his companions because they retained the traditional way of life during a time when society was becoming increasingly modernized and populous.

In this charming work, the muted tones of rose, mauve and indigo remind us of frigid Canadian winters and their continuous changing colours and textures as the sun rises and sets. In his autobiography, Jackson wrote that he loved to paint here because "the snow lingered there when it had gone in most other places." This work demonstrates what Jackson liked so much about the village - its distance from the hustle and bustle of the city, providing him with a tranquil escape to record traditional life in Quebec.

\$18,000 - \$22,000



6

TONI ONLEY

Glacial Boulders, Savary Island, B.C.

oil on canvas

signed lower left; titled and dated 1984 on the stretcher

30 ins x 40 ins; 75 cms x 100 cms

Toni Onley was born in 1928 on the Isle of Man and was educated in England and Mexico. After the passing of his first wife, Mary, Onley moved to Penticton, British Columbia. In this new locale Onley found inspiration for his most celebrated landscapes. Employing muted cool palettes of greys, blues and greens, the artist explored the way light plays with the simplified forms within nature to create ethereal and moody atmospheres.

Frustrated and dissatisfied with his work while studying in Mexico, Onley ripped up a painting in progress into small pieces. The oblong shapes of the destroyed work inspired the artist to play with the arrangement of pure form and adopt this technique in his practice. *Glacial Boulders, Savary Island, B.C.* exemplifies the artist's ability to use minimal design inspired from his early collage experience, emphasized by delicate colouring to capture the calm and meditative landscape of Canada's west coast. A remote destination, Savary Island is accessible only by ferry or plane, and is known for its white beaches, swimming waters and sweeping views of mountains and the Pacific Ocean.

\$5,000 - \$7,000



7

KAZUO NAKAMURA

Nightfall

watercolour

signed and dated 1957 lower right

15 ins x 21 ins; 37.5 cms x 52.5 cms

PROVENANCE

Joyner Waddington's, auction, Toronto, May 2008, Lot 180
Private Collection, Calgary

EXHIBITED

Sale of Canadian Art, The Women's Committee of The Art Gallery of Toronto

Unlike many of his fellow members of Painters Eleven, Kazuo Nakamura developed several artistic approaches at once, rather than commit himself to a single visual style. Nakamura returned to watercolour landscapes many times over the course of his career. In *Nightfall*, Nakamura applies his characteristic restraint and meditative focus. Executed in fluid, confident brushwork, the work conveys light and space without building up unnecessary details. The subdued, near-monochromatic palette reinforces the dramatic use of contrasting light and dark. Nakamura's consistent focus on intellectual rigor is fascinatingly defied here by the spontaneity and immediacy so inherent to the medium of watercolour.

\$2,500 - \$3,500



8

DORIS JEAN MCCARTHY

Iceberg & Floes

oil on canvas

signed lower right; dated "980717" (July 17, 1998) on the reverse
30 ins x 36 ins; 75 cms x 90 cms

PROVENANCE

Wynick/Tuck Gallery, Toronto
Private Collection, Toronto

LITERATURE

Murray Whyte, "Doris McCarthy exhibit speaks to the artist as lover of life", *Toronto Star*, June 27, 2010

Stuart Reid, "Island Sketches: Thoughts on the Watercolour Paintings of Doris McCarthy" in *Celebrating Life: The Art of Doris McCarthy*, McMichael Canadian Art Collection, Kleinburg, 1999, page 36 (chronology) and pages 212, 214 and 219

Born in Calgary and raised in Toronto, Doris McCarthy is recognized as one of Canada's foremost landscape painters. In a 2004 interview with Harold Klunder, the artist remarked: "I was influenced very strongly by the tradition of going out into nature and painting what was there. I bought it. And I still buy it." Among McCarthy's influential teachers and mentors, were Group of Seven members, Arthur Lismer, A.Y. Jackson, J.E.H. MacDonald and Lawren Harris. She graduated with honours in 1930 and began teaching at Toronto's

Central Technical School in 1931, a position she held for 40 years. Painting mainly in oils and watercolours, McCarthy developed a personal style that was consistently praised for its vitality, boldness and skillful explorations of hard-edged angles, form and colour.

Throughout her career Doris McCarthy enjoyed many painting adventures across Canada and abroad. In 1950, she embarked on a 14-month sabbatical in Europe, during which she painted full time. She also embarked on a year-long solo world tour in 1961, which she refers to as her 'Long Year,' visiting several countries in Asia, the Middle East and Western Europe. In 1972, the year of her retirement from teaching, Doris made her first of many trips to the Canadian Arctic. McCarthy was fascinated with the topography of this territory and the new painting opportunities it provided her. Her paintings of icebergs and the Arctic landscape, including *Iceberg & Floes*, are considered to be among the artist's best known and most celebrated works. Author Stuart Reid praises McCarthy's Arctic scenes, writing: "Within all her great body of work, gleaned from her travels that have taken her around the world, perhaps the most powerful and poetic works she has completed are those which address the grand, mysterious islands of ice."

In some instances McCarthy painted on site, and other times she took photographs to refer to later in her studio. During the latter, she "relied on sensual recollections of light, the wind and weather, the character of the place." The monumental canvas *Iceberg & Floes* would have been completed in the studio, where she effectively preserved the feeling of the crisp air and the still channel of water reflecting the icebergs above.

\$30,000 - \$35,000

DAVID BROWN MILNE

Fox Hill on a Rainy Day (Boston Corners)

watercolour

signed and dated "March 13, 1920" lower right, catalogue raisonné no. 201.72

15.25 ins x 22.25 ins; 38.1 cms x 56.3 cms

PROVENANCE

Acquired directly from the artist by Duncan Campbell-Scott, Ottawa (circa 1924)

Mrs. Grant Dexter, Ottawa (noted as untraced since 1972 in catalogue raisonné)

Private Collection, Ontario

LITERATURE

Sarah Milroy and Ian A.C. Desjardin (eds.), *David Milne: Modern Painting*, Dulwich Picture Gallery, London, 2018, pages 17-22

Katharine Lochnan (ed.), *David Milne Watercolours: Painting Toward the Light*, Art Gallery of Ontario, Toronto, 2005, pages 44 and 53

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, Toronto, 1996, pages 75 and 84

One of Canada's pioneers of modern art, David Milne moved from Burgoyne, Ontario to work and study in New York City in 1903. He enrolled at the Arts Students League, where he was exposed to the avant-garde paintings of the Post-Impressionists, Fauves, Nabis and early Cubists. The landmark Armory Show of 1913 marked the official arrival of modernism in North America; five of Milne's works were included in the exhibition alongside Europe's popular artists. The painter also acknowledged that he was particularly taken by Claude Monet's *Haystack* series, which he had seen at Alfred Stieglitz's gallery, 291. The period following the Armory Show was a productive time for Milne; by 1914 he had produced nearly one hundred paintings, most of them watercolours. He painted interior scenes, street scenes and broader landscape views, and alternated between opaque paint application and loose washes with areas of exposed paper. During these years, Milne developed an original and distinctive watercolour style that he would carry with him throughout his prolific career.

An inspired and passionate young artist in New York, Milne warned his fiancée Patsy Hegarty, that "he would rather be dead than not paint" and "I paint all the time, or not at all." Subsequently, in 1916 the couple left the city to embrace a more rural life where Milne could afford to paint full-time with few responsibilities or distractions. They first settled in Boston Corners, a village of ninety-six inhabitants at the edge of the Taconic Range, where New York meets Massachusetts and Connecticut. He had been searching for a location that was a reasonable distance from the city, suitable for painting, and, as Milne remarked, "preferably with hills to sit on while painting other hills." Author Ian A.C. Desjardin writes that, "Boston Corners was to inspire some of his most distinctive works, particularly the view over the valley to the hills beyond, the foreground and middle ground marked by strings of trees and buildings. For Canadians, these are among his most iconic paintings."

Fox Hill on a Rainy Day (Boston Corners) presents a distinct foreground, middle ground and background, as described by Desjardin. A 'string of trees' separates the foreground from a small village on the plains, leading to rolling hills in the distance. Milne employs a limited colour palette, consisting of brown, black and blue, as well as the negative space of the paper scattering the composition to evoke patches of melting snow. In his notes on the painting, Milne writes that he was "again interested in the contrast in shape and texture between the streaked trees and the full heavy patches of the contour spots and buildings." The intersecting patches of brown conjure feelings of dampness and thawing soil during the early glimpses of spring in the northeast coast. In his notes Milne describes the environment depicted in the work: "Forenoon, March 13th. Raining, fog covering top of Fox Hill."

Milne enjoyed the peace and solitude of a rural life in Boston Corners. His new lifestyle would soon be interrupted, however, when he joined the Canadian Army in late 1917. He trained in Toronto, spent several months in Quebec, and arrived in Europe just before World War I ended. In 1919, he worked as a war artist painting camp and training facilities in England, as well as in the deserted battlefields in France and Belgium. Milne returned to New York State later that year and resumed painting full time, creating works such as *Fox Hill on a Rainy Day (Boston Corners)* the following spring.

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

This delicate watercolour illustrates the influence of the avant-garde European art movements on Milne, and how the Canadian artist incorporated them into his landscapes of Boston Corners. The composition showcases the flat, patternistic quality that Milne admired in Monet's paintings. The flattened perspective and decorative paint application on bare paper recall the fragmented landscapes of Cézanne, whose work he also admired while in New York City. *Fox Hill on a Rainy Day (Boston Corners)* exemplifies Milne's strong predilection for line, which was given increased prominence during his years in Boston Corners. Milne became known for his precision in technique and composition, choosing carefully planned landscapes to ensure a pure aestheticism and distinct body of work.

\$60,000 - \$80,000





10

JACK HAMILTON BUSH

Summer Morning

watercolour and pencil

signed, titled, dated "July 1946" and inscribed "Thunder Bay" and "#31" (Bush Inventory number) on the reverse

11.5 ins x 15.75 ins; 28.8 cms x 39.4 cms

PROVENANCE

Acquired directly from the artist by a Private Collection, Toronto

By descent to a Private Collection, Toronto

Gallery Gevik, Toronto

Private Collection, Toronto

Prior to his large and brightly coloured non-representational canvases of the 1950s to 1970s, Jack Bush painted for three decades in a figurative manner that gradually evolved into abstraction. In the late 1920s his interest in fine art grew through contact with members of the Group of Seven, the Ontario Society of Artists and the Canadian Group of Painters. In 1929, artist Charles Comfort hosted weekly life model drawing sessions in his Toronto studio and Bush would attend

periodically, sketching alongside A.Y. Jackson, George Pepper and Kathleen Daly. Throughout the 1930s Bush worked as a commercial artist while taking night classes at the Ontario College of Art, developing a significant body of figurative work prior to his arrival at abstraction in the late 1950s.

Bush's delicate 1946 watercolour, *Summer Morning*, portrays one of the preferred locations of the Group of Seven and many Canadian artists, Georgian Bay. The picturesque area of Lake Huron remains to this day a popular destination for summer vacations as well as for sketching the many views of beaches, shorelines and forests. While Bush inscribed the watercolour with a note of "Thunder Bay", he was in fact referring to the community of Thunder Beach, which is located in Tiny Township, in the southern Georgian Bay region. The area is shaped like a curving bay, so it is possible that the terms "Bay" and "Beach" were used interchangeably at the time. The name "Thunder Beach" may derive from the loud booms and storms that the area receives.

This artwork will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné* by Dr. Sarah Stanners.

\$3,000 - \$5,000



11

MARC-AURÈLE FORTIN

Gaspé Coast

watercolour

signed lower right; *Marc-Aurèle Fortin catalogue raisonné* no. H-0860
(label verso)

22.75 ins x 31 ins; 56.9 cms x 77.5 cms

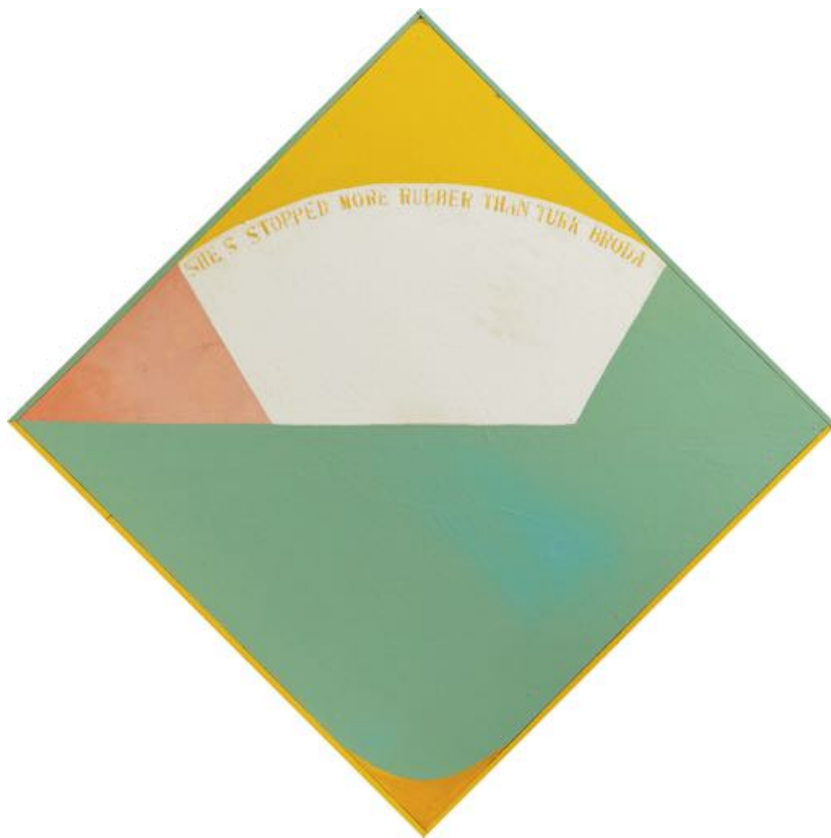
PROVENANCE

Leslie Hindman Auctioneers, St. Louis
Private Collection, Ontario

Between 1941 and 1945, Fortin explored the Gaspésie region of Quebec. With the exception of Jackson and Lismer, very few other artists ventured as far out as the Gaspé. Fortin discovered an entirely new terrain to paint, full of meadows and hills, which replaced historical stone houses as his primary subject matter. Fortin ventured through the entire peninsula as well as the mountains in the interior, always by bicycle.

Fortin's artworks of the Gaspésie region of Quebec demonstrate his subsequent preferred style: watercolours punctuated with black pencil and oil pastels. *Gaspé Coast* depicts a classic view of the hills and coast of the region, in delicate watercolours with black pastel outlines. The work illustrates the palette specific to his illustrations of the Gaspé; his colours are muted and more sombre, in contrast to the bright greens of his prior works. A marvelous patchwork of fields in shades of green and yellow draw the viewer's eye forward to a chapel and waterfront village.

\$10,000 - \$15,000



12

GREGORY RICHARD CURNOE

Homage to Post Painterly Abstraction

oil on board

titled and dated "June 1964" on the reverse

34.75 ins x 34.75 ins; 86.9 cms x 86.9 cms

PROVENANCE

Estate of the artist

Thielsen Galleries, London

Private Collection, Toronto

EXHIBITED

The Shape of Colour, Excursions in Colour Field Art 1950-2005, Art Gallery of Ontario, Toronto, June 1 - August 7, 2005, no. 8

LITERATURE

Clement Greenberg, "Post Painterly Abstraction" in *The Collected Essays and Criticism, Vol. 4: Modernism with a Vengeance, 1957-1969*, Chicago, 1993, page 196

David Moos (ed.), *The Shape of Colour, Excursions in Colour Field Art 1950-2005*, Art Gallery of Ontario, 2005, no. 8, reproduced page 48

Greg Curnoe, known for his leading role in the regionalist art movement based in London, Ontario, rejected any societal pressure to move to "the centre" (referring to Toronto or New York) to thrive as a contemporary artist, and achieved great success from his body of work that included brightly coloured painting, sculpture, video and photography. Curnoe's oeuvre chronicled his experiences with current events and the art world, the combination of both themes present

in *Homage to Post Painterly Abstraction*. The 1964 work was Curnoe's response to the famous exhibition "Post Painterly Abstraction" of the same year, organized by influential New York art critic Clement Greenberg. Curated for the Los Angeles County Museum of Art, and subsequently the Walker Art Center and the Art Gallery of Toronto (now the AGO), the show presented a new direction taken in abstract art that "favored openness or clarity". Greenberg chose 31 artists to be featured, including prominent American painters Helen Frankenthaler, Frank Stella and Kenneth Noland, as well as Canadians Jack Bush, Kenneth Lochhead and Art McKay.

Curnoe's *Homage to Post Painterly Abstraction* is rendered in a style akin to that of the artists of Greenberg's exhibition. The clean lines and flat, abstract forms recall the popular work of Color-Field painters, and the diamond-shaped support brings to mind the shaped canvases of Noland, Stella and the emerging styles of Minimalism and Hard-Edge painting. Curnoe does add a personal touch to the work, however, by inserting text along the upper corner of the composition. Incorporating text, often through collage, was common in the artist's work, inspired by neo-Dada movements and early Pop Art. *Homage to Post Painterly Abstraction* contains an additional personal and Canadian reference: Walter 'Turk' Broda was the famous goaltender for the Toronto Maple Leafs from 1936 to 1952, and Greg Curnoe was a devoted hockey fan.

This painting was included in the Art Gallery of Ontario's 2005 exhibition *The Shape of Colour, Excursions in Colour Field Art*, alongside many of the post-war abstract artists that were featured in Greenberg's 1964 show. A visually pleasing and significant painting within Greg Curnoe's multifaceted body of work, *Homage to Post Painterly Abstraction* contains a unique combination of American and Canadian references in its title, formal qualities and text.

\$15,000 - \$20,000



13

LÉON BELLEFLEUR

Chant de mai

oil on canvas

signed and dated 1975 lower left; signed, titled and dated on the reverse
51.5 ins x 77 ins; 128.8 cms x 192.5 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

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

Léon Bellefleur's artistic output in the 1970s progressively became more lyrical than in previous decades. The dance of pigments, texture and movement in *Chant de mai* captures an impulse of inspired paint application on the canvas. Against the softened background, the swaths of paint, thickly applied with both the palette and brush, emphasize a contrast between light and dark, conveying an energetic atmosphere.

Bellefleur had close ties to painters Paul-Émile Borduas and Alfred Pellan – leaders of the Montreal art scene in the 1940s – and was heavily influenced by their debate on the ideological differences of Surrealism. This intellectually charged atmosphere served Bellefleur well. His interest and research into Esoterism grew, enriching his artwork with the exploration of the mysterious and unknown. According to Bellefleur, “The most important thing is not what we see, but what we imagine.”

Chant de mai incorporates the quintessential elements of Leon Bellefleur's artistic progression through the 1960s into the 1970s; the spray of pigment left to dry between paint applications, a softened background and swaths of paint applied thickly with the palette and brush, emphasizing a contrast between light and dark. The application of the medium instills a sense of hurried explosion by the artist on the canvas. Mimicking the exuberance of the title, translating to ‘May Song’, this work captures the symphony of spring rebirth with the organic twists and turns of faceted strokes of paint, bringing loose movement and energy to the composition. Rather than create pieces with static flatness and hard-edge colour blocking, as was in vogue with many of the artist's contemporaries, Bellefleur explores an esoteric approach to painting.

\$25,000 - \$35,000

SOREL ETROG**Sunbird II (1963)***bronze**stamped signature and numbered 3/6**20.5 ins x 8 ins x 8.25 ins; 51.3 cms x 20 cms x 20.6 cms (overall)***PROVENANCE**

Private Collection, Toronto

LITERATUREPierre Restany, *Sorel Etrog*, New York, pages 15 and 61

Revered as one of Canada's great multi-faceted artists, Sorel Etrog's prolific body of work in sculpture has left an indelible mark on the sculptural lexicon within Canadian art history. Having experienced the Holocaust in his youth in his native land, Romania, Etrog later fled with his family to Israel before moving to New York and finally settling in Toronto. Studying and producing early painted wood constructions and wood sculptures, Etrog's relationship with Sam and Ayala Zacks propelled his career forward. As patrons and collectors of Etrog's works, they championed the artist's growth to produce commanding bronzes.

Expanding upon the modern abstract form, Etrog moved to represent anthropomorphic configurations in his bronze sculptural works of the early 1960s. Produced in 1963, *Sunbird II* typifies two important developments in the artist's maturation from the late 1950s throughout his most prolific periods. Etrog explains:

"Two important developments were taking place in my sculpture regarding the relationship between mass and weight and the base. I wanted to be free to use large masses or weights without them sinking into or flattening on to the base...The first development was the standing figure...the second development, for the more abstract works, was a 'wheel' in contact with the base (*Sunbird*, later *Survivors are Not Heroes*, *Sunlife* etc.). This has a kind of cradle movement, giving the impression of weightlessness, and the optical illusion is that they are balanced and stand on their own, independent of the base."

With the 'wheel' form in contact with the base of the sculpture, a natural tension is developed between the solid undulating form and the delicate rest of the wheel upon the base, taking the weight of the work in its entirety. For Etrog, space and movement was paramount in his works. The eye moves around *Sunbird II*, following the bronze curves and resting in the negative space created between the elements of the sculpture. The work invites the viewer to explore the space in and around the form. To examine the organic and geometric shapes of the work, while considering the point of departure and final return when experiencing the work in the round.

\$25,000 - \$30,000





15

KAZUO NAKAMURA

Solitude

oil on canvas

signed and dated 1973 lower right; titled and dated

"September 6, 1973" on a label on the reverse

24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Acquired directly from the artist
Private Collection, Toronto

While many of his contemporaries embraced the gestural mode of abstract expressionism, Nakamura developed an idiosyncratic and personal approach to image-making. By embracing structure, pattern and rhythm, Nakamura explored painting through the conceptual context of science and mathematics. The artist perceived art and scientific thought as parallel frameworks which both represent humanity's impulse to respond to profound questions of reality and existence. Nakamura explained "... I think there's a sort of fundamental universal pattern in all art and nature. Painters are learning a lot from science now. In a sense, scientists and artists are doing the same thing. This world of pattern is a world we are discovering together."

Nakamura applied an experimental, abstract approach to landscape painting in *Solitude*. The work is restricted to yellow, green and blue hues, demonstrating a careful, almost pointillist paint-handling. The rhythm and repetition of small brush strokes reinforces the artist's systematic and restrained methodology. *Solitude* deviates from the conventional landscape structure of a clear foreground, middle-ground and background, creating an ambiguous space made up of naturalistic and architectural forms. Kazuo Nakamura broadened Canadian art's long history of the painted landscape, forging ahead into experimental new ground.

\$10,000 - \$15,000

GERSHON ISKOWITZ**Night Blue Red - B***oil on canvas**signed, titled and dated 1981 on the reverse*
*54 ins x 45 ins; 135 cms x 135 cms***PROVENANCE**W.R. Mitchell & Associates Fine Art
Limited, Calgary
Sinai Health Foundation, Toronto**LITERATURE**David Burnett, *Iskowitz*, Toronto, 1982, page 72Adele Freedman, *Gershon Iskowitz: Painter of Light*, Toronto/Vancouver, 1982, pages 4, 6, 132 and 148Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 244

Often dubbed a painter of light, Gershon Iskowitz's practice focused on the contrast between vibrant layered colour forms.

Working alone in his studio and only painting at night to classical music, Iskowitz developed his technique and body of work away from artist cliques and larger circles of contemporaries.

The artist's quintessential breakthrough was the 1967 helicopter ride over Churchill, Manitoba afforded by a Canada Council grant awarded to Iskowitz. This experience formed the entire body of work Iskowitz would produce as the shift in perspective fundamentally affected Iskowitz's approach to painting: "The perspective became one of looking down at nature — or it's metaphorical shorthand, the swirling dots — through endless blankets of grey cloud." Rather than considering the landscape for its finite representational qualities, the artist, having shifted viewing perspectives, found inspiration in the abstracted coloured forms apparent from the aerial perspective.

Having devoted his practice throughout the 1960s and 1970s to the exploration of light in this new altered perspective, Iskowitz encountered a new challenge in 1981: "He wished to convey 'a feeling of the night, a feeling of mystery with lots of depth, unity and composition.'...Iskowitz left the



age of light behind and entered the era of electricity." Roald Nasgaard writes that "In the 1980s, Iskowitz upped the ante by electrifying his colours, intensifying their contrasts and hardening the contours of his form." *Night Blue Red - B* is an excellent example of this artistic transition for the artist.

Hovering in a unique space between abstraction and landscape, *Night Blue Red - B* typifies the artist's process distilling the "moment when the vision of the landscape, the imagination, and the memory of experiences are united in the intuitive expression of the painting."

This artwork is being sold to benefit Sinai Health Foundation. Sinai Health Foundation, with its partners Arthritis Research Foundation and Bridgepoint Foundation, raises and stewards funds to support Sinai Health. Sinai Health is Canada's leading integrated health system and comprises Bridgepoint Active Healthcare; Circle of Care; Lunenfeld-Tanenbaum Research Institute; and Mount Sinai Hospital, Joseph & Wolf Lebovic Health Complex. The generous support of their community fuels everything they do, from seamless care to scientific discovery.

\$25,000 - \$35,000

KATHLEEN MOIR MORRIS**The Fruit Shop, Ottawa***oil on canvas**signed lower right**18.25 ins x 24 ins; 45.6 cms x 60 cms***PROVENANCE**

Acquired directly from the artist

Joyner Fine Art, auction, Toronto, November 22, 1988, Lot 118

The Collection of Senator E. Leo Kolber, Montreal

EXHIBITED*Kathleen Morris, R.C.A.*, Loan Exhibition, Walter Klinkhoff Gallery, Montreal, June 1976, no. 18*Kathleen Morris Exhibition*, The Agnes Etherington Art Centre, Queen's University, Kingston, September 1 - October 9, 1983, no. 16**LITERATURE**Evelyn Walters, *The Women of Beaver Hall: Canadian Modernist Painters*, Toronto, 2005, pages 73-79

Kathleen Moir Morris studied under William Brymner and Maurice Cullen at the school of the Art Association of Montreal, and became a prominent member of the Beaver Hall Group in 1920. Working in oil, her subjects include landscape, genre, street and market scenes, as well as cabstands throughout Montreal and its environs. Morris was born with a physical disability, but refused to let it prevent her from painting outdoors in all seasons. After her father passed away in 1914, Morris moved to Ottawa with her mother a few years later, residing in a house on O'Connor Street from 1922 to 1929. A family friend, Eric Brown, who was also the director of the National Gallery at the time, saw to it that one of Morris' works was purchased for the collection. The painter maintained an active presence in the Montreal art scene while living in Ottawa, continuing to participate in Beaver Hall exhibitions as well as those of the Canadian Group of Painters.

Author Evelyn Walters writes of this period in the artist's life: "In Ottawa, she delighted in the vitality of the nearby market and painted it frequently." Morris would have frequented the Byward Market, still a

bustling and popular destination to this day. In *The Fruit Shop, Ottawa*, she depicts the sun shining on a fruit stand, busy with market goers in stylish 1920s attire. The crates of produce are colourful and warmly lit, as is the teal awning framing the upper border of the composition. Morris chose a bright and modern palette, synonymous with her body of work and that of the Beaver Hall Group. She painted from sketches, in which she simplified the forms and applied colour in bold, thick patches, visible in the faceless figures and abstracted fruit and vegetables.

Walters praises these notable and characteristic works by Morris, including *The Fruit Shop, Ottawa*, remarking that "the horses, old streetcars, market scenes, sleighs, and nuns are nostalgic reminders of a former time." Morris returned to Montreal in 1929, where she continued to paint her preferred urban subjects. The same year, she became a member of the Royal Canadian Academy of Arts.

This painting was in the collection of the esteemed Leo Kolber, former senator, lawyer, businessman and philanthropist. Mr. Kolber called Montreal home, and was an important benefactor for the city, actively supporting the Orchestre symphonique de Montreal, McGill University and the Jewish General Hospital, and for many years was the chief fundraiser for the Liberal Party of Canada.

Mr. Kolber studied law at McGill University, where he encountered Charles Bronfman, the two becoming close friends. It was through this connection that Mr. Kolber was hired by Sam Bronfman, head of the Bronfman business empire, to run CEMP Investments. Kolber was also an active participant on boards for numerous corporations, including the Cineplex Odeon Corporation, TD Bank and the Seagram Company. He established the Cadillac Fairview Corporation, one of North America's largest real estate firms. In 1983, Mr. Kolber was named to the senate and served as the chairman to the Standing Committee on Banking, Trade and Commerce. Mr. Kolber retired from the Senate in 2004. A proud and generous supporter of many cultural and civic organizations in Montreal, Mr. Kolber was made an Officer of the Order of Canada in 2007.

\$60,000 - \$80,000





18

FREDERICK GRANT BANTING

Cobalt

oil on board

signed lower right; signed, titled and dated "Oct. 1932" on the reverse
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

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

EXHIBITED

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

Nobel Prize winner Sir Frederick Grant Banting frequented the Arts and Letters Club when he was able to find time away from his medical career. At this club he met A.Y. Jackson in 1927, and the two quickly became friends and sketching companions. That same year, the pair travelled to St-Jean-Port-Joli, on the south shore of the St. Lawrence River, where Banting received his first instruction in *en plein air* landscape painting from the Group artist. Shortly after, in July of 1927, Banting and Jackson made a trip to the Arctic. During their two and a half month stay, the pair sketched the wide range of weather conditions and light variations of the Arctic landscape. Banting accompanied Jackson on many subsequent sketching trips, including the North shore of the St. Lawrence, Great Slave Lake and Georgian Bay.

By the 1930s, Banting became one of Canada's best known emerging artists with a keen sense of colour, light and shadow. He refined his practice, often looking to Jackson for guidance to better develop what was first a pastime, into a career. *Cobalt*, completed in 1932, demonstrates Banting's mastery of the *en plein air* oil sketch. This charming work shows similarities to Jackson's quaint winter village scenes that he often referred to as depicting "Christmas card country". *Cobalt* reflects Jackson's strong sense of colour and composition: the fluid, rhythmic lines of the snow juxtaposed with the dense geometry of the buildings; the rich accent colours of the yellow and green house; and the single figure dressed in red. Banting skillfully captured the quintessential Canadian winter experience of shovelling after a heavy snowfall.

The small town of Cobalt is situated in the district of Timiskaming, Ontario, and currently has a population of slightly over one thousand inhabitants. Interestingly, at the time when Banting visited, Cobalt would have been a much more populous and thriving town. In the early 1900s, the area was heavily mined for silver and cobalt. By 1910, it became one of the largest producers of silver in the world, and Cobalt's population soared to over ten thousand. Mining continued into the 1930s before it declined significantly, and since the 1980s there have been no operating mines in the area. *Cobalt* serves as an important souvenir, documenting a fleeting moment in the history of one of Canada's important towns of yesteryear.

\$25,000 - \$35,000

19

NORVAL MORRISSEAU**Untitled***oil on canvas board**signed in syllabics lower left**40 ins x 28 ins; 100 cms x 70 cms***PROVENANCE**

Purchased directly from the artist (1973)

Private Collection, Toronto

LITERATURENorval Morrisseau, *Norval Morrisseau: Return to the House of Invention*, Toronto, 2005, pages 8-9Elizabeth McLuhan and Tom Hill, *Norval Morrisseau and the Emergence of the Image Makers*, Art Gallery of Ontario, Toronto, 1984, pages 30-31

Norval Morrisseau's complex visual language was rooted in cultural traditions which included the Shaman artists of the Midiwewin scrolls, the Agawa Bay rock paintings and the Peterborough petroglyphs. Morrisseau's innovative and expressive artistic vision would provide an essential influence for the artists of the Woodland School.

This lot, as well as lot 20, are both depictions of Harriet Kakegamic, the artist's wife. Morrisseau commented to the owner that the works represent "two separate periods in his relationship with his wife; the first angry and belligerent, the second peaceful and conciliatory." Morrisseau first met Harriet in 1956 while hospitalized by tuberculosis in Fort William (now Thunder Bay). The couple married the following year and started a family. This marked the beginning of an important and productive period for Morrisseau, who responded to his new responsibilities by applying himself to his art-making with increasing dedication. Painted in striking colours, the images of Harriet are portrayed with several birds. The artist's distinctive sinuous black lines envelope and integrate the human and bird elements, symbolizing the spiritual unity of all life so fundamental to Morrisseau's beliefs.

Lots 19 and 20 were purchased directly from Norval Morrisseau in May of 1973 by the current owner, a Toronto doctor. A young ophthalmologist, the owner worked for a week out of a CNIB Eye Van in Kenora, Ontario, providing ophthalmic care to the local population near Lake of the Woods. The doctor had viewed some of Morrisseau's work at the Pollock Gallery in Toronto and a pair of artworks caught his eye when he attended a local art exhibition and met Morrisseau. The portraits have remained in the doctor's collection for forty years.

\$15,000 - \$20,000



20

NORVAL MORRISSEAU**Untitled***oil on canvas board**signed in syllabics lower right**40 ins x 28 ins; 100 cms x 70 cms***PROVENANCE**

Purchased directly from the artist (1973)

Private Collection, Toronto

\$15,000 - \$20,000



CORNELIUS KRIEGHOFF

Skinner's Cave and Owl's Head Mountain, Lake Memphremagog

oil on canvas

signed and inscribed "Quebec 1861" lower right; inscribed "Note on the original canvas: Skinners Cave, Owls Head Mtn. 2800 ft., Lake Memphremagog, Can., Orford M. in distance" on the reverse
13.25 ins x 18.25 ins; 33.1 cms x 45.6 cms

PROVENANCE

B. & T. Jenkins, Montreal
Dr. George Hall, Montreal
Walter Klinkhoff Gallery, Montreal
The Collection of Senator E. Leo Kolber, Montreal

LITERATURE

John Irvine Little, *Fashioning the Canadian Landscape: Essays on Travel Writing, Tourism and National Identity in the Pre-Automobile Era*, Toronto, 2018, pages 110, 121
Dennis Reid, *Krieghoff Images of Canada*, Art Gallery of Ontario, Toronto, 1999, pages 75-76
David Burnett, *Masterpieces of Canadian Art from the National Gallery of Canada*, Alberta, 1990, pages 26
J. Russell Harper, *Krieghoff*, Toronto, 1979, pages 112-13, listed page 194 as *Lake Memphremagog – Owl's Head – Autumn (4) 1859-61*
Marius Barbeau, *Cornelius Krieghoff*, Toronto, 1948, pages 14-16
Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, Toronto, 1934, pages 76-77 and 121, listed page 121 as *The Owl's Head*
The Gazette, Montreal, January 1931, reproduced in colour for calendar

During the late 1850s to the early 1860s, Cornelius Krieghoff travelled extensively throughout Quebec. It was during this period that he achieved great success as an artist, with a prolific output of canvases and keenly pursued by buyers. Krieghoff understood his audience's tastes and was versatile in his themes. As David Burnett remarks, "Krieghoff's years in Quebec were not only the height of his success but were also the time when he produced his finest work."

The Eastern Townships of Quebec drew visitors in the late nineteenth century due to the area's romantic sensibility. The main tourist attraction for tourists was its lakes, described in one promotional tourist publication in 1860 as "its great glory." Favoured spots included

Lake Magog and Lake Memphremagog, which were marketed as an unspoiled sublime wilderness to visit, not only for the fashionable resort hotels but as a destination for sport fishing and hunting. In order to reach Lake Memphremagog, Krieghoff would have taken a train to Sherbrooke, boarded a stagecoach to Magog Outlet, and then climbed aboard a steamer called the Mountain Maid. This steamer delivered visitors to the Mountain House, a resort hotel at the foot of Owl's Head Mountain on Lake Memphremagog. It was a charming hotel in the midst of the wilderness. As J.L. Little remarks, "The scenic Lake Memphremagog... The 43.5 kilometre-long lake, with depths to 208 metres, has several mountains on its western shore, the highest of which are Owl's Head."

Krieghoff executed three paintings of the captivating landscape he encountered at Lake Memphremagog according to Marius Barbeau, one of which is part of the collection of the National Gallery of Canada (NGC; *Owl's Head and Skinner's Cove, Lake Memphremagog*, 1859).

Skinner's Cave and Owl's Head Mountain, Lake Memphremagog, dated 1861, shares the rugged grandeur of the painting of the subject in the National Gallery, depicting the magnificent height of the mountain, the rugged waters and the broad base of the mountain dipping into the water below. Krieghoff used broad sweeps of light and shadow in these two works, injecting movement and high romanticism. A storm is brewing in the distance, while the wind sweeps through the trees and across the lake, hastening the men in the boat to hurry on their way. Thunder and lightning lash at the air, clouds swirl at the peak of the majestic Owl's Head, and the Orford Mountains can be spotted in the distance enveloped by a hopeful pink horizon. With Krieghoff's brilliant use of expressive light and nuanced, descriptive detail, he has captured a sense of sublime excitement. The artist has also conveyed the impression of great scale, with the majesty of the mountain and brewing storm depicted in stark contrast to the struggle of the two men in the rowboat.

Krieghoff brilliantly combined a dramatic vision with tightly observed detail in this painting. As the respected Marius Barbeau states, "Several of his best autumn landscapes bear the date of the following year – 1859, when he reached the second peak of his life's achievement with no less than twenty-one dated pictures still on record. Outstanding among these are his 'Owl's Head' mountain... In his splendid pictures of this mountain – of which there are three".



Cornelius Krieghoff
Owl's Head and Skinner's Cove, Lake Memphremagog, 1859
oil on canvas, 43.3 x 63.8 cm
Vincent Massey Bequest, 1968
National Gallery of Canada, Ottawa
Photo: NGC
Not for sale with this lot



“The Quebec period of Kriehoff, from 1853 to 1867, is by far his best and most prolific,” Barbeau professed. “The Owl’s Head raises its proud summit two thousand feet above Lake Memphremagog, grey clouds are gathering and the waves below dance wildly. In this splendid picture we find that Kriehoff is the precursor of our modern Canadian school of landscape. The Owl’s Head (NGC) is very close in spirit to Jackson’s Night, Pine Island, Tom Thomson’s West Wind, Lismer’s September Gale and Varley’s Georgian Bay.” These remarks from Barbeau not only mark the significance of the canvas within Kriehoff’s most successful artistic period, but also highlight the rarity of the panoramic view.

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Mr. Kolber studied law at McGill University, where he encountered Charles Bronfman, the two becoming close friends. It was through this connection that Mr. Kolber was hired by Sam Bronfman, head of the Bronfman business empire, to run CEMP Investments. Kolber was also an active participant on boards for numerous corporations, including the Cineplex Odeon Corporation, TD Bank and the Seagram Company. He established the Cadillac Fairview Corporation, one of North America’s largest real estate firms. In 1983, Mr. Kolber was named to the senate and served as the chairman to the Standing Committee on Banking, Trade and Commerce. Mr. Kolber retired from the Senate in 2004. A proud and generous supporter of many cultural and civic organizations in Montreal, Mr. Kolber was made an Officer of the Order of Canada in 2007.

\$40,000 - \$60,000

MAURICE GALBRAITH CULLEN**The Deep Pool***oil on canvas**signed lower right; titled on labels on the reverse; Cullen Inventory No. 1081**24 ins x 18 ins; 60 cms x 45 cms***PROVENANCE**

W.R. Watson, Westmount, Quebec

The Estate of Claire Watson Fisher, Victoria, British Columbia

Private Collection

LITERATUREA.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, page 311Sylvia Antoniou, *Maurice Cullen, 1866-1934*, Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, 1982, page 41 and page 108, no. 71, listed as *The Deep Pool – St. Margarets**A Dictionary of Canadian Artists, Volume I: A-F*, compiled by Colin S. MacDonald, Ottawa, 1977, pages 158-59 for a reference to *Deep Pool*
R. H. Hubbard and J.R. Ostiguy, *300 Years of Canadian Art*, National Gallery of Canada, Ottawa, 1967, page 138, listed as no. 226, reproduced page 139R.H. Hubbard, *The Development of Canadian Art*, Ottawa, 1963, reproduced page 82T.R. MacDonald and Robert Pilot (Foreword), *Maurice Cullen, 1866-1934*, Art Gallery of Hamilton, 1956, no. 71, reproduced, unpaginated
William R. Watson, *Maurice Cullen, R.C.A.*, Toronto, 1930, page 22**EXHIBITED:***300 Years of Canadian Art*, National Gallery of Canada, Ottawa, May 12 – September 17, 1967, no. 226*Maurice Cullen, 1866-1934*, National Gallery of Canada, travelling to the Art Gallery of Hamilton, the Art Gallery of Toronto, and the Montreal Museum of Fine Arts, October 5, 1956 – July 14, 1957, no. 71*Exhibition of Canadian Painting by a Group of Selected Artists*, National Gallery of Canada, November – December 1935, no. 55

Upon his return to Montreal in 1919, Maurice Cullen continued teaching, as well as exhibiting with both the Art Association of Montreal and the Royal Canadian Academy of Arts. In 1923, William Watson, an esteemed Montreal art dealer, provided Cullen and Robert Pilot with an exhibition of their artworks at his gallery. The result of this connection was a lifelong and fruitful relationship between Cullen and Watson. This first exhibition at Watson Art Galleries was met with great success and “Cullen’s sales totalled an amazing \$6,362.” As Sylvia Antoniou shares, “Watson’s support and promotion of the artist’s Laurentian landscapes played an important role in Cullen’s production.” Cullen continued exhibiting with Watson every year thereafter until 1934.

Cullen was determined to give Canadians the opportunity to appreciate the impressionist art he admired in Paris, and to portray the Canadian landscape in this preferred style. *The Deep Pool* showcases Cullen’s ability to adapt his impressionist approach to the Quebec wilderness. Cullen always sketched outdoors, even during the coldest months while standing in snowshoes, capturing the beauty of the snowy wilderness and the crisp air of the province’s frigid winter. Cullen created a completely new vision of the Canadian wilderness, which influenced the next generation of landscape artists, including the Group of Seven.

The Deep Pool, a quintessential Laurentian landscape painting, was originally in the personal collection of William Watson at his home in Westmount. Watson published a book on Maurice Cullen in 1930, vividly describing his Laurentian landscape paintings: “In deep winter under a canopy of snow, when the woods are a silhouette of black against a shimmer of radiant light, Cullen paints his poem to the glory of the Laurentian winter. In his pictures one feels the very mood of hushed solitude, the exquisite silence of the snow-enshrouded world. It is indeed the very soul of this country that he paints.”

\$60,000 - \$80,000





23

KAZUO NAKAMURA

Suspension 5

oil on canvas

signed and dated 1968 lower right; signed and dated on the stretcher; titled on a label on the reverse

24 ins x 22 ins; 60 cms x 55 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, page 301 and 305

Influenced by Jock Macdonald's interest in László Moholy-Nagy's reading of science, Nakamura was concerned with the fundamental universal patterns found in nature and science. One of the artist's favourite magazines was *Scientific American*, lending insight into the artist's fascination and preoccupation with exploring the sciences and mathematics. On Nakamura, Ihor Holubizky explains: "more than the difference between his work and that of his contemporaries, [is]

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

Working with themes over an extended period of time, Nakamura was very process-based in his work. Favouring the distillation of restrained, meditative calm, Nakamura looked to the principles of mathematics and geometry to balance his artworks with exacting precision. Pursuing "a further purity of expression", the artist revisits the still life genre again with his use of fruits and florals, encircled by a jagged white border contrasting the inky indigo background in *Suspension 5*. The still-life objects explore the elegance and tranquility of simple organic beauty, blending with the background and hanging suspended in the pictorial space.

Gentle tonal variation is a hallmark of Nakamura's late 1960s works in which the artist employs subtle tonal shifts to embrace a restrained calm. Encouraging prolonged engagement and reflection, *Suspension 5* is an excellent example of the artist's marriage of figurative and abstract painting in the canon of post-war Canadian art.

\$9,000 - \$12,000

JEAN ALBERT MCEWEN**Tableaux sans paroles #3***oil on canvas**signed, titled and dated 1973 on the reverse**40 ins x 40 ins; 100 cms x 100 cms***PROVENANCE**

Marlborough Godard, Toronto
 Private Collection, Toronto
 Sotheby's Canada, auction, Toronto,
 May 29, 2006, Lot 39
 Private Collection, Calgary

LITERATURE

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



Jean McEwen's distinctive approach to painting is rooted in texture and luminosity. Painting in Montreal, the artist was influenced by the Automatiste painters, especially Paul-Émile Borduas, and non-figurative all-over abstraction. Like Mark Rothko, McEwen's large works on canvas overwhelm the viewer and seduce the gaze inwards. This strategic layered application of paint, and experimentation with the transparency and sensuality of material is a testament to the artist's devotion to testing the limitations of the medium, focusing on the reduction of painting to convey the importance of the material.

Building up the deep canvas with layers of paint, McEwen has used a palette of rich blacks and earthy browns, punctuated with bold inclusions of indigo and royal blue. The final layers of this work are the pure white thin layers of pigment built up into varying levels of transparency, exhibiting the ultimate contrast between light and dark.

Fernande Saint-Martin writes 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 resulting *Tableaux sans paroles #3* envelopes the viewer in a deep darkness; however, it is a comforting darkness. Rather than use a more aggressive or ominous red, McEwen's use of blue references the darkness of nighttime, with the inclusion of white as the markers of dawn and light to come.

Whereas many of the artist's works bear titles referencing poetry, philosophy or the artist's very personal emotion, "*Tableaux sans paroles*" translates to mean 'paintings' or 'displays without words'. McEwen is

referencing the tradition of leaving abstract works untitled, or with a generic title, to allow full subjective interpretation by the viewer. The viewer is then able to lose themselves in the depths of the artwork, in a meditative state.

Roald Nasgaard writes: "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." The light both literally and figuratively bounces off this work. The shellac-like surface glistens in the light like the facets of raw obsidian, a nod towards the beauty and darkness found in nature, emulated in art.

\$40,000 - \$60,000

SALVADOR DALÍ**Nature morte aux pommes, 1923***oil on board**signed and dated 1923 lower right; titled on the certificate on the reverse
19.63 ins x 19.63 ins; 49.08 cms x 49.08 cms***PROVENANCE**

Robert Jacques Godet, Paris (probably acquired from the artist around 1948-1951)

By descent to a Private Collection

Christie's, Auction of Modern Art, Paris

Private Collection, Canada

One of the most recognized artists of the twentieth century, Salvador Dalí was born in Figueres, Catalonia in 1904. He attended the Municipal Drawing School at Figueres in 1916; in the same year he discovered modern art during a summer vacation in Cadaqués with the family of Ramon Pichot, a local artist who made regular trips to Paris. The following year, Dalí's father organized a home exhibition of his charcoal drawings, and by 1918 the young artist was featured in his first public exhibition at the Municipal Theatre in Figueres.

While he is best known for his Surrealist works, Dalí's noteworthy artistic development was rooted in historical painting and early modernism. His early influences were Impressionism and Renaissance masters, though he became increasingly drawn to Cubism and other avant-garde movements. In 1921 the Pichot family introduced him to Futurism, and his uncle in Barcelona, a bookstore owner, supplied Dalí with copious material on Cubism and contemporary art.

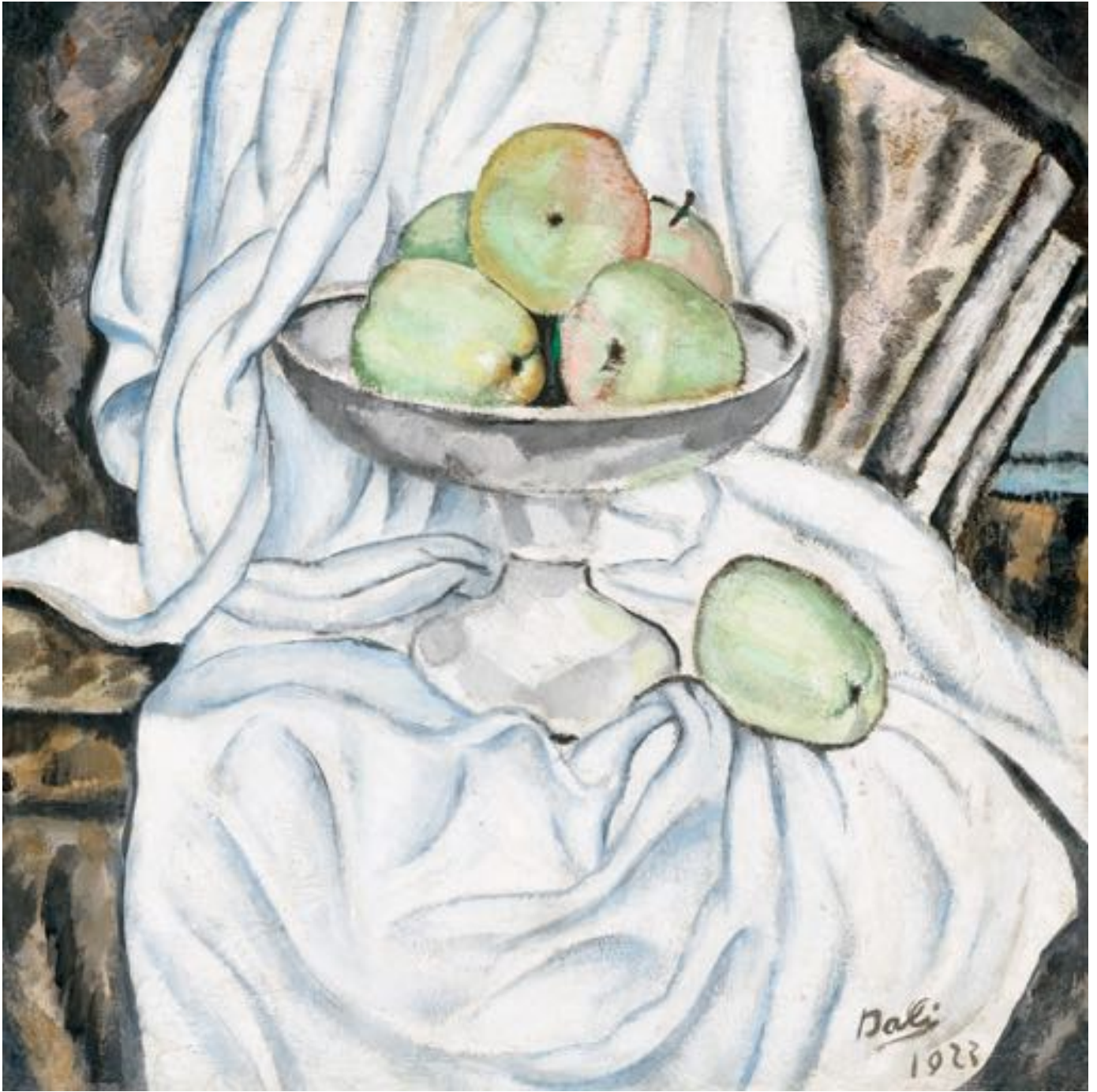
Following the tragedy of his mother's death in 1921, Dalí embarked on a new chapter in life by moving to Madrid in 1922 to study at the San Fernando Royal Academy of Fine Arts. There, he experimented further with Futurism, Impressionism and Cubism, while making regular trips to Paris. *Nature morte aux pommes*, painted in 1923, bears striking similarities to the still-lives of master Post-Impressionist Paul Cézanne. His work is recognized as the bridge between Impressionism and early Cubism, and Dalí appears to be aptly focusing on this transitional period in this fine composition.

In Cézanne's still-life paintings from the mid-1870s in particular, the artist abandoned thickly encrusted surfaces and began to address form and colour by experimenting with very subtle tonal variations and rejecting intense contrasts of light and shadow, in order to create dimension in his objects. Dalí employed similar muted tones in *Nature morte aux pommes*, with pale green and peach apples surrounded by a background of greys and off-whites. The delicate Impressionist palette is contrasted by a more cubist perspective and structure to the composition. Also during the 1870s, Cézanne began to reject the laws of single-point perspective, rendering his still-life objects without use of light or shadow. *Nature morte aux pommes* reveals Cézanne's approach of building forms completely from colour and creating scenes with distorted perspectival space. The objects in this painting, such as the fruit and tablecloth, are rendered not with light and shadow, but through extremely subtle gradations of colour. As well, Dalí presents a distorted perspective and picture plane, akin to Cézanne and the early Cubists. The ambiguous dark grey material behind the tablecloth provides a flattened, two-dimensional space that appears to be in the foreground.

In May 1925 Dalí exhibited eleven works in a group exhibition held by the newly-formed *Sociedad Ibérica de Artistas* in Madrid. The compositions ranged from realist and Impressionist to increasingly Cubist styles. Dalí received much acclaim for his work and proceeded to hold his first solo exhibition in Barcelona in November 1925. This exhibition, just prior to his exposure to Surrealism, included twenty-two works and was a critical and commercial success. Four years after enrolling at the San Fernando Academy of Art in Madrid, he was expelled after refusing to be examined in the theory of art and declaring the examiners incompetent to judge him. Salvador Dalí returned to Catalonia, where his art became increasingly bizarre and grotesque, turning to Surrealism and taking a completely new direction in his career.

This artwork has been certified by Nicholas and Olivier Descharmes at Archives Descharmes, providing an archive reference number of h987.

\$150,000 - \$200,000





26

WILLIAM GOODRIDGE ROBERTS

Baie St. Paul (1956)

oil on board

signed lower right; Roberts Inventory No. 3017 inscribed on the reverse
19.75 ins x 23.5 ins; 49.4 cms x 58.8 cms

PROVENANCE

Collection of Joan Roberts

Family of the artist

LITERATURE

Sandra Paikowsky, *Goodridge Roberts: 1904-1974*, McMichael Canadian Art Collection, Kleinburg, Ontario, 1998, page 148

Closely associated with the Quebec regions of the Laurentians, the Eastern Townships, and Charlevoix, Goodridge Roberts made several summer painting excursions to the town of Baie St. Paul on the north shore of the Saint Lawrence River. The setting provided him with rugged terrain, the shallow, quick-moving river and the picturesque town to paint. Executed in the artist's distinctly fluid brushstrokes, Roberts based his landscape on careful observation of the scene before him. On Roberts' Baie-St-Paul paintings, art critic Robert Ayre noted:

"These pictures look as if they were painted swiftly; and so they were; which may be a surprise to those who know Goodridge Roberts as a shy, slow-moving and reticent man. They were painted swiftly but the landscape was not scamped. It was fully realized according to the vision of a man who could paint swiftly and yet true only because he had spent years in slow, penetrating contemplation."

Rather than choose between speed and pictorial accuracy, Roberts made use of both, deftly capturing the light, space and atmosphere of a region to which he was deeply connected.

\$5,000 - \$7,000



27

WILLIAM GOODRIDGE ROBERTS

Still Life with Tablecloth

oil on canvas

signed lower right; Roberts Inventory No. 2189 inscribed on the stretcher
22 ins x 30.25 ins; 55 cms x 75.6 cms

PROVENANCE

Dominion Gallery, Montreal

Family of the artist

\$6,000 - \$8,000

28

JOHN GEOFFREY CARUTHERS LITTLE**Crescent Street After Snowstorm***oil on canvas**signed lower right; signed, titled, dated 1997 and inscribed "From 40 year old sketchbook - before brutal bldgs on Sherbrooke Street" on the stretcher
12 ins x 16 ins; 30 cms x 40 cms***PROVENANCE**

Galerie Walter Klinkhoff, Montreal

Private Collection, Montreal

LITERATUREAlan Klinkhoff Gallery, *John Little: City Life From 1951*, Toronto/Montreal, 2017, page 9

John Little has earned a celebrated reputation for his devotion to the commemoration of the downtown streets and neighbourhoods of his environs, specifically Montreal and Quebec. Little's unique and painterly approach in his paintings both record and celebrate the many disappearing – or already vanished – places in these regions. As Little remarked of Montreal in 1961, "there is so much in this city worth preserving."

The snowbank-lined walkways in *Crescent Street After Snowstorm* have been trampled down by pedestrians, establishing a decidedly inhabited feel. The composition engages the viewer as an active participant, as though they are walking behind the group of figures up ahead, perhaps even exiting to a row home at the left edge of the painting.

\$6,000 - \$8,000



29

THOMAS DE VANY FORRESTALL**Orchard***egg tempera on board**signed lower right; titled on the reverse
17.75 ins x 31.5 ins; 44.4 cms x 78.8 cms***PROVENANCE**

DuPont Canada Inc.

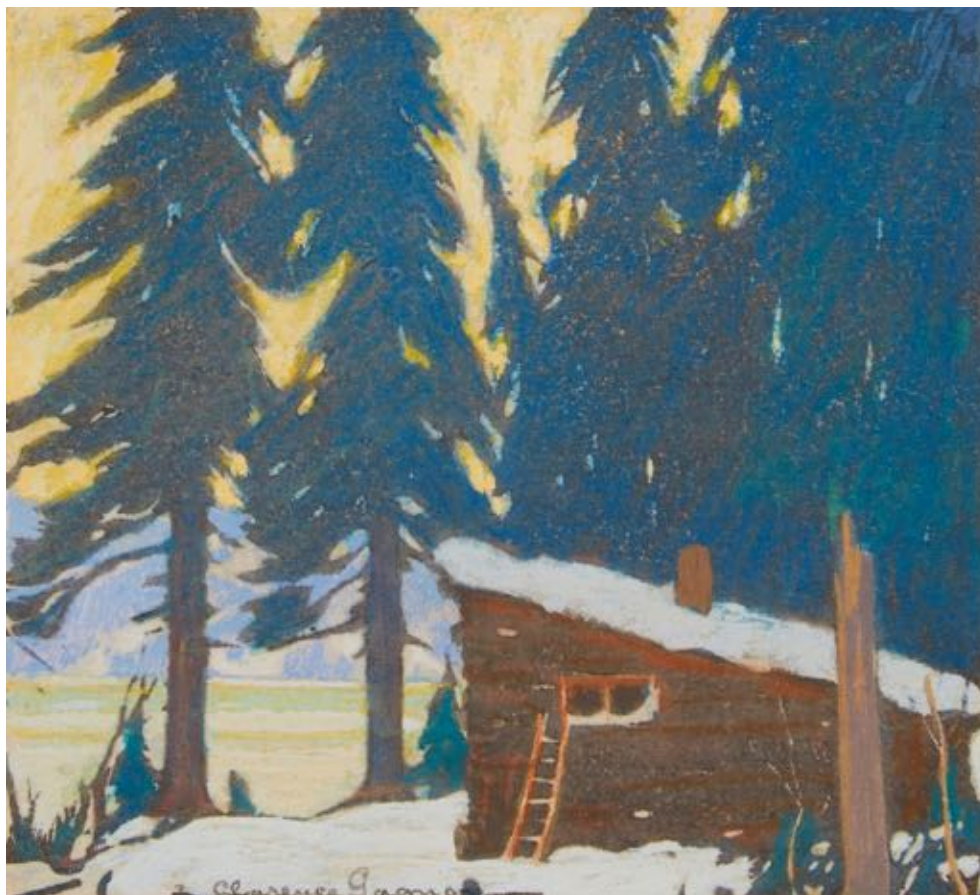
Madison Gallery, Toronto

Private Collection, Toronto

Nova Scotia artist Tom Forrestall has long viewed the conventional rectangular painting format as an unnecessary creative limitation. Unusual for a realist artist, he has experimented with diverse shapes for supports in a way more commonly associated with abstract artists such as Frank Stella and Ellsworth Kelly. With his distinctive sense of composition, Forrestall used a trapezoid painting structure to energize his depiction of an orchard scene bathed in crisp Atlantic light. The painting contrasts a dynamic arrangement of horizontal patterns of light and shade with a thick veil of dense foliage which fills the picture's entire upper half.

\$5,000 - \$7,000





30

CLARENCE ALPHONSE GAGNON

Untitled (Cabin in Winter)

gouache on paper

signed towards lower left; sold together with "Le Grand Silence Blanc" (L.-F. Rouquette, Editions Mornay, Paris, France, 1928); colour illustrations by Clarence Gagnon, no. 5/30, housed in slipcase 4.25 ins x 4.75 ins; 10.6 cms x 11.9 cms

LITERATURE

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881-1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, Québec City, 2006, pages 173-84, page 184 reproduction photograph of *Untitled (Cabin in Winter)* framed as an ensemble with thirteen studies and compositions for *Le Grand Silence Blanc*, Musée du Jeu de Paume, 1927

EXHIBITED

Exposition d'art canadien, Musée du Jeu de Paume, Paris, April 11 - May 11, 1927, no. 47

After 1925, Clarence Gagnon devoted his time to illustrating Louis-Frédéric Rouquette's *Le Grand Silence Blanc: vécu d'Alaska* and Louis Hémon's *Maria Chapdelaine: récit du Canada français*. *Le Grand Silence Blanc* was published in 1928 by Mornay, an adventure story which recounts the physical and moral solitude realized by the vastness of the Canadian North. *Untitled (Cabin in Winter)* is an original gouache produced by Gagnon for *Le Grand Silence Blanc*'s first illustrated edition in 1928. The work is aesthetically important as a visual document of

Gagnon's artistic process and vision for the illustrations included in the book. Gagnon was uncertain whether these illustrations would be reproduced as woodcuts or monotypes, resulting in the reworking of some of the original images. Gagnon included thirteen studies and compositions for the novel in the *Exposition d'art canadien*, held in Paris in 1927 at the Musée du Jeu de Paume. This was the official inauguration of Canadian art in France, which presented both a retrospective on Tom Thomson and J. W. Morrice, amongst an exhibition comprised of 250 Canadian artworks.

According to Hélène Sicotte, the final version of *Le Grand Silence Blanc* included thirty-seven colour illustrations of varying formats, of which 725 copies were published, including 30 on Annam paper, numbered with Arabic numbers, and 45 hors commerce. The copy of Rouquette's *Le Grand Silence Blanc* included in this lot is no. 5 of 30, a beautifully rare copy of the seminal adventure novel. Rouquette had spent time in the west of Canada and based his novel on his experiences. Sicotte shares that, "Since the precedent of Rudyard Kipling, adventure novels set in foreign lands were big sellers, and in the 1920s, the Far North was at the height of its popularity. The concurrence of Gagnon's work in Paris (the Mornay books) and that undertaken in Canada at the instigation of Marius Barbeau was no coincidence." Gagnon undertook research for his work on the novel, visiting the Bibliothèque nationale, the American Library (Paris), and consulted Duncan C. Scott, the Deputy General Intendant with the Federal Department of Indian Affairs. Gagnon was interested to create a national art for Canada and greatly contributed to the promotion of Canadian art outside of the country.

\$14,000 - \$18,000



31

MAURICE GALBRAITH CULLEN

Winter, The Caché River

oil on canvas

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

Cullen Inventory No. 1046

18 ins x 24 ins; 45 cms x 60 cms

PROVENANCE

Continental Galleries Inc., Montreal

Private Collection, Montreal

LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 319-21

On his return from London in 1919 after the close of the First World War, Maurice Cullen visited the Laurentians, where he was inspired to create landscapes in both oils and pastel. In 1922 Cullen held a solo exhibition at the Arts Club in Montreal, exhibiting twenty-six landscape paintings, most depicting the Laurentians region. By this time, Cullen had built himself a cabin at Lac Tremblant on the Caché River, where he devoted his time to painting scenes of the streams, fir trees and rocks of the Caché, the Diable and the Rivière du Nord. As A.K. Prakash surmises, the fourth period in Cullen's artistic life was devoted to his time spent in the Caché River area, adding, "in these works he revealed the steel blue of the mid-Canadian winter ice and the jade and amber tones of thawing ice along the streams."

Winter, The Caché River conveys a sense of solitude, with the radiant winter light gleaming on the rushing water. On these isolated shores, with his sketch-box slung over his shoulder, Cullen explored the crisp winter landscapes that are now synonymous with the artist. He devoted hours to observing the subtle light changes, atmospheric effects and the mystery of the moving waters of the Laurentians in all seasons, at every hour of the day. Once Cullen had tramped through the wintry landscape, and was *in situ* at his chosen painting place, he made several sketches. One can imagine the endurance and stamina this would call for, with freezing fingers and stiffened paints. Later, once back in his warm studio, Cullen would create his canvases, working from the sketches he had painted. *Winter, The Caché River* is one such example within the oeuvre of his Laurentian landscapes, possessing "an atmosphere of dreams and secret places that few other artists have been able to attain."

\$25,000 - \$35,000

JAMES WILSON MORRICE

Study for “The Pond, West Indies” (circa 1916-1919)*watercolour*

signed lower left; inscribed “In Trinidad” on the reverse of the card;
inscribed “Trinidad, Pond with Palms and Two Figures” on the reverse of
the framing; F.R. Heaton Estate No. 128
12.75 ins x 8.5 ins; 31.9 cms x 21.3 ins

PROVENANCE

F.R. Heaton, Private Collection (1939: Estate)
Continental Gallery, Montreal (Fall 1949)
Mrs. Lucile E. Pillow, bought from above (Oct. 28, 1949)
By descent to the present Private Collection

EXHIBITED

Heaton Collection, Continental Gallery, Montreal, October 1949

LITERATURE

“Art - Fine Paintings Shown in Heaton Collection”, *The Gazette* (Montreal), October 22, 1949, page 26, mentions “two figures near a pool edged by palms... and a hut-lined village street.”
Irene Szylinger, *The Watercolours of James Wilson Morrice 1865-1924*, [M.A. Thesis, University of Toronto], 1983, pages 87 (*Pond*) and 89-90 (long paragraph on *Village*)
Irene Szylinger, “Les aquarelles de James Wilson Morrice / A Brief Analysis of the Watercolours”, in Nicole Cloutier, *James Wilson Morrice, 1865-1924*, Montreal Museum of Fine Arts, 1985 (exhibition catalogue), pages 79-88 (*Village* page 85)

Watercolour was young Morrice's preferred medium before his departure for Europe, and until about 1892; and then... almost nothing for 25 years. But from the end of the war to his death, watercolour studies gradually replaced the pochades on wood panels he is best known for. Of course, their style has changed; the late watercolours are relaxed, their colours are applied very lightly, and soon the artist would transfer this style to the canvases he developed from them. *Village Street*, *West Indies* and *The Pond, West Indies*, both in the Montreal Museum collection, are among the best examples.

The Pond's quiet harmony always made unanimity; and *Village Street* did most of the time, especially for its balance between depth and surface, but some authors were intrigued by its small figure on the road, “at once static and moving” (Szylinger), so unlike Morrice. The riddle was solved by the chance discovery of a postcard: the photographer had simply caught the boy in mid-movement. More printed sources used by Morrice were soon discovered, including the one for *The Pond*. Both postcards (see page 41), from the same Havana publisher, represent generic views of the Cuban countryside, mechanically colorized; Morrice probably bought them during his Spring 1915 sojourn.

Thanks to the first postcard's title, we know that our *Village Street* (lot 33), lined by palm-thatched bohios, bisects a fishermen village... the sea is probably behind us. Although time has altered the colours of both source and watercolour, we see that Morrice faithfully copied his model, except for the lamppost: too modern? However, he greatly simplified all the forms; the road, at once receding and flat, almost merges with the pale sky. The oil version reprises the composition exactly; if the dark green grass areas are more stylized, the Canadian artist did not follow Gauguin all the way: in the canvas, the road

has regained its muddy earth aspect from the postcard, and the sky, although of one general pearly tone, is very textured. But the little boy still raises his arm...

Morrice exercised more freedom when he transposed his source postcard to the *Pond* watercolour; the addition of two figures modify the scale of the composition, transforming the pool formed by the bend of a small, lazy river into a larger body of water. The colour scheme also shows more freedom, especially the red flower beds on the far bank that complement the dark green foliage; otherwise, all the elements of the photo are found in the watercolour, but much simplified. The same green and red harmony infuses the *Pond* canvas, with one major change: the leafy tree in right centre is now pale green, visually linking the dark water to the sky, which is based on the printed model, but rendered into well-defined, flat colour areas – the postcard was still pinned to the artist's easel, but Gauguin was now much present in his mind.

Both watercolours are signed in a style Morrice used from 1920 on, but they were not necessarily painted at the same time. *The Pond*, like all other known watercolours by the artist, is on wove paper, better adapted to the medium, but *Village*'s canvas-textured paper is unique: is it the first of the late series? But when, and why, did Morrice start using printed sources?

Before the artist's chronology was better understood, and more after war trips were discovered (back to Morocco, to Algeria, to Corsica, Sicily and finally Tunis), most dealers located the late “West Indian”



James Wilson Morrice
Montreal 1865 - Tunis 1924

The Pond, West Indies
About 1920-1922

Oil and charcoal on canvas
81,5 x 54,8 cm

MMFA, gift of the Louise and Bernard Lamarre family
Photo MMFA, Brian Merrett
Not for sale with this lot



works in Trinidad, an island Morrice visited in 1921; all these late trips are well documented by drawings in Morrice's sketchbooks (MMFA). But none of the works – watercolours or pochades – based on the printed sources we found so far are related to any such drawing. They were probably not painted in the lands they represent, but in France, where he lived since 1890.

Some of these are images from British war magazines, obviously related to his mural commission (Ottawa, Canadian Museum of War). The oil sketches he brought back from Picardy were not enough; some war sketches are directly lifted from the magazine illustrations, but others show more artistic freedom, like the sun added in Morrice's only war watercolour, *Moving Up at Sunrise* (MMFA, from the *Illustrated War News*, March 27, 1918).

This artwork's style is somewhat freer than *Village Street*, suggesting a slightly earlier date for our two watercolours, if not for their related canvases. The war, and perhaps illness, kept Morrice mostly in Paris, possibly looking around his studio for ideas. A reluctant "armchair traveller" perhaps, but always eager to explore new ways of translating his delicate visions.

We extend our thanks to Lucie Dorais, Canadian art historian and author of *J.W. Morrice* (National Gallery of Canada, 1985), for contributing the preceding essay for lots 32 and 33.

\$20,000 - \$30,000



33

JAMES WILSON MORRICE

Study for "Village Street, West Indies" (circa 1916-1919)

watercolour

signed lower left; inscribed "Trinidad - Village Street" on the reverse;
F.R. Heaton Estate No. 130

8.25 ins x 11.75 ins; 20.6 cms x 29.4 cms

PROVENANCE

F.R. Heaton, Private Collection (1939: Estate)

Continental Gallery, Montreal (Fall 1949)

Mrs. Lucile E. Pillow, bought from above (Oct. 28, 1949)

By descent to the present Private Collection

EXHIBITED

Heaton Collection, Continental Gallery, Montreal, October 1949

Please refer to the essay included with the preceding lot for further details related to this artwork.

\$20,000 - \$30,000



James Wilson Morrice

Montreal 1865 - Tunis 1924

Village Street, West Indies

About 1918-1919

Oil on canvas

60.6 x 81.7 cm

MMFA, purchase, William Gilman Cheney Bequest

Photo MMFA, Brian Merrett

Not for sale with this lot

Cuba: Paisaje tropical/Tropical Landscape
Mechanically colourized postcard, Ed. Jordi,
Havana (no. 32), before 1912
Private Collection



Cuba: Pueblo de Pescadores/Fishing Village
Mechanically colourized postcard, Ed. Jordi,
Havana (no. 191), before 1912
Private Collection





34

FRANK MILTON ARMINGTON

Grand Canal, Venice

oil on canvas

signed and dated 1936 lower left; signed and titled on the reverse

28.75 ins x 36.25 ins; 71.9 cms x 90.6 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Janet Braide and Nancy Parke-Taylor, *Caroline and Frank Armington: Canadian Painter-Etchers in Paris*, Art Gallery of Peel, 1990, page 44

Frank Armington's work was enormously popular with American buyers, many of whom he met while living in Paris with his wife, Caroline, after the First World War. Paris was a very popular destination for American travellers wanting to experience the thrill of Europe. The Armingtons both adored the artistic style and milieu of the city, and this is conveyed in Frank's Impressionist-inspired painting style. After seeing his work at Ralston Gallery in New York in 1918, one reviewer remarked, "Atmospheric effects are the chief concern of Mr. Armington, who is a pleasing colorist in a restricted range."

The artist's early works consisted of naturalistic interpretations of subjects he found throughout Paris and the French countryside. Critics often remarked that his compositions reflect the softer qualities of Impressionist painter Alfred Sisley. While mostly concentrating on his French environs, Armington also travelled to Italy, England, North Africa and Sweden. Later works, such as *Grand Canal, Venice*, painted in 1936, illustrates a freedom of execution and use of brilliant colour. The focus of the composition is the architecture and the boats. The human figures populate the scene only to provide a sense of scale. The artist's celebrated use of atmospheric effects and approach to colour in the *Grand Canal, Venice* creates a picturesque composition rich with vivid detail.

\$8,000 - \$12,000



35

CLARENCE ALPHONSE GAGNON

Chateau Galliard, Les Andelys

oil on board

certified by Lucile Rodier Gagnon (no. 432), dated "Paris, 1946" and inscribed "France" on a label on the reverse
6.25 ins x 9 ins; 15.6 cms x 22.5 cms

PROVENANCE

Sotheby's, auction, Toronto, November 24, 2008, Lot 129
Gallery Gevik, Toronto
Private Collection, Vancouver

LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, page 555
Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881-1942: Dreaming the Landscape*, Musée national des beaux-arts du Québec, Québec City, 2006, page 70

Clarence Gagnon enrolled at the Académie Julian in Paris like many Canadian artists before him, studying under the artist Jean-Paul Laurens from 1904-05. For many artists studying in France, the art of landscape painting was learned in Brittany and Normandy, a region of scenic landscapes and discovery. In 1904 Gagnon set off from Paris with his friend, Edward Boyd, to explore the Normandy villages situated along the banks of the River Seine, River Loing and

River Eure, all well-trodden paths by visiting foreign artists in the early 20th century. This trip was Gagnon's first foray into the rest of the country, and he immersed himself in the rural landscapes and heritage of the Rouen region, with its Medieval and Renaissance architecture, quaint villages and picturesque landscape.

In 1910, after his first sojourn in Canada, Gagnon returned to Normandy to paint at Les-Andelys-sur-Seine for a few months. As Hélène Sicotte remarks, "He spent some time in Les Andelys, where he made pictures of the ruins of Château Gaillard, a 12th-century castle perched high on a cliff overlooking the Seine." The town of Les Andelys is known for its panoramic views of the Seine Valley, overlooked by the ruins of Château Gaillard. This chateau was built in 1196 by Richard the Lionheart, Duke of Normandy and King of England, to watch over and protect the city of Rouen and its surroundings. The fortress was captured by King Philip II of France in 1204, after a lengthy siege with Richard the Lionheart. In 1599 this chateau was demolished at the order of Henry IV of France, and only remnants of this romantic setting remain.

In this composition, Gagnon has chosen to convey the remnants of the imposing Château Gaillard from a distance, which dominates the scene from its perch on the hill. The bridge over the River Seine, a few dwellings and lush clumps of poplar trees are flanked by limestone cliffs below the historical fortress. Gagnon has employed the use of a soft colour palette for this romantically picturesque composition. As A.K. Prakash shares, "From the time of his earliest paintings, he was an artist of independent vision."

\$10,000 - \$15,000



36

SOREL ETROG

In the Shadow I

painted bronze

stamped with signature, dated 1969 and numbered 1/7

14.25 ins x 8.75 ins x 10.5 ins; 35.6 cms x 21.9 cms x 26.3 cms

PROVENANCE

Private Collection, Ontario

EXHIBITED

Etrog, Dunkelman Gallery, Toronto, December 12, 1970 - January 8, 1971, no. 15

LITERATURE

Mario Amaya, Introduction to *Etrog*, Dunkelman Gallery, Toronto, December 12, 1970 - January 8, 1971, no. 15, unpaginated, reproduced

Pierre Restany, *Sorel Etrog*, New York, 2001, page 16

An incredibly rare piece from a finite phase of the artist's *Links* series of the late 1960s, *In the Shadow I* represents an experimental exploration into themes of the organic and mechanical within sculpture and the trauma of the body and psyche in a Post-War context. Making its auction debut, *In the Shadow I* is an extraordinary bronze work painted white, the central knotted and linked form encased within a rectangular shadowbox. This exceptional piece is loaded with visual language communicating the complexities of the practice of sculpture and its relation to the human condition.

Pierre Restany argues that "Etrog shares with Brancusi an approach to the essential relationship between form and symbol: the symbol is a self-productive process of subjectivity which secretes the formal substance and conditions its evolution." For Etrog, his psyche, senses and body are all interconnected and this relationship is articulated in the mechanical twisted knots, folds, links and hinges of his works, pregnant with tension between the physical and existential. Within *In the Shadow I*, all of these themes are expressed with an additional layer of a literal boxing-in as the central sculptural form is restrained in a rigid box.

Exhibited at the Dunkelman Gallery in 1970-71, then Chief Curator of the Art Gallery of Ontario, Mario Amaya, noted that with these works, including *In the Shadow I*, Etrog "has taken to 'crating' his more flippant figures, and to ask yet another note of irony, he has painted white the rather grave and classical medium he works in—thus, bronze becomes plaster again and vice-versa in a duel of means that describes a never to be resolved human predicament. For surely these works allude to mankind's great tragic joke, reminding us that at moments when we think we have reached total freedom, we are in fact in complete bondage to our illusions of freedom."

A copy of the 1970 Dunkelman Gallery exhibition catalogue accompanies this lot.

\$15,000 - \$18,000



37

GORDON APPELBE SMITH

Untitled

acrylic on canvas

signed lower right; signed and dated 1973 on the stretcher

44 ins x 50 ins; 110 cms x 125 cms

PROVENANCE

Marlborough Godard, Toronto

Private Collection, Toronto

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, pages 39-40

In the early 1970s Gordon Smith was experimenting with colour and hard-edge painting, and according to Ian M. Thom, the artist seemed to be 'in crisis' about his painting. "The hard-edge works were, perhaps too far removed to really satisfy him on an ongoing basis," notes Thom. "He felt the need to return to an image, and the struggle was to define both the image itself and the approach to it."

From 1972-74, Gordon created his *Seawall* series of paintings, which marked a new direction in his artistic practice. The paintings are composed of a grid formation and simplified landscape view, reminiscent of the west coast landscape. The grid formation is evocative of the grid Smith employed in his compositions of the 1950s, but the small cells of the grid have fluctuated to transform into a large window. The handling of the paint has evolved, in that the glaze allows undercoats of paint to be visible, creating a sense of movement within a more complex composition. Thom's observation on the *Seawall* series is that, "The geometrics of the hard-edge paintings are still present but in a muted form. The paint is applied in numerous layers, which build up a sense of inner light in a way that is quite different from his earlier practice."

The inspiration for these *Seawall* paintings came from walking along the shores of the west coast beaches and sailing the waters of Howe Sound. Critic Joan Lowndes remarked that the paintings have "an extraordinary luminosity and deep sensitivity to the subtle harmonies of colour seen on the west coast."

\$20,000 - \$30,000



38

GEORGE AGNEW REID

The Coming of the White Man

oil on paper, laid on card

signed and dated 1912 lower left; signed lower right

20.5 ins x 27 ins; 51.3 cms x 67.5 cms

PROVENANCE

Private Collection, Montreal

LITERATURE

Muriel Miller Miner, *G.A. Reid Canadian Artist*, Toronto, July 1946, pages 118 and 192, *The Coming of the White Man* (oil on canvas) reproduced page 48

John Edgecumbe Staley, "Reid – Painter of Canadian Character", *Maclean's*, March 1913, page 129, *The Coming of the White Man* (oil on canvas), reproduced page 129

George A. Reid Documentation Fond, Special Collections, Art Gallery of Ontario, Toronto

This work was painted in 1912 by George A. Reid as a preparatory study for the canvas, *The Coming of the White Man*, measuring 72 x 108 inches, in the collection of the Province of Ontario and originally hung in the Entrance Lobby of the Legislative Building. The painting depicts early explorers travelling up the St. Lawrence River in white-sailed vessels, watched from ashore by the people of the First Nations. This canvas of historical subject matter was included in the 1912 Canadian National Exhibition and was met with much acclaim. Owen Staples, a fellow artist remarked, "A striking mural canvas is from the

studio of Mr. G.A. Reid. It is entitled, 'The Coming of the White Man', and deals with the moment the sailing ships of the discoverer first burst along the shores. It is done in Mr. Reid's happiest style and will attract much attention."

This praised painting was illustrated in the March 1913 publication of *Maclean's*, described by John Edgecumbe Staley as "a decorative composition, which has been exhibited several times, and always with success – it was one of the principal pictures of the last Toronto Canadian National Exhibition. It is a Canadian story of the times of the precursors." According to Muriel Miller Miner, Reid had a model pose in "multifold positions and worked up thirteen figures of Indians standing, crouching and sitting in the foreground of the picture. *The Coming of the White Man*, when shown became instantly popular and was widely commented upon in Canada, England and the United States". In discussing the creation of this important painting, Reid commented "My helpful model in the painting was a Blackfoot Indian, with the portentous name "Thunder Cloud'."

In May 1943, Reid donated a large collection of works to the Department of Education "to form the nucleus of a government-owned educational collection for public buildings and institutions." These works included the canvas of *The Coming of the White Man* and another famous work by the artist, *The Foreclosure of the Mortgage*. A pastel study of *The Coming of the White Man* is in the collection of R.S. McLaughlin, Oshawa, while countless photomechanical prints have been reproduced of the painting. Reid was a leading proponent for the advancement of art in Canada throughout his illustrious artistic career, and the discovery of this preparatory study by the academic painter is of great significance within the narrative of one of his most momentous works.

\$8,000 - \$12,000

CORNELIUS KRIEGHOFF**The Basket Seller***oil on board**signed with initials lower right; titled on a label on the reverse**9.25 ins x 6.5 ins; 23.1 cms x 16.3 cms***PROVENANCE**

Galerie Walter Klinkhoff, Montreal

Galerie Valentin, Montreal

Private Collection, Toronto

LITERATUREJ. Russell Harper, *Krieghoff*, Toronto, 1979, pages 59 and 129Dennis Reid, *Krieghoff, Images of Canada*, Toronto, 1999, pages 232-33

Cornelius Krieghoff's images of Canada's Indigenous People are some of his most acclaimed works. Depictions of the Indigenous population he encountered make up approximately one-third of the artist's known body of work. Krieghoff often portrayed this subject in an idealistic manner, depicting man's relationship with nature. Writing of Krieghoff's time in Quebec City between 1853 and 1863, Harper shares that these years were the artist's "happiest and most productive", with an abundance of subjects for his canvases. With Hurons living northwest of Quebec in the village of Lorette, Krieghoff continued to "paint small canvases of single Indian figures. Women in blankets wander up hills laden with great festoons of baskets, or carry cradle boards as they pick their way through craggy mounds of ice cakes crossing the St. Lawrence in front of the city. They are reminiscent of the women in the Montreal streets, but are infinitely more appealing as a result of increased detail and unsurpassed craftsmanship... These canvases were often dashed off with incredible rapidity when finances were low, but on other occasions the artist threw his heart into the work, painting single figures with care, pride of workmanship, and a more acute artistic sensibility."

Attention to fine detail is paid in this artwork in a celebration of the craftsmanship and beauty of the basket maker's craft. Fine woven patterns are highlighted in the bundle of baskets, all unique in their weave of red and blue pigmented birch strips, carefully woven by their maker for sale and trade with European settlers. The infant carried by the mother in its colourful cradle board signals the cultural traditions within Indigenous communities, something Krieghoff was particularly interested in recording and presenting to his audience of collectors.

\$20,000 - \$30,000





40

PHILIP HENRY HOWARD SURREY

Three Girls Running

pastel

signed on the reverse

8 ins x 11.75 ins; 20 cms x 29.4 cms

PROVENANCE

Kastel Gallery, Montreal

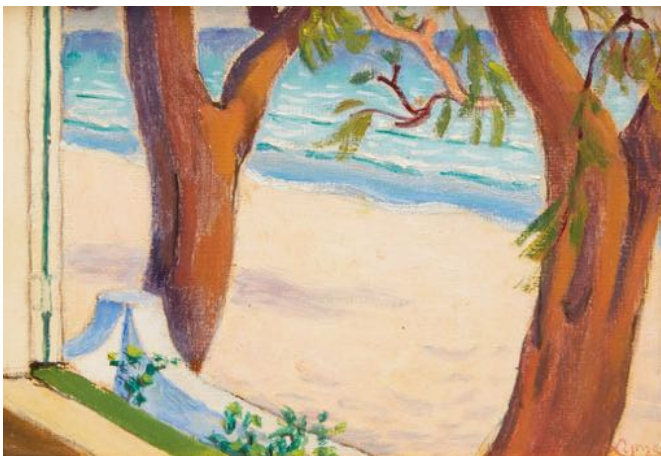
D & E Lake Ltd. Fine Arts, Toronto

Private Collection, Toronto

Philip Surrey's figural studies populate urban scenes, with many of his most popular paintings set in the evening. Adopting a cinematic quality with dramatic white highlights and shadows, Surrey creates sombre and atmospheric night-scapes.

This pastel study is a fine example of the artist's exploration of isolation within society. As the three women glide across the crosswalk, illuminated by the headlights of the stopped car, there is a feeling of disconnect between the figures. Although grouped together, they do not interact with each other, each looking in opposite directions. Populating his works with independent figures, Surrey is able to highlight the feelings of isolation within urban cities and adds emotional depth to his Montreal street scenes.

\$2,500 - \$3,500



41

JOHN GOODWIN LYMAN

Sunny Beach with Two Trees

oil on canvas board

signed lower right; sold together with "Study for 'Sunny Beach with Two Trees'" (graphite on paper; signed lower centre, 6.25 ins x 9.75 ins sight)

7 ins x 9.75 ins; 17.5 cms x 24.4 cms

PROVENANCE

Kastel Gallery, Montreal

Private Collection, Toronto

John Lyman is a significant figure in Canadian art history, holding an important place as an artist, teacher, critic and crusader in the development of modern art in Canada during the 1930s. Having studied in Paris in 1907 at the Académie Julien, followed by the Académie Matisse in 1909, he was a champion of the attributes of the School of Paris. Upon completing his studies, Lyman returned to Montreal and sought to introduce modernism to Quebec. He was met with resistance, and as a result, departed the country for a long sojourn throughout France, Spain and North Africa. These exotic lands both inspired and allowed him full reign to employ striking Fauvist colour combinations in his compositions, as is evident in *Sunny Beach with Two Trees*. This work is a strong example of Lyman's aesthetic interests, while the accompanying 'study' for *Sunny Beach* allows insight into his artistic process. Lyman's use of colour throughout his artistic career has left an indelible impression upon the art of Canada.

\$2,500 - \$3,500

(2)





42

MARC-AURÈLE FORTIN

Wolf Street, Montreal

oil on board

13 ins x 22 ins; 32.5 cms x 55 cms

PROVENANCE

Acquired directly from the artist by Dr. Gaston Maillet, Montreal
 Roger Maillet, Montreal
 Mlle Andrée Maillet, Montreal
 By descent to a Private Collection, Montreal
 Heffel Fine Art, auction, Vancouver, May 27, 2004, Lot 57
 Canadian Corporate Collection, Ontario

A native of Sainte-Rose, Quebec, Marc-Aurèle Fortin studied Fine Art in Montreal under Ludger Larose and Edmond Dyonnet, as well as under Edward J. Timmons at the Art Institute of Chicago. There, he discovered the works of Jean-François Millet, Claude Monet and Mary Cassatt. Fortin returned to Montreal in 1914, working odd jobs and painting in his spare time. *Wolf Street, Montreal* was painted during these formative years in the artist's career, and the composition illustrates the influence of European art that he would have studied and encountered in his travels. The empty street with only a few small cloaked figures recalls 19th century European street scenes of the Barbizon school and French Realists. Fortin's muted pastel colour palette and separated brushstrokes in the paint application of the snow demonstrate an influence of early Impressionism. This rare early work allows the viewer to trace the evolution of the artist's painterly style that is rooted in his academic training.

Fortin's oil painting provides an interesting glimpse into Montreal's history, for these buildings on Wolfe Street no longer exist today. Located slightly east of downtown, the street served as the western border of the little-known neighbourhood that was demolished in the early 1960s to build the Radio-Canada office tower. Inhabited by a French-Canadian population working in the manufacturing industry, the area was nicknamed "Faubourg à m'lasse", due to the supposed smell of barrels of molasses that were often being unloaded. The neighbourhood consisted of old houses and factories, characterized by the specific architecture and stone masonry that can be seen in Fortin's work. La Société Radio-Canada had been searching for a downtown location and it was concluded that this neighbourhood was better off being demolished than being revitalized. *Wolf Street, Montreal* serves as a souvenir of the city's historic neighbourhoods that are all but forgotten today.

\$20,000 - \$30,000



43

20TH CENTURY

Carved Chest

cedar box

incised inscription "Tsoona" on the inside upper edge
20.5 ins x 38 ins x 19.25 ins; 51.3 x 95 x 46.3 cms

LITERATURE

Cheryl Shearer, *Understanding Northwest Coast Art: A Guide to Crests, Beings and Symbols*, Vancouver, 2000

Haida Art, Canadian Museum of History, <https://www.historymuseum.ca/cmc/exhibitions/aborig/haida/haaindex.html>, accessed March 19, 2020

This beautifully executed twentieth century chest has been crafted with striking, strong lines and deep carving, drawing upon the traditional design elements of the bentwood box of the Northwest Coast First Nations. The design of the box and the motifs carved on each panel add a narrative dimension to the object, inspired by the traditional Northwest Coast art and legends with depictions of the Konankada, the Bear and the Dogfish. The Konankada, Chief of the Undersea World, a being with a small body and large head, is depicted as a two-dimensional flat carving on the front panel of this chest. The ovoid shapes representing eyes have small creatures illustrated within. The oversize hands lead to arms that are tightly folded, while the joints are marked with salmon heads in profile. The bodily joints and orifices, such as eyes and ears, are illustrated as ovoids to illuminate the belief that they act as the sites of exit for souls. The Konankada, Chief of the Undersea World, symbolizes the killer whale. Large mammals, such as killer whales, were thought to lurk under the rocky cliffs and reefs of the water, where they kept seals and sea lions as slaves and watched over the spirits of the deep. The people of the Northwest Coast connected with these supernatural beings through song, dance and visual art. The central being is carved with tall ears and a protruding tongue, with the paws wrapped around a small being also carved with tall ears and a protruding tongue, characterizing a bear and cub. The arms are tightly folded, and the joints of the larger being are marked with salmon heads in profile. This variation in design on the two main panels of the carved chest is traditionally executed in order to signify the Konankada's protective power as continuous throughout the box.

Each narrow side panel of the chest represents a central being with short squared ears, a wide mouth and lips, sharp teeth and large clawed feet. These portrayals of a bear on a central panel, as well as on the side panels reference the belief that the animal is the protector of the animal kingdom, a symbol of great strength and authority in the Northwest Coast culture. According to Cheryl Shearer, "Bear is one of the most prevalent figures in crest and shamanic art, as well as in myths." As a close relation to humans, the bear is a link between the human and non-human animal realms. The bear also acts as a link between the natural realm and the supernatural. The various illustrations of a bear on this chest also reference the story of the Mother Bear. Shearer explains: "Amongst the Haida, bears are also the clan ancestor of particular family groups that trace their lineage to Bear Mother. In the stories told about this figure, a high-ranking woman who is picking berries steps in bear dung and then insults the bears. A Bear chief hears the insult and taking human form, appears and abducts her. The Bear chief takes her as a wife and she gives birth to twin cubs with extraordinary powers. The unwilling bride is eventually rescued from the Bear village by a relative, and brought back with her cubs to her home village. These human-bear children are considered the ancestors of those who claim Bear as a crest."

On the lid of the chest is a carved depiction of the Dogfish which has been carved with a high domed head, down-turned mouth, pointed teeth, gill slits on each side of the mouth and vertical pupils. The two circles on the "forehead" reflect nostrils or gills, while the double set of fins behind spines and asymmetrical tail flukes flank the domed head. The Dogfish is associated with high rank among the Northwest Coast First Nations.

The motifs, symbols and traditional beliefs of the Northwest Coast First Nations have been a source of inspiration in the creation of this carved chest. The highly stylized ornamentation carved on the chest represents a renaissance of the culture, both reviving and reflecting upon the traditional stories, artistic techniques and designs of the art of the Northwest Coast First Nations.

We extend our thanks to Jerina Hajno, Freelance Art Consultant, for her research and writing which contributed to the preceding essay.

\$4,000 - \$6,000



44

NORVAL MORRISSEAU

Untitled (Moose Pair)

acrylic on paper

signed in syllabics lower centre

32 ins x 79 ins; 80 cms x 197.5 cms

PROVENANCE

Purchased directly from the artist
Yellow Door Gallery, Winnipeg (circa 1968)
Private Collection, Winnipeg
Mayberry Fine Art, Winnipeg
Private Collection, Toronto

LITERATURE

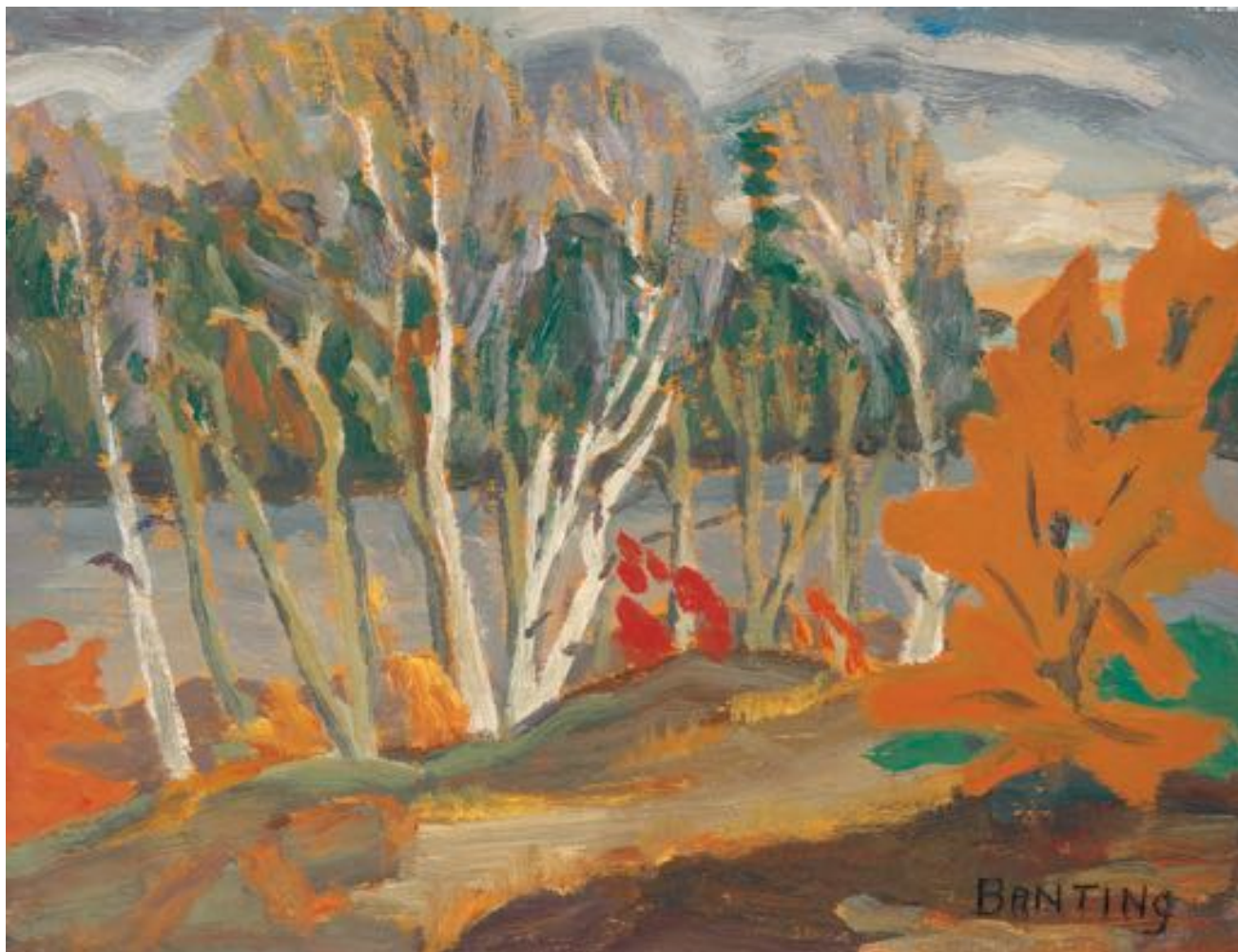
Carmen Robertson, *Norval Morrisseau: Life and Work* [online publication], Art Canada Institute, Toronto, 2016, page 9

Groundbreaking artist Norval Morrisseau worked beyond European-based conventions and drew from Anishnaabe cultural traditions to develop his powerful and unique artistic vision. The moose carried important symbolic associations for Morrisseau. The Glenbow Museum noted that Morrisseau drew inspiration from the traditional story of a dream of an Ojibwa named Luke Onanakongos (Jo-Go Way):

“In dreams of my youth, my spirit dwelled inside a huge moose, and I was protected from hardships of this earth. In middle life, the moose discharged my spirit from his body and it became one with my earthly self. The moose told me to purify myself spiritually and I did this for a time. Finally, in my old age, I rebelled and left forever the dream that pulled me toward that era.”

Well-known as a proficient colourist, Morrisseau opted here for subtle, earthy tones that evoke traditional Anishnaabe materials of birch bark and tanned hides. The artist often demonstrated a visual preference for balanced, symmetrical compositions by depicting two facing figures. This pictorial structure infuses the work with an iconic and transcendent quality. The outlines of the two animals connect at only a few points, creating visual tension in an image unified by flowing, rhythmic curves. Norval Morrisseau was the formative figure of the Woodland School, a group of Indigenous painters who carried forward his lasting artistic influence.

\$25,000 - \$30,000



45

FREDERICK GRANT BANTING

Birches, French River, 1930

oil on board

*signed lower right; titled and dated on an exhibition label and certified "24-4-76" by Lady Henrietta E. Banting on a stamp on the reverse
8 ins x 10.5 ins; 20 cms x 26.3 cms*

PROVENANCE

William Banting, Toronto
Roberts Gallery, Toronto
Private Collection, California

EXHIBITED

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

LITERATURE

A.Y. Jackson, *Banting as an Artist*, Toronto, 1943, page 32, listed as
Birches

The Ontario landscape offers countless vantage points, motifs and colour palettes year round for artists to both experience and capture. Often favouring rich oil pigments early in his development as an artist, Banting painted the ideal subject – the crisp autumn colours and mood of the changing seasons. Like his sketching companion and teacher, A.Y. Jackson, Banting favoured these atmospheric time periods in the Canadian landscape, illustrating the transience of nature in the orange foliage and nearly-bare birch trees along the French River.

\$18,000 - \$22,000



46

ALFRED JOSEPH CASSON

Oxtongue Lake

oil on board

signed lower right; signed, titled, dated "July 1982" and inscribed "Far Shore Reflected" on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

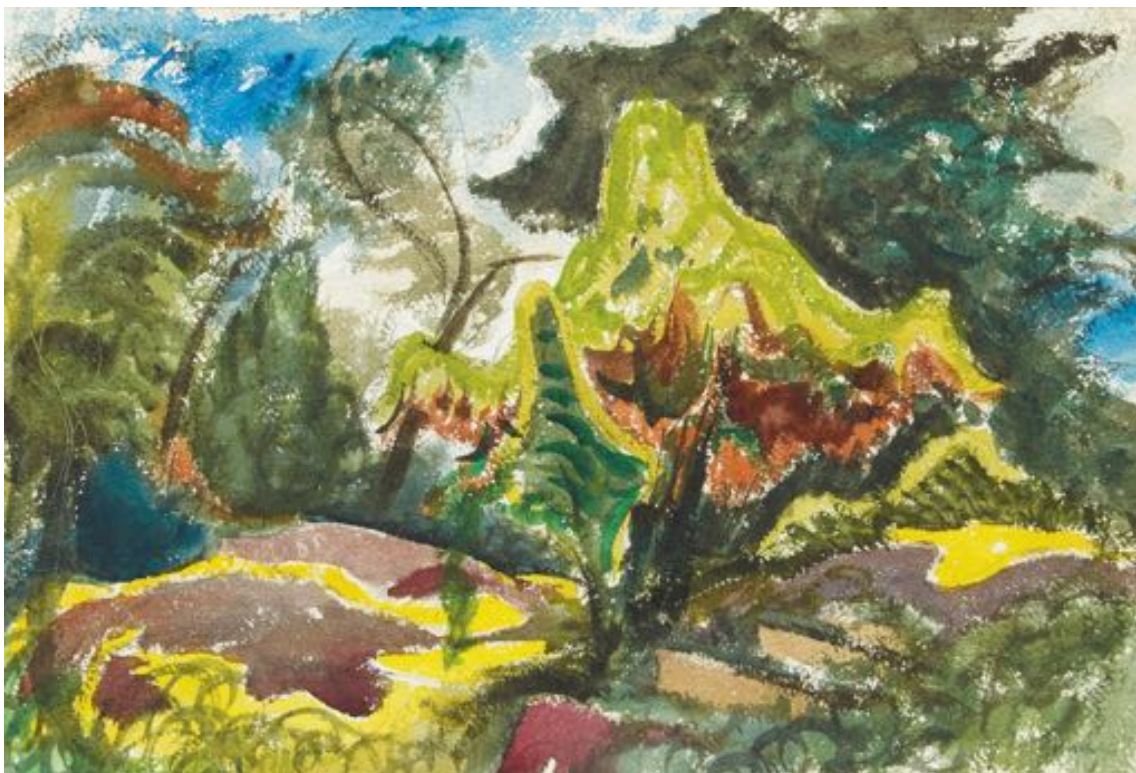
Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*, Agincourt, Ontario, 1976, page 50

Ian Thom, *Casson's Cassons*, Kleinburg, The McMichael Canadian Art Collection, 1988, pages 5 and 18

Oxtongue Lake was among one of A.J. Casson's favourite places to paint. The artist remarked that "if you ask me to paint a picture of Oxtongue Lake with one of the islands, I could sit down and do it right now." The simplified form of the low hill in the distant horizon reflecting off the lake, the two-dimensional patterning of the near-abstracted cloud forms and the pronounced flatness are characteristic of the style and technique of Casson's mature work.

Favouring a cool palette of grey-blue, deep green and punches of chartreuse, *Oxtongue Lake* captures the calm serenity of the remote Algonquin lake. Ian Thom writes, "what also emerges with startling clarity is an exquisite, emotional tension. His ability to use composition, colour, light, technique and subject matter to create images of a preternatural, haunting stillness, may be Casson's greatest achievement as a painter." A keen awareness of compositional design, clear sense of colour to instill calm and a control of the medium culminate in the piece, exemplifying Casson's mastery of atmosphere and devotion to the Canadian landscape.

\$18,000 - \$22,000



47

JACK HAMILTON BUSH

Tangled Trees

watercolour

signed lower right; "Jack Bush Heritage Corp." and "WC-136" labels
affixed to reverse of framing

15.5 ins x 22.75 ins; 38.8 cms x 56.9 cms

PROVENANCE

Collection of the artist
Theo Waddington Inc., Montreal
Jack Bush Art Estate
Private Collection, Toronto

EXHIBITED

Jack Bush: Watercolours, Theo Waddington Gallery, Montreal, 1980
Jack Bush, RCA, Masters Gallery, Calgary, 1982, no. 15

LITERATURE

Dennis Reid, "Jack Bush: The Development of a Canadian Painter," in Karen Wilkin (ed.), *Jack Bush*, Toronto, 1984, pages 8, 13 and 15
Masters Gallery, *Jack Bush*, RCA, exhibition catalogue, 1982, unpaginated, cat. no. 15

As a young man and burgeoning commercial artist, Jack Bush began studying in Montreal where he apprenticed for Rapid Grip, before he returned to Toronto in 1929 to work for the company's Toronto branch. Bush developed a keen sense for bold design and a knack for efficient production in both his own professional and personal artistic work. Upon returning to Toronto, Bush enrolled in evening classes and sketching clubs targeted to commercial artists. Members organized evening and weekend sketching gatherings to develop their practices and build a community. During this time, the Group of Seven was still

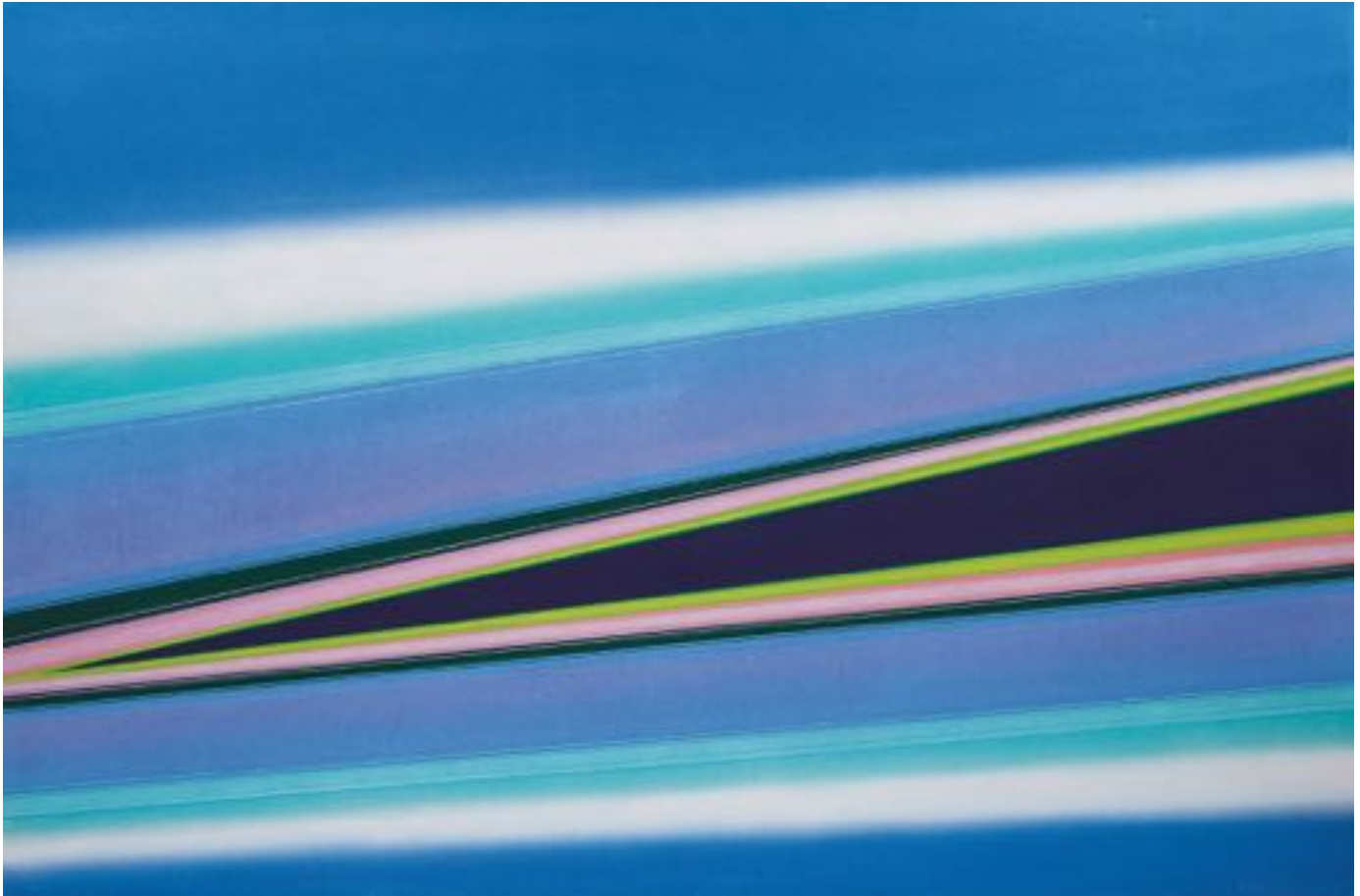
the dominant voice in Canadian art. For a young artist, Bush naturally sought inspiration and emulated many of the styles and techniques of the National School. Indeed, we can see the ragged chaos of the landscape and apt use of bold colour in *Tangled Trees*, not dissimilar to that of Arthur Lismer and Frederick Varley.

Dennis Reid states that "the national landscape at the outbreak of war still exercised an unrelenting hold upon the bulk of the painters of Toronto, [Charles] Comfort and Bush included." While the landscape was still a dominant source of inspiration and subject matter for artist's in the post-war period, *Tangled Trees* serves as an excellent example of Bush's development into abstraction, acting as an insightful token of what was to come for the artist. Compared to his mature abstract works, *Tangled Trees*, painted in 1947 at Cameron Lake, exhibits "his familiar high-keyed yet saturated, just-off-primary colours; mustard, dusty pink, light blue, with blue-greens and browns, always accented with flashes of brilliant white and contrasting black shadows." Form, flow and independent compositional elements are still paramount in these early works for the artist. Not purely abstract, the seeds of Bush's abstract development are conveyed in *Tangled Trees*, particularly in the use of strokes of colour as vehicles for delineation of singular form. The landscape has been abstracted to a degree, mounds and rock forms exaggerated and tree forms simplified, all punctuated with bold contrasting colour, exemplifying the experimental and transitional period of artistic development Bush was experiencing at the time.

Tangled Trees is the painting Jack Bush chose to submit to the Canadian Group of Painters in November 1947, to be considered for his membership in the collective. Bush's submission was accepted, and he successfully became a member of the group soon after, in 1948.

This artwork will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné* by Dr. Sarah Stanners.

\$7,000 - \$9,000



48

RITA LETENDRE

Abstraction

acrylic on canvas

signed and dated 1974 lower right; signed, titled indistinctly and dated on the reverse; unframed

40 ins x 60 ins; 100 cms x 150 cms

PROVENANCE

Private Collection, Montreal

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

Letendre's large canvases of the 1970s explore her fascination with depicting speed and vibration. The use of airbrushed paint creates a dimension of depth in *Abstraction*, while the dramatic shift in palette occurs when the black 'arrow', framed by two vivid neon green and bright pink stripes, constrained by turquoise and azure bands, slices through the surface of the work. Joan Murray discusses these works produced by the artist during the 1970s, stating, "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." The sharp lines of bright colour all converge to a single point at the tip of the black 'arrow' in these works, magnifying and concentrating the energy. Like the birth of a supernova, light and energy burst forth from the image plane in *Abstraction*.

The use of an airbrush was an integral element to Letendre's exploration into the emphasis of radiating light in her works. Wanda Nanibush writes: "The use of an airbrush gave her considerable control over texture and coverage so she could execute pure, flat, evenly distributed arrows. The airbrush, coupled with tape, allowed for the colours to be butted up against each other in perfect lines." This new technique allowed Letendre to have a smooth sense of control over her application of paint to further the formal elements of line and colour in her works. Light remaining the focus of the work, the white bands act as pure light forces juxtaposing the ink black arrow. Nanibush explains: "Light moves through her work like a beacon of hope, a pathway to somewhere else and as an uncontainable futurity." The peacock colour palette, coupled with the innovative application of medium in *Abstraction* is a testament to Letendre's exceptional artistic practice and exemplifies the vibrational energy the artist sought to explore and share through her art.

\$15,000 - \$20,000

GUIDO MOLINARI

Tri-sériel rouge*acrylic on canvas**signed and dated 1964 on the reverse**46.75 ins x 23.5 ins; 116.88 cms x 58.75 cms***PROVENANCE**

Galerie Camille Hébert, Montreal

Private Collection, Montreal

LITERATURE

Josée Bélisle, "Art that is Said to Represent Nothing ..." in *La Question de l'abstraction*, Montréal, Musée d'art contemporain, 2013, pages 58-78 for a more detailed orientation to the Montréal School of abstraction

Fulvio Caccia, *Interviews with the Phoenix: Interviews with Fifteen Italian-Quebecois Artists*, translated by Daniel Sloate, Toronto, 1998, pages 48-9

Much like this powerful painting, Guido Molinari was a catalytic force in Montréal's dynamic art scene from the 1950s until the 2000s. Painter, poet, art theorist, beloved teacher, gallery owner, he came of age as a painter in the 1950s by providing alternatives to the gestural abstraction of Les Automatistes, the influential group led by the masterly Paul-Émile Borduas. Like Borduas, Molinari spent time in New York City in the 1950s, absorbing lessons from the intense battles around abstract art there. Unlike Borduas, Riopelle, and many others in Montréal, however, he resisted the pull of Surrealism and European preferences in non-figurative art in favour of experimentation with what is best called 'chromatic' abstraction, a specification of the international interest in 'hard-edged' and 'geometrical' abstraction. Molinari was always leading change. In the mid-1950s, he co-founded the second iteration of the group 'Les Plasticiens,' opened the Galerie L'Actuelle in Montréal (the first in Canada dedicated to abstract art) and was active in The Non-Figurative Artists' Association of Montréal. On paper, canvas, and in the city, he forged a rigorous strain of abstraction that stands as a foundation for his now-classic work of the 1960s, which *Tri-sériel rouge* exemplifies.

Molinari has claimed that "space is essentially energy." *Tri-sériel rouge* constructs a three-dimensional atmosphere through the viewer's apprehension of the components underlined by its succinct title: seriality and colour. Seriality arises from the four colour bands or stripes that we typically read from left to right: light blue, red, dark blue, green. Each sequence is repeated three times. Our perceptual makeup has us see the red first, apparently moving out towards us. The exact repetition of this succession ensures that our eyes and minds do not rest on one element; we are constantly remarking this painting. As we contemplate this surface, however, it's also clear that each colour repeats three times. We can find other groupings of three in the painting, but we have no reason to give any one priority. With this dynamic effect, Molinari overcame what he saw as the limitations of a fixed, Euclidean geometry, a mere receptacle for colour and form. Instead, these formal elements collaborate with the artist and viewer to convey a ceaseless energy.

Molinari's own organizational principle for stripe paintings such as *Tri-sériel rouge* was the structure of avant-garde music. Influenced by Webern and Schönberg, he consciously sought "to establish an interconnection in terms of three moments of the series: the beginning, the middle, and the end." Molinari was also compelled by the earlier 20th-century abstraction of Mondrian especially, which he saw in New York. Like Mondrian, he used music as an exemplary structuring form, a 'language' largely removed from the fetters of the spoken and written word that also compelled both artists. Molinari is important in the long and vibrant history of abstract art because of these historical affinities and thanks to the ever-present energy of a painting such as *Tri-sériel rouge*.

We thank 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.

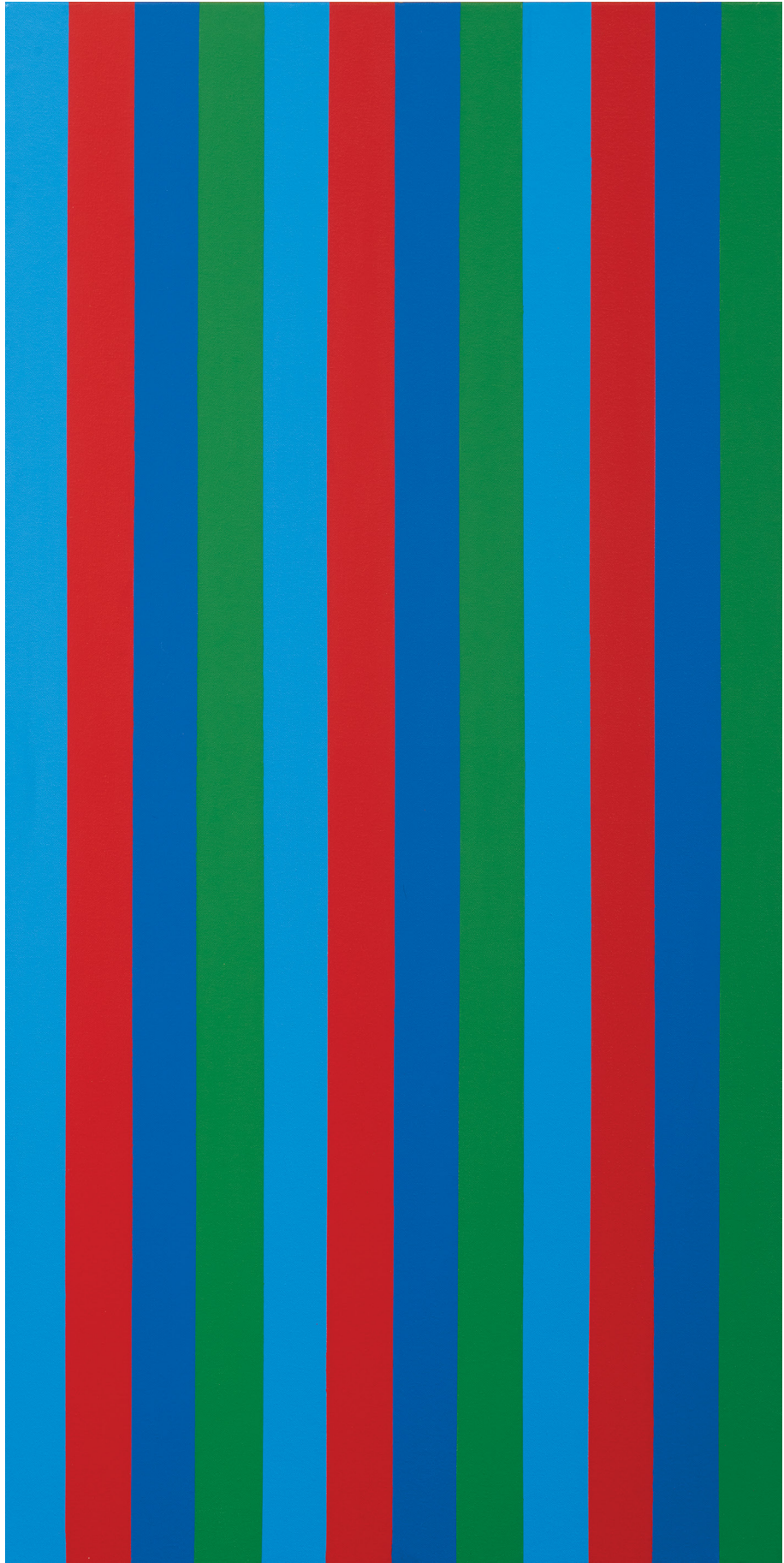
\$70,000 - \$90,000



Left: the artist in studio



Above: Lot 48A verso (detail)





49

DAVID BOLDUC

New Moon

acrylic on canvas

signed, titled and dated 1994 on the reverse

58 ins x 50 ins; 145 cms x 125 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

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

New Moon experiments with organic motifs within the sphere of abstract painting. Using a vine-like border around the central bloom and bulb forms, Bolduc sets these elements against a smokey grey wash background, punctuated with electric orange patterned orbs. His cleverly arranged central motif is executed in vibrant impasto colours which seem to come directly from the paint tube onto the canvas, creating a forceful illustration of the very process of painting. Marrying the organic and abstract, *New Moon* experiments with the limits of each painterly style in this commanding work.

\$3,500 - \$5,500



50

THOMAS SHERLOCK HODGSON

Manganese Blue

oil and metal eyelets on canvas

signed lower right; dated 1977 upper right

57.25 ins x 57.25 ins; 143.1 cms x 143.1 cms

PROVENANCE

Collection of the artist

Art Rental Service of the Art Gallery of Ontario, Toronto

Merton Gallery, Toronto

Private Collection, Ontario

LITERATURE

David G. Taylor, *Tom Hodgson: An Exhibition Organized by The Lynnwood Arts Centre*, Simcoe, Ontario, 1988, page 20

Throughout the 1970s, Tom Hodgson focused on experimental and innovative compositions. Texture and shape are quintessential in *Manganese Blue*, emphasized by the metal eyelets layered on the white lines that vigorously sweep around the composition and intersect with the geometric forms. Manganese, a hard-gray metal and an important component of special steels, is accurately represented by the very thin blue paint. It flows into the swaths of red that appear almost washed out. Consistently stimulated by new challenges, Hodgson created 'sight sensations', demonstrating his capacity to be both highly experimental and innovative throughout his artistic career.

\$6,000 - \$8,000

51

JOYCE WIELAND**Conversation Piece with a Short on Sailing***oil on canvas**signed and dated 1960 lower right; signed and titled on the reverse
16 ins x 12 ins; 40 cms x 30 cms***PROVENANCE**

The Isaacs/Innuitt Gallery, Toronto

Private Collection, Toronto

Joyce Wieland and Michael Snow left Canada on a two month holiday to Cuba in 1958. It was during this time that Wieland took a deep dive into the exploration of gender dynamics, love, the imbalance of power in relationships and raw sexuality. Joyce Wieland's relationship and intimate interaction with Michael Snow informed dozens of drawings of abstracted unified couples and contributed to some of her *Lovers* drawings of the late 1950s to 1962. The artist's bold personality is directly translated in *Conversation Piece with a Short on Sailing* as it unabashedly explores human sexuality from the important perspective of a woman. The demure, severe and reserved mores of femininity have been cast aside in this composition to make way for the politically-charged bold voice of powerful female sexuality.

\$7,000 - \$9,000



52

WALTER HAWLEY YARWOOD**Abstract Form***steel, mounted to a wooden base**30 ins x 10.5 ins x 7.25 ins; 75 cms x 26.3 cms x 18.1 cms***PROVENANCE**

Acquired directly from the artist

By descent to the present Private Collection, Toronto

Working as a commercial artist early in his career, Walter Yarwood occasionally shared studio space with painters Oscar Cahén, Ronald York Wilson and Jack Bush. Yarwood became an important member of the influential group, Painters Eleven, participating in their inaugural exhibition at the Robert McLaughlin Gallery in 1954.

After Painters Eleven disbanded in 1960, Yarwood worked predominantly in sculpture for the next twenty years. Employing a variety of materials, Yarwood created works using welded steel, cast aluminum or bronze, at times incorporating found objects into his process. *Abstract Form* possesses a dynamic quality of energy and movement, evoking associations of natural forms without resorting to a direct pictorial reference. The sculpture's form eschews obvious marks of the artist's hand, and instead conveys elemental and powerful forces of nature.

\$4,000 - \$5,000





53

RONALD LANGLEY BLOORE

Untitled

oil on board

signed and dated "May 14, 1982" on the reverse

23.75 ins x 24 ins; 59.4 cms x 60 cms

PROVENANCE

Private Collection, Toronto

An influential figure in Canadian post-war abstract art, Ronald Bloore was a founding member of the Regina Five. Bloore studied archaeology and travelled extensively, finding inspiration in the remains of ancient cultures in diverse regions. By limiting his palette and experimenting widely with painted surfaces and textures, he infused his abstractions with a poetic sense of the universal. He employed a rich variety of techniques, often building up thick, impasto layers of paint, then removing material with scraping or sanding. This allowed him to achieve subtle tonal shifts and varied surfaces imbued with rich associations. Bloore insisted his paintings were not actually monochromatic, instead incorporating dozens of near-white tones, varying delicately between warm and cool, creams and greys. In this untitled work, a composition of interwoven organic forms is complemented with a white square, pulling the viewer's eye to the upper left. The solitary white square echoes the overall shape of the canvas, drawing attention to the painting as a material, sculptural object. Employing his deep knowledge of art, history and archaeology, Bloore created works that resonate with poetic meaning.

\$6,000 - \$8,000

54

SOREL ETROG

Petachon

bronze

stamped signature and numbered 2/10 on the base

8.25 ins x 5 ins x 3 ins; 20.6 cms x 12.5 cms x 7.5 cms

PROVENANCE

Private Collection, Montreal

LITERATURE

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

Throughout the *Links* period of Etrog's work, the preoccupation of linking different parts of the body seamlessly was paramount for the artist. Deeply influenced by ancient carving and sculpture techniques, *Petachon* uses Etrog's visual lexicon of links to create an abstracted face. Linking the sensory elements of the face—eyes, nose, mouth—Etrog plays with mechanizing the organic. On the importance of these link elements, Florian Rodari writes: "Inasmuch as they are points of maximum energy, these nerve centres where the body hinges and joins do their work are by nature painful; they are nodes of increased vulnerability."

\$7,000 - \$9,000



GORDON APPELBE SMITH**Squamish #8 (A8)***acrylic on canvas**signed lower right; titled on the reverse of the framing**28 ins x 22 ins; 70 cms x 55 cms***PROVENANCE**

Mira Godard Gallery, Toronto

Private Collection, Toronto

LITERATURE

Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*, Vancouver Art Gallery, 1997, pages 48 and 120

In 1981 Ann Morrison made a film for the CBC on Gordon Smith, documenting the artist on the edge of an artistic transition. Andrew Hunter remarks on Morrison's documentary: "The film shows Smith in 1981, spending hours out in the landscape, driving through it to work, walking on the beach, cruising in his boat. He wants these spaces to become his paintings, but he wants to break from them as well. He speaks repeatedly of the 'act of painting' and a pressing need to break from the horizon line that dominates his landscapes, perhaps the last remnant of the modernist grid."

Smith retired from the University of British Columbia in 1982, and began to travel throughout the province, taking trips into its dense forested landscapes. These trips marked the emergence of a new painterly approach for the artist, as he explored spontaneity. He left behind the tightness of his 1970s work and adopted a more sombre palette.

In 1985 Smith visited Shannon Falls, and his compositions took on a vertical form, moving away from the horizontal, as evidenced in *Squamish #8 (A8)*. As Ian M. Thom remarks, "The move to the vertical was continued in a number of landscape images of forest and rock face in the Squamish area. The use of colour was dark and brooding – deep greens, violets, grays and blacks with flashes of brighter red, blues and greens... Here brushwork and colour are used with an abandon perhaps not seen since the work of the early fifties." This transformation in Smith's artistic process was also characterized by the use of photographic sources in his work. It allowed him the freedom of improvisation as his work became more abstract, with a suggestion of the landscape.

\$10,000 - \$15,000





56

JOHN WILLIAM BEATTY

Harvest Time, Ontario

oil on canvas board

signed lower right

9 ins x 11.5 ins; 22.5 cms x 28.8 cms

PROVENANCE

Laing Galleries, Toronto

Private Collection, U.S.A.

LITERATURE

Dennis Reid, *A Concise History of Canadian Painting*, Toronto, 2012, page 146

Harvest Time, Ontario is a masterful exploration of atmospheric light, capturing the fleeting moments before a storm erupts. Rather than employ long rhythmic brushstrokes to let the eye travel leisurely across the composition, Beatty has utilized short staccato strokes to emphasize the urgency to pack up and seek shelter before the storm begins. Complexly layered, the artist takes the viewer through the landscape and instills a subtle sense of the foreboding as we hide behind the haystacks for cover, waiting for the downpour.

\$6,000 - \$8,000

57

CLARENCE ALPHONSE GAGNON**The Yellow Dress***oil on board**signed and dated 1906 lower left; titled on a label on the reverse*
*10.5 ins x 7.25 ins; 26.3 cms x 18.1 cms***PROVENANCE**Peter Ohler Fine Arts Ltd., Vancouver
Private Collection**LITERATURE**René Boissay, *Clarence Gagnon*, Ottawa, 1988, pages 41-44

Clarence Gagnon moved into his first studio on rue Falguière in the Montparnasse neighbourhood in Paris shortly after completing his studies at the Académie Julien. The artist had kept in correspondence with William Brymner, his former teacher. In a letter dated 1907, Brymner sent Gagnon a commission, and mentioned to send his greetings to the Irwin sisters, Katherine (Kathryne) and Ethel. Katherine had been a pupil of Brymner's, and he knew the Montreal family was on holiday in Europe. Gagnon was familiar with the Irwins and had in fact run in to Katherine at the Académie Julien. Soon Gagnon was spending all of his time with the Irwin sisters, accompanied by his brother Willford, who was also in Paris. Gagnon went on to join the Irwin family on holiday in Dinard, Brittany. The Irwin sisters made for elegant figure models for Gagnon to sketch and the clear tones of the beach supplied the artist with new painting challenges. According to René Boissay, "It was said that Katryne, who was particularly beautiful, had modelled for Rodin." Just as the Irwins were set to return to Canada, Katherine and Gagnon became engaged and wed in December of 1907 at the Church of Saint-Sulpice, Paris. The newlyweds settled in Paris at Gagnon's studio, where they led a bohemian lifestyle and Katherine often posed as a model for the artist.

The intimate composition of *The Yellow Dress*, with the female figure in a golden evening dress and elegant chignon, likely depicts Gagnon's first wife, Katherine. Gagnon has captured the figure in a quiet moment, creating a warm atmosphere of light and shadows. Katherine and Gagnon returned to Quebec in 1908, settling in Baie-Saint-Paul. The couple parted company in 1914 and Gagnon married again in 1919, to a young nurse, Lucile Rodier.

\$7,000 - \$9,000



58

LAURA ADELINE LYALL MUNTZ**The Handmaiden***watercolour**signed and dated 1900 lower left*
*19.5 ins x 10.5 ins; 48.8 cms x 26.3 cms***EXHIBITED***Twenty-First Annual Exhibition, Royal Canadian Academy of Arts, National Gallery of Canada, Ottawa, February 15, 1900, no. 152**Twelfth Annual Exhibition, Women's Art Association of Canada, Toronto, February 22 - March 8, 1900, no. 68*

\$3,000 - \$5,000





59

TED HARRISON

Snow Play

acrylic on canvas

signed lower right; signed, titled and dated 1992 on the reverse

20 ins x 16 ins; 50 cms x 40 cms

PROVENANCE

Acquired directly from the artist

Private Collection, Vancouver

LITERATURE

Robert Budd, Introduction to *Ted Harrison Collected*, Madeira Park, British Columbia, 2015, pages 9-10

"Fundamentally, all of Ted's art --no matter what the scene-- is about joy, and it's the universal feeling that viewers connect with. Many of his images communicate the wonders of childhood." Indeed, what more joyous feeling is there for a child in winter than an energetic snowball fight in fresh snow? The artist, in response to questions regarding the meaning of his works, slyly exclaims that "It's about children, dogs and birds!" This work recalls the care-free nostalgia of childhood with the bright cheery colour palette of violet and rose coupled with the pure fun of the snow play of the figures and dog.

\$8,000 - \$12,000



60

NORMAND HUDON

La Récréation

acrylic on board

signed, titled and dated 1992

24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Private Collection, Montreal

\$7,000 - \$9,000

61

MAUD LEWIS**Three Black Cats**

*mixed media on beaver board
signed to the right
12 ins x 14 ins; 30 cms x 35 cms*

PROVENANCE

Private Collection, Ontario

\$12,000 - \$15,000



62

MAUD LEWIS**Sandy Cove**

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

PROVENANCE

Acquired directly from the artist by the Marshall family,
Digby, Nova Scotia
By descent to the present Private Collection, Ontario

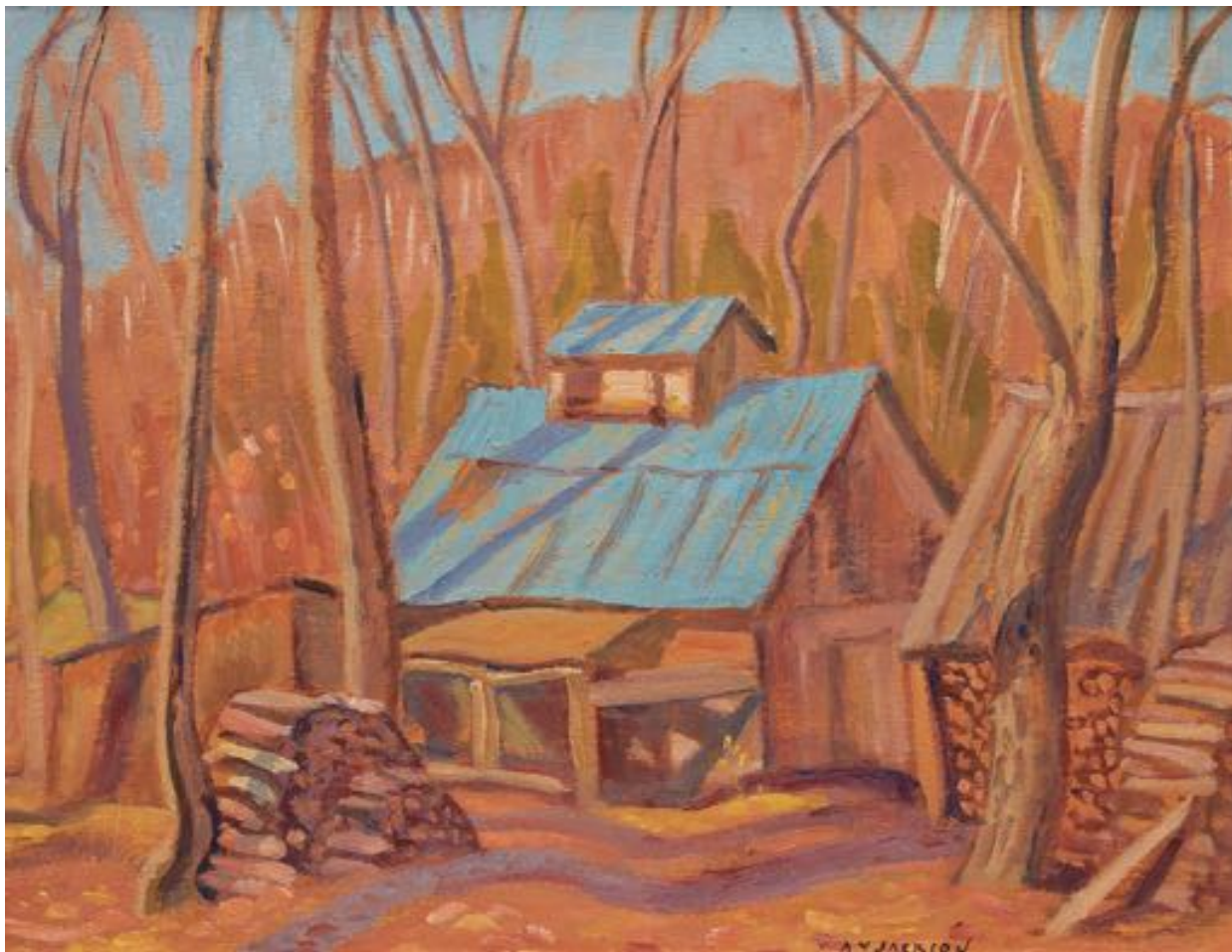
Sandy Cove is a small community along Digby Neck, approximately twenty minutes by drive from Maud Lewis' home in Marshalltown. The body of water depicted in the colourful composition is St. Mary's Bay, an arm of the Bay of Fundy. On the far side is Weymouth and mainland Nova Scotia. The Sandy Cove subject is one of the few serial images which the artist would return to at times over three decades. Maud Lewis scholar, Alan Deacon believes that this artwork was likely painted in early 1965 and notes that the "M. Lewis" signature is the rarest of three personalized inscriptions we encounter with the work of the painter.

Started by Robert W. Marshall, Shortliffe's Riteway grocery store operated in Digby, Nova Scotia and served Maud and Everett Lewis. Everett would visit the store and shop for groceries and the Marshall family would then deliver the Lewis' purchases to their famed home. Maud Lewis would sometimes provide the family with one of her paintings as a tip for their service and the Marshall family at one point had more than 15 of her works in their collection. Unfortunately, a fire destroyed the grocery store in December of 1971, along with the majority of the artworks. Only two of the paintings survived, and this is one of those works, being sold by the family of Robert Marshall.

We extend our thanks to Alan Deacon for assisting with the research and cataloguing of this artwork.

\$9,000 - \$12,000





63

ALEXANDER YOUNG JACKSON

Maple Sugar Shack

oil on double-sided board

signed lower right; with a shoreline landscape and faint inscription on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

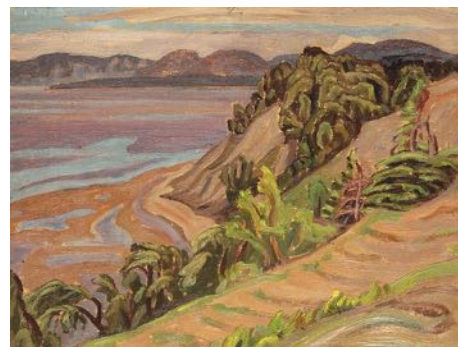
Loch Gallery, Toronto

Private Collection, Toronto

LITERATURE

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

Maple Sugar Shack has been executed with the hallmarks of A.Y. Jackson's inhabited landscape, with its tightly clustered structures and pops of colour. The bright blue tin roof contrasts with the newly exposed earth, mirroring the clear sky above. The pine tree tops just behind the farmstead have been executed in a fresh chartreuse, perhaps a sign of changing weather from winter to spring with new foliage coming to life. The bare earth reveals ribbons of layered rust, orange and yellows, in contrast with the long blue shadows of the springtime light. With the chopped logs tightly stacked between trees, the scene showcases the trademarks of the rural life Jackson so loved. Not only are these indicators of labour and life outside of the metropolitan



Lot 63 (reverse)

city centres of Canada, but they offered the artist the opportunity to incorporate more complex forms into his work. Jackson could play with the use of Impressionistic colours for light and shadow while capturing the elusive shoulder season between winter and spring.

On the reverse of this panel, an accomplished scene of a cliffside lake is present, depicted from a higher perspective. Looking down onto the blue water and receding hills in the background, the viewer is situated at the top of a cliff, surrounded by fresh green foliage, perhaps an indicator of springtime. Jackson's signature rhythmic paint strokes form the texture of the landscape to accentuate the ruggedness of the locale, as the viewer gazes beyond the cliffs onto the sweeping lake vista.

\$18,000 - \$22,000



64

MARC-AURÈLE FORTIN

Vieille maison

oil on canvas

signed lower right

16 ins x 16.75 ins; 40 cms x 41.9 cms

PROVENANCE

Galerie Clarence Gagnon, Quebec

Joyner Waddington's, auction, Toronto, June 1, 2004, Lot 103

Canadian Corporate Collection, Ontario

Between 1923 and 1927, Marc-Aurèle Fortin focused much of his artistic production on large trees, often shown alongside rustic dwellings. This contrast suggests the theme of man overpowered by nature, one that is frequently seen in the Canadian landscapes of Fortin and his contemporaries. In *Vieille maison*, painted during this period, a stone farmhouse stands between two towering bare trees. The large branches intersect and cast shadows onto the roof, dominating the upper portion of the canvas. Fortin painted various trees, in oils and watercolours, throughout the small towns of Quebec. This early oil painting (painted *circa* 1925) depicts a scene during the changing of the seasons — likely early spring, evidenced by the leafless trees together with the green grass.

\$15,000 - \$20,000



65

HENRIETTA MABEL MAY

Farmstead, Eastern Townships

oil on board

12 ins x 15.75 ins; 30 cms x 39.4 cms

PROVENANCE

Dominion Gallery, Montreal

Galerie d'art Michel Bigué, Saint-Sauveur-Des-Monts

Private Collection, Toronto

LITERATURE

Born in 1877, Henrietta Mabel May was one of the first to enroll at the Art Association in Montreal and developed a keen sense of colour in her landscape works. Embracing the francophone tradition of depicting inhabited landscapes, this work showcases May's ability to arrange colour to accentuate the weighty mass of the farm structures, while maintaining a sense of lightness in the warm colour palette. Bold strokes of red, ochre and chartreuse imbue the work with warmth, light and vibrancy, highlighting the beauty of the rural scene.

\$6,000 - \$8,000



66

JOHN GEOFFREY CARUTHERS LITTLE

Les arbres de Rue Berri, Montreal

oil on canvas

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

22 ins x 28 ins; 55 cms x 70 cms

PROVENANCE

Private Collection, Toronto

John Little devoted his artistic practice to capturing the charm of the streets of Montreal. As a result of his long and prolific career, the artist has preserved the city's heritage through his depictions of residential streets, documenting the architectural details of Montreal's buildings. In *Les arbres de rue Berri*, Little depicts a thoroughfare of the Plateau Mont-Royal neighbourhood in 1973. The monochromatic canvas represents a familiar experience to Canadian city dwellers: a sidewalk covered in grey and slushy March snow, trampled on by the many pedestrian commuters. Multiple perspective lines are formed by the bare trees, the sidewalk, the road and the two rows of buildings, leading the eye to two figures at the end of the street. Fortunately, the buildings of Berri street have been largely preserved and the scene remains visually accurate today; only the automobiles reveal the fact that we are looking at Montreal of another era.

\$10,000 - \$15,000



67

ROBERT WAKEHAM PILOT

Place d'Armes, Quebec

oil on canvas
signed and dated 1949 lower left
22 ins x 28.25 ins; 55 cms x 70.6 cms

PROVENANCE

Watson Art Galleries, Montreal
Private Collection, Toronto

EXHIBITED

Robert W. Pilot, Watson Art Galleries, Montreal, 1949, no. 11

LITERATURE

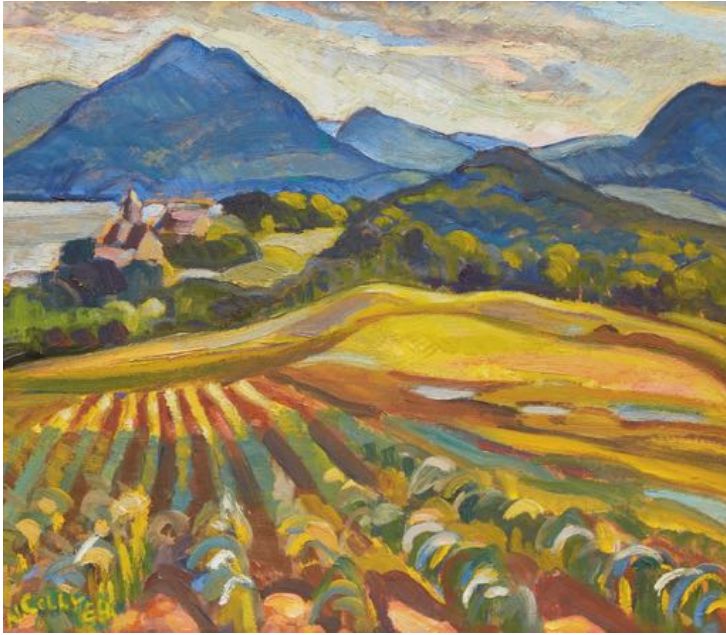
A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 621 and 632-33

Robert Pilot succeeded his stepfather, Maurice Cullen, in the school of Impressionist painting in Quebec. Cullen was known as the Father of Canadian Impressionism, an important figure in the Quebec art world, and took Pilot as an apprentice at his studio. Subsequently, Pilot was befriended and taught by William Brymner at the Royal Canadian Academy and received further training at the Art Association of

Montreal. After serving in the army from 1916-1919, Pilot returned to re-enroll in Brymner's classes. Soon after, he was extended the honour of being a guest exhibitor in the inaugural exhibition of the Group of Seven at the Art Gallery of Toronto in 1920. He was joined by fellow Montrealers Randolph S. Hewton and Albert Robinson. This promising start to the young artist's career marked Pilot as a significant contributor to the new school of Canadian landscape painting. However, as A.K. Prakash remarks, Pilot was similar to Cullen in that he, "preferred to paint inhabited places rather than the untamed wilderness, so he differed philosophically from the group's nationalist approach to art."

Pilot's poetic compositions share the same search for identity that motivated J.W. Morrice, Clarence Gagnon and Albert Robinson - his Quebec predecessors and counterparts. Pilot preferred to paint the landscape of Quebec, which he often frequented, recording the local conditions of the time and of people co-existing with nature. "He generally excluded the new world from his record - there is, for example, a noticeable absence of automobiles in his compositions," notes Prakash. "Rather, his paintings convey a precise image of a world that was soon to disappear." *Place d'Armes, Quebec* was executed in 1949 and exhibited that same year at Watson Art Galleries. Its warmth and gentle brushstrokes are synonymous with the celebrated painter's ability to depict the Quebec landscape with great charm and artistry.

\$20,000 - \$30,000



68

NORA FRANCES ELISABETH COLLYER

Summer Landscape

oil on board

signed lower left

16 ins x 18 ins; 40 cms x 45 cms

PROVENANCE

Private Collection, Montreal

EXHIBITED

Groupe Beaver Hall Exposition, Université Bishop's, Campus Knowlton and Galerie Walter Klinkhoff, April 2007, no. 31

The Beaver Hall group of modernist painters had a distinctive style rooted in the life and culture of Montreal and Quebec. As a member of the group, Collyer expressed her love of the region in her dynamic works. Growing up in Montreal with English Protestant parents, the artist was imbued with a strong sense of community and gravitated towards depicting village landscapes and tokens of rural communities.

With a richly composed foreground and a distant village depicted by the shore, *Summer Landscape* is executed with bold colour and rhythmic form. The eye moves fluidly over the composition, seamlessly moving from each element and inciting a feeling of smooth calm whilst overlooking the vista.

\$10,000 - \$15,000



69

TONI ONLEY

Arctic Bay

oil on canvas

signed lower left; titled and dated 1975 on the stretcher

29.25 ins x 33.25 ins; 73.1 cms x 83.1 cms

PROVENANCE

Waddington Galleries, Montreal

Marlborough Godard Gallery, Toronto/Montreal

Private Collection, Toronto

While Toni Onley is one of Canada's most celebrated postwar landscape artists, he was also an avid pilot, flying his small float plane to some of British Columbia and Northern Canada's most remote regions. While exploring these serene locales, Onley would produce sketches of the landscape from this aerial vantage point. *Arctic Bay* bears the quintessential cool colour palette synonymous with the artist's work, with an emphasis on white swaths, highlights and reduction of form. Onley captures the profound landscape of Baffin Island with his trademark contemplative artistic process and sensitivity towards the landscape.

\$3,000 - \$5,000



70

EDWIN HEADLEY HOLGATE

Laurentian Snows

oil on board

signed with initials lower left; signed and dated 1950 on the reverse
 8.25 ins x 10.5 ins; 20.6 cms x 26.3 cms

PROVENANCE

Dominion Gallery, Montreal
 Arthur Leggett Fine Art & Antiques, Toronto
 Private Collection, Toronto

LITERATURE

Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, page 52
 Dennis Reid, *Edwin H. Holgate*, National Gallery of Canada, Ottawa, 1976, page 22

Upon returning home to Montreal in 1943 after being overseas during the Second World War, Edwin Holgate moved to the Laurentian Mountains, where he resided until 1973. This move separated Holgate from the urban art scene of Montreal, and the changing aesthetic being developed by artists such as Paul-Émile Borduas. Brian Foss shares that Holgate was very happy to escape to the Laurentian town of Morin Heights, “as much for the awareness he had of living most fully when surrounded by nature as for his craving for privacy.”

Holgate focused primarily on landscape painting in this later artistic period, executing compositions with the formal qualities of balance and structure, while expressing an evolving visual language of the living landscape, as his fascination with rural life in French Canada deepened. As Dennis Reid remarked, “Years of solitary communion with the familiar country around his home brought him to a point of easy intimacy with his subject.”

\$15,000 - \$20,000



71

DOROTHY ELSIE KNOWLES

Reeds

oil on canvas

signed and dated 1979 to the left; signed, titled and dated on the reverse
48.25 ins x 44 ins; 120.7 cms x 110 cms

PROVENANCE

Private Collection, Ontario

Dorothy Knowles' participation in the Emma Lake Workshops in the late 1940s through to the 1960s, greatly influenced and encouraged her interest in landscape painting. Her paintings capture the richness of the Prairie landscape through exploration of colour and texture.

In *Reeds*, Knowles transmits the diverse natural environment of the landscape. Often associated with paintings of expansive flat fields of wheat, Knowles brings a fresh approach to capturing her native landscape. Using a cool colour palette of blues and greens in a slightly thicker application of paint and with a decidedly minimal compositional layout, *Reeds* explores an impressionistic view of a diverse marshy landscape.

\$6,000 - \$8,000



72

DAVID T. ALEXANDER

Connections Above and Below

acrylic on canvas

signed and dated 1985 lower right; titled on the gallery label on the reverse
67.5 ins x 60.75 ins; 168.8 cms x 151.9 cms

PROVENANCE

Elca London, Montreal

Collection of the Montefiore Club, Montreal

Joyner Waddington's, auction, Toronto, November 22, 2010, Lot 55

Private Collection, Calgary

EXHIBITED

Mount Royal University, Calgary

LITERATURE

Gary Michael Dault, "Gallery Going - David Alexander", *The Globe and Mail*, August 5, 2004 [online]

Focusing on the shapes and forms found in the landscape, David Alexander explores the organic patterning and forms created in his natural surroundings. *Connections Above and Below* conveys the contemporary rendering of a waterscape in the rich caramel and steel-toned reflections in the water. On the artist's practice and body of work, art critic Gary Michael Dault writes that the "artist can simultaneously make convincing the reality of the scene before him... and make manifest, at the same time, the highly abstract dazzle of the visual information that makes up what we see."

\$4,000 - \$6,000



73

ALFRED JOSEPH CASSON

Conroy Marsh

oil on board

signed lower right; signed, titled and dated "Sept. 1964" on the reverse
11.75 ins x 15 ins; 29.4 cms x 37.5 cms

PROVENANCE

Roberts Gallery, Toronto
Private Collection, Ontario

LITERATURE

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

A large wetland situated in Renfrew County, Ontario, Conroy Marsh is accessible by boat, kayak or canoe and offers a variety of secluded areas perfect for artists to capture the landscape. With its rocky hills flanking the shorelines of the Little Mississippi and York Rivers,

before they merge and empty into the Madawaska River at Negeek Lake, the environment offers rich opportunity for artistic inspiration. For Casson, it was a veritable cornucopia of complex environments, foliage and vistas to translate into his engaging paintings.

Rounding the corner of a beaten down path in *Conroy Marsh*, the viewer looks onto a winding stream and dramatic hillside rendered in contrasting autumnal rust tones amidst the mossy green surroundings. Using fresh light blue pigments, the sky is light and bright, with rounded stylized clouds rolling in to give drama to the composition. On Casson's work, Paul Duval wrote: "he has the ability to crystallize a moment, to make concrete and eternal the passing vision. It is as though the time-machine has suddenly ceased to function, in a world where the wind had stopped breathing and the shadows no longer moved and every blade of grass and cloud were fixed forever." Favouring this muted but fresh colour palette, Casson's distinguished style captures the serene isolation of the environment and the natural beauty of the remote Ontario locale.

\$20,000 - \$25,000



74

KENNETH CAMPBELL LOCHHEAD

Untitled

*acrylic on paper laid down on board
signed and dated 1962 lower right
26 ins x 20 ins; 65 cms x 50 cms*

PROVENANCE

Bonham's Canada, auction, May 31, 2010, Lot 268
Private Collection, Calgary

\$2,500 - \$3,500



75

JOHN HALL

Twilight

*acrylic on canvas
signed, titled and inscribed "completed April 18, '80" and "New York" on
the reverse; sold together with "Maquette for Twilight", mixed media,
contained within a shadow box (9 ins x 8.25 ins x 4.25 ins)
44 ins x 44 ins; 110 cms x 110 cms*

PROVENANCE

Wynick/Tuck Gallery, Toronto
Private Collection, Toronto

LITERATURE

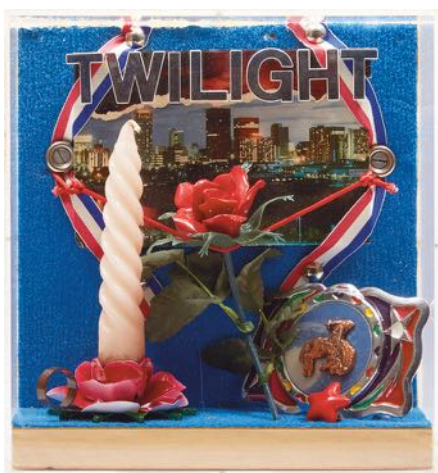
Shannon Moore, "The Relevance of Realism: John Hall at the Kelowna Art Gallery", *National Gallery of Canada Magazine*, May 11, 2016 [online]

John Hall draws his inspiration from everyday objects to create vivid hyperrealistic paintings. Hall explains, "I ask people to give me things that are important to them, and then I arrange them into some sort of coherent form...I enjoy playing with the idea of taking the most mundane item and turning it into something of pictorial interest and delight."

Accompanying this work is a shadow box maquette which the artist used to complete the final canvas work, housing the intricate arrangement of items, signalling the complexity of urban contemporary life.

\$7,000 - \$9,000

(2)



(maquette)



76

WILLIAM PATERSON EWEN

Untitled

oil on canvas

signed and dated 1955 lower right

18 ins x 59.75 ins; 45 cms x 149.4 cms

PROVENANCE

Canadian Fine Arts, Toronto

Private Collection, Toronto

EXHIBITED

Espace 55, Montreal Museum of Fine Arts, February 11-28, 1955, no. 3 or 4

LITERATURE

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

Espace 55, exhibition catalogue, Montreal Museum of Fine Arts, 1955, unpaginated, listed as no. 3 or 4

A Montreal native, Paterson Ewen attended the School of the Montreal Museum of Fine Arts from 1948-1950, studying under Goodridge Roberts and Arthur Lismer, among others. As a student he was also influenced by European Post-Impressionist artists, which is apparent in the fractured surfaces of his landscapes, still lifes and portraits. Ewen's painterly approach shifted upon encountering Françoise Sullivan, an automatist dancer, whom he would marry in December 1949. He was introduced to automatism through Sullivan's writings, as well as her friendships with Quebec abstract painters of the Automatistes, Jean-Paul Mousseau and Pierre Gauvreau. Ewen's entry into the largely francophone art scene through his wife came at a moment when the Automatistes were separating and disagreeing over intellectual positions. Yet these artists took a liking to Ewen and encouraged his early 1950s figurative paintings which demonstrated a breakdown of subject matter. Nevertheless, they of course rejected any representational imagery, believing that "abstraction offered the truest release from the constraints of order."

Untitled (1955) was painted during Paterson Ewen's breakthrough into completely non-representational works. Ewen's work of the time was characterized by a "dominant, gridlike calligraphy that was opened, centralized, and organized by concentric thrust." The twisting lines of *Untitled* contain a calligraphic effect that would recall the writing and drawing of Surrealist automatism. However, unlike the Automatistes, who relied heavily on effects of the palette knife and dripping paint, Ewen maintained a more flattened composition with muted colours. *Untitled* is painted in thin layers of earth tones and black, accented by patches of blue. During these years, Ewen found himself a latecomer to the Montreal abstract art scene and never fully associated with a particular group or approach, be it the gestural technique of the Automatistes or the rigid canvases of Les Plasticiens. His "predominant aesthetic was a loosely based abstract lyricism rooted in the observation of natural phenomenon." Ewen's preliminary non-representational compositions of the mid-1950s, such as *Untitled*, are more gestural than those of the subsequent ten years, where he explored geometric forms, loosely aligned with hard-edge painting.

\$9,000 - \$12,000



77

ROBERT WAKEHAM PILOT

Autumn Landscape

oil on canvas

signed lower right

19 ins x 24 ins; 47.5 cms x 60 cms

PROVENANCE

Private Collection, Montreal

LITERATURE

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

A lover of the changeable effect of light on the Quebec landscape, Robert Pilot prepared his canvases and panels methodically, creating a prolific number of paintings in both oils and pastels. Through Pilot's work, for which he received accolades throughout his life, the painter "offered his own interpretation of the Canadian landscape, one he handled with great visual clarity and sharp focus," writes A.K. Prakash. "Although he painted many charming subjects throughout Canada, Spain, Morocco, England, France, and Italy, it was the countryside and the urban life of old Quebec that were his preferred subjects – as they had been for Cullen, Suzor-Coté, and Gagnon before him."

Pilot had a long, illustrious career in the Canadian art world. He was elected as President of the Royal Canadian Academy (1952-53), named to the National Academy of Design in the U.S.A. and was a principal art instructor in Montreal throughout the periods of development of the Beaver Hall Group, The Canadian Group of Painters, the Automatistes, Prisme d'Yeux and Les Plasticiens.

\$8,000 - \$12,000



78

ALFRED JOSEPH CASSON

Edge of the Woods, Oxtongue Lake

oil on board

*signed lower right; signed, titled and dated "July 1981" on the reverse
12 ins x 15 ins; 30 cms x 37.5 cms*

PROVENANCE

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

LITERATURE

Peter Mellen, *The Group of Seven*, Toronto, 1970, page 24
Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*,
Agincourt, Ontario, 1976, page 50

Oxtongue Lake is situated in the northern part of Algonquin, with a sandy shoreline and a deep forest behind it. *Edge of the Woods, Oxtongue Lake* shows us Casson's perspective from the shore looking into the wilderness beyond. His use of mossy greens contrasted against brighter tones make for an atmospheric rendition of Oxtongue Lake, showing how the warm sun would illuminate the trees in the foreground while the deeper area of the forest was cast upon by shadows and clouds. 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.

\$15,000 - \$20,000



79

JEAN-PAUL JÉRÔME

Route

acrylic on canvas

*signed and dated 1971 lower right; signed, titled and dated on the stretcher
46 ins x 35 ins; 115 cms x 87.5 cms*

PROVENANCE

Private Collection, Toronto

Well-known as a founding member of Montreal's Plasticien group, Jean-Paul Jérôme began working in an increasingly lyrical mode of abstraction in the late 1950s. Jérôme developed an idiosyncratic approach, building on the early influence of European cubism and constructivism. In the early 1970s, Jérôme created several works with a restricted palette of toned-down, earthy hues. *Route* resembles gestural, painterly brushstrokes but is carefully rendered in clean, graphic forms. Black thread-like lines meander through the composition, playing off the dominant, branch-like structures. Moving away from an all-over, pure abstraction, Jérôme re-establishes a figure/ground pictorial space set in flat background areas of red oxide and white. *Route* brims with frenetic energy and movement. A restless experimenter, Jérôme's prolific output explored a wide range of stylistic possibilities.

\$7,000 - \$9,000



80

PIERRE GENDRON

Sans titre

oil on canvas

*signed and dated 1963 lower right; inscribed "A-13-63" on the reverse
51.25 ins x 35 ins; 128.1 cms x 87.5 cms*

PROVENANCE

Private Collection, Montreal

\$5,000 - \$7,000

81

JACQUES HURTUBISE**Rencontre***mixed media on board**signed, titled and dated "63-64" lower right**26.25 ins x 20 ins; 65.6 cms x 50 cms***PROVENANCE**

Waddington & Gorce, Toronto

Private Collection, Montreal

As early as 1957, at age seventeen, Jacques Hurtubise exhibited his work at the Salon du printemps in Montreal. He attended the École des beaux-arts de Montréal until 1960, when a grant enabled the young painter to spend nine months in New York. There, he became enamoured with the art of the Abstract Expressionists. Hurtubise was particularly drawn to the 'Action Painting' of De Kooning and Pollock, for their spontaneous and lively paint application. Hurtubise's early energy-filled works, including *Rencontre*, reflect a combination of his personal experience and the forces of nature. Completed in 1963-64, the mixed media painting shows the emergence of the artist's signature lightning bolt motif, executed in a spontaneous, gestural application inspired by the Automatistes and the Abstract Expressionists. Hurtubise divided his time between Montreal and New York for much of the 1960s, as he developed his unique style and experimented with hard-edge designs and repeated motifs combined with controlled "splashes" of pigment.

\$18,000 - \$20,000



82

ALFRED PELLAN**Abstract Composition***oil on canvas**signed on the reverse**7.5 ins x 13 ins; 18.8 cms x 32.5 cms***PROVENANCE**

Galerie Claude Lafitte, Montreal

Private Collection, Toronto

Quebec painter Alfred Pellan had an avant-garde artistic approach that evaded any direct association with a particular movement and influenced the modernization of the Montreal art milieu. His unique and creative style was fostered in Paris, where he resided from 1926-1940, after receiving a fine arts scholarship. Pellan was enamoured with the Cubists and the Surrealists, who inspired his still life and figure studies, which became more dramatic, with increasingly fluid lines and abstract imagery. Pellan also experimented with mural painting, and won first prize at the 1935 exhibition of mural art. The influence of these European art movements is evident in Pellan's *Abstract Composition*. The flattened, two-dimensional abstract shapes are akin to Cubist imagery he would have come across in Paris, and the unusual organic shapes recall dream imagery and visions of the subconscious that inspired the Surrealists.

\$6,000 - \$8,000





83

CHRISTOPHER PRATT

1887 Orange 13 Cent Stamp

colour lithograph

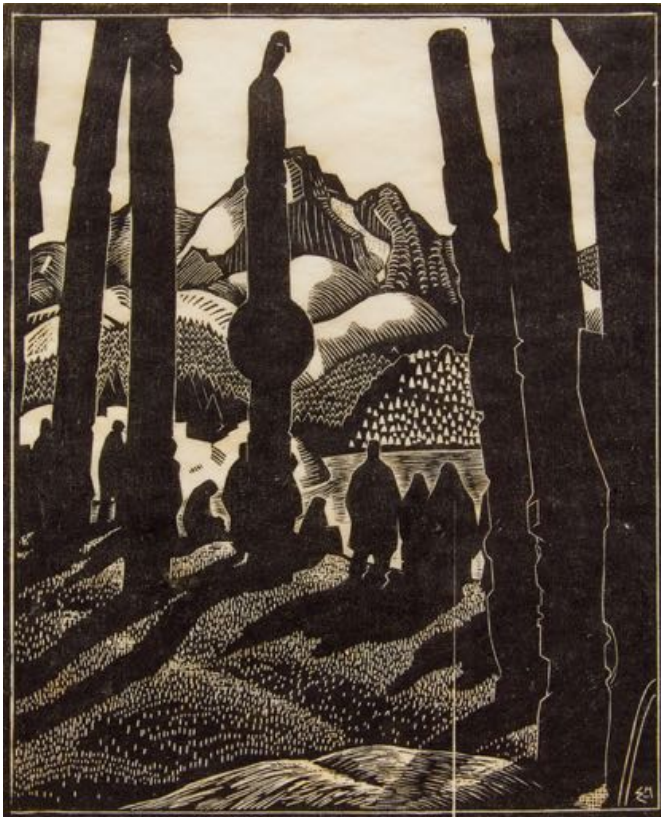
signed, titled, dated "April '74" and inscribed "Jubilee Piece - Artist's Proof" in the lower margin

23 ins x 29 ins; 57.5 cms x 72.5 cms

PROVENANCE

Private Collection, St. John's

\$3,000 - \$5,000



84

EDWIN HEADLEY HOLGATE

Totem Poles, No. 4 (Departing People)

woodcut

signed lower right; dated 1926 on a gallery label on the reverse

5.75 ins x 4.75 ins; 14.4 cms x 11.9 cms

PROVENANCE

Galerie Valentin, Montreal

Private Collection, Montreal

LITERATURE

Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, 2005, illustrated page 58, cat. no. 160

An accomplished painter, illustrator and muralist, Edwin Holgate was also instrumental in the revival of woodblock printing following the First World War. Holgate applied modernist principles to the traditional medium, making expert use of black and white contrast to emphasize his dynamic compositions. In 1926, Holgate travelled to British Columbia along with his friend A.Y Jackson and the anthropologist Marius Barbeau. The group visited Gitksan territory on the Skeena River, sketching totem poles and First Nations villages in the region. Barbeau emphasized the potency of the totem pole as a Canadian symbol, and Holgate depicted the iconic artifacts repeatedly in his paintings and prints. *Totem Poles, No. 4 (Departing People)*, was created as part of a series of eight woodblock prints based on the excursion. Holgate presents the totems in silhouette, dramatizing their presence with outlines and solid, black forms. The figures standing on the shore echo the totems, and their postures and deep shadows add a sense of melancholy to the image. Their simplified forms are contrasted with the detailed, undulating landscape. Holgate taught wood engraving at the École des beaux-arts in Montréal, attracting praise and notoriety for his influential print work.

\$5,000 - \$7,000

85

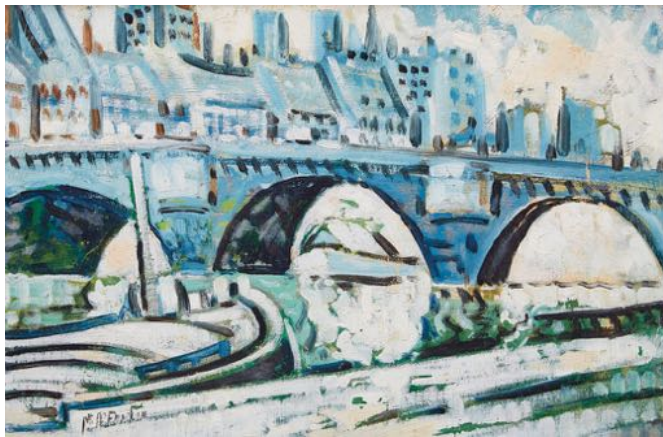
MARC-AURÈLE FORTIN**La Seine à Paris***oil on board**signed lower left**9 ins x 13.25 ins; 22.5 cms x 33.1 cms***PROVENANCE**

Galerie L'art français, Montreal

The Collection of Senator E. Leo Kolber, Montreal

It was following a brief trip to London and Paris in 1920 when Marc-Aurèle Fortin decided to paint full-time and exhibit his work. The artist was undoubtedly inspired by the cities' renowned fine art museums as well as the picturesque scenery and local architecture. He returned to Europe again in 1934 as an established painter, having developed a reputation for colourful renditions of rural Quebec. During this second trip, which endured several months, Fortin spent time in Paris, the Côte d'Azur, the Rhone Valley, as well as Italy. The painter returned to Quebec in 1935 with several pencil and oil sketches of Paris, Nice and Rouen. The charming oil on board *La Seine à Paris* depicts the popular subject of Paris' many bridges that connect the Right and Left banks, in a style that is quintessentially Fortin.

\$5,000 - \$7,000



86

JAMES WILSON MORRICE**Riverside Promenade***black chalk on paper**signed lower right; F.R. Heaton Estate stamp and an unfinished sketch**(Head of a Man) on the reverse**6 ins x 10.25 ins; 15 cms x 25.6 cms***PROVENANCE**

Collection of F.R. Heaton

Collection of Mr. Gerry Moses

Private Collection, Toronto

LITERATURE

Jerrold A. Morris, *100 Years of Canadian Drawings*, Methuen, 1980, reproduced page 53

This Morrice drawing is unique in his oeuvre; the closest example, a *Street Scene*, drawn in charcoal on laid paper, belongs to the Musée national des Beaux-Arts du Québec and is quite different: it is a city scene, while here we are on a country path high above a large river (the Seine?). In both cases, though, the artist has cut down and re-used an earlier drawing: here the back shows the head of a man, there a portion of a male nude. These old drawings could date from Morrice's early months in Europe, but the rectos, which cannot be localized, are also more difficult to date. If the street scene is mirrored in a 1897 sketchbook, the present drawing has no counterpart.

We extend our thanks to Lucie Dorais, Canadian art historian and author of *J.W. Morrice* (National Gallery of Canada, 1985) for contributing the preceding paragraph.

\$3,000 - \$4,000



Lot 86 (reverse)

87

DORIS JEAN MCCARTHY**Two Boats at Barachois***oil on board*

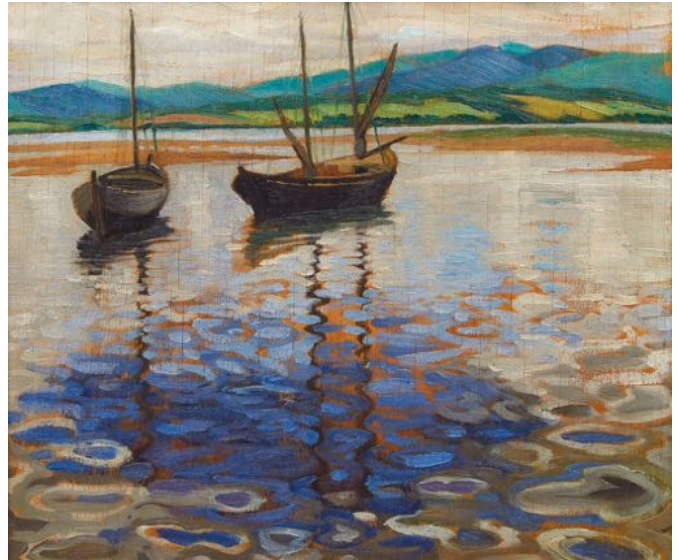
signed lower right; signed, titled, dated "340711" (July 11, 1934) and inscribed "This is a damned good painting of a particular period of my work - Doris McCarthy, 04/11/18 (November 18, 2004)" on the reverse
 11.5 ins x 13.5 ins; 28.8 cms x 33.8 cms

PROVENANCE

Private Collection, Toronto

Painted in the Gaspé, this oil sketch demonstrates the confidence and aptitude already apparent in Doris McCarthy's early work. The sinuous lines of the masts reflected in the water are reminiscent of Art Nouveau, a prevalent influence for Canadian modernists of the period. McCarthy allows the ochre underpainting to show through the cool blues and greys of the rippled water, livening the painted surface with contrasting hues. The horizontal forms of the landscape and the vertical lines of the masts direct our attention to the pair of small boats. The brushwork varies smoothly from top to bottom, becoming loose and direct at the watery foreground. Painted while in her early twenties, the work wonderfully depicts a scene from Canada's east coast, capturing the effects of dappled light and the gentle movement of water.

\$5,000 - \$7,000



88

JAMES WILSON MORRICE**At Gloucester***watercolour, laid down on paper**titled in the lower left margin*

3.75 ins x 5 ins; 9.4 cms x 12.5 cms

PROVENANCE

Collection of the artist

Maternal family of the artist (circa 1888)

By descent to the present Private Collection, Ontario

The small size of this watercolour announces the numerous *pochades* that made Morrice famous; it was painted during a summer holiday before he left for Europe. During the year he was studying Law in Toronto to please his father, but in summer he could indulge in his passion for painting. Many early watercolours have been preserved, about half now in the Montreal Museum of Fine Arts, given by the Morrice family. The present one belongs to a group that came to light very recently, all of the same small size, painted on sheets detached from a pad of professional paper.

Three of the tiny watercolours in this group represent Lake Champlain, and one is dated 1888; in July of that year, the young artist and a brother sojourned in Alburgh, Vermont, just below the Quebec border (*St. Albans Messenger*, July 7). Morrice could have visited Gloucester the same summer, or the year before; certainly before mid-August 1888, when his maternal grandfather, James Anderson, a Scottish miller turned farmer, died in Galt. No doubt the Morrice family from Montreal attended the funerals; and we can imagine the tiny works



being sent soon after to Euphemia Anderson, direct ancestor of the present owners. She was the half-sister of Annie, Morrice's mother; their father had left Scotland in 1857 with both girls, then aged 16 and 6, and his second wife; he had retired to Galt after years in the Brampton area. Perhaps the neat mountings of the watercolours, with some titles inscribed at lower left – a feature also found in the MMFA group – could be the work of a proud mother rather than her son's. Around 1888, Gloucester, a centuries-old fishing town, was opening up to diversification, with the exploitation of Cape Ann granite. The trains already brought hordes of tourists and some artists, attracted by the exceptional Atlantic light, but the famous art colony was still in the future. Since this is the only Morrice painting found so far with a Massachusetts subject, we presume that Morrice's stay was more to relax than to work. This unique, perfect watercolour, the size of a postcard, can be seen as a "souvenir": with very few pencil marks and light colours, the artist immortalized the fishing town and its granite, linked by the tall sailboat, emblem of the seaside resort.

We extend our thanks to Lucie Dorais, Canadian art historian and author of *J.W. Morrice* (National Gallery of Canada, 1985) for contributing the preceding essay.

\$7,000 - \$9,000



89

FREDERICK GRANT BANTING

Seville, Spain

oil on board

signed lower right; signed, titled and stamped (twice) "F.G. Banting M.D.

University of Toronto" on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Private Collection, Nova Scotia

Sotheby's Canada, auction, Toronto, November 24, 2008, Lot 24

Private Collection, Toronto

While the trips that Sir Frederick Banting took with A.Y. Jackson throughout Canada are fairly well known and documented through their artworks, Banting's time spent in Europe is rarely portrayed in his painting. The scientist and physician first went to Europe during World War I, where he fought in the Battle of Cambrai, France. His next

major trip was in 1925, shortly after he married his first wife, Marion Robertson. The couple embarked on an extended tour of Europe together, including a visit to Stockholm, where Banting received his Nobel Prize in Physiology or Medicine for the discovery of insulin in 1923. A few small oil paintings exist from this trip, depicting the European landscape in an Impressionist style, prior to his encounter with Jackson.

Seville, Spain presents a rare composition of the European landscape, incorporating the teachings of Jackson and Banting's familiarity with the work of the Group of Seven. This fine oil sketch, dating to 1930, depicts a unique view of the Spanish town in a Canadian style; the clustered buildings with slanted roofs bring to mind Jackson's rural Quebec village paintings, and the bright blue and white sky recall the reductive and modernist approach of the Group's landscapes.

According to Sotheby's Canada's past cataloguing of this artwork, it was painted in November of 1933, while Frederick Banting attended an International Cancer Congress in Madrid, Spain.

\$10,000 - \$15,000



90

WILLIAM GOODRIDGE ROBERTS

Still Life on a Table

oil on board

signed lower right; Roberts Inventory No. 869 inscribed on the reverse
48 ins x 40 ins; 120 cms x 100 cms

PROVENANCE

Private Collection, Toronto

More so than his Group of Seven contemporaries, Goodridge Roberts placed a special emphasis on the still-life, returning to the motif repeatedly over a thirty-year period. In the early 1960s, Roberts explored several variations on the subject of an unassuming studio table still life, rendering the painted surface in thick, confident impasto. The lively, rigorous brushwork demonstrated here contrasts with the subdued, earthy tones of the painting. Roberts added energy and focus to the composition with the bright yellow and orange hues of the fruit and flowers. The influence of early Cubism is acknowledged through the flattened perspective of the table-top in space. Roberts consistently painted directly from life, but continued to find new, inventive aesthetic territory to explore within the traditional genre.

\$9,000 - \$12,000

91

**FREDERICK SIMPSON
COBURN**

Hauling Logs, Winter

oil on canvas

signed and dated 1931 lower left

18 ins x 24.25 ins; 45 cms x 60.6 cms

PROVENANCE

Canadian Corporate Collection, Ontario

After returning to Quebec from Europe, Frederick Coburn sought to depict the radiant light and crisp snow of the Canadian winter landscape. Like his contemporaries, such as Gagnon, Suzor-Coté, Morrice and Cullen, Coburn was inspired by the natural aesthetic beauty of the Quebec Eastern Townships. He had a fondness for horses and frequently depicted a team of horses in his compositions of bright winter days in the townships. These charming logging scenes, such as *Hauling Logs*, soon became quintessential to Coburn's oeuvre and won the artist great acclaim. Coburn became hard pressed to meet the demands of his clientele in Montreal, who were introduced to the paintings by the Watson Art Gallery, and desired a memory of the brilliant Quebec countryside.

\$6,000 - \$8,000



92

HERBERT SIDNEY PALMER

Untitled (Cattle By The River)

oil on board

signed lower left; signed on the artist's label on the reverse

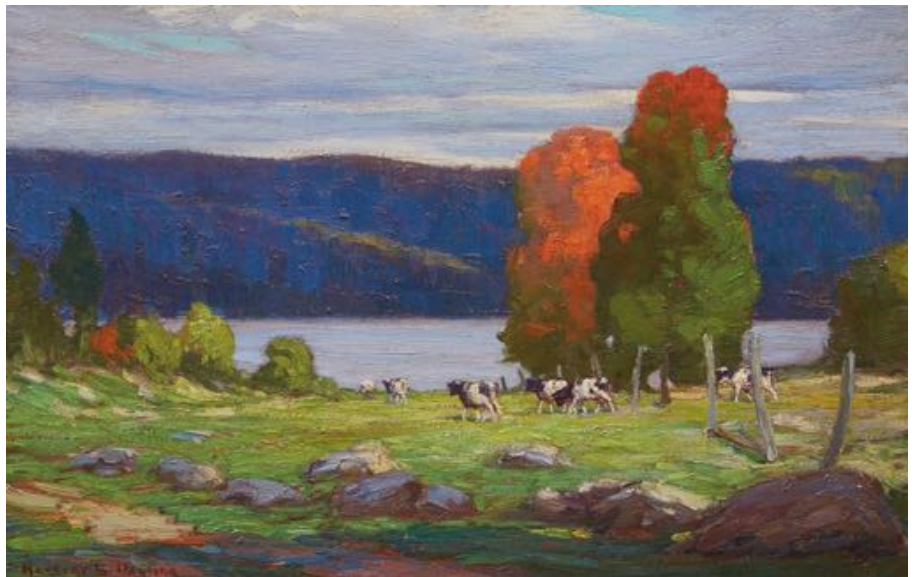
12 ins x 18.25 ins; 30 cms x 45.6 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Toronto

\$1,500 - \$2,000



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





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

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