



COWLEY ABBOTT
CANADA'S ART AUCTIONEERS

Auction of Important Canadian Art
June 9, 2021







AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

Wednesday, June 9th at 7:00 pm

Four Seasons Hotel Toronto

60 Yorkville Avenue, Toronto, Ontario

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

VIEWING BY APPOINTMENT

May 10th - June 9th

Cowley Abbott Gallery

PARTICIPATION

Live Stream

A live stream of the auction will be available at CowleyAbbott.ca on June 9th.

Absentee & Telephone Bidding

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

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

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



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1

JOHN WILLIAM BEATTY

Farm Machinery

oil on board

signed and dated 1918 lower left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Private Collection, British Columbia

LITERATURE

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

J.W. Beatty sought to depict the Canadian landscape as a patriotic statement. He was a forerunner to the Group of Seven, sharing with them a nationalist pride in painting a uniquely Canadian landscape. *Farm Machinery* demonstrates the increasingly lighter and more decorative palette of Beatty's paintings throughout his career. The artist abandoned the dark and moody colour scheme of the traditional French and Dutch schools, in favour of more vibrant tones.

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

\$5,000 - \$7,000



2

MANLY EDWARD MACDONALD

Heath Street near Bayview (Bennington Heights, Toronto)

oil on board

signed lower right; titled on the reverse; sold together with pencil drawings depicting Heath Street and horse studies

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Private Collection, Toronto

\$1,200 - \$1,500



3

HOMER RANSFORD WATSON

Untitled (Old Mill)

oil on canvas

signed and indistinctly dated lower right

30 ins x 40 ins; 75 cms x 100 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

Jane VanEvery, *With Faith, Ignorance and Delight: Homer Watson*, Homer Watson Trust, England, 1967, page 57

J. Russell Harper, *Homer Watson, R.C.A., 1855-1936: Paintings and Drawings*, National Gallery of Canada, Ottawa, 1963, page 20

J. Russell Harper described Homer Watson as “the man who first saw Canada as Canada” in the 1963 Homer Watson retrospective exhibition catalogue. Watson had a deep appreciation for the beauty and power of nature, and was celebrated for his nostalgic, pastoral compositions. Growing up in Doon, Ontario, Watson was the grandson of both German and British settlers. Both his heritage and rural environs informed his paintings, the artist passionate about the splendour of nature co-existing in harmony with humanity. Watson commemorated southern Ontario’s pioneers and early settlers in his renderings of old mills, placid landscapes and scenes of watering cattle. When describing his rambling painting forays in the countryside, Watson observed: “Truly feverish anxiety marks the artist when nature holds her gems before him. Trembling with eagerness he endeavours to pick them up, but he finds the brush a sorry instrument... Anon a few lucky strokes gather into something definable, and painter and nature are linked together.”

\$9,000 - \$12,000



4

CHARLES FRASER COMFORT

Midsummer Dawn, Percé

oil on canvas

signed lower right; titled and dated 1977 on a label on the reverse
30 ins x 60 ins; 75 cms x 150 cms

PROVENANCE

Roberts Gallery, Toronto (October 1977)
 Private Collection, Toronto

One of Quebec's most iconic landmarks, the monumental and striking Percé Rock stands in the Gulf of Saint Lawrence on the Gaspé Peninsula. The highly photogenic ancient rock formation has provided inspiring subject matter to countless artists throughout history from near and far.

Scottish-born Canadian artist Charles Comfort completed *Midsummer Dawn, Percé* in 1977. He had made several painting trips to Quebec throughout his life, beginning in the 1930s. During the economic recession, the young painter found himself with ample spare time, which he used to travel to Tadoussac and the picturesque Saguenay region. Following a highly active career that ensued, including being appointed as a Senior Official War Artist, professor at the University of Toronto, Director of the National Gallery of Canada, and Officer of the Order of Canada, Comfort spent much of the 1970s travelling to paint his favourite locations.

In this romantic depiction of the famous Quebec monument, Comfort captures the dramatic effects of light and shadow on Percé Rock at sunrise. A thin, glowing band of orange light illuminates the horizon behind the dark rock formation, creating an enchanting contrast. *Midsummer Dawn, Percé* exemplifies Comfort's ability to highlight Canada's sublime landscape views and remind us of how the nation is home to some of the most geologically and historically rich natural landmarks.

\$10,000 - \$15,000

5

SOREL ETROG

Manon

bronze

stamped signature and edition (4/7) on the base

49.5 ins x 12.5 ins x 8.75 ins; 123.8 cms x 31.3 cms x 21.9 cms

PROVENANCE

Acquired directly from the artist (1995)

Private Collection, Toronto

LITERATURE

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

Ihor Holubizky, *Sorel Etrog: Five Decades*, Art Gallery of Ontario, Toronto, 2013, page 13

Following the artist's Screw and Bolt series, the Hinges period (1973-1979) emphasized the geometric bare essentials of the figure in a continued pursuit of a simplified sculptural language. Remarking on the inspiration for this new phase in his work, Sorel Etrog explains: "On a vacation in Israel, visiting my family, I picked up a child's drawing pad and began to draw doodles of flat and organic surfaces connected by hinges. At first, new ideas feel like illegitimate children of the brain. The hinge started to obsess me and so I adopted it." The hinge, writes Ihor Holubizky, functions both as "a tangible link to the European avant-garde between the wars and a hinge to the past, the Mediterranean world of antiquity and non-Western culture; the hinges, metaphorically, bring the past into direct contact with the present."

Etrog worked simultaneously in two styles within the Hinges series, which was rare for the artist; these two categories were labelled Introverts and Extroverts. While Introvert sculptures are geometric abstractions that incorporate hinges, *Manon* is categorized as an Extrovert, which is described as "employing hinges as an articulation device", and resemble active walking figures "concerned with open space and implied movement," as explained by Etrog. *Manon* stands at over four feet tall, occupying a human-like presence in a space and demanding the viewer's attention. Its figurative shape and physical presence are well-suited to this category of Extrovert. The most conspicuous hinge in the sculpture is present in the column in the lower portion of the sculpture, alluding to a waistline, mirroring the concept of the human body bending forward at the waist. Unlike many of Etrog's Extroverts which appear to be in motion, *Manon* is an elegant and stoic sculpture, merely suggesting the capability of movement.

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

\$40,000 - \$60,000



WILLIAM KURELEK

The Grouse Mountain Sky Ride

mixed media on board

signed with initials and dated 1973 lower right; titled on a gallery label on the reverse

30 ins x 18 ins; 75 cms x 45 cms

PROVENANCE

Isaacs Gallery Ltd., Toronto

Private Collection, Toronto

LITERATURE

Avrom Isaacs, "Knowing Kurelek", *William Kurelek: The Messenger*, Altona, Manitoba, 2011, page 20

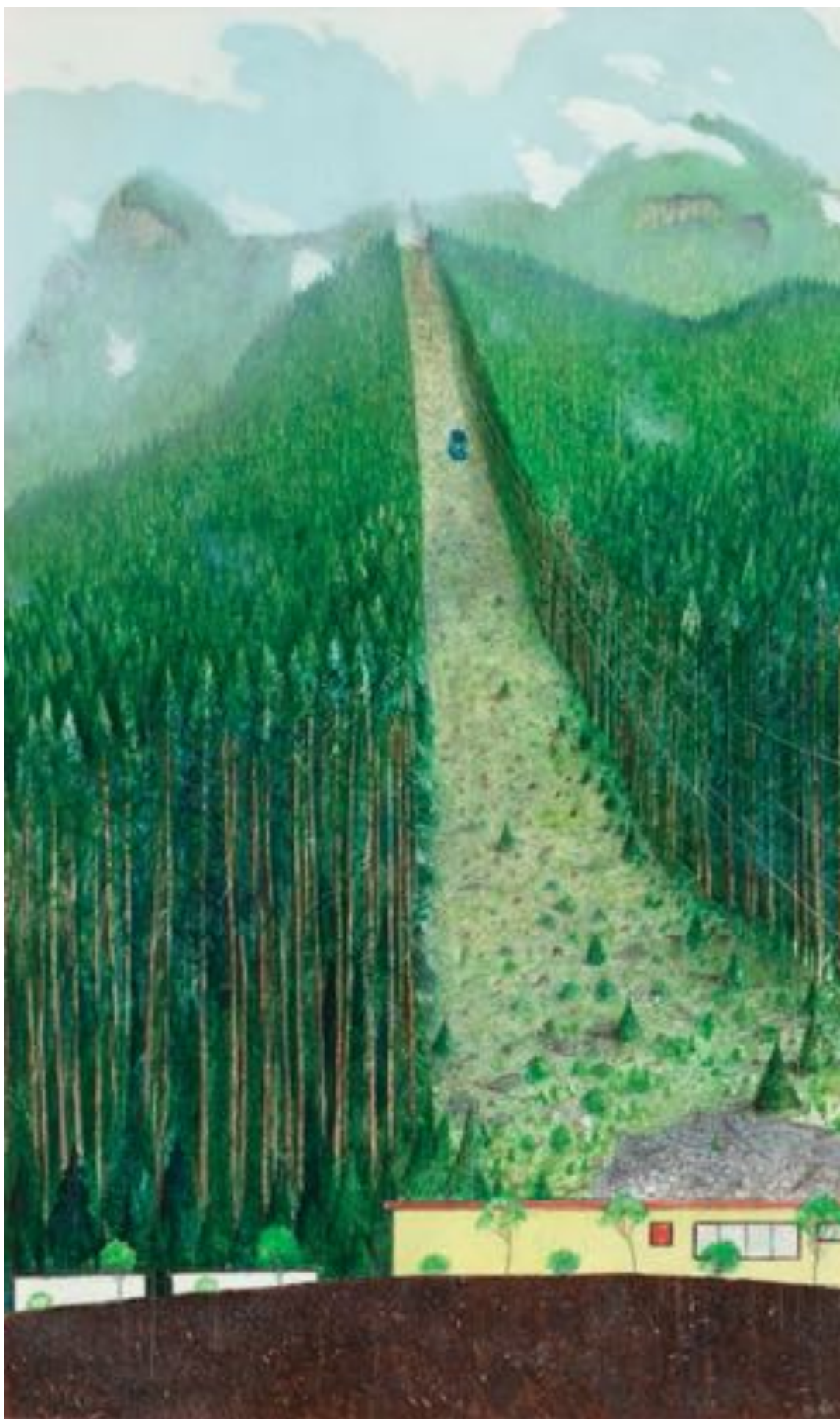
William Kurelek depicted countless scenes of diverse individuals, events and locations across Canada, from the everyday to the extraordinary. A prolific artist, he completed well over 2,000 paintings and drawings before his premature death in 1977. The Canadian landscape had emerged as a dominant subject in the work of the Alberta-born, Manitoba-raised artist after he resettled in Toronto from England in 1959. The same year, he met Avrom Isaacs, of Isaacs Gallery, who invited him to work in his gallery's frame shop and hosted Kurelek's first solo exhibition in 1960. In 1962, Kurelek married Jean Andrews and they relocated to the Beaches area in Toronto. By the middle of the decade, in the wake of the country's Centennial, his landscapes began assuming a more nationalistic tenor. What distinguished Kurelek's nationalist vision from that of previous Canadian artists was the emphasis he placed on regional and multicultural diversity.

The Grouse Mountain Sky Ride by Kurelek depicts the summer activities of the popular Vancouver ski destination Grouse Mountain Resort. The mixed media work is an example of the unique subject matter Kurelek would choose to paint, continuously finding fresh perspectives on well-known Canadian locations. Av Isaacs noted that the painter's "genius was the gift he had of an endless supply of stored literal images. He had a warehouse of images that were crystal clear in his mind", an inventory of countless stories ready to be told. Isaacs recalled that Kurelek "had so much to say that he allowed himself only five hours a night to sleep. When I questioned this, he replied that he would have plenty of time to rest in the next world."

After a fire destroyed the original Grouse Mountain ski lodge in the winter of 1962, the government of British Columbia provided funding and permits for a new lodge and aerial tramway travelling to the mountaintop from the valley below. The tramway, known as the Blue Tram, and later as the Skyride, was opened and inaugurated on December 15, 1966. In Kurelek's 1973 painting we see the newly built Blue Tram ascending the wooded slope. Today, the Grouse Mountain resort operates two aerial tramways, the Blue Tram and the Red Tram, which is known officially as the Super Skyride.

Kurelek, who spent his youth on a farm in the Prairies, was no doubt highly impressed by the lush landscape and tall trees of British Columbia, which he depicts in this artwork filled with greenery. *The Grouse Mountain Sky Ride* was painted in 1973, shortly after the artist exhibited his Toronto Series at The Isaacs Gallery the previous fall, and thus was looking for inspiration from new Canadian terrain. He would later go on to create the Montreal Revisited Series in 1975. *The Grouse Mountain Sky Ride* serves as a testament of how the artist valued and reflected on all facets of our multicultural national identity.

\$40,000 - \$60,000





7

KATHLEEN FRANCIS DALY PEPPER

Winter Charlevoix (1931)

oil on board

signed lower right; artist's name and address on the reverse
12 ins x 14 ins; 30 cms x 35 cms

PROVENANCE

Nancy Poole Gallery, Toronto (1974)
Private Collection, Toronto

EXHIBITED

O.S.A. Little Picture Exhibition, date unknown

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

After marrying George Pepper in 1929, the couple made the Studio Building in Toronto their artistic and home base. There, Daly Pepper worked alongside her husband as well as their mutual friend, A.Y. Jackson. In 1933, the Peppers built a log studio in Charlevoix County in the village of Saint-Urbain where they would host a number of visiting artists. *Winter Charlevoix* was completed in 1931, during an early painting trip to the area, which may have been the moment when the couple decided to build their studio. The charming winter scene with rolling hills emits a warm light; conjuring the sensation of experiencing the bright sun on a crisp winter day.

\$10,000 - \$15,000



8

KATHLEEN MOIR MORRIS

Berthier-en-Haut

oil on board

signed lower right
8.75 ins x 12 ins; 21.9 cms x 30 cms

PROVENANCE

Galerie Eric Klinkhoff, Montreal
Private Collection, Montreal

\$5,000 - \$7,000



9

ALEXANDER YOUNG JACKSON

Hills Near Ripon, Quebec

oil on board

signed lower right; signed, titled and dated "March 1962" on the reverse
10.5 ins x 13.25 ins; 26.3 cms x 33.1 cms

PROVENANCE

Private Collection, Toronto

Throughout his long and prolific career, A.Y. Jackson was dedicated to painting small towns of rural Quebec. As a young artist, he journeyed up the St. Lawrence River, sometimes alone, other times with fellow painters including Albert Robinson, Arthur Lismer and Frederick Banting. Jackson would often board with families during stays in smaller communities, providing a thorough examination of not only the land but also the daily life and culture of the residents. Many of those in the communities were enchanted by Jackson's stories of his extensive travels and experiences. The artist returned home each time with his quota of sketches to be painted into canvases.

Jackson moved to the Ottawa region in 1955, settling in Manotick. During these later years, he continued to take many painting trips, exploring the Ottawa Valley, the Gatineau Hills, the Lièvre River Valley and Ripon. Jackson was often accompanied on these excursions by his former student Ralph Wallace Burton, as well as fellow painters Maurice Haycock and Stuart D. Helmsley. Burton later became a friend and regular painting companion to A.Y. Jackson. Over a period spanning more than twenty years, the two men travelled the lengths of Eastern Ontario and Quebec, as well as Alberta, Alaska and the Yukon territory together, depicting the environs of the regions they visited.

Hills Near Ripon, Quebec, is a quintessential A.Y. Jackson oil sketch of a Quebec winter scene. A valley with soft, rolling hills is populated with a few small farm buildings and blanketed in snow. Despite the clouded sky, the charming scene is warm and bright, and the snow appears illuminated by sunlight. Ripon is a municipality located in the valley of the Petite-Nation River in the Outaouais region of western Quebec. The town was named after Ripon in North Yorkshire, England. A small and picturesque village, Ripon provided Jackson with both the rugged barren Canadian landscape and small town the artist sought to explore in his artistic practice.

\$20,000 - \$25,000

FRANKLIN CARMICHAEL

Orillia*oil on double board**titled, dated 1915 and inscribed "OS-2-A" with the estate stamp on the reverse**8.25 ins x 10.5 ins; 20.6 cms x 26.3 cms***PROVENANCE**

Family of the artist

By descent to the present Private Collection, Ontario

LITERATURE

J.E.H. MacDonald Fonds, Library and Archives Canada, Ottawa

The youngest original member of the Group of Seven, Franklin Carmichael was born in Orillia, Ontario in 1890. As a teenager interested in the arts, he worked in his father's carriage-making shop as a stripper. In decorating the carriages he practiced his design, drawing, and colouring skills. Carmichael apprenticed at the commercial art firm Grip Limited in Toronto in 1911, while taking night classes at the Ontario College of Art with William Cruickshank and George Agnew Reid. During this time, he also took classes at the Toronto Technical School, where he studied alongside Gustav Hahn.

From 1913 to 1914 Carmichael studied in Antwerp, Belgium at the Académie Royale des Beaux-Arts, however he shortly returned to Canada due in part to the war. On his return, he began painting on weekends with colleagues Tom Thomson, J.E.H MacDonald and Arthur Lismer. During the fall of 1914, he moved into the Studio Building where he shared a space with Thomson over the winter.

Orillia was painted during these seminal early years of his career prior to the formation of the Group of Seven, while Carmichael was sharing a studio with Thomson. He completed the work in the winter of 1915, before his twenty-fifth birthday. A peaceful and delicately-rendered painting, *Orillia* demonstrates Carmichael's talent from a

young age. The artist uses a monochromatic colour palette of muted blues and greys to depict the winter forest scene, with the fir trees partially covered by snow serving as the only area of contrast. His painterly approach shows the influence of European Impressionism and former teacher George Reid. The background is composed of loose and separated brushstrokes and is nearly abstract, creating a screen of trees dappled with light and shadow.

Orillia held a special place for Carmichael, for it was his birthplace (and where he is buried) and the subject of numerous sketches, watercolours and oils throughout his career. The town provided him with picturesque forest and lakefront scenery that served as endless inspiration.

The year 1915 was also an important one for Carmichael because it was when he married his wife, Ada Lillian Went. Tom Thomson invited Carmichael on a sketching trip to Algonquin Park in the fall of that year, but he was unable to attend due to his wedding. During this time, Carmichael was balancing his personal life with his passion for art and eagerness to bring change to the Canadian art tradition. He and the future members of the group were frustrated by their initial attempts to capture the untouched "savage" land of Canada, with the particular characteristics of the land difficult to capture in the then-dominant European tradition.

It would be once the group discovered the paintings of the Scandinavian landscape that they would begin to move in a coherent direction. According to J.E.H. MacDonald, the Scandinavian painters "seemed to be a lot of men not trying to express themselves so much as trying to express something that took hold of themselves. The painters began with nature rather than with art." *Orillia* demonstrates Carmichael's early efforts at showcasing the 'untouched "savage" land' of his hometown, foreshadowing the groundbreaking movement that was soon to come.

\$40,000 - \$60,000



JACK HAMILTON BUSH

Untitled (circa 1958)

gouache on paper

14.75 ins x 20 ins; 36.9 cms x 50 cms

PROVENANCE

Collection of the artist

William Ronald (a gift from Jack Bush)

Helen Ronald / The Estate of William Ronald

By 1958, Jack Bush was all-in with abstraction. This total commitment to painting abstractly did not happen overnight. Even as late 1953 through 1954 – that is, the first two years of Painters Eleven – Bush continued to paint representational subjects such as the nude figure, lake scenes, and various religious themes. This untitled gouache from the late 1950s is a marker of Bush's breakaway from traditional painting. His dedication to non-objective painting is characterized by his mastery of colour and this painting certainly boasts colour as a priority.

While this painting remains unsigned, it fits well with a number of works on paper that Bush made in 1958, two of which are now in the collection of the National Gallery of Canada and are also untitled (acc. nos. NGC / MBAC 38436 and NGC / MBAC 38437). Like the present lot, these two paintings at the National Gallery are made with gouache (an opaque watercolour paint) in what appears to be a relatively quick and direct action that aims to let singular colours float independently on the paper, as if each colour is an island to be appreciated on its own.

In 1958, during the last year of operation for his co-founded commercial art and design firm Wookey, Bush and Winer, Bush often made quick abstract sketches in his spare time at work, when business was winding down. The purpose of these sketches was to get ideas out onto paper, and to practice an automatic technique – that is, to create a picture based in colour and form, without any preconceived ideas. These sketches usually remained just that – immediate expressions of creativity and action – but some were later worked up into larger works of oil on canvas, such as *Down Sweep* (oil, 190.5 x 243.2 cm, 1958), which was inspired by a much smaller study in gouache. These paintings, like the present lot, emphasize the nature of paint – celebrating the shape of a splatter or drip of paint, and advocating bright colours alongside a moody wedge of intense black. This approach was a far cry from his early landscapes and an altogether new shout out to New York, in particular.

From late April to early May 1958, Bush traveled to New York City, as he often did, and this time he saw the work of his fellow Painters Eleven member William Ronald at the Kootz Gallery. On that same visit to New York, Bush socialized with the art critic Clement Greenberg, who introduced him to Willem de Kooning, Hans Hofmann, Helen Frankenthaler, and Robert Motherwell, among others. It was a whirlwind trip that also included a visit to the studio of Adolph Gottlieb, who made a big impression on Bush. Looking at this untitled gouache, Bush's admiration for Gottlieb's work may be seen in the way in which the splashy black form anchors the bottom of the composition. The hovering red form is like a purposefully rough rendition of the floating fits of colour found in Gottlieb's famous *Burst* series from this same time. It was an exciting moment in the history of abstract painting. The wave was cresting and artists like Bush dove in – and went all out.

Untitled (circa 1958) will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

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

\$15,000 - \$20,000



In a discussion with Helen Ronald this year, she recounted how William Ronald acquired this artwork by Jack Bush:

“One day in 1958, while we were visiting Toronto, Jack Bush invited my husband, William Ronald, to meet up. Jack wanted to show him a new direction in painting he was thinking of. This was after Jack had met Clement Greenberg. Bill was surprised that Jack still cared about his opinion, especially as he felt there may have been some lingering hard feelings over his resignation from Painters Eleven the previous year.

When he returned home, I remember Bill describing how enthusiastic Jack was about his new direction in painting and how much he appreciated Bill’s arranging for Greenberg to visit Painters Eleven. Bill then showed me the impressive, beautiful work on paper which we’re now calling the *Gouache for William Ronald* by Jack Bush. It was totally different than any of the many paintings by Jack that I’d seen before. It made an indelible impression.

It’s worth noting, while Bill collected many works of art by other artists in his lifetime, most of which he generously gave away to friends, this Jack Bush gouache he kept.

At this time in my life, I’m organizing my archive for the future. I’m pleased to say that it’s now time for someone else to take care of this beautiful work of Jack’s.”



Jack Bush, Helen Ronald & William Ronald at the Painters Eleven opening at the Riverside Museum, New York City on April 9th, 1956.

(Photograph courtesy of Helen Ronald/The Estate of William Ronald)



12

ALFRED JOSEPH CASSON

Farm Near Baptiste

oil on board

signed lower right; signed and titled on the reverse; signed, titled and dated 1953 on a label on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Private Collection, Toronto

Farm Near Baptiste was painted in the granite highlands just south of Algonquin Park. The area was among the favourite sketching locales of the Group of Seven, whose members visited the region with great frequency. Algonquin Park and its environs have since become iconic in Canadian art history as inspiration for countless influential works.

A.J. Casson presents a humble farm perched on rocky ground. The weathered buildings are ringed with the brilliant orange of autumn leaves, flickering flame-like in the background. The foliage provides contrast to the earthy tones of the structures at the centre of the composition. The structures of the farm visually relate to the boulders in the foreground, highlighting the close connection between the humble dwellings and their environment. In his depictions of Ontario villages and farms, Casson explores the theme of stoic resilience in defiance of eternal forces of nature.

\$18,000 - \$22,000



13

ALEXANDER YOUNG JACKSON

Georgian Bay

oil on panel, laid on board

signed lower right

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Moore Gallery, Toronto

Private Collection, Ontario

LITERATURE

A.Y. Jackson, *A Painter's Country*, Vancouver/Toronto, 1958, page 25

Naomi Jackson Groves, *A.Y.'s Canada*, Toronto/Vancouver, 1968, pages 108 and 110

David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, page 214

Wayne Larsen, *A.Y. Jackson: The Life of a Landscape Painter*, Toronto, 2009, pages 51 and 55

Ian A.C. DeJardin, *Painting Canada: Tom Thomson and the Group of Seven*, London, 2011, page 111

Georgian Bay was a region A.Y. Jackson would return to regularly throughout his career, the artist referring to the area as his “happy hunting ground.” He enjoyed the opportunity to paddle around islands and explore the web of channels, affording him near-infinite vistas for sketching. Jackson often stayed with Dr. James MacCallum, a friend

and patron to members of the Group of Seven, during his forays in the area. MacCallum's cottage was located on the island of Go Home Bay and he “was happy to entertain his artist friends here or make [the cottage] available to them when he was not there.” David Silcox emphasizes the importance of this relationship for Jackson and his fellow artists, as MacCallum's support and friendship created “an atmosphere of possibility that gave birth to a stunning array of superb works.”

The viewer can almost feel the gusts of wind as they blow over the bay, rippling the clear water below. The sunlight dappling the water's surface adds a shimmering quality, complementing the ribboned patterning of the rocky shoreline. In the distance, Jackson's symbolic Jack pine trees bend gracefully in the wind. We find depictions of lone trees within some of the most recognizable representations of Georgian Bay by both Jackson and his fellow members of the Group of Seven, providing visual evidence of not only the power of the environment, but also of the solidarity witnessed within the grand expanse of the landscape. Naomi Jackson Groves confirms that “with the motif of the wind-swept pine on the wave-beaten shore we reach the storm centre of the Group of Seven in its initial years.” Executed in warm rust and earthy browns at the shoreline, Jackson's use of aquamarine with cobalt blue accents expertly contrast, adding dynamism as the eye travels towards the high horizon line. At Georgian Bay the stage is continuously set for the “spectacular storms that rattled the bay”, which were “an inspiration to its visiting artists.”

\$20,000 - \$30,000

IVAN KENNETH EYRE

Amber Pass

oil on canvas

signed lower left; signed, titled (twice) and dated 1992 on the reverse
46 ins x 49.75 ins; 115 cms x 124.4 cms

PROVENANCE

Collection of the artist
Wallace Galleries, Calgary (1995)
Private Collection, Calgary

LITERATURE

Pavillion Gallery, *Ivan Eyre: The Paintings*, Assiniboine Park, 2004, pages 18-19 and 254
Denis Cooley, Amy Karlinsky and Mary Reid, *Figure Ground: The Paintings and Drawings of Ivan Eyre*, Winnipeg, 2005, page 19

Born in Tullymet, Saskatchewan in 1935, and completing his university studies at the University of Saskatchewan and the University of Manitoba, the artist was heavily influenced by the Canadian prairie landscape. In 1969, Eyre began renting a large room in the old warehouse district of Winnipeg. The view of the western city sky through the large windows of his studio became a vital component in many of his compositions. The practice of landscape painting has continued throughout the artist's career with the Saskatchewan and Manitoba setting figuring prominently as works of imagination, an ode to the artist's personal history. Eyre comments on the landscape genre of painting: "The subject is inexhaustible. Infinite possibilities exist. It's still possible to make of a landscape a very personal statement, even a radical one, different from anything previous."

Amber Pass is a prime example of one of Eyre's later large-scale landscapes. It displays a vast view of a mountainous trail, while maintaining a strong attention to fine details. Each branch of the shrubbery is painstakingly depicted throughout the canvas. Art historian Pat Bovey comments on this quality of Eyre's landscapes, stating: "Eyre's keen sense of composition has enabled him to treat in the same work both the macro space of the prairie and the micro-detail of the grasses, leaves, trees and individuals in that expanse. Some details are magnified, others reduced in size." Interestingly, Eyre notes that these landscapes are never done on location and does not proclaim the scenes or even perspectives to be realistic. *Amber Pass* and his other lush landscapes of riverbanks, fields and mountains are instead generated to induce associations of home and familiarity.

In this masterwork, Eyre draws us into the composition, along the winding path up into the snow-covered mountains in the distance. The painting has an engrossing effect on the viewer; Eyre achieves this by including multiple perspectives, guiding the eye to various points in the upper portion of the landscape. Author Nancy Hermann speaks to this strategy of Eyre's, and describes the viewer's immersive experience with large landscapes such as *Amber Pass*: "The artist offers no single ledge on which the observer may stand and fully take in all aspects of a work. The viewer must enter into a painting's theatre by travelling across it and into it, and thus interact with the work, rather than studying it from a fixed distance."

\$80,000 - \$120,000





15

MOLLY LAMB BOBAK

Cafeteria

oil on canvas

signed and dated 1946 lower right; signed and titled on the stretcher
16 ins x 20 ins; 40 cms x 50 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

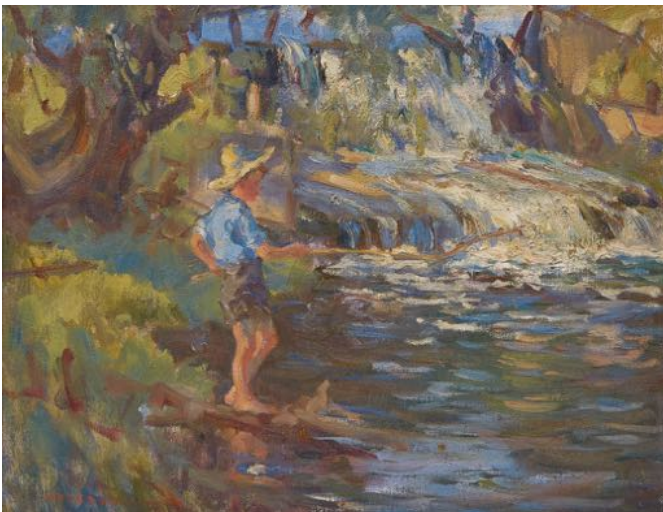
Molly Lamb Bobak, "I Love the Army" in *Canadian Art*, vol. 2, no. 4, April 1945, pages 147–48

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

Reflecting on her time as an official war artist during the Second World War, Molly Lamb Bobak recalled: "The whole structure of army life is agreeable to a painter. All the nuances of living are done away with because you don't have to cook, you don't have to worry about being poor or sick or being without warm clothes. And everywhere you turn there is something terrific to paint." In this military environment, Bobak was able to completely focus her practice on observing and documenting her surroundings.

Cafeteria is a prime example of Bobak's ability to provide a rare and intimate portrayal of the activities of those at home during the Second World War. Although the work depicts a busy communal cafeteria, the artist showcases her skill at capturing the individual and collective energy of the scene. Bobak allows the viewer to empathize with the exhausted nurse seeking a free spot to rest for her meal break amongst the sea of people. Conversely, the smartly dressed woman seated behind the nurse exudes a sense of sophistication and style, elegantly dressed, a cigarette casually resting in her fingers. Michelle Gewurtz notes that "these crowd scenes represent Lamb Bobak's commitment to translating her impressions of lived experience...the faces in the crowds are loosely drawn and devoid of detail, but the language of modern life is clear in the gestures of the bodies gathered together."

\$6,000 - \$8,000



16

MANLY EDWARD MACDONALD

Duncan MacDonald Fishing Before Waterfall

oil on canvas

signed lower left
15 ins x 19 ins; 37.5 cms x 47.5 cms

PROVENANCE

Acquired directly from the artist

By descent to the present Private Collection, Ontario

\$1,800 - \$2,200

17

MAUD LEWIS**White Kitten in a Tea Cup***mixed media on board**signed lower right**13.75 ins x 11.75 ins; 34.4 cms x 29.4 cms***PROVENANCE**

Acquired directly from the artist

By descent to the present Private Collection, Oregon

Amusingly perched in a tea cup, a kitten gazes whimsically at the butterflies hovering nearby. Evocative of childhood innocence, the quirky and rare image has a captivating charm. Dating from the late 1960s, *White Kitten in a Tea Cup* exemplifies the levity and wit that has earned Maud Lewis's work enduring appeal.

\$12,000 - \$15,000



18

MAUD LEWIS**At the Train Station***mixed media on board**signed lower right**12.25 ins x 13.75 ins; 30.6 cms x 34.4 cms***PROVENANCE**

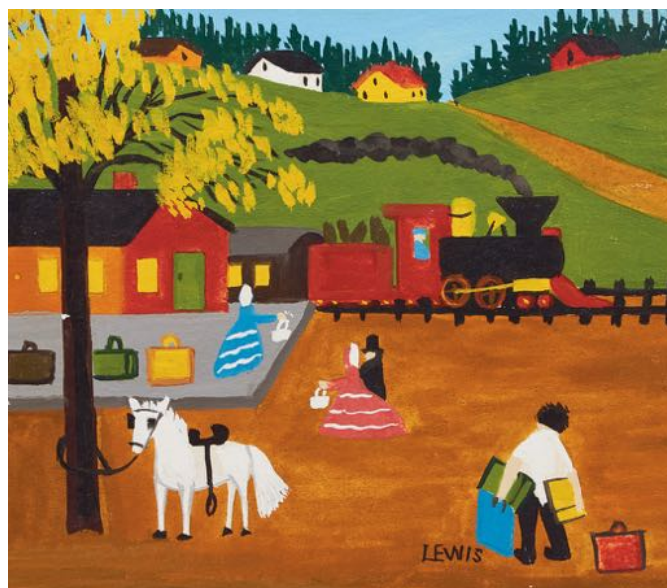
Acquired directly from the artist

Private Collection, Nova Scotia

By descent to the present Private Collection, United States

In childhood, Maud Lewis had loved watching the train from her home, taking in the scenes of activity with interest and amusement. Likely painted in the mid to late 1950s, this work depicts the bustle of village life with the artist's intuitive knack for colour and form. Village folk in traditional dress rush for the train while a figure in the foreground comically struggles with an excessive load of baggage. Lewis has filled this scene with vital, endearing details.

\$15,000 - \$20,000



19

MAUD LEWIS**Surprised Deer***oil on board**signed lower right; dated "December 1961" on the reverse**9 ins x 12 ins; 22.5 cms x 30 cms***PROVENANCE**

Acquired directly from the artist by H. and M. Hatheway, Halifax

Mayberry Fine Art, Toronto/Winnipeg

Private Collection, Ontario

\$9,000 - \$12,000



WILLIAM KURELEK**Haystacks and Ducks (Ukrainian Series)***mixed media on board**signed with the artist's monogram and dated 1977 lower right;**titled on a label on the reverse**20 ins x 16.5 ins; 50 cms x 41.3 cms***PROVENANCE**

Estate of the artist

Isaacs Gallery Ltd., Toronto

Private Collection, Ontario

LITERATURE

William Kurelek, *To My Father's Village: The Last Days and Drawings of William Kurelek*, Toronto, 1988, unpaginated, reproduced as *Haystacks* with a drawing of the haystacks

One of his final paintings, *Haystacks and Ducks* was executed by William Kurelek during a 1977 visit to the Ukraine, the artist wishing to experience and document the people, customs and land of his heritage and to determine if he felt he was more "Ukrainian or Canadian".

After a brief trip to the Ukraine in 1970, the visit allowing Kurelek only four hours in his father's village of Borivtsi, the artist immediately applied for a visa to return. He would apply each year that followed until permission was finally granted in 1977.

A sharp contrast to the war-torn and sometimes horrifying childhood years which his father, Dmytro, experienced in his village prior to immigrating to Canada in 1923, Kurelek's scene from the edge of Borivtsi is one of peace and beauty. As dusk delivers a sky dazzled with red and gold, a woman quietly walks the field as horses and ducks wander and feed. The rooftops of the village are protected by the surrounding foothills with the spire of the village church reaching into the clearing sky.

Referencing the related pencil drawing of the three haystacks within this composition, the editor notes in *To My Father's Village* that haystacks are "...like agricultural fingerprints, different from country to country, sometimes from area to area. These conical haystacks are typical of the countryside around Borivtsi, the Carpathian foothills village in the province of Bukovyna, where Kurelek's father was born."

Despite Kurelek's health being in decline prior to his journey, he would create more than one hundred drawings and six paintings (three of which would remain in the Ukraine as gifts) during the trip. Within days of his late-September return to Toronto, he was admitted to hospital and would succumb to cancer weeks later, passing away on November 3rd, 1977 at 50 years of age. A central theme within the compositions throughout his career, *Haystack and Ducks* provides the viewer with one of Kurelek's final representations of Ukrainian culture and life on the farm.

\$25,000 - \$35,000



JACK HAMILTON BUSH

The Red Square

oil on masonite

signed lower left

12 ins x 15.75 ins; 30 cms x 39.4 cms

PROVENANCE

Collection of the artist (June 1948-1974)

Estate of the artist

The Park Gallery, Toronto

Private Collection, Ontario

EXHIBITED

New Paintings by Jack Bush, Gavin

Henderson Gallery, Toronto, 1949, cat. no. 11

Jack Bush: Early Work, Art Gallery of Ontario, Toronto, 1985-86, cat. no. 44 plus tour

Jack Bush: Transition Years (1940-1956), Thielsen Gallery, London, 2013

LITERATURE

Christine Boyanoski, *Jack Bush: Early Work* (Exhibition Catalogue), Art Gallery of Ontario, Toronto, 1985, reproduced page 61

The painting's title – *The Red Square* – calls attention to a recurring symbol within the artist's oeuvre. The red square in the upper right corner of the picture is arguably an abstracted version of a red sun, and the red sun is perhaps the most prevalent image found throughout the artist's work from the 1940s and 1950s. Again and again, a red sun is seen in paintings that focus on the spirit, faith, or existential struggles. The 1997 Jack Bush survey organized by the Art Gallery of Algoma pointed to the significance of the sun in Bush's practice with the exhibition's title: *Hymn to the Sun, Early Work* (also named after a painting by the same title).

The source for Bush's fascination with the red sun likely stems from the Anglican hymn by a similar name: *Every Morning the Red Sun*, written by Cecil F. Alexander and first published in *Hymns for Little Children* (1848). Through the metaphor of a rising and setting sun, the first verse of the hymn acknowledges the dips of spirit that are a part of the human condition:

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



These words must have been meaningful to the artist who was undergoing his first years of therapy in the late 1940s. Bush's paintings from 1947 through 1948 were often made in response to his midlife crisis and depression. Several of Bush's paintings from this period included the symbol of the red sun, such as *Tangled*, *Contemplation*, *Exploration*, *Man Contemplating the Sun*, *Abstract: Light Thru Darkness*, and *Sorrow + Sun*, which all represented the artist's emotional and spiritual thoughts. The warm and constant appearance of the sun was surely reassuring to the artist and emblematic of both renewal and endurance.

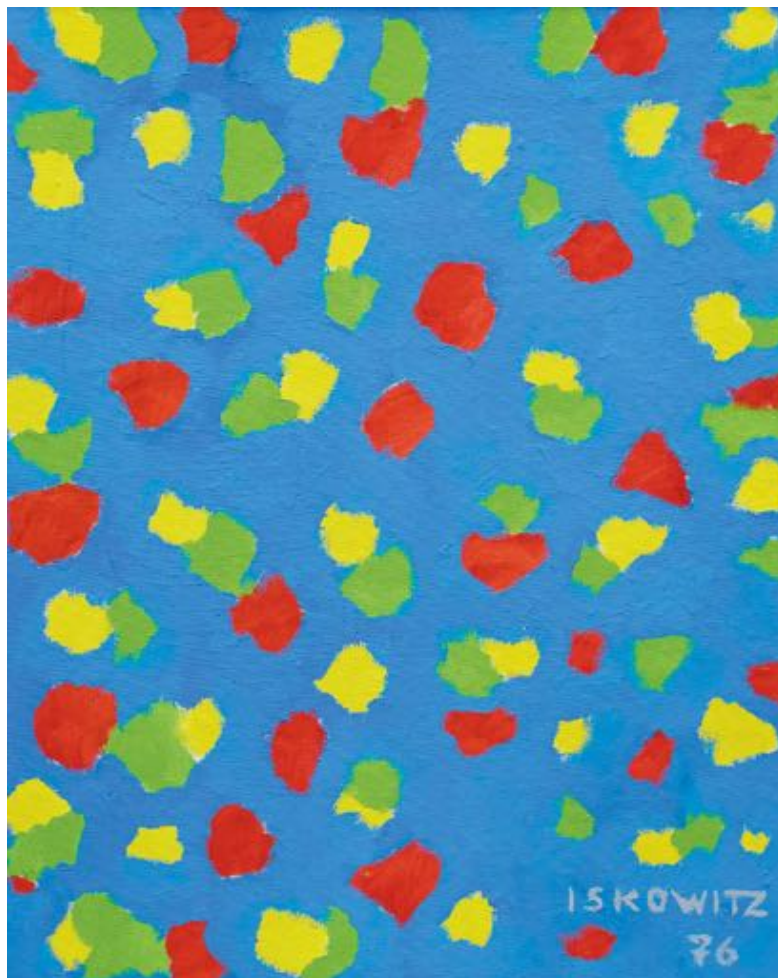
In March 1948 – just a few months before Bush painted *The Red Square* – the artist's therapist, Dr. J. Allan Walters, encouraged Bush to paint without a plan in mind, to provoke a positive sense of creative freedom. This encouragement to pursue a kind of emotional catharsis through the act of painting was effective for the artist, and *The Red Square* is a testament to Bush's newfound liberty. In comparison to the aforementioned paintings from this period, *The Red Square* displays a happy mood; the colours are playful and the forms are curious.

After a two-year hiatus, Bush showed his work in a solo exhibition at Toronto's Gavin Henderson Galleries in October 1949. *The Red Square* was included in this coming out and the gallery called the show "an exhibition of provocative new paintings by Mr. Jack H. Bush, A.R.C.A., O.S.A." The word "provocative" was applied to the 32 paintings that comprised the exhibition but it was, equally, the artist who was provoked. Abstract painting was his rising red sun – a bright land far away, where 'tis never-ending day.

The Red Square will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

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

\$9,000 - \$11,000



22

GERSHON ISKOWITZ

Sketch for Tapestry

oil on canvas board
signed and dated 1976 lower right
20 ins x 16 ins; 50 cms x 40 cms

PROVENANCE

Miriam Shiell Fine Art, Toronto
Private Collection, Toronto

LITERATURE

Marie Fleming, *Canadian Tapestries*, Art Gallery of Ontario, Toronto, 1977, pages 5 and 7, listed page 8
Adele Freedman, *Gershon Iskowitz: Painter of Light*, Toronto/Vancouver, 1982, page 132

Gershon Iskowitz remains one of the most unique post-war artists in Canadian art. With works inspired by the landscape, but executed in a distinctly complex abstract style, the artist is an enduring tour de force and was a natural selection for the 1977 Tapestry Project. Spearheaded by Fay Loeb of Toronto, the project sought a Canada-wide representation of painters and sculptors in the form of tapestry editions. Positioned to be affordable, accessible and distinctly modern in aesthetic, the works were meant to represent leading Canadian artists of the time.

Over the course of two years, twenty-three artists from across Canada were invited to create small scale 'cartoons' of their proposed tapestry work, which were then transformed by skilled artisans in a workshop. It is important to note that the tapestries were not just an existing painting transposed, but rather intentionally designed works mindful of the fibre materials used for the final tapestry. Iskowitz's *Sketch for Tapestry* was designed to translate seamlessly into the textile medium, exemplified by the large and clearly defined signature and date at the lower right and generously spaced colour forms. The artist's sketch is duplicated with exacting precision in the final tapestry work - every colour form expertly scaled and matched.

The work is also an excellent example of the artist's evolution in 1976 to a new set of Variations. Throughout his Seasons series of 1975, the artist had fused some of the best elements of this practice with bold colour, dramatic use of space and produced tension within the abstracted works. Having met his limit with this exploration, the artist turned to an even deeper exploration of form by reducing the number of dots on the canvas "from tumultuous torrents to minor flurries—a veritable nature in close-up. Then he turned to an investigation of light using deep bold reds and blues as his matrixes and devoted a series to each colour." This intimate work is a testament to this period of the artist's practice in the mid-1970s and is a strong example of Iskowitz's distinctive style.

\$10,000 - \$15,000



23

JAMES EDWARD HERVEY MACDONALD

Roches Point, Lake Simcoe

oil on board

signed, titled and dated 1920 on the reverse

8 ins x 10.25 ins; 20 cms x 25.6 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ontario

Heffel Fine Art, auction, Vancouver, May 23, 2007, Lot 42

Private Collection, Vancouver

In 1919 and 1920, in conjunction with the formation of the Group of Seven, J.E.H. MacDonald embarked on many trips to sketch the wilderness of rural Ontario. He was often accompanied by Lawren Harris, A.Y. Jackson and Arthur Lismer, and at other times travelled alone. Algoma County was a favourite for longer and more rustic expeditions, while Lake Simcoe was a frequent destination closer to home in Toronto. Located on the eastern shores of the lake, Roches Point was a beloved cottage destination in the early twentieth century and continues to be today. It is known for its picturesque shoreline views, as captured by MacDonald in this 1920 oil sketch.

Like Tom Thomson, with whom he worked at the design firm Grip Ltd., MacDonald was an advocate for the small oil sketch produced *en plein-air*. *Roches Point, Lake Simcoe* would have been painted by the artist while stationed directly on the shoreline. There, he was able to take in and reproduce the tranquil scene of the open body of water and sky. MacDonald's delicate brushstrokes and pastel coloured palette create a soothing atmospheric effect in this impressionistic rendering of Canadian terrain.

\$12,000 – 15,000



24

MARC-AURÈLE FORTIN

Vue d'Hochelaga

watercolour and charcoal mounted to card

signed lower left

13.5 ins x 20 ins; 33.8 cms x 50 cms

PROVENANCE

Galerie Walter Klinkhoff, Montreal
Private Collection, Montreal

EXHIBITED

Musée Marc-Aurèle Fortin, 1988

Marc-Aurèle Fortin first experimented with watercolour in 1918. He was drawn to the medium but also found it very challenging. After painting several studies of trees in 1920 using a sponge application technique, he was dissatisfied with his progress and temporarily abandoned watercolour painting. In the mid-to-late 1920s, Fortin re-introduced watercolour into his repertoire with newfound confidence, using bright pigments painted directly on dry paper, which created sharp contours and crisp compositions.

Vue d'Hochelaga displays the artist's proficiency in this new technique. Behind a shallow hill, Fortin creates an intricate and colourful setting of apartments, church towers, industrial buildings, and leafy trees. His pigments are soft and delicate, yet his lines are clean and distinct; the watercolour painting demonstrates Fortin's mastery of the range of techniques presented by the medium. Typical of many works by Fortin, the human presence is very small and is overshadowed by the sublime landscape. In the lower right corner we see cloaked figures walking down a path, as well as two field workers. In the same area are linens hanging on a clothesline - the only other evidence of a human element in the work. Fortin chose a viewpoint to highlight the growing urbanization of Montreal, for we can see the dense cityscape in the background in contrast with the remnants of open fields and farm life in the foreground.

Recognized by critics for the magnificence of the trees in his works of the early 1920s, Fortin began to develop more interest in urban activity by walking the streets of Montreal later in the decade. The painter focused predominantly on Hochelaga, an eastern neighbourhood that was undergoing significant industrialization. Fortin regularly sat at the top of a hill to paint dozens of views of this unique landscape, usually in watercolours, though occasionally in oils as well. The National Gallery of Canada selected one of his Hochelaga landscapes for an exhibition in 1930 and purchased the work the following year, marking a milestone in Fortin's career.

\$12,000 – 15,000



25

SOREL ETROG

La Mer Study

bronze

stamped signature and edition (10/10) on the base

8.5 ins x 4.75 ins x 3.5 ins; 21.3 cms x 11.9 cms x 8.8 cms

PROVENANCE

Private Collection, United States

Sorel Etrog created his very first sculptures in 1959 while living in New York City and studying at the Brooklyn Museum Art School. During this time, the artist was fascinated by the museum's collection of African and Oceanic art. Etrog was also becoming acquainted with the sculpture of Henry Moore, Barbara Hepworth and Constantin Brancusi. The combination of these new sources of inspiration would influence Etrog's work in the years to come. *La Mer Study* was completed in 1964, one year after leaving New York to settle in Toronto. The abstract bronze sculpture bears similar qualities to both the work of the modernist sculptors and to the expressive African and Oceanic art, while its title is suggested by its anchor-like form and the rolling waves near its base.

\$10,000 - \$15,000



26

SOREL ETROG

Study for Madonna Bust

bronze

stamped signature and edition (1/10) on the base

8.75 ins x 4.25 ins x 3.25 ins; 21.9 cms x 10.6 cms x 8.1 cms

PROVENANCE

Private Collection, United States

Sorel Etrog remarks on the search for his visual language: "I would say that my search is for a language of forms possessing two fundamental elements: one of organic calligraphy which will evoke warmth and earthiness; the other a geometric calligraphy which will compel us by its strength. In blending these two calligraphies I hope to achieve a rich enough language to express my own personal vision." The undulating forms of *Study for Madonna Bust* wrap around and intersect into knotted connections, exemplifying this calligraphic associative language.

\$8,000 - \$10,000

SOREL ETROG**Homage to Dr. Martin Luther King***bronze**stamped signature and edition (5/7) on the base**18 ins x 13.75 ins x 5.75 ins; 45 cms x 34.4 cms x 14.4 cms***PROVENANCE**

Felix Landau Gallery, Los Angeles

Private Collection, Ontario

LITERATUREPierre Restany, *Sorel Etrog*, London/Munich, 2011, page 77Alma Mikulinsky, *Sorel Etrog: Life and Work* [online publication], Art Canada Institute, 2019, page 67

Produced during a particularly dark period in the artist's life, *Homage to Dr. Martin Luther King* expresses the cultural and social tensions of the 1960s and 1970s. During this period, Sorel Etrog had witnessed the flooding of the Arno river in Florence, which devastated the iconic cultural city. This event spurred on painful memories of the Holocaust and the Second World War for the young artist. In addition, Etrog suffered a life-threatening car accident that required many years of recovery. The link within his practice provided Etrog a method to express the fear, anxiety and frustration of these traumas, developing an emotional tension. A strong empathetic connection between the artist and the civil rights leader is honoured in this work.

On April 4, 1968, Dr. King was fatally shot while standing on the balcony of the Lorraine Hotel in Memphis, Tennessee. King had travelled to Memphis in support of striking African American sanitation workers and had delivered the now famous "Mountain Top" speech. While working on a bronze sculpture, Etrog had learned of the tragic assassination and decided to execute the work in honour of Dr. King, utilizing twisted knots and links.

Etrog remarks on this emotional exploration through the link in the personified forms noting that "my main concern was not to externalize their agony and pain, but rather to express their internal screams—their mouths and tongues tightly linked together." The artist effectively trapped the emotional condition of the sitter in an interlocking web of mechanical connections of unreleased screams. Expanding on this exploration, Etrog recalled: "I am witnessing how these past immediate experiences are getting in my new work. I feel certain hardness; the fluid line is being replaced by the links. It gives a more mechanical look. Yet I want to believe that I still speak about the human condition."

Homage to Dr. Martin Luther King expertly captures the internal struggle and contained emotion of the revolutionary figure and all he represents, while expressing the unseen.

\$20,000 - \$30,000



EFA PRUDENCE HEWARD

Mrs. Decco*oil on canvas**signed upper right; the artist's name and address inscribed on a label on the reverse; a portrait sketch of a woman on the reverse**24 ins x 20.25 ins; 60 cms x 50.6 cms***PROVENANCE**

Estate of the artist

Mrs. A.R.G. Heward, Montreal

Walter Klinkhoff Gallery, Montreal

Private Collection, Toronto

Private Collection, British Columbia

EXHIBITED*Contemporary Arts Society Art of our Day in Canada*, Art Association of Montreal, November 22 - December 15, 1940 as *Mrs. Decco**Memorial Exhibition Prudence Heward 1896-1947*, National Gallery of Canada, Ottawa, March 4-29, 1948 (also shown at Toronto, Montreal, London, Winnipeg, Edmonton, Calgary, Vancouver, Brandon, Windsor), no. 12 as *Italian Woman***LITERATURE**E.R. Hunter, "Beauty Not Stressed at Annual Exhibit," *Gazette* (Montreal), November 23, 1940Robert Ayre, "Exhibition of 'Art Of Our Day' By Contemporary Arts Society Found Haunting and Significant," *The Standard*, Montreal, November 30, 1940Natalie Luckyj, *Expressions of Will: The Art of Prudence Heward*, Agnes Etherington Arts Centre, Queen's University, Kingston, 1986, pages 49 and 122-23A.K. Prakash, "Efa Prudence Heward (1896-1947) Un grand nom de l'expressionisme figurative" and "Efa Prudence Heward (1896-1947) Master of Representational Expressionism," *Magazinart*, 15:3 (Spring, 2003) reproduced on cover and page 44 as *Italian Woman c. 1930*
Julia Skelly, *Prudence Heward Life and Work* [online publication], Art Canada Institute, Toronto, 2015 page 54, reproduced as *Italian Woman c. 1930*

Prudence Heward was one of Canada's leading figure painters in the 1920s and 1930s. After initial studies in Montreal, she went on to study in Paris in 1925 and during the winter of 1928-29 and was the first recipient of the Governor-General's Willingdon prize for her painting *Girl on a Hill* (a portrait of the dancer Louise McLea) in 1929. Heward's portrait of fellow artist Mabel Lockerby was included in the exhibition of Canadian art at the British Empire Exhibition at Wembley in 1925 and her paintings were shown in most subsequent international exhibitions of Canadian art during her lifetime. From 1928 Heward was regularly invited to exhibit with the Group of Seven and she became a charter member of the Canadian Group of Painters in 1933, of the Contemporary Arts Society in 1939 and the Federation of Canadian Artists in 1941. The National Gallery of Canada organized a memorial exhibition of Heward's paintings in 1948.

While not known to have participated in any exhibitions of the Beaver Hall Group, Prudence Heward was closely allied with the various artists through close friendships and shared aesthetic interests, including the use of variegated backgrounds to enhance their portraits. The convention among Montreal artists of posing subjects in front of a landscape, rather than neutral backgrounds, can be seen as early as 1920 or 1921 in Lilius Torrance Newton's portrait of Heward's sister *Nonnie* (National Gallery of Canada, acc. No. 1797). This practice would be transformed in Adrien Hébert's *The Mouth Organ Player* of 1924 (National Gallery of Canada, acc. No. 37594) and Edwin Holgate's *Lumberjack* also of 1924 (Sarnia Gallery Lambton, acc. No. 956.001.008), where the backgrounds play a narrative role in the definition of the subjects.

Figures were also posed in interiors evocative of the subject's character, as seen in Emily Coonan's portrait of Jeanne de Crèvecoeur, *Girl in Green* of 1913 (Art Gallery of Hamilton, acc. No. 56.56.S, gift of A.Y. Jackson) and her *Girl and Cat* of 1920 (National Gallery of Canada, acc. No. 46231), Randolph Hewton's *Interior with Lady* of 1921 (Montreal Museum of Fine Arts, acc. No. 1979.23) and Prudence Heward's *Rosaire* of 1935 (Montreal Museum of Fine Arts, acc. No. 944.859).

While Holgate used the composition of his small canvas *Fisherman's Kitchen*, *Natashquan* of 1931 (Art Gallery of Hamilton, acc. No. 68.72.30) for the background of his seated nude, *Interior* of 1933 (Art Gallery of Ontario acc. No. 2155), Heward appears to be the sole Montreal artist to have consistently painted identifiable *plein-air* oil sketches to be incorporated into her portraits. Most of these landscape sketches were painted in the countryside around her family's cottage at Fernbank near Brockville on the Ottawa River.

As exemplified by the outline drawing in charcoal of a woman on the back of the canvas of *Mrs. Decco*, Heward first drew and painted her figures and subsequently selected a sketch to fill the background. An oil sketch of a wicker chair by the foot of a staircase painted at Saint-Sauveur (sold at auction in November 2019) was utilized for her portrait of *Rosaire* and the oil sketch *Backyard on Sainte Famille Street* served as the basis for the exterior view in *Girl in the Window* of 1941 (both Art Gallery of Windsor, acc. Nos. 1981.007 and 1981.006). The latter canvas depicts the half figure of a black woman, wearing a skirt and sweater, the open sweater half revealing her breasts. She is resting her elbow on the window ledge and the facades of houses with exterior staircases fill the window frame.

Mrs. Decco of 1940 and *Girl in the Window* of 1941 are both posed within an urban setting. The background of *Girl in the Window* is an identified site, whereas *Mrs. Decco*, wrapped in her cloth coat and sheepskin collar, is set against a brick wall painted in pale blues, pinks, greens and oranges. (A similar background was used in her 1940 portrait of her brother R.W. Heward.) Both *Mrs. Decco* and the model for *Girl in the Window* appear to be working class women, depicted with great humanity and sympathy. *Mrs. Decco* is probably an imaginary name as no listings for that name appear in Lovell's Montreal Street Directories for 1939-40 and 1940-41.



Prudence Heward's portraits of the late 1920s and early 1930s are drawn with emphatic silhouettes and set in linear environments constructed of planes and flat surfaces. However in *Rosaire* of 1935 the brushwork became more textured, the colouring richer and more expressive. A similar mastery of brushwork and colouring characterizes *Mrs. Decco*, from the pale pinks and blues of the brick wall to the warm skin tones and curves of the yellow blouse. With masterful agility and delight in expressive brushwork, Heward painted the thick wool collar of the coat in swirls of yellows, blue-whites and black.

Mrs. Decco was included in the Contemporary Arts Society's exhibition *Art of Our Day in Canada* in November 1940 together with her portrait *R.W. Heward*. *Mrs. Decco* attracted the attention of E.R. Hunter, then working for the Art Association of Montreal (now Montreal Museum of Fine Arts), and the noted critic Robert Ayre of the *Montreal Standard*. It was the very humanity of the sitter that struck Ayre as it does the viewer today. Her somewhat melancholic mien and suppressed

emotion characterize most of Heward's subjects, whether family members or models. They are withdrawn, restrained, watching and introspective. Prudence Heward's portraits are powerful expressions of her commitment to other human beings and her search for meaning and order in a world in the midst of social and economic crisis.

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

\$40,000 - \$60,000

JOHN GOODWIN LYMAN

Regatta at San Sebastián*oil on panel*

signed and dated 1929 lower left; signed, titled and dated 1930 with "Sketch for On the Beach (Saint-Jean-de-Luz)" on the reverse
 12.75 ins x 16 ins; 31.9 cms x 40 cms

PROVENANCE

Alan Klinkhoff Gallery, Montreal
 Private Collection, Toronto

EXHIBITED

Exhibition of Paintings by John Lyman, W. Scott & Sons, Montreal,
 February 21 - March 4, 1931, no. 27 as *Regatta (San Sebastián)*

LITERATURE

Journals of John Lyman, choice of texts and annotations by Hedwidge Asselin, Montreal, Ministère des Affaires culturelles / Bibliothèque nationale du Québec, 1980

On September 1929, John Lyman attended the famous rowing regatta which had been held since 1879 in the Bay of La Concha in San Sebastián on the Basque coast of Spain. In May of that year, Lyman and his wife Corinne had moved into the La Chaumière villa in Saint-Jean-de-Luz, a fishing village they had often visited since 1926. On the second Sunday of the regatta, Lyman travelled the 27 kilometres to San Sebastián to lunch with the author and philosopher Marius Latour whose house on Mount Igueldo offered a magnificent view of the shell-shaped Bay (hence its name La Concha, Spanish for "shell"). From his *mirador*, or gazebo, one could admire the island of Santa Clara and the Castillo de La Mota perched on the hilltop of Monte Urgull which closes the bay towards the west.

In a few brushstrokes, Lyman captures the festive atmosphere of the Bay of La Concha on a bustling regatta day. He paints the spectators of the competitions in small dabs of colour stretching in a line across the beach. Beneath a cloudy sky, other bright touches evoke swimmers seeking cooling refuge from the humidity which had been particularly stifling on the coast that summer. Further offshore, the four competing rowboats are speeding along, surrounded by a variety of boats in the harbour that day: barges, canoes, motor boats, sailboats and a ship flying a Spanish flag.

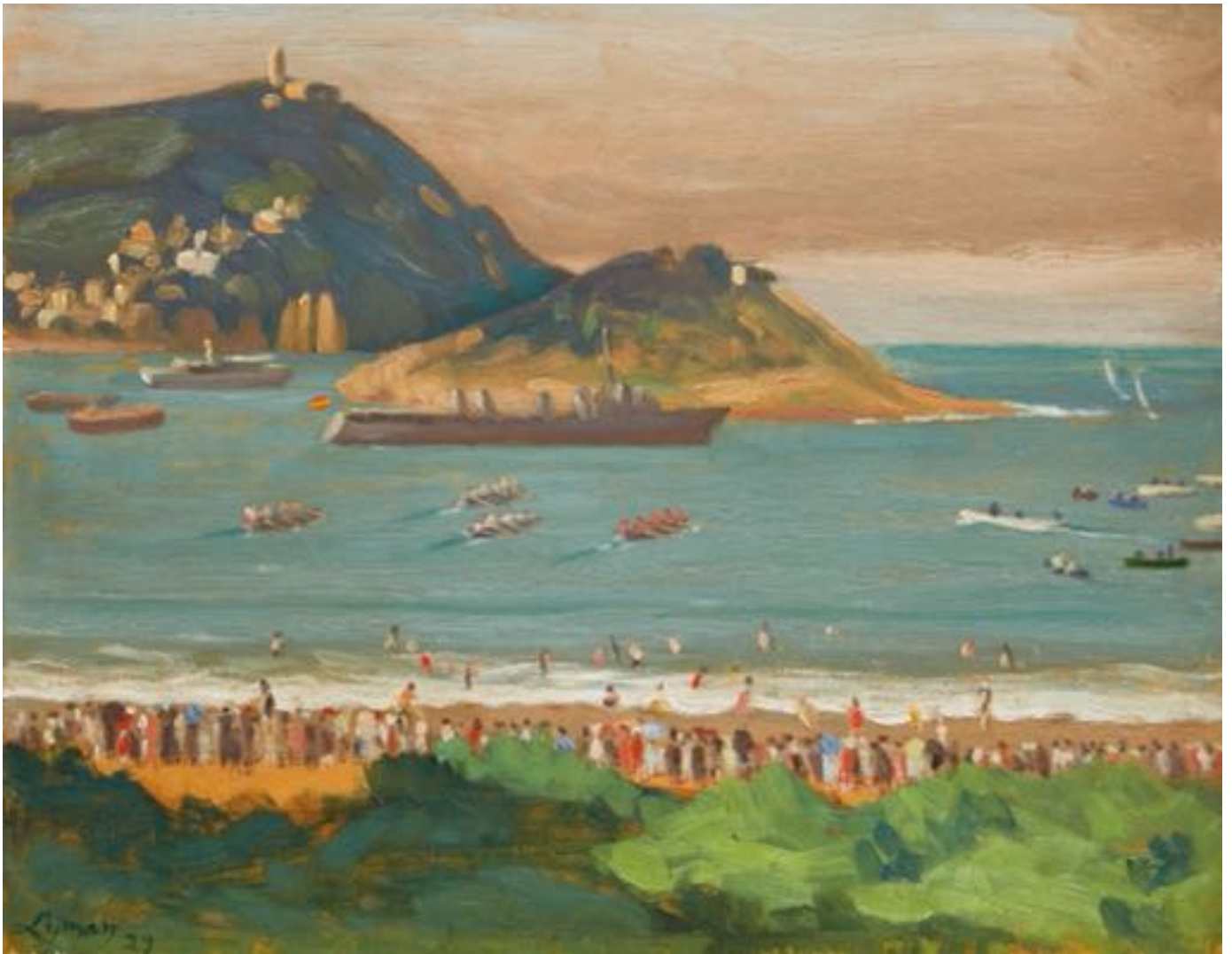
John Lyman painted *Regatta at San Sebastián* two years before his permanent return to Canada in 1931. In 1913, the artist had rushed to leave the country after an exhibition of his modern works at the Art Association of Montreal had not been well received and caused somewhat of a scandal. Exiled for nearly 18 years in Europe, he would often escape from the cold Parisian winters, favouring the gentler climates of the Mediterranean coast of Tunisia (1919-1922) and Cagnes-sur-Mer (1923-1924). But from 1926 onward, John and Corinne preferred the Atlantic coast. Until 1931, they spent extended months in Saint-Jean-de-Luz, making frequent excursions into Spain.

On the back of the small panel, we discover an undocumented sketch for *On the Beach (Saint-Jean-de-Luz)*, one of John Lyman's masterpieces. This oil sketch is one of several similar ones already known and which are held along with the finished painting at the National Gallery of Canada. The uniqueness of this sketch, however, is that it contains a draft of the principal theme of the final painting, namely the couple sitting on the beach beneath a bright red parasol. Close scrutiny of the other figures in the small study reveals the silhouette of the swimmer in a red bathing suit who, in the finished painting, is entering the water at the right in the composition. The woman standing with a light parasol in the sketch also appears in the finished painting at the extreme left-hand of the composition, partially hidden by the *gendarme*. This sketch offers a most important insight into the creative process of one of Lyman's finest paintings.

A few months before the artist's definitive return to Montreal, Gallery W. Scott & Sons presented *Exhibition of Paintings by John Lyman* from February 21 to March 4, 1931. Among the 39 works exhibited were four views of the beach at Saint-Jean-de-Luz (nos. 2831) as well as the *Regatta (San Sebastián)* (no. 27). To our knowledge, this was the only public showing of this small painting. John Lyman never tired of painting beach and regatta scenes. They inspired remarkable pieces he painted in Quebec (*The Beach, Lac Ouimet*, c.1939; *Boat Club, North Hatley*, 1948), on the American coast (*The Main Beach*, 1957) and in Barbados (*The Lobster Trap* and *Hauling up the Fishing Boat*, 1962).

We extend our thanks to Michèle Grandbois, Canadian art historian and curator at the Musée national des beaux-arts du Québec from 1987-2014 for contributing the preceding essay, originally prepared for this artwork's exhibition by Alan Klinkhoff Gallery, Montreal/Toronto.

\$15,000 - \$20,000





30

DORIS JEAN MCCARTHY

Barachois

oil on board

signed lower left; signed, titled and dated 1941 with a pencil sketch of the subject on the reverse

11.5 ins x 13.5 ins; 28.8 cms x 33.8 cms

PROVENANCE

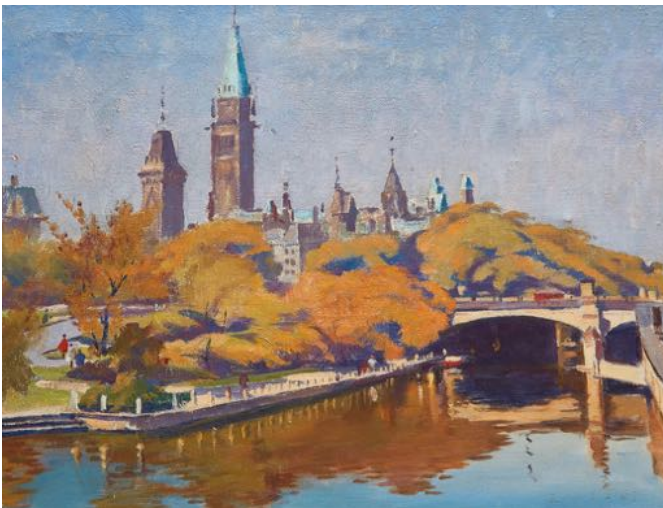
Private Collection, Toronto

LITERATURE

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

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." Throughout her career Doris McCarthy enjoyed many painting adventures across Canada and abroad. She went on multiple trips to Quebec in the 1940s to paint its wide-ranging scenery. In this oil painting, McCarthy depicts Barachois, which is a village on the Gaspé coast, now considered a neighbourhood within the city of Percé. The area is known for their shallow tidal lagoons, or barachois, which are partially separated and protected by the sea by a sandbar. McCarthy presents a tranquil scene of docked sailboats and rowboats floating in one of these lagoons on a cloudy day.

\$7,000 - \$9,000



31

ROBERT WAKEHAM PILOT

Parliament Hill, Overlooking the Rideau Canal

oil on canvas

signed lower right

22 ins x 28 ins; 55 cms x 70 cms

PROVENANCE

A Prominent Canadian Corporation

Joyner Waddingtons, auction, Toronto, November 22, 2010, Lot 90E

Private Collection, Ontario

From 1920 to 1922, Robert Pilot studied at the Académie Julian in Paris, and in 1922, he exhibited at the Paris Salon. His work took on Impressionist influences after he visited the artists' colony at Concarneau. The pastel blue sky and dappled light on the water in *Parliament Hill, Overlooking the Rideau Canal*, recalls the work of European Impressionists, particularly the French harbour scenes and paintings of bridges over the Seine. Pilot depicts the beginning of the changing of leaves in early fall - a subject that is specific to the Canadian Impressionists.

\$18,000 - \$22,000



32

JOHN GOODWIN LYMAN

Fall Ploughing

oil on board

signed lower right; signed and titled on the reverse

15 ins x 18 ins; 37.5 cms x 45 cms

PROVENANCE

W. Scott & Sons, Montreal
Private Collection, Toronto

EXHIBITED

Exhibition of Paintings by John Lyman, W. Scott & Sons, Montreal,
February 6-20, 1937, no. 19

LITERATURE

Dennis Reid, *A Concise History of Canadian Painting*, third edition,
Toronto, 2012, page 212

John Lyman studied in France at the Académie Julian under Jean-Paul Laurens and in 1909 enrolled at the Académie Matisse. His time there was short due to illness, but he would still come under the influence of the Fauve master. Dennis Reid writes: "Matisse taught that painting was an art of sensation, of feeling response to the stimulus of colour and form, and that such sensation could be ordered to produce a rich, profound effect not unlike that of music. One strengthened the sensation by suppressing everything extraneous to it. Forms were to be simplified, made more massive, more significant; colour was to be chosen for aesthetic, not imitative reasons; and the composition was to achieve an intelligently economical fusion of these elements."

Lyman promoted European modernism through his column in *The Montrealer*, which he began in 1936. In 1939 he founded the Contemporary Art Society in Montreal, with a view to encourage a style of pure modern painting exemplified by the School of Paris. *Fall Ploughing* encapsulates Matisse's thoughts on painting. Lyman has created a moody autumn landscape, utilizing refined line, colours and brushstrokes. A lone farmer and his horses are depicted ploughing an endless field with a few deliberate soft brushstrokes. The heaviness of the labour and the brooding fall day is further emphasized by Lyman's handling of the imposing mountains and trees. His choice of palette and use of pure forms add to the sense of seasons changing, from the lightness of summer to the cool, dark days of fall.

\$8,000 - \$12,000

JACK HAMILTON BUSH**Girl with Red Hair***oil on board**signed lower left; signed, titled and dated 1949 on the reverse
30 ins x 24 ins; 75 cms x 60 cms***PROVENANCE**

Collection of the artist (October 1949-1974)

Estate of the artist

Sotheby's Canada, auction, Toronto, November 23, 2010, Lot 133

Private Collection, Ontario

EXHIBITED*Jack Bush*, Roberts Gallery, Toronto, 1952, no. 11**LITERATURE**"Jack Bush Exhibit," *Saturday Night* 67, March 29, 1952, page 20"The Lesson From Jack Bush Exhibit," *The Globe and Mail*, February 16, 1952

Jack Bush was forty years old when he painted *Girl with Red Hair*. He was, by 1949, recovering from a midlife crisis, but medical guidance, faith, and painting ushered in a more positive and modern path for the artist. While he had started to experiment with abstraction, paintings such as *Girl with Red Hair* point to his lingering affinity to representational art, and – as may well be the case here – religious topics.

There is no way to know for sure what, or who, Bush was thinking of when he painted *Girl with Red Hair*, but there were common themes in his work at this time, which may reveal his intentions. In 1949, Bush remained firmly rooted in his High Anglican upbringing. It is possible that the redhead in this painting – who also appears to be veiled – may represent Mary Magdalene. Throughout art history, Mary Magdalene has often been represented with red hair. If this subject is a biblical figure, it is not the only one in the artist's work from the same year. Bush also painted *The Virgin* (including a white veil) and *Job* in 1949.

There is, however, a distinct sense of modernity about the girl in this painting. Her bobbed haircut with micro-bangs is a style found to be surging back today, many thanks to the popularity of the redhead Beth Harmon's style in the Netflix series *The Queen's Gambit*. While this television series was set in the 60s, Bush's *Girl with Red Hair* is from the late 1940s, so if his subject was inspired by the likes of a modern woman, it would have been from a more contemporary source, such as the 1948 film *Good-Time Girl* featuring the redheaded actress Jean Kent. Or, in terms of exact timing, it is entirely possible that this black-hooded girl with red hair may have simply been in keeping with a Halloween theme, perhaps representing a witch, since it was painted in the month of October.

Girl with Red Hair was included in the artist's first solo show with Roberts Gallery, notably Canada's longest-running commercial art gallery. The popular magazine *Saturday Night* hailed the paintings in this show as possessing a "highly personal integration of mood and form" and concluded that "Jack Bush has opened a new vein which might lead him to some rich future discoveries in paint." Pearl McCarthy, who was known for her biting art criticism in the pages of *The Globe and Mail*, also celebrated Bush's "very real appeal" with this exhibition. Bush was on his way as a modern painter and – at midlife – it would prove to be just the beginning.

Girl with Red Hair will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

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

\$20,000 - \$30,000





34

HAROLD BARLING TOWN

Through Utrillo's Garden

oil on board

signed and dated 1954 lower left; titled on the reverse and signed on the reverse of the frame

13 ins x 13 ins; 32.5 cms x 32.5 cms

PROVENANCE

Gerald Gorce, Toronto

Private Collection, Calgary

Private Collection, Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, page 103

Painted when Canada was on the cusp of its own Abstract Expressionist movement, *Through Utrillo's Garden* reflects the obvious influences of the modernist art movement happening in New York,

and globally. Harold Town, and the artists that would be known as the Painters Eleven, were surrounded by abstraction - Post-War British Modernism was at its height in England, the Automatistes in Quebec had released their Manifesto, *Refus Global* in 1948, while the New York Abstract Expressionist movement, championed by the influential critic Clement Greenberg, was being embraced by dealers and collectors.

Painted shortly after the founding of Painters Eleven, when the artist was experimenting with his single autograph prints, Town has employed an aggressive all-over brushwork in this early work, reflective of the paintings of Arshile Gorky and the use of soft, organic forms by Willem DeKooning. Roald Nasgaard in *Abstract Painting in Canada* draws an even closer comparison between Town's work and that of British modernist Peter Lanyon, "... sharing with Town a penchant for fleshy paints and black outlines... juxtaposed with dense clusters of busy calligraphy, internally scored and textured, so as not leave any surface unarticulated and inexpressive". The intermingling of black lines with broad brushstrokes and soft rounded shapes creates a play between the representational and the abstract, which would become characteristic of Town's paintings in the 1950s and 1960s.

\$7,000 - \$9,000



35

WILLIAM RONALD

Invasion (1955)

oil on canvas

signed lower right

47.75 ins x 60 ins; 119.4 cms x 150 cms

PROVENANCE

Private Collection, New Jersey (acquired directly from the artist in Kingston, New Jersey)

Private Collection, North Dakota

Private Collection, Toronto

EXHIBITED

Canadian Group of Painters, Montreal Museum of Fine Arts, Montreal, travelling to Queen's University, Kingston, and National Gallery of Canada, Ottawa, December 1955 - February 1956, no. 54

LITERATURE

Canadian Group of Painters (Exhibition Catalogue), Montreal Museum of Fine Arts, 1955-56, unpaginated, listed as no. 54

R. de Repentigny, "Exposition nationale sans nos peintres", *La Presse*, December 17, 1955, page 73

Paul Duval, *Four Decades: The Canadian Group of Painters and their Contemporaries 1930-1970*, Toronto, 1972, page 146

Robert J. Belton, *The Theatre of the Self: The Life and Art of William Ronald*, Calgary, 1999, page 143

Index of Paintings (1/2) 1949-1962, William Ronald Fonds, Library and Archives Canada, Ottawa, listed as no.104

The early 1950s were an active and important time in William Ronald's career development. He graduated from the Ontario College of Art, moved to New York City to study with Hans Hoffman, before returning to Toronto to form the Painters Eleven group in 1953. Shortly thereafter, Ronald returned to New York with the hopes of further invigorating his work.

Completed in 1955 in New York, *Invasion* has a restricted colour scheme, composed of black, brown, white and blue. At this time Ronald was edging quickly towards what would become a well-known series of artworks with a central-image theme. *Invasion* is quite balanced with a uniform application of painterly strokes; perhaps only the strong middle swath of black serves as a foreshadowing of the artist's works to come. The artwork appears fluid and methodical, with paint applied in a horizontal and structured fashion.

Ronald quickly came to the attention of New York gallery owner Samuel Kootz, who exhibited his work in 1956. This support provided financial security and wide exposure for Ronald, enabling further acceleration of his career. He became friendly with fellow abstract painters of the New York School including Mark Rothko and Franz Kline. Also in 1956, Painters Eleven was invited to exhibit in the annual exhibition of the American Association of Abstract Artists at the Riverside Museum in New York City. This exposure would introduce Ronald and his peers to a wider audience and give them an international standing.

\$25,000 - \$35,000

PAUL PEEL**Statue in a Park***oil on canvas mounted to board**14.75 ins x 10.75 ins; 36.9 cms x 26.9 cms***PROVENANCE**

Mrs. Lincoln Rice, Guelph
 Private Collection, Burlington
 Private Collection, Ontario

LITERATURE

Victoria Baker, *Paul Peel: A Retrospective 1860-1892*,
 London Regional Art Gallery, 1986, pages 25 and 60

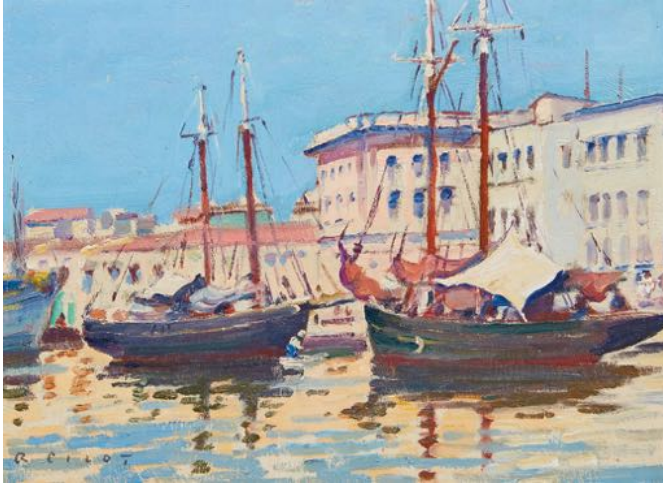
After completing artistic training at the Pennsylvania Academy of Fine Arts in Philadelphia, Paul Peel wished to pursue further studies in Paris. The lively international arts community in Paris was an incredibly attractive destination for the aspiring painter, with its array of museums, galleries, schools and the annual Salon. By late 1881 Peel was situated in Paris, and as Victoria Baker remarks, "This was an important period in his life and a critical one in terms of his stylistic development." By April 17, 1882 Peel had been formally admitted to the École nationale supérieure des arts décoratifs in Paris, as a pupil of Jean-Léon Gérôme - a teacher with high standards of draughtsmanship. Peel was chiefly active in Paris for most of his artistic career, briefly returning to Canada for short sojourns. By 1887 Peel was married to Isaure Verdier, settled in Paris with a studio and was achieving national and international recognition.

Statue in a Park depicts young Bacchus playing with a jaguar - a sculpture by Grégoire Calvet, who was a contemporary of Paul Peel. This statue of Bacchus is located in Amiens, France today. However, there is no indication as to where it was situated during the years when Peel was in France, nor is there any evidence that Peel ever visited Amiens. This composition of an urban park with a statue shares formal affinities with Peel's series of Luxembourg Garden *plein-air* oil paintings, which were all executed in Paris around 1890. In particular, this diminutive work is reminiscent of *Luxembourg Gardens, Paris*, which depicts the statue of Flora. Painterly and fresh rather than formal and academic, this painting shows a more fluid, informal side of Peel, as well as the influence of the Impressionist style of painting outdoors and capturing the effects of light. Baker notes that Peel "desired to serve 'art' rather than merely to record nature; to create 'poetic' images that concentrate and uplift everyday experiences to the realm of poetry and the ideal."

We extend our thanks to Victoria Baker, Canadian art historian and author of *Paul Peel: A Retrospective 1860-1892* for assisting with details for the preceding essay.

\$12,000 - \$15,000





37

ROBERT WAKEHAM PILOT

Barbados, BWI

oil on board

signed lower left; signed, titled and dated 1959 on the reverse
 12.5 ins x 16.75 ins; 31.3 cms x 41.9 cms

PROVENANCE

Gallerie Fore, Winnipeg
 Private Collection, Winnipeg

LITERATURE

A.K. Prakash, *Impressionism in Canada, A Journey of Rediscovery*,
 Stuttgart, 2015, page 621

After travelling throughout Europe, Robert Pilot decided to follow in the steps of other Canadian artists and visit the eastern Caribbean island of Barbados. By the time he arrived in the country, he was already an established and respected artist in Montreal. The early influence of his stepfather Maurice Cullen and his studies with William Brymner were impactful, while further influence was drawn from other Impressionist artists. As A.K. Prakash writes, “[Pilot] was influenced in particular by Camille Pissarro, Paul Cézanne and J.W. Morrice - artists, who, in his mind, found the right balance between form and atmosphere.”

Barbados, BWI, Pilot’s depiction of a Barbadian harbour, is very different in subject matter and mood from his paintings of snowy Quebec, which he usually captured with more muted, cool colours. Here Pilot has completely lightened his palette and his application of paint follows that of Impressionism. He employs a loose broken brushstroke to create the shimmering water of the harbour and builds up the architecture of the colonial buildings with thickly applied pigment, which is all covered by an intense bright blue sky capturing the atmosphere of a sunny Caribbean day.

\$9,000 - \$12,000



38

JACK HAMILTON BUSH

House on the Highway

oil on board

signed lower right; signed, titled, dated 1947 and inscribed “Mattawa” on the reverse

8.5 ins x 11 ins; 21.3 cms x 27.5 cms

PROVENANCE

Grace Borgenicht Gallery, New York
 Salander-O'Reilly Galleries Inc., New York
 Bourne Fine Art, Edinburgh/London
 Michael Gibson Gallery, London
 Thielsen Gallery, London
 Canadian Fine Arts, Toronto
 Private Collection, Toronto

House on the Highway will be included in the forthcoming *Jack Bush Paintings: A Catalogue Raisonné*.

\$5,000 - \$7,000



39

ARTHUR LISMER

Fisherman's Gear, Cape Breton Island, Nova Scotia

oil on board

signed and dated 1945 lower left; signed, titled, dated 1944 and inscribed "N. Ingonish - NS" on the reverse

12 ins x 15.75 ins; 30 cms x 39.4 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*, Art Gallery of Ontario, Toronto, 1985, page 37

Between 1940 and 1950, the east coast of Canada would become a regular sketching destination for Arthur Lismer. In August of 1940 Lismer and his wife, Esther, made their first trip to Cape Breton Island, travelling to the small fishing community of Ingonish, located at the north eastern tip of the island.

On this first trip Lismer employed brush and ink in his sketches. As Dennis Reid writes, "Lismer returned to Ottawa at the end of the month with a few oil sketches and ink brush drawings of a type unlike any he had done before. Close-up studies of barrels and buoys, short lengths of rope, killicks (homemade stone and wood anchors), and other bits of fisherman's gear he saw on the wharfs of Cape Breton, they are like still lifes but are finally not." Reid goes on to quote Lismer: "they seem to have as well the same feeling of weather as pine trees...To rearrange them into formal still lifes would be to kill them."

In *Fisherman's Gear, Cape Breton Island, Nova Scotia*, Lismer hasn't "rearranged" any of the equipment but has left it as he found it. His approach is very similar to his paintings of undergrowth in which he is interested in how the forms and colours interact with each other. Lismer has emphasized certain areas by scratching away pigment, while in other areas he has employed a thicker application of paint to capture the ruggedness of a piece of rope or an anchor.

\$20,000 - \$30,000



40

LAWREN STEWART HARRIS

Arctic Tent, Pangnirtung, Baffin Island

graphite on paper
with artist's notations; titled on a gallery label on the reverse
7 ins x 9.5 ins; 17.5 cms x 23.8 cms

PROVENANCE

Estate of the artist
Lawren P. Harris, Jr.
Walter Klinkhoff Gallery, Montreal
Sotheby Parke Bernet, auction, Toronto, May 27-28, 1980, Lot 48
Private Collection, Toronto

LITERATURE

Joan Murray & Robert Fulford, *The Beginning of Vision: The Drawings of Lawren S. Harris*, Toronto, 1982, page 26
Steve Martin, Cynthia Burlingham and Andrew Hunter, *The Idea of North: The Paintings of Lawren Harris*, Toronto/Los Angeles, 2015, pages 83-85

In 1930 Lawren Harris and A.Y. Jackson boarded the Royal Canadian Mounted Police supply ship and ice breaker, the S.S. Beothic, for its 9,000-mile expedition to the remote communities of the Canadian Arctic Archipelago. This two-month trip allowed the artists to visit various sites in the Arctic, with a few excursions to sketch on land. For Harris, the Arctic was the epitome of the north. The allure of the landscape provided infinite inspiration. As Cynthia Burlingham notes, "The more than thirty oil sketches and six canvases that he created from this voyage marked a very influential time in his painting career."

While roaming the land on their excursions from the Beothic, Harris brought his sketchbooks to document his environs. The drawings that Harris executed on this trip reflect the artist's technical process of direct observation, as much as the development of "a more symbolic

mode of representation". Burlingham writes: "Harris's drawings were central to his process of simplifying nature 'to its fundamental and purest form' as they captured elements of an actual place that were later used to create the essence of place." Harris referred to these pencil drawings as 'notes' and would annotate the drawings with details regarding colour, light and form - observations to inform his later compositions.

The location of this sketch is Pangnirtung, Baffin Island, which would have been visited within the last third of their trip on the Beothic. The subject that captured Harris's attention on this excursion was the view of an Inuit tent, constructed of animal skins, tarpaulin and stones. Harris has rendered with broad strokes and shading, the stark beauty of the brutal landscape - the austerity of the tent erected on Baffin Island's rocky terrain amidst the vastness of the mountains. Harris produced a number of preparatory drawings from this trip that focus on an Inuit tent, all included in what is known as "Sketchbook 7", while only three oil sketches of an Inuit tent within the landscape were later painted. Joan Murray remarks that "Harris was not preparing these drawings for viewing by the public; he was working his way toward paintings. His drawings take us some distance into the artistic life of Lawren S. Harris. In that way they resemble the diary entries of a writer which later provide the material for novels or poems."

This tent, representing the existence of humanity within the haunting Arctic landscape was significant to Harris. He chose to display the three oil sketches depicting the Inuit tent in the National Gallery of Canada's 1930 exhibition of he and Jackson's works from their Arctic voyage. The artworks created from this influential trip marked a turning point for Harris in his career, pointing the way to abstraction.

We extend our thanks to Alec Blair, Director & Lead Researcher of the Lawren S. Harris Inventory Project, for his assistance in researching this artwork.

\$6,000 - \$8,000



41

ANDRÉ CHARLES BIÉLER

La laiterie, Île d'Orléans

oil on board

signed upper left

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Canadian Fine Arts, Toronto

Private Collection, Toronto

LITERATURE

Frances K. Smith, *André Biéler: An Artist's Life and Times*, Richmond Hill, Ontario, pages 50-58, reproduced page 58

Upon his return to Canada in 1926, André Biéler sought to explore the remote regions of Quebec. He wished to be in relative isolation there and continue the creative exploration he had so enjoyed in Switzerland. The romanticism of the rural villages of Quebec and the regionalism of its inhabitants sparked the artist's interest, especially after reading

the novel *Maria Chapdelaine*, with its nostalgic woodcut illustrations. Biéler settled in Sainte-Famille-de-l'Île d'Orléans in 1927, where life was completely centred around the village, churches and a traditional rural lifestyle.

André Biéler roamed the island, recording the details of everyday life in his oil sketches, portraying the colour of the region and the rhythm of the land and culture. As Frances K. Smith notes, "One of the very satisfying and colorful small compositions which emerged from the daily life and activities of the community is *La laiterie, Île d'Orléans*. The scene of farmers delivering milk to be made into butter is an intimate one on a small wood panel but carries great expressive power in the handling of line and color." Biéler's works from this period possess a directness of realism and expression, successfully fusing his love of shape and form with that of human subjects. Smith explains: "In no other phase of his large output has the art of André Biéler been so consistently shaped by the interactions of people and place as in his record of the life and land of rural Quebec. There he found maturity as a painter. He belonged to no school or group, but belonged to Canada. This growing sense of identification – without any hint of sentimentality – is clear in the paintings and sketches of this period, in which he actually shared the life, customs and traditions of the people."

\$8,000 - \$12,000



42

PETER CLAPHAM SHEPPARD

The General Store

oil on canvas

signed lower right

29 ins x 40 ins; 72.5 cms x 100 cms

PROVENANCE

Private Collection, Ontario

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

A documentarian of sorts, Sheppard recorded scenes of daily life which are largely extinct today. In *The General Store*, we see a wooden building on a body of water that presumably functions as a mill and a general store. In the lower right corner is a pair of horses pulling a cart. Executed in a bright colour palette, Sheppard employed his impressionistic treatment of light, favouring blues, greens and violets delineating the long shadows cast by the setting afternoon sun. This luminous and charming oil painting serves as a snapshot into a past era, prior to the urbanization that swept through Canada and Sheppard's surrounding environment.

\$25,000 - \$35,000

KIM DORLAND**Green Tree Blue Tree**

*oil, acrylic and spray paint on wood panel
signed, titled and dated 2009 on the reverse
60 ins x 60 ins; 150 cms x 150 cms*

PROVENANCE

Acquired directly from the artist
Private Collection, Toronto

EXHIBITED

You are Here: Kim Dorland and the Return to Painting, McMichael
Canadian Art Collection, Kleinburg, October 26, 2013 - January 5,
2014

LITERATURE

Katerina Atanassova "You are Here: Kim Dorland and the Return to Painting" in Katerina Atanassova, Robert Enright and Jeffrey Spalding, *Kim Dorland*, Vancouver/Berkeley and Kleinburg, Ontario, 2014, pages 43-56, reproduced page 49 as *Green Tree, Blue Tree #2*

Alberta-born painter Kim Dorland studied at Vancouver's Emily Carr Institute of Art and Design, going on to earn his MFA at York University in Toronto. Influenced early on by the Group of Seven and Tom Thomson, Dorland's work has involved an exploratory engagement with Canada's long-established tradition of landscape painting. His nature-inspired paintings often begin with field trips where source material is gathered with Polaroid photographs and sketches. *Green Tree Blue Tree* directly references Tom Thomson's tightly composed oil sketches of dense foliage. Dorland's trees are built up with aggressive, linear swathes of paint, the brazen use of impasto so sculptural that in areas it physically extends from the picture's edges. Birch trees, incongruously depicted in silver and gold metallic spray paints, curtain the composition. The scene is permeated with the red glow of a menacing sunset. Dorland has shattered the conventional notion of the romantic Canadian landscape.

The painting imparts psychological weight through the sheer physicality and density of the woods depicted. Curator Katerina Atanassova notes that "nature is imbued with a psychological dialogue between artists and viewers. In Dorland's work, the forest often seems to be closing in on the artist, neither inviting nor foreboding, but pervaded by a feeling of intensity and danger". Kim Dorland has consistently maintained a sincere, non-ironic belief in the lasting artistic viability of painting in contemporary times. The artist has asserted "My work is very much about paint. It's about other things too: landscape, portraiture, identity, psychology...but for me, it always comes back to the medium."

\$25,000 - \$30,000





44

PEGI NICOL MACLEOD

Bunks

watercolour, laid down on board
stamped (twice) with the estate stamp at the lower corners
 17.5 ins x 11.5 ins; 43.8 cms x 28.8 cms

PROVENANCE

Private Collection, Toronto

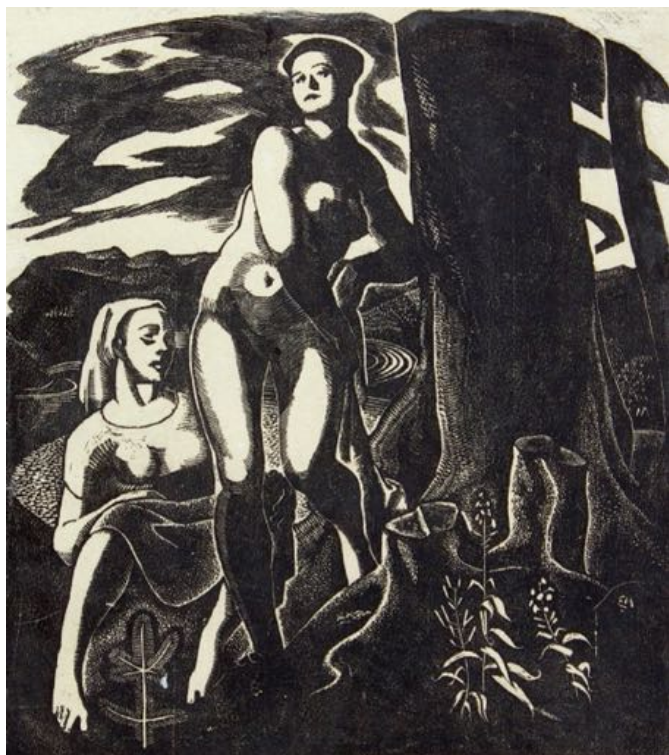
LITERATURE

Pegi Nicol MacLeod, "Recording the Women's Services," *Canadian Art*, Vol. 2, No. 2, 1945, page 49

Laura Brandon, *Pegi By Herself: The Life of Pegi Nicol MacLeod, Canadian Artist*, Kingston/Montreal, 2005, pages 113-14

Becoming active in the war art program while in Fredericton in October 1940, Pegi Nicol MacLeod sought to document the activities of base life. The artist compared women during the war to Diana, the Roman goddess of the hunt, remarking that, "Only if all the women painters in Canada were to cover all the activities of all the Women's Divisions could this story ever be depicted properly." *Bunks*, a rare war-period work, showcases the tenacity and vibrancy of these servicewomen in a moment of camaraderie, a testament to their uniquely important position during the course of the war.

\$2,500 - \$3,500



45

EDWIN HEADLEY HOLGATE

Bathers

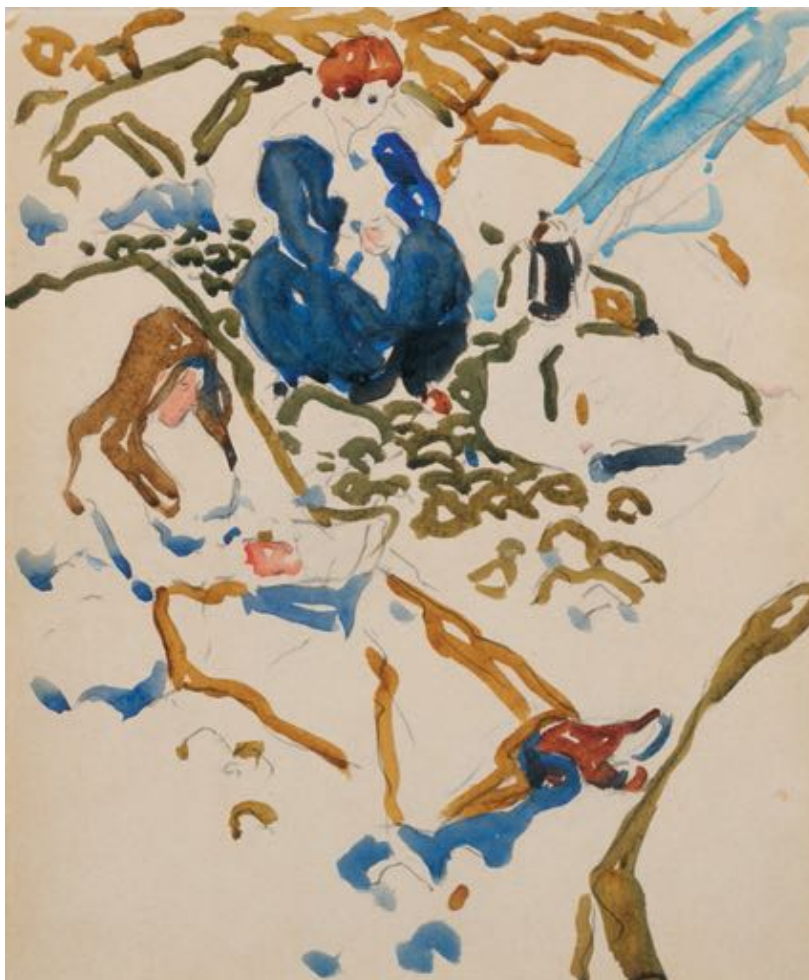
woodcut
signed in the lower right margin; titled on a label on the reverse
 8 ins x 7 ins; 20 cms x 17.5 cms

PROVENANCE

Galerie Valentin, Montreal
 Private Collection, Montreal

Edwin Holgate was inspired by the revival of woodblock and wood engraving prints after the First World War. He believed it was an appropriate medium to convey the clean modernist aesthetic, utilizing the contrast between black and white. Classical in nature, this print exemplifies one of Holgate's most celebrated motifs of nudes within the landscape. As if happened upon by chance, the viewer witnesses the statuesque figure, posed in a traditional contrapposto position, being assisted by her companion amongst nature. With an emphasis on strong contouring lines, *Bathers* is a testament to the timelessness of Holgate's printmaking practice and exemplifies the development of modernist trends within Canadian art.

\$4,000 - \$6,000



46

DAVID BROWN MILNE

Picnic

watercolour on illustration board
catalogue raisonné no. 105.11
12 ins x 10 ins; 30 cms x 25 cms

PROVENANCE

Estate of the artist
Private Collection, Toronto

LITERATURE

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1929-1953*, Toronto, 1998, listed and reproduced page 99 (no. 105.11)
Katherine Lochman (ed.), *David Milne: Watercolours*, Art Gallery of Ontario, Toronto, 2005, pages 21, 24, 41 and 44

Living and working in New York in the early twentieth century, David Milne turned toward watercolour as an extension of his practice, finding great success with the medium. He exhibited with the American Watercolour Society and the New York and Pennsylvania Watercolour Clubs and, in 1913, exhibited five works in the Armory Show. Milne was one of three Canadians to exhibit at the prestigious international exhibition of modern art, which predominantly showcased American and European masters.

The New York Times heralded Milne's works as "conventional subject, unconventional style" and noted that "Mr. Milne has made himself a master of the art of patterning and builds up his blocks of colour as precisely as the modern doctor diagrams your heart...Whatever he may have to say you feel that he makes no mistake in the form of his statement." Carol Troyen concurs: "Milne used watercolour for many of his greatest innovations. He associated it with directness, clarity, and independent expression—in short, with modernism."

Milne's distinct and self-assured approach in watercolour is evident in *Picnic*. Completed circa 1913, the work bears the quintessential hallmarks of the artist's oeuvre, including generous open space, rich opaque strokes of striking cobalt and rust, and a nod to master Modern artists like Paul Cézanne and Henri Matisse. The catalogue raisonné for Milne notes that this work depicts Patsy, the wife of the artist. Patsy figured prominently in many of Milne's figurative works - often portrayed in a moment of leisure. Casually seated on the lawn with her companion, Patsy's fiery red hair is distinctive in *Picnic*. Milne's use of the exposed support allows the work to breathe organically, mirroring the calm ease of lunching on the grass. Vibrant strokes of sapphire, cerulean, olive and ochre break free of the pencil outlines to add energy to the scene and imbue the work with intention. Milne described his watercolour practice as "so direct, so powerful, even brutal...it should be the painting medium because it is faster, and painting is the instantaneous art."

\$20,000 - \$25,000



47

JACQUES HURTUBISE

Backsplash rose

acrylic on canvas

signed and dated 1982 lower left; signed, titled and dated on the reverse
36 ins x 42 ins; 90 cms x 105 cms

PROVENANCE

Private Collection, Montreal

LITERATURE

Michael MacDonald, "Award winner Jacques Hurtubise had great influence on abstract painting", *The Canadian Press*, January 1, 2015

Jacques Hurtubise figured prominently in ground-breaking Quebec abstract painting exhibitions in the 1960s. The artist straddled painterliness and hard-edge painting throughout his career. By the mid-1970s he returned permanently to gestural works, which consisted of "deep-black pools, rivers and geometric forms", as described by Sarah Fillmore, chief curator at the Art Gallery of Nova Scotia. The spontaneously painted black forms in *Backsplash rose* (1982) demonstrates Hurtubise's "gestural splash that repeats with different forms and backgrounds."

Following his daughter's sudden and tragic death in 1980, Jacques Hurtubise decided to sell his Montreal house and travel for several years, distracting himself from the negative emotions associated with home. During this period, the artist began an extensive series of symmetrical paintings, composed of canvases folded in half, or two canvases pressed together, in order to create symmetrical abstract images. *Backsplash rose* was completed early in the artist's new phase, while Hurtubise was exploring the concept of symmetry. The acrylic painting is nearly symmetrical; at first glance it appears to be a mirror-image of a black and pink form, however, upon closer inspection we see that *Backsplash rose* is composed of two similar but distinct shapes painted in the same colour palette.

\$14,000 - \$18,000

RONALD ALBERT MARTIN**Phase III, To Foil Oils, #13**

*Winton and Newton oils on canvas
signed, titled and dated 1997 on the stretcher
30 ins x 22 ins; 75 cms x 55 cms*

PROVENANCE

Christopher Cutts Gallery, Toronto
Private Collection, Toronto

EXHIBITED

Ron Martin: To Foil Oils Phase III and IV, Christopher Cutts Gallery, Toronto, 1999, unpaginated, reproduced as *Phase III Aug. 1, 1997, #13*

LITERATURE

Walter Klepac, *Ron Martin, To Foil Oils Phase III and IV*, Christopher Cutts Gallery, Toronto, 1999, unpaginated, reproduced as *Phase III Aug. 1, 1997, #13*

Ron Martin paints in series, exhausting his objective before moving on to the next. In his artist statement Martin remarks: "...the idea of realising in a group of serial abstract paintings a multiplicity of mental perspectives rooted to the specification of the medium through its relation to colour, material, and sensation provides viewers with the means to appreciate a rich and inexhaustible mother load of perception."

In the *To Foil Oils Phase III and IV* series, exhibited at the Christopher Cutts Gallery in 1998, Martin continues his practice of the exploration of paint and its all-over application on canvas. However, instead of acrylic, he chooses to employ pure oil paint applied directly from the tube onto the canvas. Walter Klepac writes in the exhibition catalogue, "One way to think of the *To Foil Oils* is to see them in terms of the task of setting 100 colours of the Winton and Newton series into play on a single canvas, and to do so in a way that the singularity and the brilliant clarity of each is preserved and enhanced."

The artist has laid out the pigment in a pattern of seven circles of various sizes, repeating the pattern between canvases as the series continues making slight variations with regards to the size and placement of the circles. Martin has also employed a wavy line of a single colour in between these groupings that he refers to as "trimmings". Looking at the canvases that precede *Phase III, To Foil Oils, #13* and the ones that follow, Martin continues his approach of having colours from the outer ring of the circles move to form the main colour of the inner circles of the next, as well as introducing into the circles a background colour. Klepac remarks, "Throughout these series Martin relies, in very different ways, on such devices as a standardized structural format, repetition, and the use of certain elements as constants and as variables."

\$20,000 - \$30,000





49

RITA LETENDRE

Remous

oil on canvas

signed and dated 1964 lower right; signed, titled and dated on the reverse
8 ins x 10 ins; 20 cms x 25 cms

PROVENANCE

Galerie de Montréal, Montreal
 Private Collection, Toronto

Beginning as an Automatiste painter in the 1950s, Rita Letendre was influenced by Paul-Émile Borduas's revolutionary non-figurative paintings of the period. Taking the lead from the Montreal modern painters of the time, the artist became a leader in the colourist movement. Using a variety of applicators, Letendre fluctuated between brush and spatula to apply thick layers of paint to achieve varying textures on the canvas, always mindful of the gesture of the artist's hand moving the paint.

The 1960s was a decade of well-deserved recognition for Letendre's work, beginning with a solo exhibition at the Montreal Museum of Fine Arts in 1961. In 1962, Letendre travelled to Europe, visiting Paris, Rome and then Israel. As the Automatiste group and its affiliates began to abandon their commitment to spontaneity in favour of a more controlled and deliberate structure, Letendre chose to maintain the impulsive and expressive brushstrokes in her work. *Remous*, with its fitting title which translates to "Swirl", highlights this tendency in her work of the early 1960s - evident in the spontaneous and gestural black and red strokes. Letendre kept a fairly consistent palette of dramatic colours, often with large masses of black, until the mid-1960s when she took a decisive shift into geometric compositions.

\$10,000 - \$15,000

50

KAZUO NAKAMURA**September***oil on board**signed lower right; signed, dated 1961 and inscribed "Toronto" on the reverse of the frame**17 ins x 20.75 ins; 42.5 cms x 51.9 cms***PROVENANCE**

Private Collection, Toronto

An exceptionally inquisitive artist, Kazuo Nakamura shifted easily between a range of distinct artistic strategies. This intimate-scaled nocturnal landscape shares elements with Nakamura's abstract works. The dark vertical tree trunks recall the black linear markings of the artist's *Inner Structures* series.

\$7,000 - \$9,000



51

BARBARA ASTMAN**Untitled (Banana and Apple); Untitled (Hammer and Trowel) (from the Red series)***two colour prints**each signed and numbered 81/93 in the lower margin**10 ins x 10 ins; 25 cms x 25 cms***PROVENANCE**

Acquired directly from the artist
Private Collection, Toronto

Born in Rochester, New York, Barbara Astman studied at the Rochester Institute of Technology, when multimedia practices began to gain prominence in the late 1960s. A few years after moving to Toronto in 1970, she joined the faculty of the Ontario College of Art and Design. Astman's practice has involved an experimental approach to photography and new media, encompassing both analogue and digital tools.

Her *Red Series* involved an innovative, performative approach to self-portraiture. The visually charged, red and black images have assumed an iconic quality. The artist poses with household utensils which she has spray painted red and arranged in carefully structured compositions. These tools carry shifting associations of work, labour and domesticity. The close cropping of the figure generalizes her identity and adds to the emotional intensity of the works. With their innovative approach to image-making and undeniable aesthetic power, Astman's *Red Series* achieved enduring cultural significance.

\$6,000 - \$8,000



JAMES EDWARD HERVEY MACDONALD**Larches, Mountain Lake***oil on board**signed and dated "Sept. 13, 1929" lower right; signed and titled (twice) on the reverse**8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms***PROVENANCE**

Private Collection, Toronto

Private Collection, Ontario

Masters Gallery, Calgary

Private Collection, Vancouver

1929 was J.E.H. MacDonald's sixth visit to the Lake O'Hara region of Yoho National Park, British Columbia, in the Rocky Mountains of western Canada. He was obsessed with the scenery there, and that year, his attention was taken by the larch trees. He arrived in early September (as we know from a sketch painted on the 5th) to find the larches beginning to turn. The weather conditions that fall, his familiarity with the trails and meadows, and his utter delight in being back in a place he so loved, combined to give us an artistic survey of the Lyall's Larch in their fullest range of fine autumnal glory.

These uniquely charming, deciduous conifers have leaf-like needles that change colour in the fall. In MacDonald's 1929 paintings we see in them dancing from shades of green through to gold, charting the transition of their bright, forest green leaves from their summer colours through an intense chartreuse green, then a pale lime green that then morphs into a soft buttery yellow, and finally ripens to a saffron orange over the winter as the four-sided leaves dry out and fall. Sprinkled on the early snow, or as seen in this work against the blue-green waters of McArthur Lake and the heath-crust ground, they are a delightful and attractive colour contrast in the landscape. MacDonald further accentuates these two solitary trees by bathing them in sunlight that electrifies their colours and heightens our focus on them. They are actors, posing at centre stage. He underlines this focus by capturing the foreground tree's deeply cast shadow in a rich brown tinged with purple that is not only reminiscent of the greyish-purple of larch bark, but repeated in the shadow on the rock face on the far side of the lake, drawing our eye up to the mountain face. MacDonald was a superb colourist who used a minimal palette of carefully chosen hues in a simple composition. The purple accents in *Larches, Mountain Lake* serve to intensify the colour of the larches, and together with his calligraphic brushwork, and stage-like view, create a scene that is enlivened and bright. One can almost feel the breeze tousling the supple branches of these two young larch trees.

MacDonald was not only visually taken by these unique trees, he also wrote about them in his journals, even composing poems, odes to their kaleidoscopic fall colour. In his 1924 lecture "A Glimpse of the West", delivered to his students at the Ontario College of Art and published that November in *The Canadian Bookman*, he wrote of his affection of the O'Hara landscape, singling out the larch trees, "...and there are the trees, the spruce and the balsam and the plummy Lyall's Larch. This last especially a beautiful colour note in my memory as it began to get the gold of autumn on it before I came away, and that, with the delicate purple grey of the branches mingling with it made a dream tree of paradise." In the fall of 1928, he wrote a poem in his journal, describing the advance of fall colour up from the prairies to the mountains:

*But yesterday the sleety wind
Hissed in the mountains larch
And now the yellow prairie spreads
The sheaves in endless march*

The turn of the larches in the Canadian Rockies is a visually delightful time, one that MacDonald was harmoniously in tune with, one that he painted and wrote of often – a recurring character in his Lake O'Hara stories. The shoreline of McArthur Lake, where these two trees are growing in the sketch, is today dotted with older, larger, specimens and their younger offspring. It is likely that among them, gnarled and wizened and shaped by the weather, stand these two same trees, now almost a century older.

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

\$50,000 - \$70,000



ALEXANDER YOUNG JACKSON

October Morning, Épisy*oil on canvas*

signed lower right; signed, titled, dated 1909 and inscribed "810", "2158", "Exhibited at Montreal, Toronto, Halifax, Liverpool", "No. 1" and "His Frame" (struck) on the stretcher; titled and inscribed "Owned by EJ Jackson, Lethbridge" on a label on the stretcher
 21.5 ins x 25.5 ins; 53.8 cms x 63.8 cms

PROVENANCE

Ernest Jackson, Lethbridge (brother of the artist)
 By descent to Isobel & Bill MacClure, Calgary
 Masters Gallery, Calgary
 Private Collection
 By descent to the present Private Collection, Ontario

EXHIBITED

Ontario Society of Artists 38th Annual Exhibition, Art Museum of Toronto, Public Library Building, from March 5, 1910, no. 67 as *November Morning, Episy* [sic]
26th Spring Exhibition, Art Association of Montreal, April 4-23, 1920, no. 193 as *November Morning, Episy*
Loan Exhibition, Edmonton Museum of Arts, October 14-19, 1929, no. 37 as *French Landscape*
A.Y. Jackson Paintings 1902-1953, Art Gallery of Toronto, October - November 1953 and National Gallery of Canada, Ottawa, December 1953 - January 1954, no. 4 as *Autumn Morning, Episy ca. 1912*
Trailblazer Donor Event, Glenbow Museum, Calgary, May 12, 1999

LITERATURE

Naomi Jackson Groves fonds, Library and Archives Canada, Ottawa
 J.E.H. MacDonald fonds, McCord Museum, Montreal
 Dr. James MacCallum fonds, Library and Archives of the National Gallery of Canada, Ottawa
 "A.Y. Jackson Section 3 - Collections," *Who's Who in Ontario Art Part 21*, Toronto, 1954, unpaginated, as *Autumn Morning, Episy*
 Marius Barbeau fonds, Canadian Museum of History, Gatineau
A.Y. Jackson, A Painter's Country, 1958, pages 10-12
 Rosemarie Tovell, "A.Y. Jackson in France, Belgium and Holland. A 1909 Sketchbook," in *National Gallery of Canada Annual Bulletin 2*, Ottawa, 1997, reproduced, pages 46-48
 Wayne Larsen, *A.Y. Jackson The Life of a Landscape Painter*, Toronto, 2009, pages 32 and 232 as *Autumn Morning, Episy*

Four, almost leafless, Lombardy poplars crown the soft rise of the foreground. The low, morning sun casts shadows from lower left, creating a dynamic entry into the composition. Open green fields lead to a clump of trees in the centre and to the village and hills beyond. The light is clear, forms are firm. The textured brushwork in the foreground superbly evokes the rough earth of the farmland, echoing the dappled blues in the sky. Painted in the last months of his first extended period of study in France, *October Morning, Épisy* is most likely one of the "early morning sunlight things" Jackson told his mother he had started in his letter of 14 September 1909. In the same letter he informed his mother that he intended staying at Épisy until 25 November.

Of all the members of the future Group of Seven, A.Y. Jackson had the most extensive European experience and education. In the summer of 1905 he first crossed the Atlantic, working on a cattle boat with his brother Henry, and visited museums in England, France and Belgium. In September 1907 he returned to Paris to further his artistic education at the Académie Julian and would again work in France from September 1911 to February 1913.

Instruction at the Académie Julian concentrated on drawing, not painting, and figure work rather than landscape. But Jackson didn't stay in Paris. From September 1907 to December 1909 he travelled in France, Italy, Belgium and Holland, seeing as much art as he could and spending extended periods in French villages to paint. On 20 November 1908 he wrote to his brother Henry from Étaples in the Pas-de-Calais. "I would like to do more drawing in the schools as it would help me if I went back to commercial work but they don't teach you to paint. ... Up to the present I have done nothing wonderful, but I have learned a great deal. Probably if I had started in to make sketches they would have been better ones, for getting theories and principles into your head mixes you up for a long time, and makes you too conscious of what you are doing, and I had to find out many things I should have known many years ago, and of course studying both landscape and figure is not the quickest method. But it is not lost time... I have made heaps of [sketches] to get into the way of catching effects, and have worked over most of them - there are probably five layers on some panels." At this point in his career, the intent of sketching in oils was not to make pictures but to learn the techniques of painting through repeated practice and increased observation in association with fellow artists.

In April 1909 Jackson moved to Épisy accompanied by the New Zealand artist Frederick Porter. On 9 April he wrote to his mother, "Épisy is a little village of about sixty families on the River Loing and the canal Loing and near the south edge of the Forest of Fontainebleau. ... The country is simply ripping, you don't need to go more than a hundred yards to sketch..." In his autobiography, *A Painter's Country*, Jackson devotes the better part of his account of his stay in Épisy to Madame and Monsieur Goix, farmers with whom he lived in the absence of a hotel or pension. But there was much to paint, including the Canal du Loing, the subject of the canvas *Canal du Loing near Épisy*, now in the National Gallery of Canada (acc. no. 23538).

In his letters Jackson repeatedly writes about his painting production, most overpainted, but at the same time he was drawing in a sketchpad, both at Épisy in the spring and fall of 1909 and during his travels in Holland and Belgium in July and August. Rosemarie Tovell has given a detailed account of his travels and artistic activity that year based on the content of that sketchbook, the sole to have survived intact and now in the collection of the National Gallery of Canada (acc. no. 18686).

Among the many drawings in this sketchbook is a finished compositional drawing for *October Morning, Épisy*, as well as details for the canvas *Canal du Loing near Épisy*. While Jackson informed his niece and biographer, the art historian Naomi Jackson Groves, that the latter canvas was painted out-of-doors, or *en plein-air*, Tovell argues that the former was a studio piece worked up from an intermediate oil sketch. Yet Naomi Groves, in her unpublished biography of A.Y. Jackson, noted that the original owner of *October Morning, Épisy*, the artist's brother Ernest Jackson, affirmed that this canvas had also been painted *en plein-air*.



Numerous references support the argument that, prior to the spring of 1914, Jackson was a *plein-air* painter. Sketching in oils was merely a means of catching effects of light and colour, “mostly small studies, which I paint over when I get finished” (24 May 1908). When asked by his cousin Charles Clement whether he should work from pencil notes and preliminary sketches or directly on the canvas, a method largely followed by the French Impressionists, Jackson replied, “The direct method is generally used nowadays, and for a student is certainly preferable” (1 October 1910). From Katwijk, Holland he wrote to his mother on 28 July 1909 that he had been painting in the rain and his “canvas and palette got too wet to do anything.” From Sweetsburg, Quebec on 28 March 1910 he wrote, “Have not done much during the last week, subjects are scarce. Found a good one on Friday but the wind was blowing so hard it blew my easel down every time I put it up.” From Saint Malo he wrote, “We have done nothing but sketch. ... it’s too civilized round here and it is not much of a place for taking out canvases” (10 November 1911), from Picquigny, “No sketching this trip, only canvases” (4 April 1912), and from Carhaix, “Sky was rosy pink yesterday so I grabbed my canvases & planted my easel by the side of the river and painted like a cyclone.” (3 January 1913). In his autobiography Jackson praised the attractions of Épisy. “There was much to paint there: the Canal, bordered with Picardy poplars, old

farms, the gently rolling country, the barges towed by mules along the canal...all of it close enough at hand, so that we could take our canvases out into the fields.”

Painting *en plein-air* did not mean that his canvases were worked out in one session. Jackson referred to having begun some “early morning things” in September but this canvas was most likely not completed until November as suggested by its original exhibited title, *November Morning, Épisy*.

To the best of my knowledge, with one exception, no preparatory sketch has been identified for any European or Canadian canvas Jackson painted before the spring of 1914. The canvases were not worked up from *plein-air* sketches but painted out in nature. The one exception I have found is the 1909 canvas *Épisy on the Loing*, painted from the oil sketch *Sunrise, Épisy sur Loing*, both in the McMichael Canadian Art Collection (acc. nos. 1970.9 and 1985.64).

The absence of identified oil studies for Jackson’s early European canvases may in part be explained by his action of August 1911 prior to his return to France. On 26 August he wrote to his cousin Florence Clement at Portage Point on Georgian Bay, “I swooped down like a

destroying angel on my sketches, and never let up until 160 had been put where nobody will ever see them again. There are not many left now, but you see I am going to start all over again and make better ones.” But would he have destroyed an oil sketch in which he had seen the potential for a larger composition?

If his practice was to work out the composition in a drawing, as he did for *October Morning, Épisy*, the absence of identified drawings for other early canvases may be partially explained by the dismemberment of his sketchbooks and their sale over the years. As previously noted, the National Gallery sketchbook, donated by the family of Charles Clement, is the only early one to have survived intact. But it is more likely that the canvases were fully conceived on the easel out-of-doors, in front of the motifs.

In this instance Jackson made important modifications working from the drawing to the canvas, creating a more dynamic composition. The left and right foreground trees are no longer parallel. The trees at the right are set further back and the shadows enliven the surface and lead the eye into the pictorial space, an effect enhanced by the more distant group of trees. In her unpublished biography of her uncle, Naomi Jackson Groves observed that “the two inner trees are kept high in tone while the outer trees are less emphatic....The sheen of early morning sunlight on rich autumnal greens and the soft grey-blues...give this carefully constructed landscape a Corot-like quality...too firm in delineation to be considered fully impressionistic.”

Jackson was back in Montreal to join his family for Christmas in December 1909. The following February and March he painted at Sweetsburg, Quebec, where, as previously noted, the wind blew down his easel. *October Morning, Épisy* is the precursor of one of Jackson's most famous canvases, *The Edge of the Maple Wood*, painted out-of-doors at Sweetsburg in March 1910. In both canvases, foreground shadows lead us into the pictorial space that is framed by trees left and right. His sensitivity to the differing effects of light in varying landscapes is evident in the two compositions. The French autumn light is cooler and clearer while the early spring light in the maple wood is more diffused. In the latter canvas the shadow leads in from

the centre of the composition and the space is more intimate. It was of course this canvas that attracted the attention of the Toronto painters and, when purchased by Lawren Harris, instigated Jackson's move to Toronto. Thus began the history of the Group of Seven, a history that would not have happened without Jackson's extensive experience studying and painting in France.

Jackson's move to Toronto would also lead to a change in his painting practice and the end of painting canvases *en plein-air*. In late February 1914 he first painted in Algonquin Park. From Mowat on Canoe Lake he wrote to J.E.H. MacDonald on 23 February, “Have about a dozen sketches, some made out[doors] & some in. Two canvases started but it's too cold to work out with them. Cold as the devil in the mornings. This a.m. thirty below zero....Supply yourself with plenty of madder and blue and white. My panels seem to be all right so far, they stand cold anyway.” And on 8 March he wrote to Dr. James MacCallum, “The country here is glorious, heaps of stuff to paint if the conditions would let you work. The first two weeks there was plenty of sunlight but cold. 20 below zero was a nice mild day....I hope to start some canvases as soon as the weather clears. I have ten pieces and I'll stay here until they are done.” The challenges of painting a canvas in the Canadian winter demanded a change of procedure. While the 1914 canvas *Near Canoe Lake (In the North Country)* (Art Gallery of Hamilton, acc. no. 48.73) was painted out-of-doors, *Frozen Lake, Early Spring, Algonquin Park* (National Gallery of Canada, acc. no. 4732), also of 1914, was worked up from an oil sketch painted in Algonquin Park in April 1914 (sold at auction in November 2016). From now on Jackson would revert to an earlier tradition well established in French art, working up his canvases in his studio from oil sketches painted direct from nature *en plein-air*.

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

\$60,000 - \$80,000



Alexander Young Jackson

Roadside Landscape, Épisy, 1909

Graphite on wove paper

6.8 ins x 8.5 ins

Gift of the Honourable Mr. Justice Carlton W. Clement, Edmonton, 1975, in memory of his father, Charles B. Clement

Collection of the National Gallery of Canada, Ottawa (Accession No. 18686.33)

Photo: NGC

Not for sale with this lot



54

JEAN-PHILIPPE DALLAIRE

Nature morte

oil on canvas

signed upper right; signed, dated 1963-64 and inscribed "Vence A.M." on the reverse

21.25 ins x 25.5 ins; 53.1 cms x 63.8 cms

PROVENANCE

Dominion Gallery, Montreal

Private Collection, Montreal

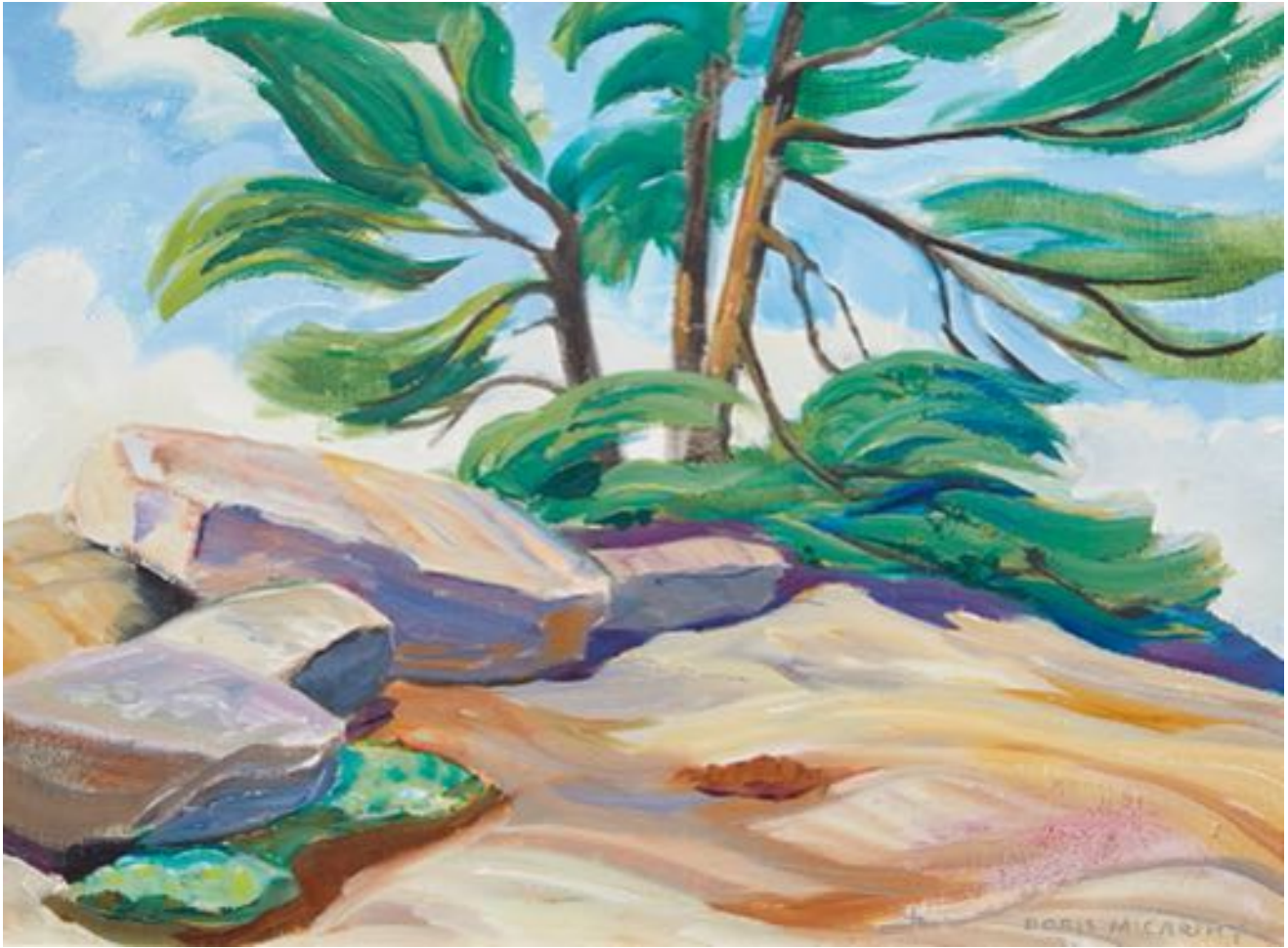
Private Collection, Toronto

Jean-Philippe Dallaire was largely a self-taught artist and played a role as a precursor in the return to figure painting in Canada during the late 1960s. He lived in Paris throughout different periods of his life, where he was exposed to the works of Pablo Picasso, Joan Miró and Salvador Dalí. The reduction of form, flattened perspective, and whimsical combination of subject matter in *Nature morte* are indicative

of the artist's practice of incorporating multiple elements of modern art movements into his compositions. Dallaire was inspired by Italian theatre, mythological figures, surrealism, synthetic cubism and art brut. This colourful oil painting features an arrangement of pears, oranges and playing cards on a table. The pears are positioned upright and facing one another, lending a playful quality to the fruit, as if they were animated characters. The two-dimensional perspective recalls Picasso's cubist still lifes and even Cézanne's later reductive paintings of fruit arrangements. *Nature morte* exemplifies the artist's original painterly style that loosely combines many sources of artistic inspiration and remains refreshingly unconstrained by specific movements. Although Dallaire was very interested in abstraction, he always remained a representational painter.

Nature morte was completed in 1963-64, while Dallaire was living in Vence in the south of France later in life. The artist was a native of Hull, Quebec, and spent much of his career painting and teaching in Quebec City, Ottawa, and Montreal. He retired from teaching and in 1959 moved to Paris briefly, before settling in Vence until his death in 1965.

\$15,000 - \$20,000



55

DORIS JEAN MCCARTHY

The Pines at the Keyhold

oil on board

*signed lower right; dated "970731" (July 31, 1997) on the reverse
12 ins x 15.75 ins; 30 cms x 39.4 cms*

PROVENANCE

Wynick/Tuck Gallery, Toronto
Private Collection, Toronto

\$5,000 - \$7,000

56

MOLLY LAMB BOBAK

Flowers 4

oil on board

*signed and dated 1954 lower right; signed and titled on the reverse
30 ins x 24 ins; 75 cms x 60 cms*

\$4,000 - \$6,000



57

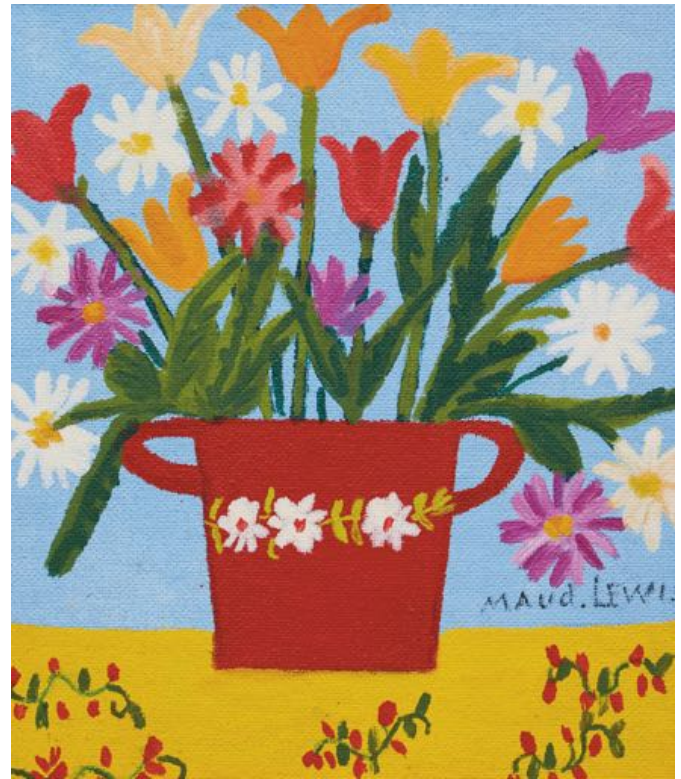
MAUD LEWIS**Flowers in Red Pot***acrylic on board**signed lower right**13.75 ins x 11.75 ins; 34.4 cms x 29.4 cms***PROVENANCE**

Purchased directly from the artist

By descent to the present Private Collection, Oregon

Most likely painted around 1967, this work is one of a small number of flower pot paintings by the artist. Brimming over with vitality, tulips, cosmos and daisies fill the composition. Maud Lewis has taken evident delight in rendering the colourful flowers, along with the ornamentation on the pot and tablecloth. Humble and life-affirming, this work exudes the sense of uncomplicated joy that makes her work so beloved.

\$12,000 - \$15,000



58

WILLIAM GOODRIDGE ROBERTS**Still Life with Blue Curtains***oil on board**signed lower right; Roberts Inventory Number (697) on the reverse**32 ins x 32 ins; 80 cms x 80 cms***PROVENANCE**

Galerie de Bellefeuille, Montreal

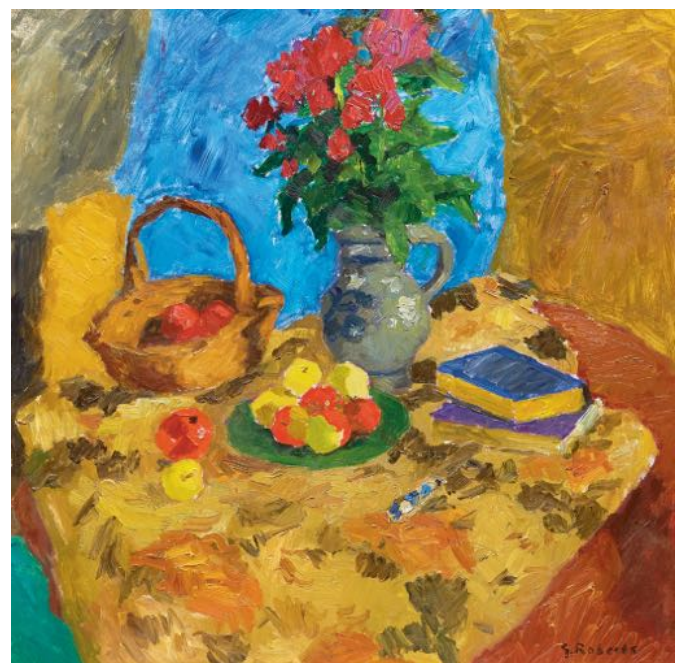
Private Collection, Toronto

LITERATURE

Sandra Paikowsky, *Goodridge Roberts: 1904-1974*, Kleinburg, Ontario, 1998, pages 119-20

Throughout his career, William Goodridge Roberts's artistic practice remained rooted in painting from direct observation. The motif of the still-life offered the artist a high degree of control over his subject, allowing him to set arrangements and execute compositions specifically suited to his interests. Rather than highlight the studio setting as in other works, here Roberts has opted for an ambiguous background made up of semi-cubist rectangular swathes of shifting tones. The window-like blue curtains activate the space with light and tonal variation, adding contrast with the earthy hues that dominate the painting. Roberts's still-life paintings demonstrate a careful consideration of composition. The painter's decision to arrange the tablecloth on a diagonal adds an immediate dynamism to the visual structure of the work.

\$7,000 - \$9,000





59

WILLIAM PATERSON EWEN

Untitled

oil on canvas

signed and dated 1955 lower right

18 ins x 60 ins; 45 cms x 150 cms

PROVENANCE

Private Collection, Montreal

Private Collection, Toronto

EXHIBITED

Espace 55 Exhibition - Showing 11 Montreal Painters, Musée des beaux-arts de Montréal, Montreal, February 11-28, 1955

Paterson Ewen Retrospective, London Regional Art Gallery, London, November 5-29, 1976, no.8

LITERATURE

Gilles Corbeil, *Espace 55 Exhibition - Showing 11 Montreal Painters* (Exhibition Catalogue), Musée des beaux-arts de Montréal, Montreal, 1955, unpaginated, listed as no. 3, reproduced

"Peinture 1955", *L'autorité*, February 26, 1955, reproduced page 6 (image inverted)

Matthew Teitelbaum (ed.), *Paterson Ewen*, Toronto, 1966, pages 47, 49 and 51

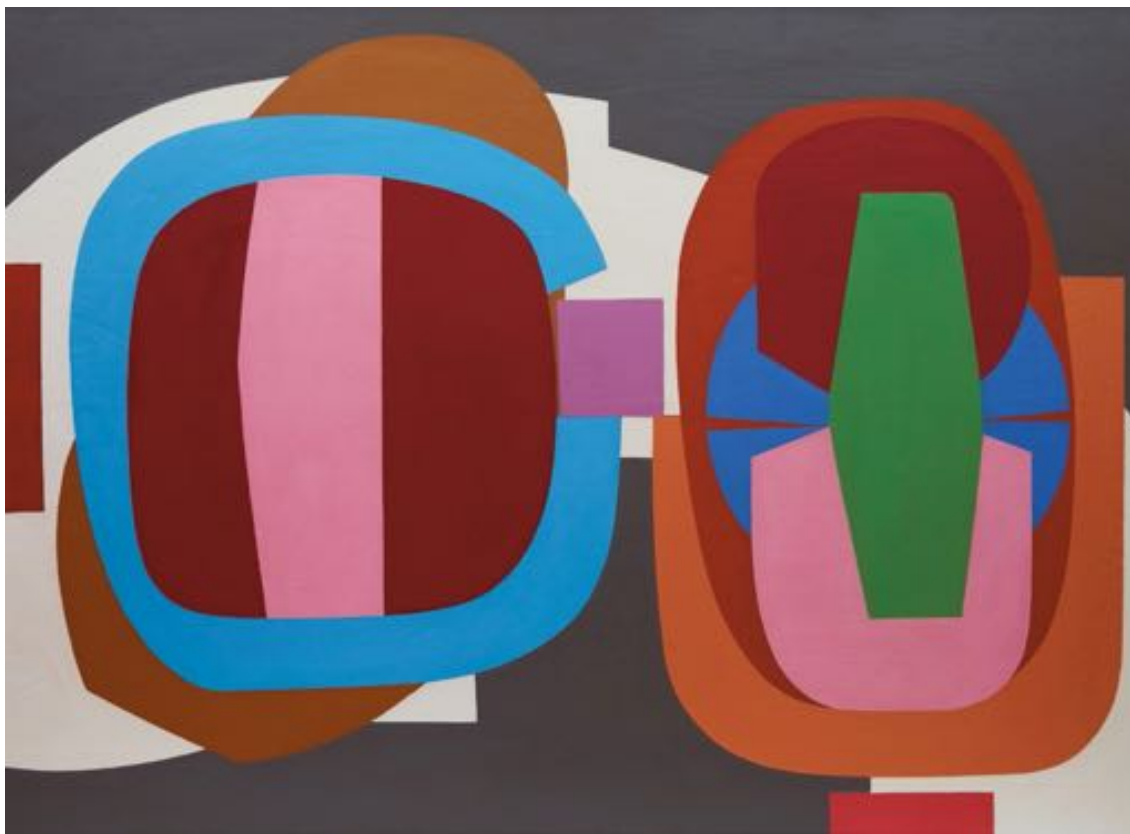
Matthew Teitelbaum, *Paterson Ewen, The Montreal Years*, Mendel Art Gallery, Saskatoon, 1987, reproduced page 19

Heather A. Fraser, "Paterson Ewen: The Turn from Non-Figurative to Figurative Painting", *The Journal of Canadian Art History*, Volume 13, No. 1, 1990, reproduced page 29

A Montreal native, Paterson Ewen attended classes at the School of the Montreal Museum of Fine Arts from 1948-50, studying under William 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 Francoise Sullivan, an automatist dancer, whom he would marry in December 1949. He was introduced to automatism through Sullivan's writings, as well as her enduring friendships with Quebec abstract painters of the group 'les 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."

Ewen's first entirely non-representational painting was completed in late 1954. His early abstract work brought him immediate attention. Gilles Corbeil, a Montreal artist and art dealer, included five of Ewen's recent works in a Montreal Museum of Fine Arts exhibition of contemporary abstract art in February 1955. The purpose of the show was to highlight "a new order... a spatial reality" which linked Surrealism and Automatism. *Untitled* (1955) was included in this exhibition. Author Matthew Teitelbaum comments on this painting in particular, describing it as "constructed around a dominant grid-like calligraphy, and yet the compositions were open, centralized, and organized by concentric thrust." He goes on to explain how these works by Ewen occupied an experimental and distinct middle ground, different from the other artists in the exhibition. Teitelbaum writes: "Where the Automatiste influence encouraged blended color harmonies induced equally by the palette knife and the dripping of paint, Ewen maintained discreet colour; where [Fernand] Leduc flattened his composition by working the painting surface equally - and filling the corners with incidents - Ewen maintained a strongly centralized image."

\$15,000 - \$20,000



60

DOUGLAS GIBB MORTON

Two with Grey (1965)

acrylic on canvas

artist name, titled and dated 1965 on a label on the stretcher

60 ins x 80 ins; 150 cms x 200 cms

PROVENANCE

Galerie du Siècle, Montreal

Private Collection, Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, pages 156-58

Born in Winnipeg, Douglas Gibb Morton studied under Group of Seven member Lionel LeMoine FitzGerald before continuing his art training in the United States and Europe. Returning to Canada, Morton participated in several iterations of the Emma Lake Artists' Workshop in Saskatchewan in the late 1950s and early 1960s. The workshops allowed him the opportunity to interact closely with a number of internationally acclaimed modernist painters. Morton eagerly embraced the workshop's spirit of artistic experimentation, introducing unusual materials into his work such as Styrofoam and wood in order to physically extend his imagery. He investigated unconventional approaches, working with industrial paints and applying paint with squeeze bottles.

Morton ran his family's business, MacKay-Morton Ltd., in Regina between 1953 and 1967, still managing to maintain a regular studio practice. In 1961, Morton was included in a travelling National

Gallery of Canada exhibition entitled *Five Painters from Regina*. The Regina Five, also including Kenneth Lochhead, Arthur McKay, Ted Godwin and Ron Bloore, earned national attention as artists on the forefront of abstract art in Canada. Morton developed a distinct visual vocabulary which eschewed both expressionistic, gestural brushwork and hard-edge geometric abstraction. Instead, he favoured collage-like arrangements of flat forms, at times reminiscent of the late-period cut-outs of Matisse. Morton's work also demonstrates his innate skill as a colourist, with a predilection for high-key, commercial colours which paralleled Pop Art. On the occasion of Douglas Morton's 1994 retrospective at the Art Gallery of Victoria, artist Ron Bloore commented on Morton's skill with colour: "Isn't this a beautiful colour?" Doug had just come down from his studio to show me a touch of pigment on a fingertip. To me it was a repulsive greyed-off yellow ochre. To the question, however, my response was probably non-committal...Later the same day...I went upstairs where that utterly vulgar colour had been transformed in his painting into a glorious radiant golden hue. What I had seen in isolation, he had envisioned in the complex context of adjoining colours and carefully controlled forms of unique hues."

Often beginning his paintings spontaneously, Morton gradually clarified and fine-tuned his compositions as he worked. In *Two with Grey* from 1965, Morton layered shapes into two central forms which avoid settling into a recognizable, pictorial reference. The flat planes of colour efficiently depict depth through their apparent layering in space. The vivid colours pull forward in the pictorial space, while the white and grey areas recede into an illusionistic background. Morton's distinctive version of post-painterly abstraction introduced levity and playfulness into Canadian abstract art.

\$14,000 - \$18,000

CORNELIUS KRIEGHOFF

Portrait of Louise

oil on canvas, laid on canvas

11.5 ins x 9 ins; 28.8 cms x 22.5 cms (oval)

PROVENANCE

Dominion Gallery, Montreal

Joyner Fine Art, auction, Toronto, May 18, 1993, Lot 46

Private Collection, Ontario

LITERATURE

Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, Toronto, 1934, pages 3, 5, 6, 28

J. Russell Harper, *Krieghoff*, Toronto, 1979, page 8

Dennis Reid, *Krieghoff: Images of Canada*, Vancouver/Toronto, 1999, pages 45-46

In many of Cornelius Krieghoff's paintings, it is believed that the artist's wife was his model. Her features often appear in various compositions throughout Krieghoff's life, including his celebrated paintings of habitant life and his early compositions, such as *Scottish Officer Sparking* and *Nude (Leda and the Swan)*. Marius Barbeau, respected historical biographer of Krieghoff, states that in 1837, the twenty-two-year-old Cornelius Krieghoff married a young French-Canadian girl, Louise Gautier dit Saint-Germain, after meeting her in a New York hotel. "Louise was a beautiful young woman, with dark eyes, an oval face and perfect, rather Italian features. Her charm and cleverness from the very first held Krieghoff spellbound."

According to J. Russell Harper, "We know little about the circumstances of his [Krieghoff's] marriage other than Marius Barbeau's statement that 'Krieghoff was very young when he landed at New York [from Germany]. At the hotel where he had put up, he became acquainted with a young French-Canadian girl... Louise Gautier dit Saint-Germain, and he married her.' Nothing has been found to verify this assertion and it seems to contain at least one error: the wife's name, according to her death certificate, was 'Emily (Émilie)', not 'Louise', and her surname was 'Saintaguta'. Émilie's family lived, it seems, at Boucherville just downriver from Montreal on the south shore of the St. Lawrence."

Dennis Reid goes on to state that at present, there are only three pieces of documentation from this early period in Krieghoff's life that can be provided as evidence regarding his union with Émilie and the timeline of this stage of the artist's life. Reid remarks, "The first is the record of the baptism, 18 June 1840, of one Henry Krieghoff at the parish church of Ste-Famille in Boucherville, on the south shore of the St. Lawrence downriver from Montreal. Born some five weeks earlier, according to this document, 'of the legitimate marriage of Cornelius Krieghoff and Émilie Gauthier of this parish'. The next document sadly records his burial a year later in Montreal, 14 June 1841... The third document is a notice in a Rochester, New York, newspaper, 30 May 1843, of an upcoming exhibition of Krieghoff's paintings in that city." It is thought that a daughter was born soon after the death of Henry. Although, as Reid describes it, "Less securely fixed within this thin web of evidence is a daughter, with the same name as her mother but apparently spelled Emily, for whom no record of birth has been found." Within this time period, Krieghoff moved his family to Rochester, visiting Buffalo and Toronto on the way. Rochester was a growing city, and many artists were drawn there in search of commissions, which Krieghoff diligently sought while teaching music.

Portrait of Louise appears to be a depiction of Émilie as a young woman, perhaps executed around the time of her arrival with Krieghoff in the city of Rochester. Krieghoff has portrayed his young wife with tenderness. His admiration is evident in the way he has depicted her delicate facial features. Émilie's eyes are downcast, her cheeks are rosy, and her eyelashes, mouth and chin are clearly defined. Her elegant dress is accentuated by a crucifix at her neck and a deep rouge hat sitting perfectly atop her long, dark hair. This portrait is akin to another the artist completed of his wife, *Young Woman Gathering Grapes*. Both render the female model in an oval shape, set against a landscape milieu. The union of Émilie, a supposed country girl from Boucherville, with the worldly Krieghoff is one that remains an enduring mystery.

\$15,000 - \$20,000





62

JACQUES GODEFROY DE TONNANCOUR

Sans titre

oil on board

signed and dated 1959 upper left

24 ins x 32 ins; 60 cms x 80 cms

PROVENANCE

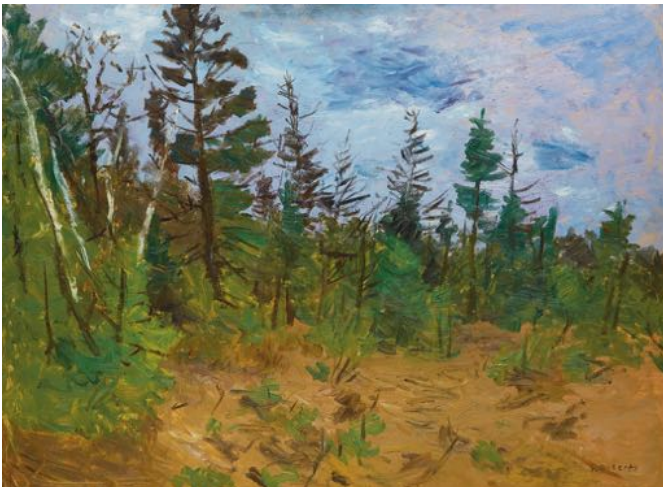
Galerie Valentin, Montreal

Private Collection, Montreal

Jacques de Tonnancour hesitated between a career in science and the fine arts, initially choosing the latter. He studied painting at the École des beaux-arts de Montréal, where he admired the work of Goodridge Roberts and Paul-Émile Borduas, though he furiously denounced academia and left after two years. Nevertheless, he continued to paint, and held his first solo exhibition in 1942 at the Dominion Gallery in Montreal. In 1948 De Tonnancour co-wrote *Prisme d'yeux* with Alfred Pellan, a manifesto that opposed the definition of avant-gardism in painting, arguing that it is too narrow and political.

As he observed how Picasso became overly attached to his art, De Tonnancour decided to take a break from painting from 1950 to 1955. He then returned to the medium by painting Laurentian landscapes, creating chromatic and formal variations through the use of a rubber squeegee. In *Sans titre* dating to 1959, we can see that the sky and rolling green hills are produced through the clean strokes of the squeegee. De Tonnancour's paintings would then become increasingly simplified, leading to abstract works in the 1960s with only a subtle reference to landscape in their composition.

\$9,000 - \$12,000



63

WILLIAM GOODRIDGE ROBERTS

Edge of Woods in Spring, New Brunswick

oil on board

signed lower right; titled and dated 1960 on an exhibition label on the reverse; Roberts Inventory Number (705) on the reverse

36 ins x 48 ins; 90 cms x 120 cms

PROVENANCE

Collection of the artist

Private Collection, Montreal

EXHIBITED

Goodridge Roberts, Festival Ontario, Art Gallery of Ontario, Toronto, no. 705

By 1959-60, William Goodridge Roberts was the artist in residence at the University of New Brunswick, and in 1960 he was presented with an honorary doctorate from the university. At this point in his career, Goodridge Roberts was a well-established artist and teacher, having taught at the Montreal Art Association between 1940 and 1952. From 1943-45 he was the Official War Artist for the Royal Canadian Air Force and had also exhibited nationally and internationally.

\$8,000 - \$10,000



64

WILLIAM PERCIVAL WESTON

Howe Sd. from Squamish Road

oil on board

signed lower left; signed, titled and dated 1953 on the reverse

16 ins x 18 ins; 40 cms x 45 cms

PROVENANCE

Private Collection, Toronto

Born in London, England, William Percival Weston settled in British Columbia in 1909. Weston explored coastal B.C. on frequent sketching trips, impressed with the region's rugged natural beauty. An admirer of the work of Emily Carr, the two corresponded, sharing their ideas and artistic motivations. Influential as an arts educator, Weston created an instructional drawing manual for teachers which was published in 1932. His emphasis on drawing was well-suited to capturing the distinctive trees, immense mountains and rocky expanses of his surroundings. In 1946, Weston retired from teaching and devoted himself to painting full-time.

This work offers a view of Howe Sound, North of Vancouver and close by the town of Squamish. With its breathtaking mountains and fjords, the captivating vistas of the region provide ample inspiration for landscape painters. The painting is thoughtfully composed with the directional unity of tree, water and road. Weston's deeply felt admiration at the natural grandeur of the Northwest Pacific Coast permeates throughout his art.

\$12,000 - \$15,000



65

ALFRED JOSEPH CASSON

Rapids on the Rouge River, Quebec

oil on board

signed lower right; signed, titled and dated 1967 on the reverse
12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Roberts Gallery, Toronto
 Private Collection, Montreal
 Heffel Fine Art, auction, Vancouver, May 23, 2007, Lot 114
 Private Collection, Vancouver

A.J. Casson held his first one-man show at Roberts Gallery in March of 1959, followed by five more solo exhibitions between 1959 and 1972. This new association with Roberts Gallery allowed the artist freedom from his commercial art career and led to a great period of artistic production for Casson from the 1960s onward. In 1967, the year in which *Rapids on the Rouge River, Quebec* was painted, Casson was awarded the Silver Centennial Medal and his work was included in *Three Hundred Years of Canadian Art*, an exhibition held at the National Gallery of Canada.

The simplified forms and pronounced flatness present in this painting are characteristic of Casson's mature work. The artist creates three distinct zones within the artwork - a rocky ledge foreground, a middle ground of rushing water, and a forest background - yet the scene is depicted in a planar manner with a flattened perspective. The simplified trees and decorative patterns in the rocks of *Rapids on the Rouge River, Quebec* also demonstrate Casson's mature landscapes with reductive, abstract designs, foregoing literal atmospheric portrayal. The warm palette of the reddish brown and grey rocks is true to the setting, for the Rouge River is named after its reddish shorelines.

\$20,000 – 30,000



66

KIM DORLAND

Untitled

mixed media on canvas on board

signed and dated 2012 on the upper edge; signed, titled and dated on the reverse

36 ins x 48 ins; 90 cms x 120 cms

PROVENANCE

Private Collection, Toronto

Contemporary painter Kim Dorland excels at creating imagery that is simultaneously abrasive and attractive. This work draws in the viewer with its varied painterly surface. Thin washes of white oil paint form a shimmering, frost-like veil over the pink ground. Visual movement results as the viewer's eyes dance over the linear trees and dispersed impasto dabs. Dorland has engaged with long-established tropes of landscape painting, presenting a view through the trees, complete with a gently meandering stream.

Dorland's painting establishes a dichotomy between tranquility and uneasiness. The silver metallic pigments employed here take the setting away from the specific into the realm of the mythological or imagined. A zombie-like, singular figure faces us impassively, adding a mysterious atmosphere and hinting at an elusive narrative. These ominous ghost-like figures often populate Dorland's paintings, bringing to mind horror movie imagery, but also alluding to the sense of isolation so pervasive in our contemporary culture.

\$10,000 - \$15,000



67

MARCELLA MALTAIS

Rébellion

oil on canvas

signed and dated 1957 lower right

39.5 ins x 31.25 ins; 98.8 cms x 78.1 cms

PROVENANCE

Galerie Denyse Delrue, Montreal

Private Collection, Montreal

As a high school student in Quebec City in the 1940s, Marcella Maltais enrolled in Saturday art classes at École des beaux-arts de Québec, where she met Jean Paul Lemieux. In 1949 she worked an office job while taking night classes taught by Jean-Philippe Dallaire, who motivated her to pursue painting as a career. Throughout the early 1950s Maltais rented a studio and showed her work in local group exhibitions in Quebec and the Charlevoix region.

A major shift in Maltais's career occurred in 1955, when she moved to Montreal and encountered the Automatistes and other avant-garde artists including Guido Molinari, Claude Tousignant, Marcelle Ferron and Rita Letendre. *Rébellion* was completed in 1957, shortly following her move and transformation from figurative painting to abstraction. With its spontaneous, 'all-over' brushwork, it demonstrates the influence of the Automatistes and other artistic peers. During the same year, Maltais showed her works alongside François Soucy at the Montreal Museum of Fine Arts as well as with Armand Vaillancourt at Galerie Denyse Delrue in Montreal. She quickly became recognized as one of the most talented young painters of Quebec of the period, a reputation she has maintained to this day.

\$10,000 - \$15,000



68

LISE GERVAIS

Sans titre (1959)

oil on board

signed and dated 1959 lower right

32 ins x 36 ins; 80 cms x 90 cms

PROVENANCE

Private Collection, Ontario

Working in Montreal, Lise Gervais was a follower of Paul-Émile Borduas and Les Automatistes, however was never a formal member of the group. Nonetheless, Gervais was a key fixture in the abstract painting movement during the 1960s in Quebec. The artist was concerned with the limitations of paint itself, opting for bold pigments with high contrast, creating energy in her works.

Gervais studied painting at École des beaux-arts de Montréal with Jacques de Tonnancour and Stanley Cosgrove, and sculpture with Louis Archambault from 1950 to 1954. Upon graduation, she participated in a number of group shows in Quebec, Montreal, Trois-Rivières, Chicoutimi, Granby, Sherbrooke and Ottawa. Gervais

travelled to Spain in 1958 where she was particularly inspired by the work of Francisco Goya. Back in Montreal in 1961, she had her first solo show at the Galerie Denyse Delrue. She would go on to show with Gallery Moos in 1962. Gervais then returned to teaching for sixteen years, at the École des beaux-arts, Concordia University and L'Université de Québec in Montreal.

Sans titre was painted in 1959, shortly after the artist's return from Spain and just prior to her first solo exhibition in 1961. The oil painting marks the beginning of her characteristic colour palette of black, red, yellow and white. Gervais was interested in the possibilities inherent in paint, and used the palette knife to apply broad swathes of colour to her canvases. Choosing pure, brilliant colours, she allowed minimal blending to occur in her work, thus her colours are incredibly pure and rich. Building on top of one another, each stroke of paint creates depth, movement and contrast of colour and complexity within the grid-like composition. In *Sans titre*, the viewer can see the foundations of the artist's technique, steeped in the traditions of the Automatistes, and focusing on the limitations of the medium she developed throughout the 1960s.

\$14,000 - \$18,000



69

SOREL ETROG

Solo Study

bronze

stamped signature and edition (1/9) on the base

17.75 ins x 3.25 ins x 3.25 ins; 44.4 cms x 8.1 cms x 8.1 cms

PROVENANCE

Mayberry Fine Art, Toronto/Winnipeg

Private Collection, Burlington

LITERATURE

Pierre Restany, *Sorel Etrog*, London/Munich, 2011, page 77

Throughout the 1960s, Sorel Etrog's recurring link motif became a tool in exploring the limits of space and tension within his practice.

The artist discusses using the link to join the sculptural elements, recalling: "I was lucky to have discovered the Etruscan links which showed me how to join multiple shapes organically. The Link created a tension and the point where they joined, where they pulled together or pulled apart." *Solo* demonstrates this fine balance of tension in the sweeping curved elements of the form, which link to the central anchoring body.

\$14,000 - \$18,000



70

SOREL ETROG

Magic Barrel

bronze

stamped signature and edition (2/10) on the base

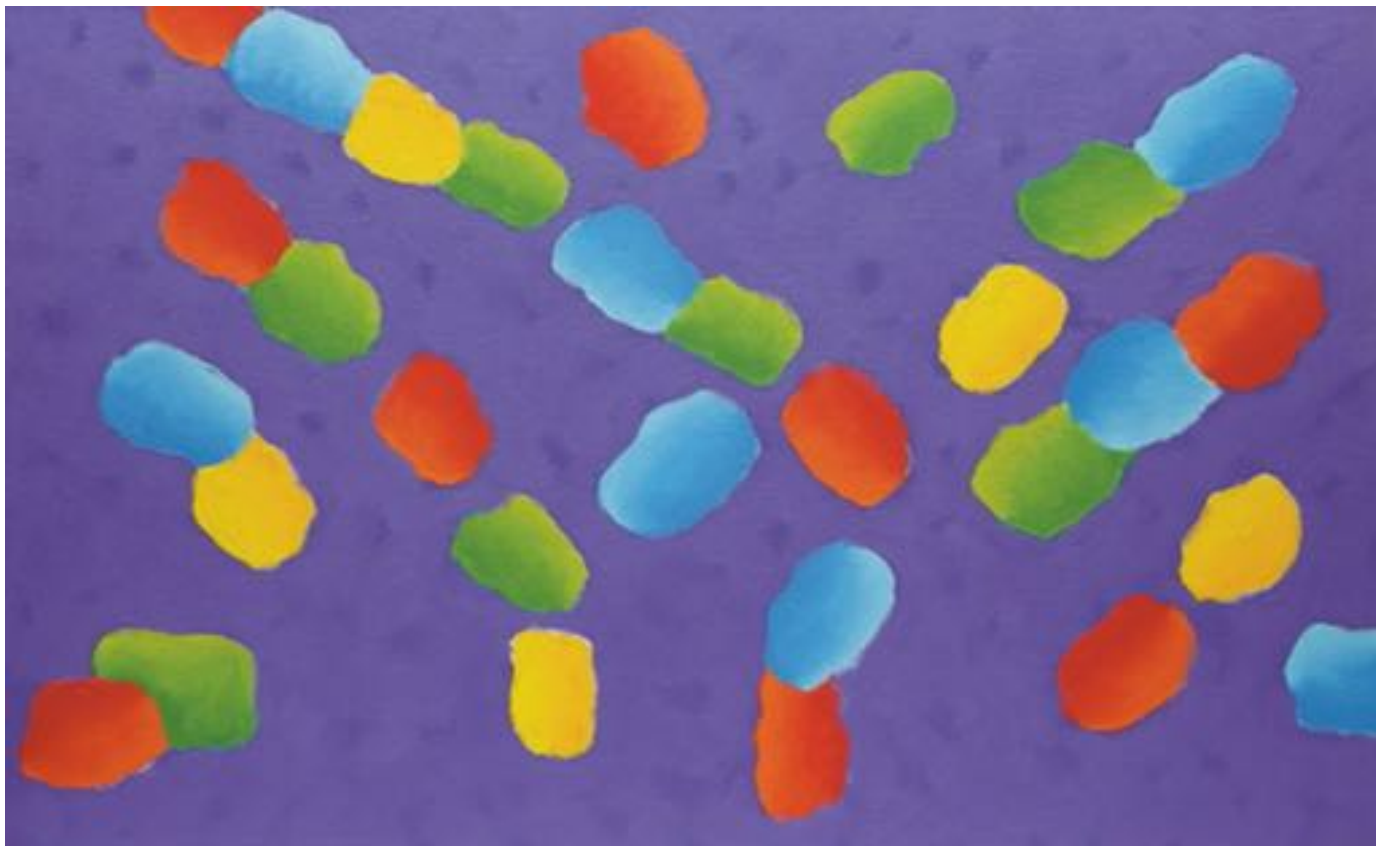
3.75 ins x 2.25 ins x 2 ins; 9.4 cms x 5.6 cms x 5 cms

PROVENANCE

Private Collection, Toronto

Works from Etrog's Hinges period of 1973 to 1979 suggest the presence of a complex anthropomorphic energy, both physical and psychological. *Magic Barrel* exemplifies the interior psychology of human existence, suggesting a quiet tension contained in the spherical head-like form, a reference to the artist reconciling with childhood traumas. This tension, however, is universal as the complexities of the psyche are intrinsic in the very nature of human experience. *Magic Barrel* serves as an exemplary work from one of the artist's most prolific periods.

\$2,500 - \$3,500



71

GERSHON ISKOWITZ

Blue Violet - A

acrylic on canvas

signed, titled, dated 1983 with the Gershon Iskowitz Foundation stamp
(Inventory #B48) on the reverse

24 ins x 39 ins; 60 cms x 97.5 cms

PROVENANCE

Collection of the artist
Gershon Iskowitz Foundation

In 1983, Gershon Iskowitz developed bold ovoid elements on a “monochromatic” ground that characterize *Blue Violet - A*, and which he continued through to his last paintings in 1987. The ovoid forms first appeared in his 1967 seasons-titled paintings: one example is *Autumn Landscape #2*, in the collection of the Art Gallery at York University, Toronto. Landscape in this titling is not literal but refers to his observations and impressions of nature in a non-objective way: the painting becomes “nature.” The turning point was Iskowitz’s 1969-70 *Lowlands* paintings, the first done after his oft-cited and “near-mythic” trip to northern Manitoba in 1967. Iskowitz charted an aircraft (most likely a bush plane) to view the estuary of the Churchill River at

Hudson’s Bay. In the *Lowlands* paintings he first devised bold contour ovoids in single, two and three cluster combinations of colours, and then appearing in the first of the celebrated *Uplands* paintings, a 1969-70 triptych in the collection of the National Gallery of Canada.

The ground for *Blue Violet - A*, as with all his mature period painting, is layered and subtly modulated. Although the ovoids appear to be figure on ground, Iskowitz painted the ground to the ovoid and sometimes adjusting the contour edges. This compositional approach continued in his titled *Northern Lights* and *Sunlight* paintings in 1984, and for the six (known) ambitious polyptych *Northern Lights Septets* in 1984-85. Paintings of this period are in the collections of the Musée des beaux-arts de Montréal, Musée d’art de Joliette, the University of Lethbridge Art Gallery, Art Gallery of Guelph and The Robert McLaughlin Gallery in Oshawa. Iskowitz’s only two prints are related compositions, *Yellow Variations* (1983) and *Midnight #2* (1987).

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

Proceeds from this sale will benefit the charitable not-for-profit Gershon Iskowitz Foundation, which awards an annual prize to a professional Canadian visual artist for their ongoing research and artistic production.

\$8,000 - \$12,000



72

NORVAL MORRISSEAU

Shaman-Thunderbird Transformation

acrylic on kraft card, laid on masonite
signed in syllabics lower right
32 ins x 24 ins; 80 cms x 60 cms

PROVENANCE

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

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

\$9,000 - \$12,000

73

ROBERT DAVIDSON

Salmon Trout Head

cut-out, epoxy-coated aluminum
signed, dated 2005 and numbered 11/30 on a brass plate at the side; titled on a gallery label on the base
11.25 ins x 14 ins x 5 ins; 28.1 cms x 35 cms x 12.5 cms

PROVENANCE

Acquired directly from the artist
Kinsman Robinson Galleries, Toronto
Private Collection, Toronto

Robert Davidson descends from a line of carvers that started with the influential Haida Gwaii carver, Charles Edenshaw, his great grandfather. The biggest influence on his work would be the master carver Bill Reid, who Davidson met in 1966 while participating in a demonstration at the Eaton's department store in Vancouver.

Davidson has utilized a modern medium to portray his subject in *Salmon Trout Head*, signalling a renaissance in the Haida art form of carving. The powder coated aluminum has a luxurious effect on the sculpture and the striking shade of red references the frequent use of red in Indigenous art. Davidson has stylized the head of the salmon/trout, while still retaining a link to the traditional carving of his forefathers.

\$4,000 - \$6,000





74

ALEX SIMEON JANVIER

#26 Amerindian Time Capsule (Super Natural Series)

gouache

*signed and dated 1990 lower right; titled on the reverse
19 ins x 22 ins; 47.5 cms x 55 cms*

PROVENANCE

Wallace Galleries, Calgary
Private Collection, Calgary

LITERATURE

Greg Hill, Lee-Ann Martin and Chris Dueker, *Alex Janvier*, National Gallery of Canada, Ottawa, 2016, pages 12, 18 and 23

One of Canada's most celebrated Indigenous artists, Alex Janvier leaves an indelible mark on Canadian art history. Living on Cold Lake First Nation territory for the majority of his life, Janvier has an intimate relationship with the land as its custodian and advocate. In the creation of his artworks, Janvier draws upon his traditional Dene cultural views, merging Indigenous and Western visual languages.

Janvier's distinctive swirling tendrils of colour in #26 *Amerindian Time Capsule* twist and drift over the surface, segregating bands of bright colours with smoke-like movement. As the inset rider and horse float above the mountain range, red ribbons of colour move aerodynamically over the forms, visually communicating the spiritual connection of man, animal and land to creation.

Curator Lee-Ann Martin explains that the socio-political issues of the Oka Crisis and Primrose Lake land claim hearings of the 1990s deeply impacted Janvier. Martin writes: "Janvier's paintings took a sharp turn toward representation. It was an especially active period of resistance on the part of Indigenous protectors of Land and resources to stand up against oppression. It coincides with the development of Janvier's ideas of landlordship and the need to communicate these values and the historical misdoings of the dominating society." In this painting, the idea of landlordship is acutely expressed. The rider takes the form of the overseer of the land in a custodian capacity, reflecting Indigenous teachings and views on human interaction with nature.

\$5,000 - \$7,000



75

JOHN HARTMAN

The Old Port and Mount Royal

oil on canvas

*signed lower right; signed, titled and dated 2005 in pencil on the stretcher
30 ins x 36 ins; 75 cms x 90 cms*

PROVENANCE

Nicholas Metivier Gallery, Toronto
Private Collection, Montreal

A native of Midland, Ontario, John Hartman is one of Canada's preeminent contemporary painters, known for his gestural depictions of Canada's iconic landscapes. Hartman established his reputation with an exhibition at the McMichael Canadian Collection in 1993. The works exhibited included large-scale aerial views of Georgian Bay, painted with thick, shiny paint.

The artist continued to experiment with works that combined figurative, narrative and landscape. In 2003 Hartman began to paint aerial views of cities - mostly Canadian, as well as some from the United States and Europe. Hartman depicted these cityscapes from unusual vantage points with distorted perspectives. Rarely are Montreal's Old Port and Mount Royal featured together in a single landscape view, as they are in this painting. Thick, expressive brushwork is used to emphasize the city's bustling energy and create a tactile surface that draws in the viewer. With spontaneous and gestural outlines and a creative colour palette, Hartman blurs the boundary between figurative and abstract. The painting serves as a contemporary blend of abstract expressionism with landscape painting - a refreshing and original position within the canon of Canadian art history.

\$15,000 - \$18,000



76

PEGI NICOL MACLEOD

Centennial Parade (Fredericton)

oil on canvas

estate stamp lower left; titled on the stretcher

29 ins x 36.25 ins; 72.5 cms x 90.6 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Laura Brandon, *Pegi by Herself: The Life of Pegi Nicol MacLeod, Canadian Artist*, Kingston/Montreal, 2005, page 3

In July of 1948 the city of Fredericton celebrated its centennial, marking one hundred years since the Maritime town was incorporated as a city. This was soon after Fredericton's construction of Christ Church Cathedral, upon which Queen Victoria declared it a "cathedral city". In *Centennial Parade (Fredericton)*, preeminent Canadian female artist Pegi Nicol MacLeod commemorates this momentous occasion with vibrancy and infinite colour. As an artist, Pegi was admired for her lively depictions of urban scenes, celebratory events and everyday life.

Centennial Parade (Fredericton) is ebullient, composed of swirling forms and figures in bright colours. The surface of the canvas vibrates with the energy and joy of the occasion. As Laura Brandon remarks, "Pegi's paintings are like jazz. Whatever the subject, her colours and lines weave a complex and often energetic or discordant harmony that is unforgettably hers." The artist's approach to painting is incredibly unique, drawing inspiration from her immediate surroundings, personal experiences and domestic sphere. Completed in the year before her untimely death, Pegi Nicol MacLeod has perfectly illustrated the dynamism of the street parade and the joy of existence, memorializing this important milestone for the city.

\$15,000 - \$20,000



77

ALEXANDER YOUNG JACKSON

Shoals, Georgian Bay

oil on board

signed lower left; titled and dated "August 1959" on the reverse
10.5 ins x 13.5 ins; 26.3 ins x 33.8 cms

PROVENANCE

Private Collection, Winnipeg

LITERATURE

Wayne Larson, *A.Y. Jackson, The Life of a Landscape Painter*, Toronto, 2009, page 198

In 1959 A.Y. Jackson was living just outside of Ottawa in Manotick, Ontario. His house had been built to his specifications, with eleven-foot-high windows in his studio. However, Georgian Bay was still very much on his mind. It was a part of his regular itinerary for sketching trips, which also included Lake Superior and the Gatineau Region. The Group of Seven had disbanded a number of years earlier and Jackson had published his autobiography in 1958, *A Painter's Country*, which he dedicated to fellow group member J.E.H. MacDonald.

In *Shoals, Georgian Bay*, Jackson has taken a very modern approach to the composition with a simple, limited palette, quick brushstrokes to build up the background and a more refined application of paint in the foreground. Jackson has also cropped the scene to place the focus on the series of shoals, the mounds of sand just below the surface of the water, coming from the left of the composition and the piece of driftwood caught in them to the right.

\$18,000 - \$22,000



78

ALFRED JOSEPH CASSON

Maple Saplings

oil on board

signed lower right; signed and dated 1979 on the reverse; signed and titled on a label on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Toronto

Dedicated to Ontario subject matter throughout his life, A.J. Casson developed a deep connection to the varied landscapes of his home province. The changing of the seasons constantly provided the Canadian master with endlessly renewed sources of inspiration. Casson captures the bright colours of the autumn woodlands with clarity and directness, without being overly concerned with detail. The rendering of foliage in rhythmic shapes reveals Casson's interest in pattern. *Maple Saplings* demonstrates the artistic maturity of a painter who has devoted a lifetime to the pursuit of art.

\$18,000 - \$22,000



79

JOHN YOUNG JOHNSTONE

Fishing Village, Bruges

oil on canvas

signed lower right

14 ins x 10.75 ins; 35 cms x 26.9 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Private Collection, Toronto

EXHIBITED

John Y. Johnstone Retrospective Exhibition,
Galerie Walter Klinkhoff, Montreal,
September 2005, no. 11

LITERATURE

A.K. Prakash, *Impressionism in Canada, A Journey of Rediscovery*, Stuttgart, 2015, page 603

For Canadian Impressionist painter John Young Johnstone, a subdued moody palette and expressive brushstrokes would become characteristic of his work. Not a lot is known about Johnstone's life, so we look to his small landscapes and depictions of intimate human interactions to learn more about the artist. After studying with William Brymner at the Art Association of Montreal, Johnstone went to France to study at the Académie de la Grande Chaumière with Émile-René Ménard and Lucien Simon. There he shared a studio with Adrien Hébert and would make numerous sketching trips to Switzerland, Holland and Belgium.

In *Fishing Village, Bruges*, Johnstone depicts an intimate conversation between two women. The viewer is immediately drawn to the expression on the face of the seated woman and wonders, what are they talking about? Is a transaction about to take place for the day's catch? As A.K. Prakash writes, "Although his subjects still reflected those favoured by the Impressionists, he strove now to capture the suspension of time rather than the fleeting moment in his paintings." Johnstone has employed all the tools of Impressionism to capture this sentiment - cropping the composition, flattening the picture plane and accentuating the play of light and shadow on the buildings in the background.

\$8,000 - \$12,000



80

CLARENCE ALPHONSE GAGNON

The Alps

oil on panel

titled, dated circa 1928 and certified by Lucile Rodier Gagnon in 1946 (no. 569) on a label on the reverse

4.75 ins x 7 ins; 11.9 cms x 17.5 cms

PROVENANCE

Laing Galleries, Toronto

Private Collection, Winnipeg

Galerie Walter Klinkhoff, Montreal

Private Collection, Toronto

LITERATURE

Clarence Gagnon, National Gallery of Canada, <http://www.gallery.ca/en/see/collections/artist.php?iartistid=1932>, accessed April 8, 2021

Between 1922 and 1936 Clarence Gagnon lived in Europe, based primarily in France and embarked on road trips during the summer months. He made brief returns to Canada throughout these years, and in 1927, Gagnon's works were included in exhibitions at the National Gallery of Canada, Ottawa; the Musée du Jeu de Paume, Paris; the Chateau Frontenac, Quebec City; and the Art Association of Montreal. This 1928 composition of the Alps underscores the artist's romantic vision of landscape, which was always deeply rooted in his native land. Despite being surrounded by breathtaking scenery in Europe, the influence of "home" remained present in Gagnon's works. In 1931, the artist wrote: "It was not the over-sensitivity of the misunderstood that made me move to Paris....Over there, I paint only Canadian subjects, I dream only of Canada. The motif remains fixed in my mind, and I don't allow myself to be captivated by the charms of a new landscape. In Switzerland, Scandinavia - everywhere, I recall my French Canada."

\$9,000 - \$12,000



81

JEAN-PAUL MOUSSEAU

Sans titre

*ink and wash on cream paper
signed and dated 1945 lower left
9 ins x 7.75 ins; 22.5 cms x 19.4 cms*

PROVENANCE

Private Collection, Montreal (by descent)
Private Collection, Toronto

Jean-Paul Mousseau's *Sans titre* is a fine and delicate work that exemplifies the early days of abstraction in Quebec, recalling the influences of automatic writing and drawing from the unconscious. The artist first exhibited his work in 1944, at age 17, upon joining the Contemporary Arts Society. He then took part in the Spring Exhibition at the Montréal Museum of Fine Arts in 1945, the year *Sans titre* was completed. A student of Paul-Émile Borduas, Mousseau was steeped in the thriving avant-garde art milieu of Montreal at the time and was aligned with the surrealist direction taken by the Automatistes.

\$2,500 - \$3,500



82

MARIAN MILDRED DALE SCOTT

Untitled (circa 1966)

*acrylic on canvas
estate stamp on the reverse
32 ins x 19.5 ins; 80 cms x 48.8 cms*

PROVENANCE

Estate of the artist (inventory no. R88)
Private Collection, Toronto

LITERATURE

Esther Trépanier, *Marian Dale Scott, Pioneer of Modern Art*, Musée national des beaux-arts du Québec, Québec City, 2000, pages 228-29

Marian Mildred Dale Scott's artistic output follows an interesting trajectory, from her early semi-abstract work to the pure abstraction of the 1960s. *Untitled* is from a series Dale Scott did in the sixties, in which she explored and experimented with geometric abstraction; the influence of the American Formalists and Les Plasticiens from Quebec is quite evident. However, instead of a line or a hard edge, Scott has made abstraction her own by utilizing the areas of raw canvas to break up the elongated triangular shapes of green, red, blue, yellow, black and white. Also eliminated is an aggressive brushstroke, which has been replaced by a restrained application of pigment. Esther Trépanier recalls an interview Dale Scott gave in 1967 in which she notes, "... each new stage of her practice grew out of the one that had gone before. In the preceding years the heavily textured paint layer she employed had been organized along increasingly geometric lines."

\$5,000 - \$7,000



83

ALEXANDER YOUNG JACKSON

Old Farm Buildings, Quebec

oil on board

signed lower right; inscribed "Crawley" on the reverse
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

A gift from the artist to F. Radford "Budge" Crawley, Quebec
 By descent to Private Collection, Ontario
 Heffel Fine Art, auction, Vancouver, May 23, 2007, Lot 69
 Private Collection, Vancouver

A.Y. Jackson and Edwin Holgate were the only two Group of Seven members native to Quebec, and both men frequently depicted the Quebec landscape, more than any other members. Returning to the small villages across the province throughout his life, A.Y. Jackson was continually drawn to "Christmas card country", as he would describe the region to fellow Group member, J.E.H. MacDonald. *Old Farm Buildings, Quebec* exemplifies this 'Christmas card' setting, with its charming farmhouse and barns surrounded by a luminous blanket of snow. The composition demonstrates Jackson's strong sense of both colour and composition through its fluid, rhythmic lines of the snowy terrain, roofs and hills, the rich hues of aqua in the sky and the colourful patterns created in the snow by sunlight and shadow.

Jackson preferred to paint the Quebec landscape during the changing of seasons. Bare rooftops and the hints of earth peeking out beneath the snow signal hope that spring is on its way in a province known for its long winters.

\$25,000 – 35,000



84

OTTO DONALD ROGERS

Summer Shower

acrylic on canvas

signed and dated 1979 lower left; titled on two labels on the reverse
19 ins x 96 ins; 47.5 cms x 240 cms

PROVENANCE

Marlborough-Godard Gallery, Toronto
Private Collection, Toronto

LITERATURE

Ken Carpenter, "Otto Rogers and a Life in Art," *Canadian Art Magazine Spring Issue* [Online], 2014

A member of the Bahá'í faith, Otto Rogers explored the spiritual relationship between art and nature in his work. Ken Carpenter writes, "In 1963, Clement Greenberg singled him out in Canadian Art as the only 'big attack' painter in Saskatoon, one with a 'fullness of inspiration'." Rogers soon became a recognized national art figure and by the 1970s was exhibiting in Toronto, Montreal, Paris and Milan.

In *Summer Shower* there is a hint of a summer rainstorm. Rogers utilizes a cut piece of grey painted canvas running the length of the composition to create a horizon, which is further enhanced by the long canvas. He has created an abstract landscape with what appears to be an approaching storm, making subtle suggestions with his use of line, form and shape.

\$6,000 - \$8,000



85

FRANK HANS JOHNSTON

The Velvet of Winter Woods

oil on board

signed and dated 1932 lower middle left; signed and titled on the reverse
25 ins x 30 ins; 62.5 cms x 75 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

Roger Burford Mason, *A Grand Eye For Glory: A Life of Franz Johnston*, Toronto, 1998, pages 69-70

Franz Johnston travelled and painted extensively in Ontario, Quebec, Manitoba, the Rocky Mountains and the Northwest Territories, dedicated to illustrating the beauty of Canada's stunning and varied terrain. Johnston's landscapes are a reflection of his interest in turn-of-the-century ideals, displaying much more atmospheric and decorative qualities than his fellow Group of Seven members. Unlike the modernist paintings of Tom Thomson and Lawren Harris, Johnston's work evolved toward a more traditional and romantic style, recalling nineteenth century painters such as Homer Watson. *The Velvet of Winter Woods* is a fine example of the artist's ability to capture the interplay of light, colour and pattern in Canada's wilderness. Johnston's romanticization of his subjects continued throughout his career. A 1942 exhibition review stated: "Franz has a grand eye for glory. He seldom paints anything because it's grim or ugly."

\$8,000 - \$12,000

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

Terms & Conditions of Sale

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

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

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

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

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

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

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

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

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

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

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

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

for any reason whatsoever and shall also not be responsible for errors and/or omissions related to the process. Bidders who wish to employ CAL in the process of absentee or telephone bidding must complete and sign the required documentation (absentee/telephone bidding form) prior to the start of bidding for the particular auction. In the event that two identical absentee bids are submitted to CAL, the bid which is received earlier (and which has been submitted through a completed and signed absentee bidding form) will take precedence over the later bid(s), allowing the earlier submitted bid(s) to potentially purchase the lot(s) at bid level submitted.

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

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

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

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

14. Immediately following the completion of a CAL online auction, the Successful Bidder shall be charged 10% up to a maximum of \$10,000 of the hammer price (the "Deposit"), which amount will be held as a deposit against payment for the Property purchased. The Successful Bidder hereby authorizes CAL to charge the Successful Bidder's registered credit card with the Deposit. The Successful Bidder shall settle final payment and collect their purchase(s) from CAL within five business days following the completion of any CAL auction. Failure to settle payment and/or collect the property from CAL within five business days may lead to monthly interest charges of 1.5% in addition to the invoice

amount and/or storage charges for the Property being held on the premises of CAL. Property being held by CAL is being stored at the sole risk of the Successful Bidder and may be stored either on the premises of CAL or at a secondary storage location. In the event that final payment is not made within 30 days following the completion of the auction, then CAL shall have the right to rescind the purchase and, if it is in an online CAL auction, the Deposit shall be retained by CAL as liquidated damages.

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

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

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

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

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

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

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

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MAY 2021



MICHAEL
WOLF

*STREET VIEW**



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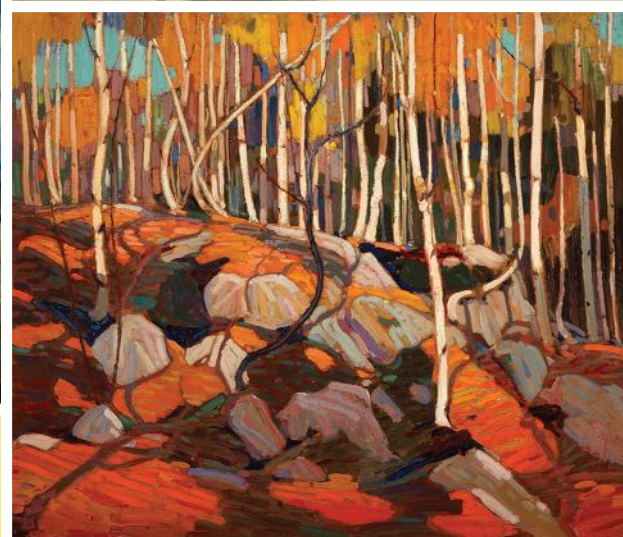
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Credits (counter-clockwise): Viola Depew (Canadian 1894-1992), *Close to the City's Heart*, 1962, oil on canvas. Gift of Ann Hanson in memory of John Hanson (1920-2011), 2011 | Meryl McMaster (Cree/Euro-Canadian b. 1988), *From a Still Unquiet Place*, 2019, chromogenic print flush mounted to Aluminum Composite Panel, Art Gallery of Hamilton, Gift of the Women's Art Association of Hamilton, 2019 | Norval Morrisseau (Anishinaabe 1931-2007), *Children with Tree of Life*, acrylic on canvas. Gift of Mr. Nicholas John Pustina, Mr. Robert Edward Zelinski, and Mr. Kenny Alwyn Whent, 1985 | Tom Thomson (Canadian 1877-1917), *The Birch Grove, Autumn*, 1915-1916, oil on canvas. Gift of Roy G. Cole in memory of his parents, Matthew and Annie Bell Gilmore Cole, 1967 | Kim Adams (Canadian b. 1951), *Bruegel-Bosch Bus*, 1997-ongoing, sculpture-installation, 1960s Volkswagen bus, figurines, mixed media, Acquired with the assistance of the York Wilson Endowment Award at The Canada Council for the Arts, and with funds from The E. Muriel Baker Estate, The Russell Nelson Eden Estate, and the Walter and Duncan Gordon Foundation, 2001 | Emily Carr (Canadian, 1871-1945), *Sunshine and Tumult*, 1939, oil on paper. Bequest of H. S. Southam, Esq., CMG, LLD, 1966



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