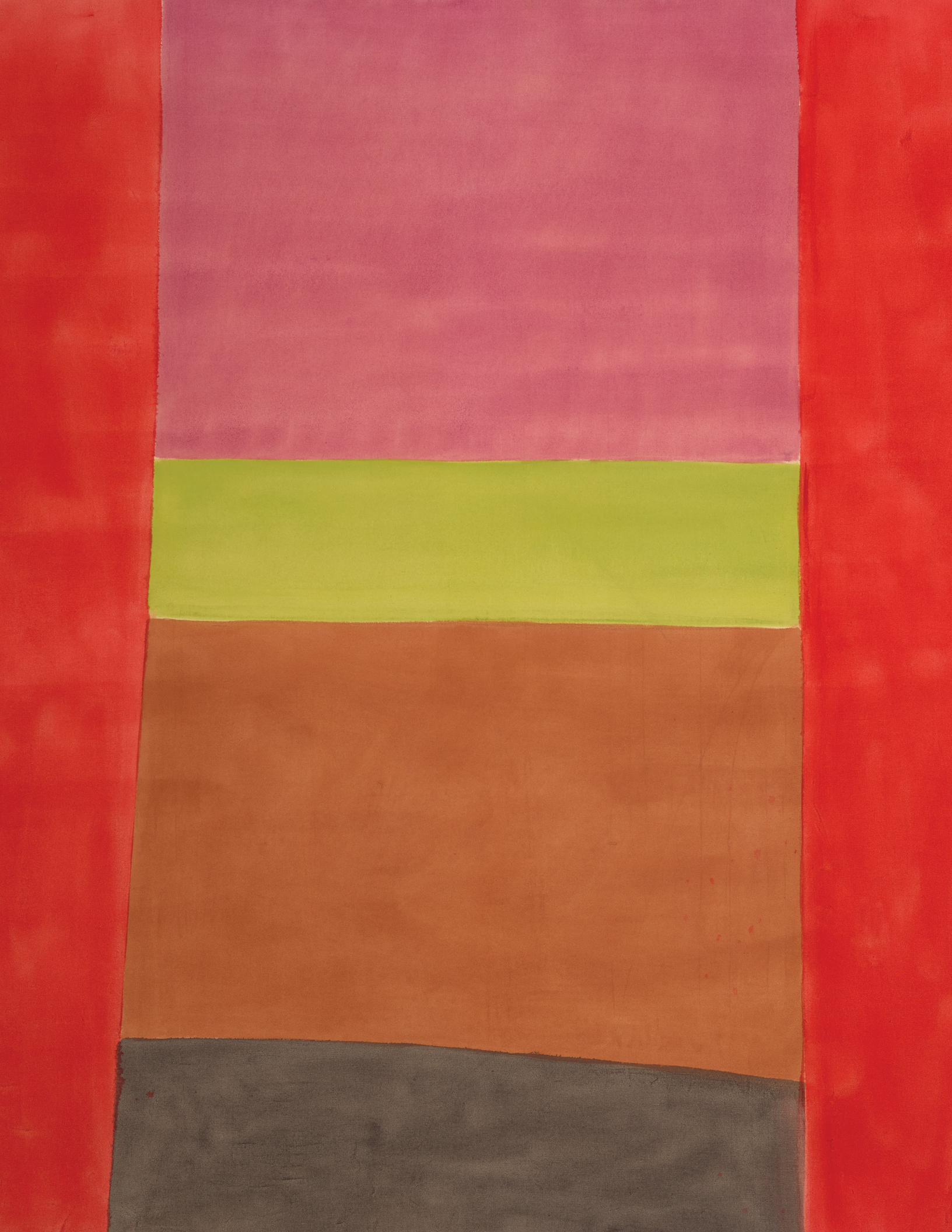




**COWLEY ABBOTT**  
CANADA'S ART AUCTIONEERS

Auction of Important Canadian Art  
November 22, 2021









## AUCTION OF IMPORTANT CANADIAN ART

### LIVE AUCTION

**Monday, November 22<sup>nd</sup> at 7:00 pm**

**Four Seasons Hotel Toronto**

60 Yorkville Avenue, Toronto, Ontario

Public attendance is limited. Please contact us regarding in-person participation.

### VIEWING BY APPOINTMENT

**Cowley Abbott Gallery**

**November 1<sup>st</sup> - 22<sup>nd</sup>**

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

Saturdays: 11:00 am - 5:00 pm

Sunday, November 21<sup>st</sup>: 11:00 am - 5:00 pm

### PARTICIPATION

#### **In-Person Bidding**

Attendance for the auction will adhere to Ontario Public Health guidelines.  
Please contact our offices to inquire regarding in-person bidding.

#### **Live Stream**

A live stream of the auction will be available at [CowleyAbbott.ca](http://CowleyAbbott.ca) on November 22<sup>nd</sup>.

#### **Absentee & Telephone Bidding**

Electronic submission of bids & printable bidding forms can also be found at [CowleyAbbott.ca](http://CowleyAbbott.ca).

#### **Online Bidding**

Online bidding is available to our clients via Auction Mobility at [live.CowleyAbbott.ca](http://live.CowleyAbbott.ca),  
allowing real-time bidding via web browser or Apple/Google app.

Please note that purchases through the Auction Mobility online platform  
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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

## MANLY EDWARD MACDONALD

### Fishermen Cleaning Catch, Bay of Quinte

*oil on board*

*with sketch of "Cattle Watering" on the reverse*

13.75 ins x 17 ins; 34.4 cms x 42.5 cms

#### PROVENANCE

Collection of the artist

By descent to the collection of Duncan MacDonald (the artist's son)

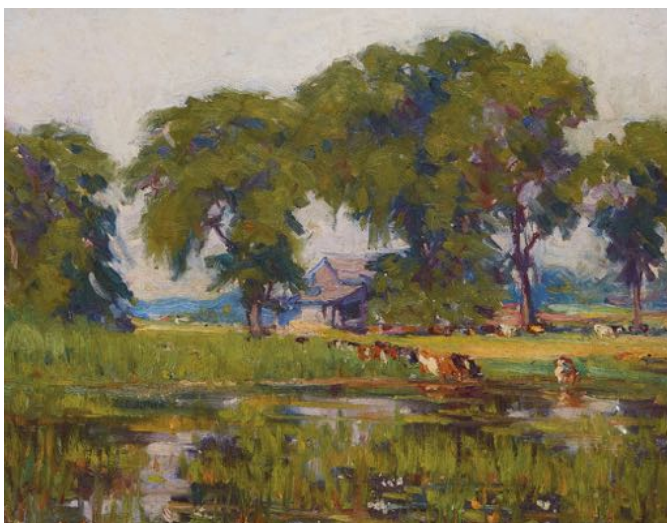
Private Collection, Toronto

#### LITERATURE

Charles Beale, *Manly MacDonald: Interpreter of Old Ontario*, Napanee, 2010, page 104

The Bay of Quinte in Prince Edward County is home to boreal forests, picturesque pastoral farmland, and a beautiful waterfront. It is no surprise that a painter like Manly MacDonald would be drawn to a place with such rich scenery. But it is not simply that MacDonald was drawn to this land: he was in fact born and raised on Point Anne, overlooking the Bay itself. As a boy, he spent most of his time outdoors, breathing fresh Ontario air and working with his father, a fisherman and farmer. In his adult life, MacDonald painted fisherman all over Ontario, but he returned to this place of his childhood most often, where he eventually bought a summer home. His upbringing gave him an appreciation of not only the landscapes here, but of the hardworking people who had made this place their home. In *Fishermen Cleaning Catch*, we see the two fishermen from the side, suggesting that we, too, are perhaps at work on one of those same benches. Indeed, MacDonald brought the same work ethic to painting that he brought to working on the land. Dennis Reid, the former curator of Canadian art at the Art Gallery of Ontario, spoke of MacDonald's work ethic: "He was an academic painter in the broadest sense of the word. He quite clearly believed in the need for tradition in landscape painting and he affirmed that in his work. His work appears quite frequently and there is a steady interest in it. He was one of the good solid workers that you would expect to see represented in most serious collections."

\$3,000 - 4,000



verso

2

## MANLY EDWARD MACDONALD

### Tilling the Land with a Three-Horse Hitch

*oil on canvas*

*signed lower left*

24 ins x 30 ins; 60 cms x 75 cms

#### PROVENANCE

Arthur Leggett Fine Art, Toronto

Private Collection, Toronto

\$5,000 - 7,000





3

## JOHN WILLIAM BEATTY

### Early Spring, Algonquin Park

*oil on board*

*signed lower left*

*8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms*

#### PROVENANCE

Laing Galleries, Toronto

Private Collection, Calgary

#### LITERATURE

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

J.W. Beatty moved into the newly constructed Studio Building in 1914 and went on a sketching trip that year to Algonquin Park with J.E.H. MacDonald and met A.Y. Jackson there. It is presumed that Beatty also made sketching trips with Tom Thomson to Algonquin Park. 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."

\$10,000 - 15,000





4

## FRANK HANS JOHNSTON

### Autumn Colour

*oil on board*

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

*8 ins x 5.75 ins; 20 cms x 14.4 cms*

#### PROVENANCE

Canadian Fine Arts, Toronto

Private Collection, Toronto

Consignor Canadian Fine Art, auction, May 31, 2016, Lot 16

Private Collection, Vancouver

Often painting *en plein air*, Frank Johnston was devoted to representing the Canadian landscape. More atmospheric and decorative in terms of style, Johnston developed from the looser expressive brushwork he originally experimented with, opting for flattened planes of colour. The fiery oranges and bright yellows are subtly contrasted with the blues and greens of the sky and the remaining summer leaves of the trees peaking through the dense autumn foliage. Striking formal lines of the dark brown trunks and branches of the central trees divide the image plane vertically, creating additional contrast within the composition. The artist's commitment to light's effect on colour is evident in the varying shades of orange as the sunlight shines through the translucent leaves of the trees.

\$14,000 - 18,000



5

## RANDOLPH STANLEY HEWTON

### Quebec Village in Winter

oil on canvas

signed lower left; signed on a label on the reverse of the frame

20 ins x 24 ins; 50 cms x 60 cms

#### PROVENANCE

Private Collection, Quebec

#### LITERATURE

Victoria A. Baker, *Modern Colours: The Art of Randolph Stanley Hewton, 1888-1960* [exhibition catalogue], Art Gallery of Hamilton, 2002, pages 12-13

"Montreal Boys Achieve Success with Paintings," *Montreal Daily Star*, February 20, 1913, page 9

Randolph Stanley Hewton was one of the many artists of his generation who travelled to Paris to further his studies in fine art. After training with William Brymner at the Art Association of Montreal, he enrolled at the Académie Julian from 1908 to 1913. Inspired by the

artworks of the European avant-garde that he witnessed first-hand, he adopted a painterly approach of "colourful, flattened surface patterns inspired by his understanding of the modern methods introduced by French impressionist and post-impressionist painters." Hewton's bright colour palette was well-received in Paris; a 1913 exhibition review described a painting of a garden as stylistically likened to "an early Gauguin of the Pont-Aven period." Hewton's *Quebec Village in Winter* exemplifies his signature post-impressionistic style in its vibrant colours and flattened perspective.

A founding member of the Beaver Hall Group, Hewton was an influential and respected artist in the Montreal art scene of the 1920s. While he is known for portraits of the city's well-dressed residents, Hewton also took time to venture into Quebec's rural areas to depict the landscape and small towns. He joined A.Y. Jackson, Dr. Frederick Banting and Albert Robinson on many sketching trips to Baie-Saint-Paul, Saint-Tite-des-Caps and Les Éboulements, as well as the Gatineau region. *Quebec Village in Winter* is a charming scene of rural Quebec that shows the first signs of spring - a season that Hewton and his fellow sketching companions sought to capture.

\$12,000 - 15,000





6

## ALFRED JOSEPH CASSON

### Near Kincardine

*oil on board*

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

*9.5 ins x 11.25 ins; 23.8 cms x 28.1 cms*

### PROVENANCE

Private Collection, Toronto

### LITERATURE

Hubert De Santana, "A Painter's Life: A.J. Casson looks back on 60 years at the easel," *Canadian Art*, Spring 1985, pages 64-69

*Near Kincardine* bears the hallmarks of Casson's most iconic visual vocabulary—a dramatic clouded sky, abstracted forest landscape, and a simple rural home with a white plastered exterior quintessential to the Ontario landscape. Locally known as the gateway to the Sunshine Coast and the Bruce Peninsula, Kincardine boasts access to

beautiful shorelines, charming communities and ample opportunity for boating and hiking. During this period, Casson rented a cottage in the Kincardine area with his family and spent his time searching for picturesque locales to paint. For Casson, the location provided a multitude of prospects to capture the inhabited rural landscape. In this work, Casson's compositional arrangement invites the viewer into the landscape with the expert use of a winding road in forced perspective.

Casson employed a limited colour palette throughout his career. In an interview in 1985, the artist recalls this strategy as being present since his early days with the Group of Seven, when "exhibitions were flaming with colour." Casson elaborated, "Well, I've always thought that if you want to stand out, don't follow the herd. I was inclined to go into subtle greys, to get away from the gaudy. I painted a few gaudy ones, but they never appealed to me."

\$25,000 - 35,000





7

## ALEXANDER YOUNG JACKSON

### Morning, St. Tite des Caps

oil on panel

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

8.5 ins x 10.5 ins; 21.3 x 26.3 cms

#### PROVENANCE

Private Collection, Montreal

By descent to the present Private Collection, Quebec

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, Vancouver/Toronto, 1958, page 64

David P. Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, pages 182-183

Nestled in a valley northeast of Quebec City, Saint-Tite-des-Caps overlooks a vast landscape of farm lots, grassy hills and forests - the picturesque scenes of nature that A.Y. Jackson and the Group of Seven were so interested in capturing. As he was familiar with the Quebec landscape, Jackson spent much of his career travelling throughout the province, visiting small villages along the St. Lawrence River. These small, rural towns attracted Jackson and his companions because they retained the traditional way of life during a time when society was becoming increasingly modernized and populous. In his autobiography, Jackson wrote that he loved to paint here because "the snow lingered there when it had gone in most other places." This work illustrates what Jackson liked so much about the village - its distance from the rush of the city, providing him with a tranquil escape to record traditional life in Quebec. Two figures walk down a path away from the barns, dwarfed by the vast nature that surrounds them. *Morning, St. Tite des Caps* 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 luminous blanket of snow.

\$25,000 - 35,000





8

## ALFRED JOSEPH CASSON

### Woodland

oil on board

signed lower right; signed, inscribed "Ospringle" on a label on the backing card; titled on a label on the backing card

12 ins x 15 ins; 30 cms x 37.5 cms

### PROVENANCE

Private Collection, Ontario

### LITERATURE

Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*, Agincourt, Ontario, 1976, pages 5, 8, 27 & 50

As a young man, A.J. Casson started his career in advertising, where he met his soon-to-be mentor and long-time friend, Franklin Carmichael: "Frank and I hit it off well. He was tough, but he taught me how to

paint. And he took me to the Arts & Letters Club where the whole Group of Seven used to meet every day at noon." Indeed, this was the beginning of a relationship with the Group that Casson would continue to develop until he was invited to join them in 1926.

While other members travelled all over Canada to paint, Casson dedicated himself to Ontario, stating "I love travelling, but I can't paint in a strange place. So why run all over?" He would paint a single location over and over again at different times of day and in different seasons. This single mindedness resulted in an intimacy with his subject matter that is stunningly evident in *Woodland*. Casson paints an Ontario forest at the height of autumn, using his signature solid colours and a restricted palette. Of his bright and minimal colours, Casson said: "I've never liked using every colour of the rainbow. Before I start a canvas, I have definite colour scheme in mind... Lawren Harris and Carmichael always worked to a scheme too." Casson's juxtaposition of greens and oranges capture the natural beauty of Ontario woodlands just at the moment of a season's change.

\$25,000 - 30,000



## ALEXANDER YOUNG JACKSON

### Onward Ranch Landscape

double-sided oil on board

signed lower right; a landscape with a winding path and tall trees on the reverse

10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

#### PROVENANCE

Acquired directly from the artist by Vivien Cowan, British Columbia

By descent to the present Private Collection, British Columbia

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, Toronto, 1958, page 151

Sheryl Salloum, *Sonia: The Life of Bohemian, Rancher and Artist Sonia Cornwall 1919-2006*, British Columbia, 2015, pages 85-86

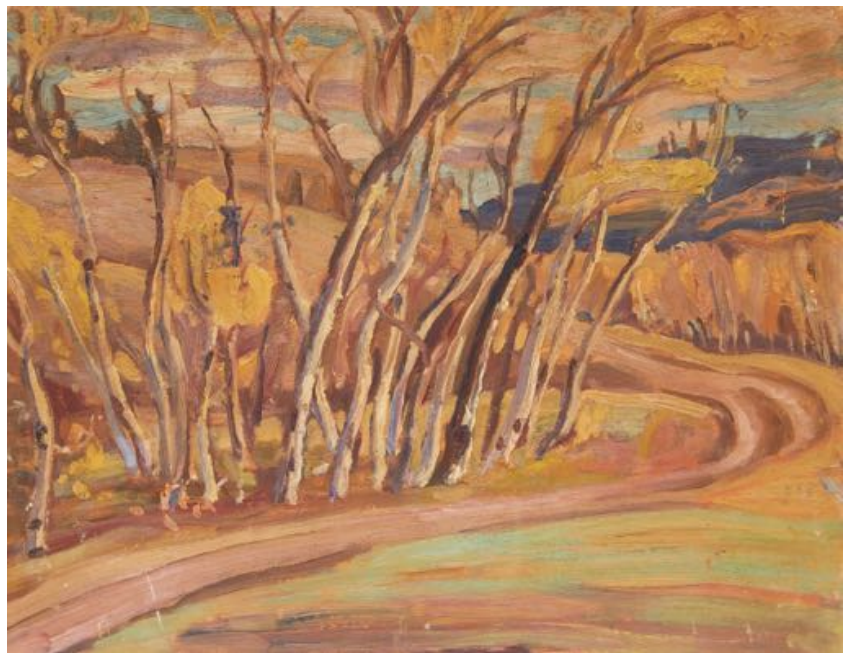
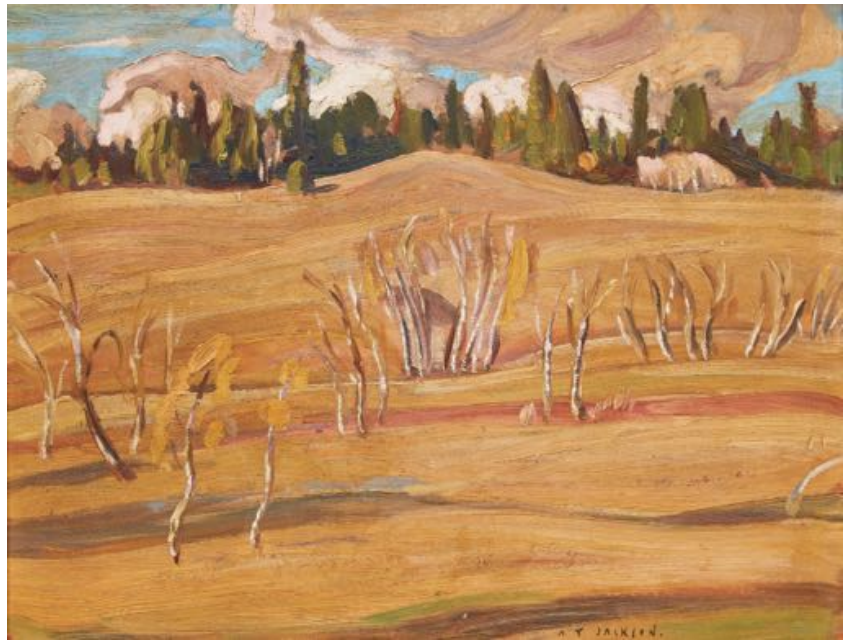
The landscape of the Cariboo region in British Columbia is one of sumptuous variety, with wide valleys, rolling hills, old ranches, gold mines, rivers, lakes and forests. *Onward Ranch Landscape* by A.Y. Jackson illustrates the vivid colours, rhythmic flow and texture of Cariboo country.

The struggling vegetation and rugged topography of the area may not be considered picturesque by some. However, Jackson's painterly eye transformed this setting into a pastoral scene of undulating hills capped by lush woods and filtered by the warm glow of the sun. Jackson fondly recalled his time spent roaming the countryside around Onward Ranch in Cariboo - "I found the intimate stuff more paintable, the creeks and the little lakes, the patches of small poplar or aspen growing in circular groups."

During one of Jackson's visits to Onward Ranch to stay with the Cowan family in 1945, the Cariboo Arts Society was formed. Jackson, Vivien Cowan and her daughter, Sonia, founded this artistic society, placing Jackson as the honorary president. This society would become one of western Canada's longest running creative hubs. Jackson formed a lasting friendship with the Cowan family, specifically Sonia, who he corresponded with until his death in 1974. As Jackson's niece Naomi Jackson Groves shared, "Jackson 'loved it there' in the Cariboo."

We are delighted to feature a second painting acquired from Jackson by Vivien Cowan - *Onward Ranch* (Lot 67).

\$20,000 - 30,000



verso

**MOLLY LAMB BOBAK****Beach Crowd***oil on canvas**signed lower right**36 ins x 48 ins; 90 cms x 120 cms***PROVENANCE**

Galerie Walter Klinkhoff, Montreal

Private Collection, Boston

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

One of Canada's most celebrated figurative artists, Molly Lamb Bobak grew up surrounded by art. Her father, Harold Mortimer-Lamb, was a professional photographer, art critic and early champion of the Group of Seven. In Vancouver, where the artist was raised, he hosted intellectual and artistic soirées at his home, in addition to running a commercial gallery for Canadian painting, sculpture and photography. Molly was very much exposed to her father's art scene, which left a lasting impression. Complemented by her mother's progressive and independent spirit, and her belief in pursuing one's interests, she was motivated to enroll at the Vancouver School of Art in 1938.

*Beach Crowd* is a prime example of the artist's lively crowd scenes, populated with frolicking beach-goers in colourful swimsuits. Largely faceless, the figures' identities are secondary, as is the seascape in the background; rather, emphasis is on movement, rhythm and colour. Bobak's interest in depicting crowds, which became one of her best-known subjects, began at a young age and developed through many stages in her life. "I think that it is an interest I have had ever since I was a kid," the artist said. "I simply love gatherings, mingling... It's like little ants crawling, the sort of insignificance and yet the beauty of people all getting together."

In the summer of 1940, while Bobak was employed as a maid at Yellow Point Lodge on Vancouver Island, she began keeping a diary, combining text with caricature drawings of the various people she encountered. The diary drew inspiration from the work of French artist and caricaturist Honoré Daumier.

In the autumn of 1942, Molly Bobak joined the Canadian Women's Army Corps, and was first stationed in England. There, she found a multitude of figural subjects; as she later wrote in *Canadian Art*, "and everywhere you turn there is something terrific to paint. There is endless material in one barracks alone, though—one could spend hours at the desk in the main hall, drawing the C.W.A.C.'s checking in and out, the new recruits, the fatigue girls in their overalls, the orderly officer." She also gravitated toward the crowd scenes of the victory parades of the Allied forces at the end of the war.

She returned to Canada in 1945 with Bruno Bobak, a fellow Canadian War Artist, and the couple got married that same year. They settled in Vancouver in 1947, where both Bruno and Molly took on teaching positions at the Vancouver School of Art - he during the day and she at night. She felt frustrated with her "stagnant" progress as an artist, as a result of being conditioned to document war scenes in a realistic, literal manner. She consulted Jack Shadbolt, former teacher and mentor, who suggested she revisit the formal elements of painting, focusing on line, shape, and colour rather than representational themes. This advice led her to further experiment and cultivate her own personal aesthetic as a mature painter.

In the 1950s, the Bobaks, who at this point had two children, spent a significant amount of time in Europe, including a year in France. In Paris, Molly Bobak was directly exposed to the work of Cézanne, Matisse and Picasso. The post-impressionist and early Cubist styles deepened her interest in pattern and structured compositions. Molly Bobak's approach to painting matured as she honed her formal painterly concerns and applied them to her preferred subjects—crowds, floral still-life paintings, landscapes, and urban scenes.

For several years after settling in Fredericton in 1960, the Bobaks returned to Europe every summer, immersing themselves in modern art and renewing their contact with art, artists and curators. The move to Fredericton supplied Molly Bobak with new subject matter, and her work began to reflect a celebratory attitude toward urban landscapes and especially the people who populated them. She received several commissions and grew to be known for her paintings of official gatherings at the Legislature, City Hall, and other civic and public events in Fredericton and across the Maritimes. As she explained to curator Joan Murray, "I have always been interested in informal movement—blowing wild flowers, parades, protests, crowds on the street, crowds anywhere; just as long as they turn into painting space in my head."

She experimented with different perspectives in her crowd scenes - at times, she placed the viewer as part of the assembled crowd by using a ground-level perspective. In *Beach Crowd*, the viewer is placed at an elevated distance, accentuating the energy and sense of movement through a new perspective. Michelle Gewurtz writes of Bobak's crowd scenes: "They achieve a careful balance of form, colour, and space, creating a clear, rationalized vision of moving scenes that are intentionally devoid of narrative." The cheery and vibrant *Beach Crowd* is an important and monumental example of Molly Lamb Bobak's figurative scenes, which are considered to be her greatest artistic accomplishment.

\$40,000 - 60,000







11

## PAUL-VANIER BEAULIEU

### Still Life with Tomatoes

*oil on canvas*

*signed and dated 1948 lower right; signed on the reverse*

*28.5 ins x 23.5 ins; 71.3 cms x 58.8 cms*

#### PROVENANCE

Galerie Walter Klinkhoff, Montreal

Private Collection, Ontario

In 1938, Paul-Vanier Beaulieu left Montreal for Paris, where he would paint for the next thirty-five years in a studio in Montparnasse with his brother, Claude. At the time Montparnasse was alive with the modernist movement led by Pablo Picasso, who Beaulieu met, frequently visiting his studio. World War II would interrupt his time there as Beaulieu and his brother would be arrested and imprisoned until 1944 when Paris was liberated.

*Still Life with Tomatoes*, painted in 1948, continues to explore his interest in form and design, taking cues from the European modernists. Even though the bright colours of the plant are applied with a palette knife, the artist has integrated the background and foreground of the composition by employing elements of Cubist theory. He has fractured the blue background into almost geometric shapes that immediately surround the plant, creating an all-over pattern-like effect and emphasizing the flat two-dimensional surface of the picture plane.

\$10,000 - 15,000



12

## TONY SCHERMAN

### Untitled (Still Life)

*oil and encaustic on canvas*

*signed and dated 2001 on the reverse; unframed*

*40 ins x 45 ins; 100 cms x 112.5 cms*

#### PROVENANCE

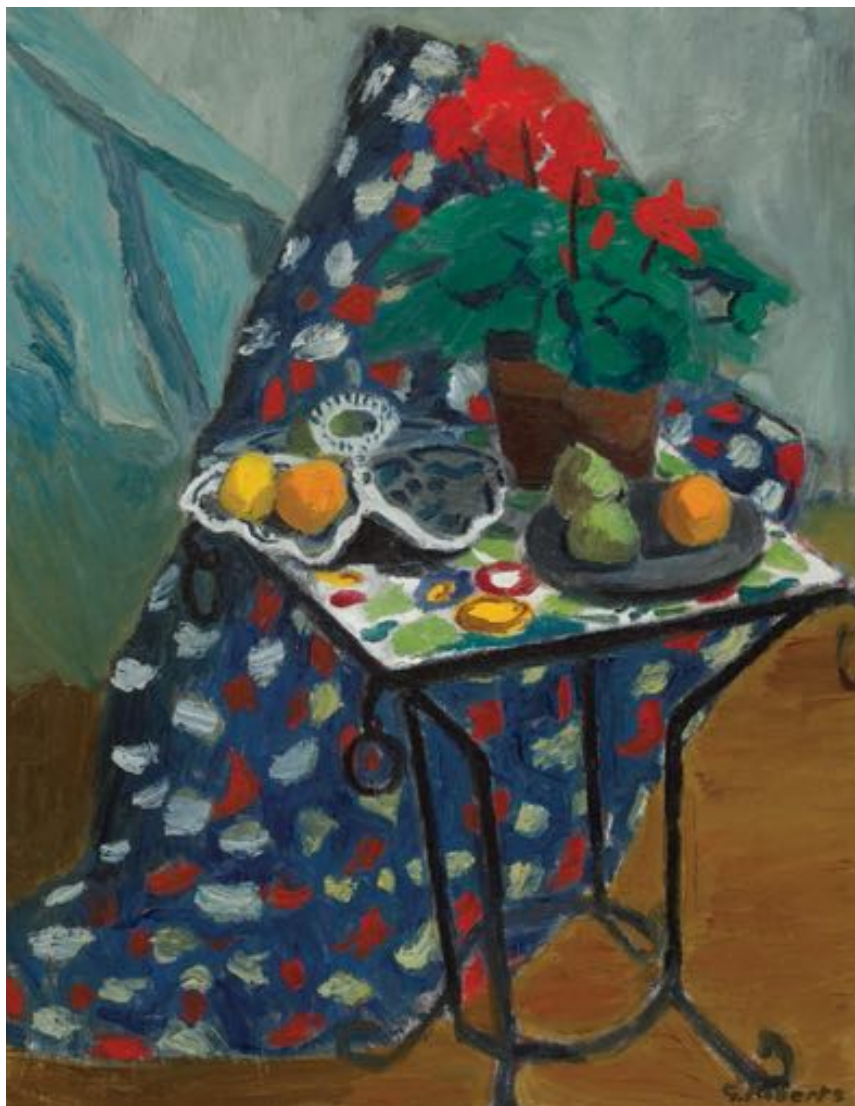
The Sable-Castelli Gallery Limited, Toronto

Private Collection, Toronto

When examining Tony Scherman's body of work we see that he works in series. Aside from portraiture, Scherman also explored the tradition of still life painting and began working with encaustic to better understand this tradition. When one thinks of still life painting and its practitioners, the artworks of the Dutch and Flemish painters of the sixteenth to eighteenth centuries come to mind - the super realist compositions where each object is selected for its symbolism or iconography. In *Untitled (Still Life)*, Scherman has updated the tradition with quick, loose brushstrokes and bright colours which add a richness to the composition. He further innovates with his use of oil and encaustic, giving the work a contemporary edge. Scherman thoughtfully arranges fruits and vegetables, creating a balanced, yet riotous composition set against a dramatically dark background.

\$10,000 - 15,000





13

## WILLIAM GOODRIDGE ROBERTS

### Cyclamen on Table

oil on canvas

signed lower right; titled on labels on the reverse  
38 ins x 30.25 ins; 95 cms x 75.6 cms

#### PROVENANCE

Collection of Dr. & Mrs. Max Stern, Montreal  
Dominion Gallery, Montreal  
Arthur Leggett Fine Art & Antiques, Toronto  
Private Collection, Ontario

#### EXHIBITED

The Elsie Perrin Williams Memorial Art Museum, London, Ontario  
Canadian Group of Painters, Art Gallery of Toronto and Art  
Association of Montreal, 1947-48  
Glenbow - Alberta Institute, Calgary, Alberta (undated)

#### LITERATURE

Hugues de Jouvancourt, *Goodridge Roberts*, Montreal, 1984, reproduced  
page 17

During the Second World War, William Goodridge Roberts served as an official war artist for Canada while stationed in England. At the close of the war, Roberts resumed his teaching position at the Art Association of Montreal. A prolific painter, Roberts developed his individualistic vision within the motifs of landscape, portraiture and still life. *Cyclamen on Table* features the artist's trademark loose and assured brushwork. The lively red flowers form the peak of a triangular composition. A deft depiction of the patterned colours of the studio cloth adds visual energy. The linear brushstrokes of the background drapery echo the formation of the table legs, working to direct the viewer's gaze about the composition. Though the painting appears to have been executed rapidly, the artist has taken care to capture the quality of crisp light landing on the table's surface. Roberts relished the high degree of control that working with still life subjects allowed, creating arrangements of familiar objects in a studio setting for careful observation.

\$12,000 - 15,000

**JEAN PAUL RIOPELLE****Sans titre (circa 1959)***oil on canvas**inscribed "24" on the reverse; catalogue raisonné #1959.053H.V1959**34 ins x 39 ins; 85 cms x 97.5 cms***PROVENANCE**

Pierre Matisse Gallery, New York

The Estate of Florence McCormick, New Jersey

Private Collection

Sotheby's London, auction, October 23, 2001, Lot 480

Mira Godard Gallery, Toronto

Private Collection, Toronto

**LITERATURE**Yseult Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Volume 2, 1954-1958*, Montreal, 2004, reproduced page 329, catalogue no.1959.053H.V1959

Few Canadian artists have received such sustained and high praise as Jean Paul Riopelle did during his prolific career and since his death in 2002. He garnered abundant national and international awards, participated in numerous exhibitions in Europe, the USA, and Canada, and saw his work collected in prominent private and public settings. A pupil of Paul-Émile Borduas in Montreal in the 1940s, he was a signatory to the manifesto *Refus Global* (1948), Canada's most famous and influential proclamation of artistic and cultural liberty. He was a prominent member of the avant-garde group Les Automatistes before moving to France in 1947. There he became part of the Surrealist circle. André Breton – the leader of the Surrealists – included him in the landmark *6th International Exhibition of Surrealism* at the Galerie Maeght in Paris in 1947. Riopelle was the only Canadian. He participated in the *Venice Biennale* in 1954 and 1962 and returned to Québec in 1972.

A celebrated artist when he left Canada for Paris in the late 1940s, it was in that city that Riopelle consolidated both his signature style of painting and came to international prominence. By the early 1950s, he had perfected his autograph 'mosaic' style, the highly active treatment of the painting surface from which emerges an order that feels both optically prismatic and cosmic. *Sans titre* inherits the extensive variety of forms and colours and the sharp-edged, dramatic handling of pigment from Riopelle's work of the early 1950s. At that time, the areas of blue, green, red, yellow, and passages of white, black, and dark green, typically did not compete for dominance but instead commanded every piece of the support. By the time Riopelle painted *Sans titre* at the end of this decade, however, this skein of painterly markings has loosened. The surface is as vibrant as ever, but forms seem to move more freely through it.

There is a concentration of energy just off the physical centre of this painting. Riopelle was rarely literal enough to be describing an object, however, or to suggest that we see something in particular. His freedom of execution rightly transposes to the viewer. Yet there is something like a focus here, however temporary, more a concentration of energy than an image. *Sans titre* is thus the right title: Riopelle does not want to lead us in too specific a manner.

The use of abundant white is striking here and characteristic of Riopelle's work at this time. Large areas of this pigment appear in and adjacent to the corners; smaller splinters are collected near the centre. With a sense of movement and play, the white areas are shot through with the other colours of the canvas, or more accurately, colours are dragged through one another. The result is movement and visual complexity. Paint as material and manipulated surface is asserted, but we can also see the painting as geological in its evocation of layers and seismic movement.

Riopelle's paintings of the 1950s were often likened to both European Surrealist-inspired abstraction of the School of Paris and to American Abstract Expressionism, especially that of Jackson Pollock, however disparate their approaches were. Despite his Surrealist pedigree, Riopelle often denied that he worked with abandon. While *Sans titre* is freely exuberant in handling, on the micro level of form and colour, it is also carefully adjusted to yield an overall sense of calibrated movement. Shapes tumble towards or into the centre, framed by a less dense and largely white perimeter.

Another reason why Riopelle's work at this time was compared with American abstraction especially was his close relationship with his New York City art dealer, Pierre Matisse (son of the famous artist). Matisse took Riopelle on in 1953 and included him in a group gallery exhibition that fall. He had his first solo show in the USA there in 1954: *Riopelle: First American Exhibition*. *Sans titre* was originally purchased from the Pierre Matisse Gallery, cementing its history in that of the sometimes fraught, always lively struggle between New York and Paris for artworld ascendance at this time.

We extend our thanks to Mark A. Cheetham for contributing the preceding essay. Mark A. Cheetham is the author of two books on abstract art: *The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Painting* and *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s*. He is a professor of Art History at the University of Toronto.

**\$300,000 - 500,000**





**CHRISTIAN MARCEL BARBEAU****Rétine Ying Yang***oil on canvas**signed, titled and dated 1966 on the reverse**54 ins x 54 ins; 135 cms x 135 cms***PROVENANCE**

East Hampton Gallery, New York

Galerie Jolliet, Quebec City

Private Collection, Quebec

*Rétine Ying Yang* is a bold and arresting abstract canvas that asks first to be considered on its own aesthetic terms. Marcel Barbeau and his paintings of the 1960s are also classics of Montreal's powerful traditions in abstract art. Understanding the painting's lineage and affinities can enhance our appreciation of its visual impact.

With other members of the pivotal Québec avant-garde group Les Automatistes, Barbeau was mentored by its prime mover, Paul-Émile Borduas. Barbeau was a signatory to the 1948 manifesto *Refus global* ("Total Refusal"), which was an emotional call to unfetter artistic and cultural expression in the province. Through automatism's close ties with mid-century abstract painting in France, and later through his own sojourns in Europe and the United States (1962 to 1974 and 1991 to 2008), Barbeau developed a characteristically international type of abstract painting. Most relevant to *Rétine Ying Yang* was his passion for Op Art, especially that of the Hungarian painter Victor Vasarely (1906-77). Living in New York City from 1964-1968, Barbeau exhibited with the American Op Art School. He painted numerous 'retinal' works at this time, all of which create visual pyrotechnics that enjoin our eyes and minds work to maintain the balance that the title suggests.

One of the pleasures of this painting is that one can feel oneself being both in and out of equilibrium as one views it. Our visual engagement here is in effect faster than everyday looking: geometrical forms appear (a near square in the top right perhaps, or a triangle near the centre) but as quickly vanish. The eye has no choice but to keep moving as we look for harmony and stasis. Literally at the same time, we can enjoy not being able to hold onto any permanent balance or rest.

Many of Barbeau's 'retinal' paintings feature bold colour. His choice to work in the starkest tonal contrast here – black and white – collaborates with the square format of the canvas to heighten its optical power. The black and white diagonals are at once figure and ground: one can see white forms on black or vice versa. They cancel one another out in this way, with the result that we engage with one hyper-dynamic surface. The square formed by the black outer perimeter of this surface serves as the structural foil for the many diagonals within its boundaries. As we look at the surface, each transverse line necessarily plays off against this square.

As with so much abstract art, Op or otherwise, close attention to detail offers retinal rewards. For example, almost all of the white and black, chevron-shaped lines in *Rétine Ying Yang* are of the same weight. Yet moving left to right from the top left corner, we note that the third form is different. Here a white shard is bifurcated at the frame edge by a black sliver. It darts on a left-right diagonal towards the centre of the optical field. On its way, it becomes a black chevron whose sharpened point misses any promise of centre by just enough to make a comment about balance and imbalance. The motion of Yin and Yang is perpetual.

We extend our thanks to Mark A. Cheetham for contributing the preceding essay. Mark A. Cheetham is the author of two books on abstract art: *The Rhetoric of Purity: Essentialist Theory and the Advent of Abstract Painting* and *Abstract Art Against Autonomy: Infection, Resistance, and Cure since the '60s*. He is a professor of Art History at the University of Toronto.

\$60,000 - 80,000





## JACK HAMILTON BUSH

### Purple, Lime, Brown

oil on canvas

titled and dated "1965 March" on the reverse

72 ins x 69 ins; 180 cms x 172.5 cms

#### PROVENANCE

The artist (December 1964 - March 1965)  
Clement Greenberg, New York (March 1965 - October 1965), on loan  
Waddington Galleries, London, UK (October 1965)  
Collection of Andy and Deborah Williams  
Sotheby's New York, auction, March 12, 2021, Lot 39 (as *Untitled*)  
Loch Gallery, Toronto  
Private Collection, Toronto

#### EXHIBITED

*Jack Bush*, Waddington Galleries, London, UK (1965)

#### LITERATURE

*Jack Bush* [Exhibition Catalogue], Waddington Galleries, London, 1965, n.p., cat. no. 6 [dated 1964]  
Nigel Gosling, "One-Man Pleasures," *The Observer*, London, 17 October 1965

In October 1965, *Purple, Lime, Brown* made its public debut at Jack Bush's first solo exhibition outside of North America at Waddington Galleries in London, UK. It is one of only nine paintings installed in this inaugural European exhibition. To use the local lingo of the Swinging Sixties, the show was a smashing success! That year, Bush was on hiatus from showing in Canada for exactly this purpose – to make a strong first impression overseas by reserving some of his best paintings from 1964 and early 1965. He let the cream rise to the top, and the Londoners ate it up. Art critic Nigel Gosling, writing for *The Observer* noted, "with these nine paintings, Bush has arrived."

The exhibition, simply titled "Jack Bush", was promoted with a sleek brochure, with minimal copy elegantly typeset with lowercase letters in a sans serif font. The back of this glossy publication was designed more traditionally and listed the stable of artists who were permanently represented by Waddington Galleries. Bush's name appears alongside noteworthy contemporaries such as Hitchens, Bell, Avery, Hilton, Heron, Diebenkorn, Frost, Annesley, and others. The exhibition marked the beginning of an agreement between the artist and Leslie Waddington, who guaranteed an income to Bush in exchange for the exclusive rights to sell his work in Europe. It was the start of a long relationship with the gallery on Cork Street. Not until 1974, with the exhibition "Jack Bush: Neue Bilder" at the André Emmerich Gallery in Zurich, Switzerland, did he allow another dealer other than Waddington to offer his paintings for sale in Europe.

Amid this history of Bush's splash onto the London scene is a preliminary stop in New York City, at the heart of it all, in a living room on Central Park West that was often the setting for gatherings of artists and tastemakers who could make or break the careers of modernist painters. In a nutshell, or a tube as the case was, Bush rolled up eight of his paintings in March 1965 and sent them to his friend, and art critic, Clement Greenberg, who then showed them to Waddington in his apartment in April 1965. The London dealer did not need convincing. From Greenberg's phone in New York, Waddington called Bush in Toronto and, on the spot, offered him

a show that fall. The London location and the October date were prestigious, especially for a first exhibition with a new dealer. At Waddington's request, and with the artist's approval, the paintings were rolled for transport overseas and, upon arrival to London, were stretched and framed in time for an exhibition preview on October 5th.

Before the arguments brew that Greenberg steered and selected the works for this first London show, the fact is that Bush only sent eight paintings to Greenberg that spring, all of which delighted Waddington and, unexpectedly, the ninth painting for the show came from Greenberg's own collection, at the insistence of Waddington. Bush made the selections by virtue of the paintings he chose to ship out of his studio and over to Greenberg's apartment. Eight were sent, one was added, and together the nine went to Waddington.

*Purple, Lime, Brown* has only just returned to Canada, in 2021, after a 56-year-long sojourn abroad. Previously, and for several decades, the painting was in the collection of the American singer Andy Williams. Williams passed away in 2012 and one year later, in 2013, four significant Bush paintings from his collection went to auction at Christie's, New York, and garnered a staggering total of 1.6M (USD). For reasons unknown, the widow, Deborah Williams, held on to *Purple, Lime, Brown*, until March 2021 when it surfaced at auction in New York, listed as *Untitled* (c. 1965), presented in an alternate manner, with the brown section of the composition at the top.

The Covid-19 pandemic played a part in the painting being sold without a title (i.e., *Untitled*) and with a circa date. With travel restrictions and warranted priorities for health and safety, I was unable to leave Canada to examine this painting in person, as is my practice and policy before I can confirm that a painting will be included in the *Jack Bush Catalogue Raisonné*. This process is especially important in the case of paintings that come forward without a title or date. I advised that a closer examination of the verso be conducted since I suspected that an inscription might be hidden under the wooden stretcher, especially since the artist often allowed his dealers to stretch and frame



**JACK HAMILTON BUSH**

*Charcoal Band* (1965)

oil on canvas

86 ins x 68.5 ins

University of Warwick Art Collection, presented by

Sir Alistair McAlpine (1966)

Photo: Stuart Whipps

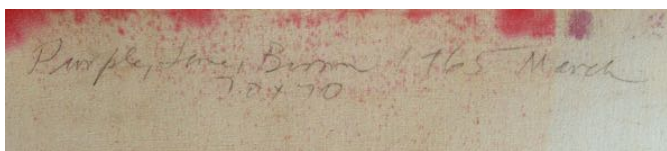
© Estate of Jack Bush / SOCAN (2021)

Not for sale with this lot





## 16 JACK HAMILTON BUSH, *Purple, Lime, Brown*



Artist's inscription verso

his paintings upon delivery, rather than in his own studio. Without removing the canvas from its wooden stretcher, the original title and date could not be determined.

The painting was sold on March 12th, 2021, as *Untitled* (c. 1965) and was shipped to the new owner in Toronto soon after the sale. Upon invitation to examine the painting for the purposes of the catalogue raisonné, I made the recommendation to remove the stretcher to allow for a full examination. The resulting conservation report, which was made in Toronto at the orders of the new owner, confirmed that the painting was inscribed after all, but the inscription, located in the upper left corner (verso), was obscured by the wooden stretcher bar. The painting's identity, written by the hand of Jack Bush, was revealed: "Purple, Lime, Brown 1965 March / 70 x 70." The same title appears in the artist's own record book of paintings, on page 32, where Bush has written:

"Purple, Lime, Brown"  
oil  
70 x 70  
painted Dec 1964, 1000.00  
sent to Clem N.Y. rolled, March 1965  
To Waddington, London Oct 1965

The small discrepancy in the height of the painting, which was measured by Bush at 70 inches but later stretched at 72 inches, might explain why the artist's inscription remained hidden for so many years.

After fifty-six years abroad, *Purple, Lime, Brown* is making another debut, appearing for the first time at a Canadian auction house. So, you might ask, where are the other eight paintings from Bush's first exhibition in London? Most of the paintings remain out of reach, still abroad or hidden. To date, the catalogue raisonné project has determined the following:

- *Charcoal Band* (1965) (illustrated on page 22) and *Joseph's Coat* (1965) are in the University of Warwick Art Collection (acquired as gifts from Alistair McAlpine, Baron McAlpine of West Green).
- *Jules* (1964) is in a private collection in the U.S.A.
- *Pinched Orange* (1964) and *Untitled* (1964) are in private collections in Canada.
- *Orange, Brown* (1964) is in a bank collection based in Toronto.
- *Green Red* (1964) and *Red Suede* (1964) remain untraced.

Where will *Purple, Lime, Brown* reside next? I hope to find out soon. Whoever buys this important painting will become a part of its history, recorded in the provenance and, even if noted anonymously, it will mark the next chapter in the life of this work of art, a life that extends indefinitely. Like a patina, the provenance of a painting – including the places it travels – can make a canvas richer, more meaningful, and, in a way that is hard to describe in words, it can exude an intangible, yet palpable, aura of historical presence according to what, and to whom, it has bore witness. If after reading this essay, you have found

*Purple, Lime, Brown* to be more attractive than before you began reading, it is not because of the paint or the colours, since none were described. The significance of the history that this painting represents is of value, and since history cannot be changed, that value will never depreciate.

Nevertheless, the beauty of this painting must be acknowledged. *Purple, Lime, Brown* is an exemplar of Bush's best work in oil. No matter how much time passes, the colours are radiant, saturated like sultry velvet, and freshly impress as if painted anew. The combination of red-orange, purplish pink, pistachio green, and two doses of brown work surprisingly well together, like an impromptu jazz performance that excites its audience with unexpected notes and rhythm. Bush knew exactly what he was doing, and both the history and composition of this painting proves the point.

The timeline and social interactions mentioned in this essay have been established by reference to the artist's diary and record books, which are held in the Jack Bush fonds at the E.P. Taylor Research Library & Archives, Art Gallery of Ontario.

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

We extend our thanks to Dr. Sarah Stanners for contributing the preceding essay. Sarah is currently an Adjunct Professor at the University of Toronto's Department of Art History while writing the forthcoming *Jack Bush Paintings: A 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.

\$350,000 - 550,000



**JACK HAMILTON BUSH**  
*Column on Browns* (1965)

oil on canvas  
80 ins x 64 ins

Private Collection

Sold by Cowley Abbott on December 3rd, 2020  
achieving an auction record of \$870,000  
© Estate of Jack Bush / SOCAN (2021)  
*Not for sale with this lot*





17

## WILLIAM RONALD

### Sabi

oil on canvas

signed and dated 1958 upper left; signed lower left; signed, titled and dated "18/11/58" on the reverse

60 ins x 70 ins; 150 cms x 175 ins

### PROVENANCE

Kootz Gallery, New York

Lawrence D. Bernhardt, Boca Raton, Florida (1973)

The Aldridge Museum of Contemporary Art, Ridgefield, Connecticut (1975)

Private Collection, Toronto

### EXHIBITED

Canada Section, São Paulo V Biennial, São Paulo, Brazil, September 21-December 31, 1959, no. 18

### LITERATURE

Donald W. Buchanan, *São Paulo V Biennial 1959* [exhibition catalogue], Museu de Arte Moderna, São Paulo, Brazil, 1959, listed page 112, no. 18

Ross Fox, *The Canadian Painters Eleven (1953-1960) from the Robert McLaughlin Gallery*, Mead Art Museum, Amherst College, Massachusetts, 1994, page 18

William Ronald received his first show in New York at Kootz Gallery in the spring of 1957. Ronald was the first new North American artist that Samuel Kootz, a leading Manhattan dealer of contemporary art, had taken on in nine years. The exhibition was a great success and effectively transformed his career south of the border. The Museum of Modern Art and the National Gallery of Canada were among the buyers of his works from 1956-57. In New York, Ronald was well placed to serve as a channel between Painters Eleven and the American art milieu. 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.

Ross Fox writes how "Ronald's partiality for a 'central image' was in reaction to Willem de Kooning and his style... which at this time was characterized by a fragmented or 'exploding' composition." Ronald recognized the importance of staying within action painting yet distancing himself from the "de Kooning look". In *Sabi* (1958), Ronald achieves a striking central image painting, with a cherry-coloured ring with a grey centre, emerging from a background of layers of thick earthen pigments. *Sabi* is an important example of Ronald's work from a formative and instrumental period in the artist's career.

\$30,000 - 50,000



18

## MOLLY LAMB BOBAK

### Interior

*oil on canvas*

*signed lower right*

*40 ins x 48 ins; 100 cms x 120 cms*

### PROVENANCE

Galerie Walter Klinkhoff, Montreal  
Private Collection, Boston

### LITERATURE

Michelle Gewurtz, *Molly Lamb Bobak: Life & Work* [online publication], Art Canada Institute, Toronto, 2018, page 37

Molly Lamb Bobak attended the Vancouver School of Art and flourished under the tutelage and encouragement of Jack Shadbolt, her teacher. Shadbolt would become a lifelong artistic mentor and friend. His most significant impact on her work would be his teachings on the relationship between shape, form and space within the picture plane, and how they work together to create meaning. Despite this theoretical grounding, Bobak was devoted to the empirical world around her. She was an expressionist painter with a firm footing in reality.

Bobak's interior paintings suggest a personal connection with the room she depicts, and hint at the lives of those who inhabit them. Typically, the artist featured a large bouquet of flowers, which acted as the focal point of the composition - the flowers serving as a proxy for the absence of figures. Despite the serene, static nature of *Interior*, Bobak has applied an energy to the way in which the objects are arranged within the configuration of the room. As Cindy Richmond observed of Bobak's interior compositions, "They had psychological significance for their creator, some connection to particular emotions or experience."

\$15,000 - 25,000





19

## DORIS JEAN MCCARTHY

### Reflections in the Melt Water

acrylic on canvas

signed lower right; dated "840722" (July 22, 1984) on the reverse  
36 ins x 48 ins; 90 cms x 120 cms

#### PROVENANCE

Mountain Galleries, Jasper Park Lodge, Alberta  
Private Collection, Nebraska

#### LITERATURE

Dr. Nancy Campbell, *Doris McCarthy: Roughing it in the Bush* [online publication], Doris McCarthy Gallery, University of Toronto, Scarborough, 2010

Nancy Campbell writes in her curatorial essay accompanying the exhibition *Doris McCarthy: Roughing it in the Bush*: "The simplification of form was pivotal in McCarthy's major breakthrough following a trip to Resolute, Nunavut, in 1972. The Arctic landscape not only captured the artist's imagination but also served as a springboard for her studies in form. The sharp edges of the icebergs, the blocks of colour and the shifting light offered a setting that perfectly suited the expansion of her earlier explorations during the sixties."

While studying at the Ontario College of Art, McCarthy was mentored by members of the Group of Seven, but it was Lawren Harris's simplification of the landscape that heavily influenced her work, as seen in *Reflections in the Melt Water*. In this composition, she has taken the landscape and stripped it back to its simplest abstract shapes, continuing her exploration of the North through hard edges and geometric forms.

\$12,000 - 15,000

## KIM DORLAND

**Alley**

*oil and acrylic on canvas mounted to board*

*signed, titled and dated 2006 on the reverse; signed, titled and dated 2006*

*along the upper edge; unframed*

*60 ins x 48 ins; 150 cms x 120 cms*

**PROVENANCE**

Private Collection, New York

**EXHIBITED**

*Homecoming*, Contemporary Calgary, Calgary,

October 16, 2014 - January 18, 2015

**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 6, 44, 52, 108, reproduced page 102

Murray Whyte, *Angst and Exuberance*, Galleries West Fall/Winter 2014, September 1, 2014, page 42 reproduced

A native of Wainwright, Alberta, Kim Dorland relies heavily on his tumultuous experiences growing up, translating into works that challenge preconceived notions of the Canadian wilderness. Known for his paintings of landscapes, often including figures, Dorland seeks to demystify the idea of *terra nullius*—the void, pristine, virgin land often idealized by historical Canadian painting and art history. Rather, the artist often incorporates contemporary figures and objects in a rugged environment emphasizing one's place in the landscape. Graffiti, cars, toys and modern infrastructure populate his landscapes, making a contemporary comment on the traditionally barren Canadian landscape throughout art history. Dorland works in a variety of media, including neon pigments, spray paint and even inkjet technologies. The artist excels at creating imagery that is simultaneously abrasive and attractive.

Kim Dorland was inspired by artists such as Tom Thomson, Emily Carr, David Milne, and members of the Group of Seven - and their quest for bold, authentic, and expressive visual language. The artist goes so far as to credit the art of these painters with saving him, proclaiming: "Before I found art, I had no sense of the future. I could have ended up in a dead-end job or even jail, not because I was violent but because I was thoughtless. Then I found this. It was all I wanted."

*Alley* was painted in 2006, when Dorland had solidified his personal artistic style and was beginning to see significant success in the gallery world. The oil painting depicts activity in an alley, likely in winter or early spring, with two trailers parked on a lawn alongside a garage. The ground and sky are painted in heavily textured shades of grey; the trailers, though predominantly white, appear to have a neon pink and orange glow surrounding them and three standing figures. The scene, with graffiti on the garage door, recalls the gritty, working-class environment Dorland grew up in and often references. Curator Katerina Atanassova observes that "Dorland's world - although referencing locales in his native Wainwright, Alberta - is no longer focused on a specific place but rather represents a kind of 'anywhere'." In many of Dorland's works, including *Alley*, the artist has challenged the conventional notion of the romantic Canadian landscape. Jeffrey Spalding remarks on how Dorland's scenes of Canadian life and terrain are important because they are truthful. He writes "It may still be plausible to manufacture an encounter with pristine wilderness, but it is not our predominant, day-to-day lived reality. [...] Kim Dorland's figuration and landscapes sit as a continuity of Canadian art history, not as an anomaly."

*Alley* is a particularly gestural work, with thickly-applied paint in the sky and long slashes of paint moving upward and into the sky. In an interview with Kim Dorland, Robert Enright inquires about specifically this oil painting, asking: "*Alley*, an early work, is like a scatter of pick-up sticks that reads less as landscape depiction than as a kind of abstraction. ... Were you aware at the time that you were mixing abstraction with a version of realism?" The artist responded with: "That was exactly what I was trying to do. My master's thesis was about combining representation and abstraction at the same time. I was trying to crumple up a piece of representation and pull it apart. I was also thinking a lot about cubism. The two things I was dealing with were abstraction and overt play."

\$25,000 - 30,000





21

**MARION LONG****Bay Street Looking South***oil on canvas**signed lower right; signed and titled on a label on the reverse**10 ins x 12 ins; 25 cms x 30 cms***PROVENANCE**

Private Collection, Toronto

**EXHIBITED***Small Picture Exhibition*, Ontario Society of Artists, Toronto, 1947**LITERATURE**A. K. Prakash, *Independent Spirits: Early Canadian Women Artists*, Richmond Hill, 2008, reproduced page 143

*Bay Street Looking South* is one of Marion Long's classic urban scenes that provide the viewer with a charming glimpse of Toronto from a previous time. A.K. Prakash writes of this oil painting: "*Bay Street Looking South* is a characteristic work that reveals the aesthetic feeling Long brought to her art. In this small sketch, she evocatively captures Toronto's Bay Street in the midst of fog. The figures at the left offer a sense of narrative, but one that is as muted and restrained as the colours of the picture." The subtle yet recognizable silhouette of the Royal York Hotel looms in the distance, enveloped in a fog that fills the atmospheric sky. Prakash praises the artist's mastery of the strong formal elements in this picture, stating: "Long said that she found the urban street scene rich in values of light and shadow, personality, colouring and background, all qualities found here, combined with her powerful ability to convey location."

\$7,000 - 9,000



22

**FREDERIC MARLETT BELL-SMITH****Queen Victoria's Jubilee Procession***oil on board**signed and dated 1897 lower right; inscribed "Queen Victoria's Jubilee Procession passing the National Gallery, London, June 22nd, 1897" on the reverse**6 ins x 9 ins; 15 cms x 22.5 cms***PROVENANCE**

Private Collection, Toronto

\$5,000 - 7,000





23

## JAMES WILSON MORRICE

### Trees Along a River

*oil on canvas*

*the artist's studio stamp on the reverse*

*6.5 ins x 9 ins; 16.3 cms x 22.5 cms*

#### PROVENANCE

Continental Galleries, Montreal

Private Collection, Toronto

Kastel Gallery, Montreal

Private Collection, Ontario

A lovely little study, quickly put down with very few colours. Long before Morrice discovered the little wooden panels that would bring him fame, he knew how to tell a story with a minimum of means; the composition is simple yet perfect, perhaps inspired by his French teacher Henri Harpignies. A riverbank at the “golden hour”, leaves slowly rustling in the wind; we approach slowly... and finally see the small boat and its passenger quietly waiting... for us? This figure was probably added by the artist to balance all that green, perhaps another lesson from Harpignies, learned in Paris. But this is probably not the Seine (as later titles suggest): such a quiet spot in the countryside is much easier to find in England, even on the Thames, than on the much-built Seine river. Morrice is documented twice in London in 1891 in April; nothing else is known of this sojourn, spare a few small oils on canvas, and two sketchbooks (Montreal Museum of Fine Arts), date from that stay; all works – except a drawing of a London street – show the countryside, with no clue as to their location.

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

\$20,000 - 30,000

## LAWRENCE PAUL YUXWELUPTUN

**Landscape, Spruce Pine Beetle Kill***acrylic on linen**signed and dated 2008 lower right; unframed**72.5 ins x 49.25 ins; 181.3 cms x 123.1***PROVENANCE**

Buschlen-Mowatt Fine Arts, Vancouver

Private Collection, Ottawa

Lawrence Paul Yuxweluptun (b. Kamloops B.C., 1957) is a Vancouver-based artist of Coast Salish and Okanagan descent. He is known internationally as one of the most prolific, provocative, and outspoken Indigenous artists of the last forty years. The painting *Landscape, Spruce Pine Beetle Kill* (2008) contains many of the elements employed by Yuxweluptun to articulate, through an Indigenous lens, the impact of colonial paradigms that have led to the desecration of land and, in turn, the lives of Indigenous peoples.

The work features a lone standing spruce amid a clear-cut landscape. It recalls Emily Carr's (1871-1945) *Scorned as Timber, Beloved of the Sky*, a 1935 painting of a lone pine that, having survived industrial logging, reaches for the sky as a symbol of freedom and resistance. The work appears to beg the question, "What is left behind?" By taking the recording of history into his own hands, Yuxweluptun seeks to emancipate and reclaim the land.

Yuxweluptun grew up in a politically active family in the city of Vancouver, a centuries old cultural contact zone that developed on unceded Musqueam, Squamish, and Tsleil-Waututh territories. Graduating with an honour's degree in painting from the Emily Carr College of Art and Design in 1983, Yuxweluptun quickly made a name for himself through art making that gave voice to his views of the land and the relations within it. His work responds to the context and conditions in which he has lived, calling on a complex mix of signifiers and stories to draw attention to critical environmental and cultural issues that provoke much needed dialogue. In 1992, I selected him to participate in the landmark exhibition *Indigena: Contemporary Native Perspectives* at the Canadian Museum of Civilization (now the Canadian Museum of History). That same year he was also included in *Land, Spirit Power: First Nations* at the National Gallery (1992), another crucial exhibition that questioned systemic hierarchies in contemporary art.

Logging and the practices of the forest industry have been a huge source of contention for Indigenous peoples in British Columbia. Historically, non-native residents of the province have believed that forestry pays the bills, bringing in billions in revenue. Anything that has threatened this source of economic prosperity has been forcefully resisted. The Spruce Beetle is one such threat. It is one of several types of bark beetle that are native to the North American northwest and can be destructive to forests. It lives in wind-thrown, over-mature, or weakened trees that normally occur at low densities in a healthy forest. Conditions such as global warming, as well as the practices of logging itself, have increased outbreaks of bark beetle infestation in recent decades. In the early 2000s millions of hectares of forests became infested, killing over 50% of the pine "volume." Responses to controlling the beetles have included harvesting entire spruce stands, felling large diameter spruce to attract and trap the beetles at ground level, and burning infested material.

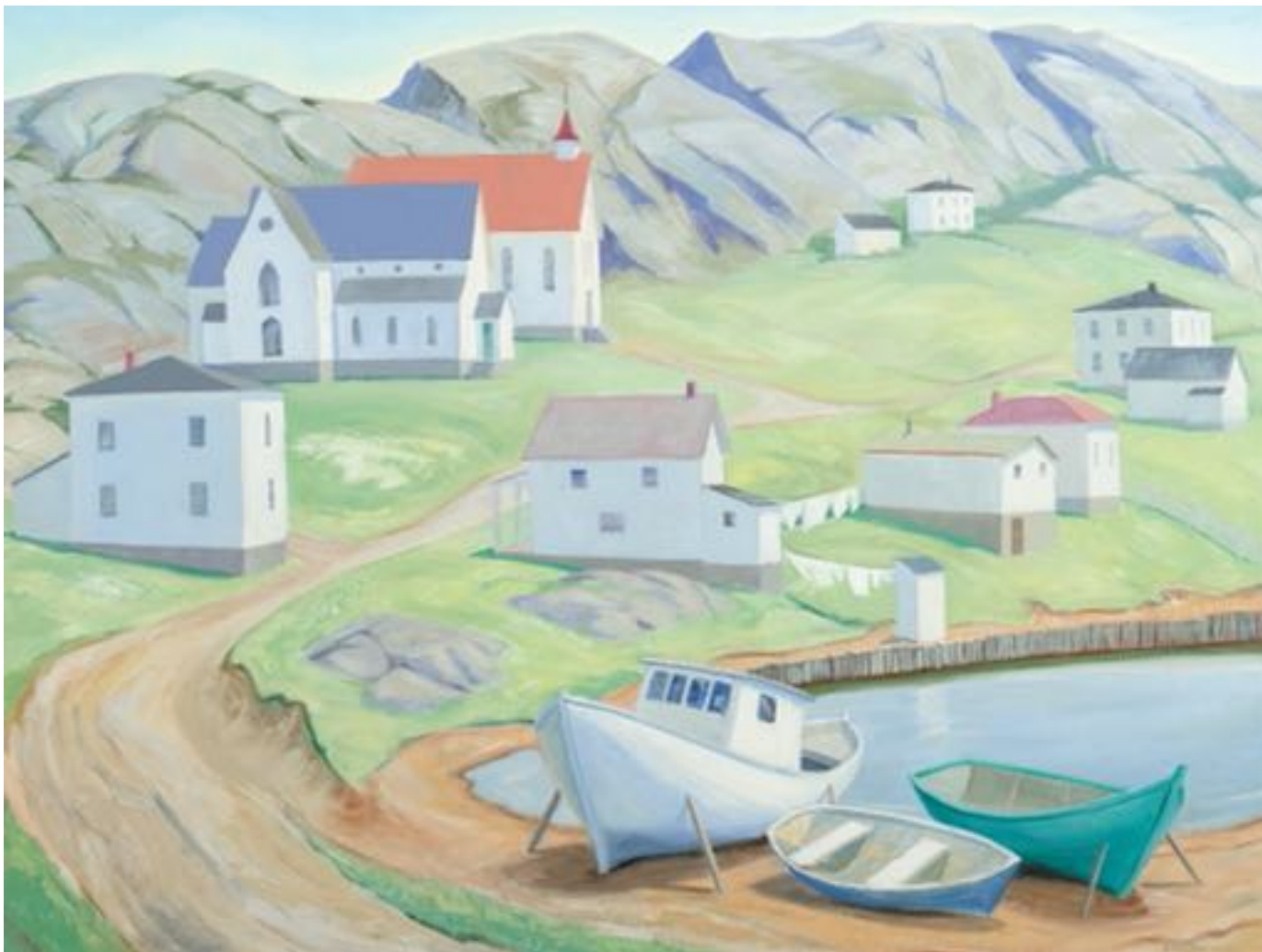
Speaking to this environmental reality, *Landscape, Spruce Pine Beetle Kill* (2008) depicts a lone reddish-brown tree standing amid the clear-cut land. The artist has filled it with life, appearing as a last vestige of a once thriving forest that could provide Indigenous communities with wooden forms for drums, masks, tools and homes. Below it, a crazed looking White man in a business suit yields a larger-than-life chainsaw with monstrous blue teeth. Behind him an industrial feller buncher grasps the massive trunk that has been severed from its stump. All around, the exposed ground is strangely scattered with draped, carpet-like forms that slither across its undulations—each colourfully inhabited by formline patterns that, at times, appear to be creatures. In the receding distance, stands of brown forest define the expanse of the logging and beyond them, a snow filled valley draws attention to the colder regions of the north. The clouds in the sky above float by, animated by the faces of reclining creatures, perhaps otters floating on the surface of an ethereal lake. Evidence of a spirited world is everywhere, appearing both in the intact landscape and in the severed and slippery forms that have resulted from the logger's interference. Articulated through an Indigenous lens, Yuxweluptun's testimony nonetheless speaks to critical issues that have come to concern humanity across the globe.

We extend our thanks to Dr. Gerald McMaster, Director and professor at Wapatah Centre for Indigenous Visual Knowledge, OCAD University, and author of *Iljwwas Bill Reid: Life and Work* for Art Canada Institute, for contributing the preceding essay.

\$35,000 - 45,000







25

## DORIS JEAN MCCARTHY

### Brigus, Newfoundland

oil on canvas

signed lower right; titled on the stretcher; dated "900720" (July 20, 1990)  
on the reverse

36 ins x 48 ins; 90 cms x 120 cms

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

Doris McCarthy, Stuart Reid, and William Moore, *Celebrating Life: The Art of Doris McCarthy*, Toronto, 1999, page 79

Doris McCarthy was born in Calgary, Alberta on July 7, 1910, and travelled throughout Canada with her family from a young age. She studied at the Ontario College of Art from 1926 until 1930, and was hired by Group of Seven member, Arthur Lismer, for a teaching job at the Toronto Art Gallery. Like Lismer, McCarthy was fascinated with the beauty of Newfoundland.

Brigus is a small fishing community located in Conception Bay, Newfoundland, and boasts a charming postcard perfect landscape. Shiplap clad coastal homes in classic nautical colours pepper the landscape with its rolling green hills and rocky shorelines. The quaint locale reflects its strong ties to its English, Irish and Welsh roots. A favourite province to visit and paint, McCarthy loved to focus on the inlets and fjords, experimenting with colour, form, and compositional layout in her works.

Neighbour and art student, Barbara Joan Sutherland, sometimes accompanied McCarthy to Newfoundland. Fondly remembering one of their last trips together, Sutherland said of McCarthy, "Doris would say grace with gusto, giving thanks for whales and icebergs as well as for food and friends. This spirit makes those who are with her feel more awake and alive." Sutherland also recalled a trip to Newfoundland with her mentor in 1995, where then 85-year-old McCarthy spontaneously decided to climb an extremely steep slope so that she could have tea with a friend who lived in the red house at the top of the cliff.

The simple and clean nature of the local architecture of Brigus lent perfectly to the artist's practice and this bright work exemplifies McCarthy's expertise in capturing the whimsical joy of the coastal landscape.

\$25,000 - 30,000





26

## EDWIN HEADLEY HOLGATE

### The Ferry, Quebec

oil on panel

*signed with initials lower right; signed, titled and dated 1919 on the reverse*

5.5 ins x 7 ins; 13.8 cms x 17.5 cms

#### PROVENANCE

Dominion Gallery, Montreal

Galerie d'art Michel Bigué, St-Sauveur

Private Collection, Toronto

#### LITERATURE

Eds. Rosalind Pepall and Brian Foss, *Edwin Holgate*, Montreal Museum of Fine Arts, Montreal, 2005, reproduced page 103

Born in 1892 in Ontario, Edwin Holgate later moved with his family to Jamaica, before settling in Westmount, Montreal in his childhood years. Showing a talent and passion for art, Holgate enrolled at the Art Association of Montreal when he was thirteen years old. Holgate studied under William Brymner and Maurice Cullen, developing a keen sense of contrast and compositional arrangement. Holgate then

studied at the Académie de la Grande Chaumière in Paris where he was exposed to international artists and further advanced his practice.

Holgate enlisted in the military during the First World War and carried his sketchbook wherever his postings brought him in Europe. Upon returning to Montreal in 1919 he married Mary Frances Rittenhouse. The new couple travelled to Paris in 1920 and lived abroad for two more years before returning to Canada. During this period Holgate pursued a refined practice and found a renewed sense of identity, akin to the many service men and women who had returned from overseas.

*The Ferry, Quebec*, an early work by Holgate, exhibits parallels to James Wilson Morrice in both subject matter and execution. Viewed from a distance, a lady and children play along the banks of the shore as a ferry chugs towards Quebec City. The viewer observes this scene slightly from above, absorbing both the natural and urban environments with a focus on the soft blue of the St. Lawrence River. A picturesque landscape, Holgate balances the dynamic energy in the urban centre beyond with the calm respite of the outer banks. Executed with a loose handling akin to both Brymner and Morrice, *The Ferry, Quebec* provides a glimpse of Holgate's acute sensitivities to colour and atmosphere, which develop fully in his mature body of work.

\$18,000 - 22,000

## WILLIAM KURELEK

### Behold Man Without God (#3)

*mixed media on board*

*signed with monogram lower right; inscribed "XX" on the reverse; titled and dated 1972 on the reverse of the artist's frame*

*38 ins x 24 ins; 95 cms x 60 cms*

#### PROVENANCE

Isaacs Gallery, Toronto

Private Collection

All creatures drink of joy

At nature's breasts.

All the Just, all the Evil

—Friedrich Schiller, *Ode to Joy* (1785)

An English translation of the lyrics to Beethoven's famous Ninth Symphony, etched on a giant stone tablet, forms the centerpiece of William Kurelek's *Behold Man Without God* (#3). The text, a modified version of a poem by Friedrich Schiller, was penned during the Enlightenment as a triumphant celebration of shared human experience. The German poet's paean sits in marked contrast to the devastation that pervades Kurelek's painting. A dark portrait of human hypocrisy, with a title that nonetheless gestures toward religious redemption, *Behold Man Without God* (#3) signals a harrowing and transformative moment in the artist's life.



#### WILLIAM KURELEK

Canadian, 1927-1977

*Behold Man Without God*, 1955

watercolour

Overall: 108.5 x 72.5 cm (42 11/16 x 29 9/16 in.)

Art Gallery of Ontario

Gift of Mr. and Mrs. George G. Sinclair, 1982

82/51

© Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto

*Not for sale with this lot*

William Kurelek was born into a Ukrainian immigrant family in a small settlement north-east of Edmonton, Alberta in 1927. His family soon moved to Stonewall, Manitoba, north of Winnipeg, where he spent his formative years. After graduating from the University of Manitoba, Kurelek briefly attended the Ontario College of Art in Toronto, where his instructors included Carl Schaefer, Frederick Hagan, and Eric Freifeld. In 1950 he hitchhiked to Mexico, with the hope of studying with David Siqueiros at San Miguel de Allende. The Mexican master had left by the time the young artist arrived, but Kurelek's creative drive and restlessness persisted. No sooner had he returned to Canada than he boarded a ship for England.

Over the ensuing decade, in England and on visits throughout Continental Europe, Kurelek saw work by, and fell under the influence of, modern visionaries like Stanley Spencer and Old Masters like Hieronymus Bosch. This was also a period of intense personal struggle for the young Canadian. Kurelek, who had suffered social anxiety and mental illness since he was a teenager, sought medical attention in London. Painting was prescribed as a form of therapy, and the artist manifested some of his most idiosyncratic and unflinchingly confessional work during this period—including, in 1955, the first version of *Behold Man Without God*. A committed atheist at the time, Kurelek titled the painting after he converted to Roman Catholicism in 1957.

The top-half of *Behold Man Without God* is fantastical, its perspective broad and universal. Two armies—one birthed from a subterranean ant colony, the other from a giant hive—engage in ceaseless war. In the middle ground, a crowd—standing lively and upright on the left but laid low by burdensome sacks on the right—surrounds an orchestra of pigs, conducted by a monkey and ostensibly performing Beethoven's symphony. Creativity and destruction co-exist; they just simply thrive and succumb like insects, alongside the unjust. The scene is Kurelek's encapsulation of the state of nature, a world without divine authority.

The lower half of *Behold Man Without God* is equally devastating, but Kurelek drew from his own memory to compose the picture's foreground. Several scenes include images of the artist's father, Dmytro, who appears as a sadistic taskmaster. In one instance his tongue is a barbed lash. In another, the character brutishly stamps his boot into the back of a little boy before a tortuous merry-go-round of manacled children. Kurelek also makes multiple appearances himself. He wrestles the libidinal Freudian serpent, and plays a lone, pathetic actor in "The William Kurelek Theatre" at the picture plane's centre-right. In the darkened foreground, Kurelek manifests as both an abandoned infant and an engorged rat carcass. The rat lies supine beneath a page torn from the second act of *Hamlet*, in which the main protagonist describes human beings as "this quintessence of dust."

*Behold Man Without God* is an early and important expression of the foundational ideas that endure and recur throughout Kurelek's ensuing oeuvre: hubris, cruelty, desire, and self-identity. Indeed, the artist produced at least four numbered versions of this image during his career, each varying slightly in size, treatment, media, and colour. The original, the watercolour completed in England, is now in the collection of the Art Gallery of Ontario. The fourth version, a more brilliantly coloured mixed media work from 1973, entered the Winnipeg Art Gallery in 2012. To date, the provenance and whereabouts of the second version remains unknown. *Behold Man Without God* (#3)—painted a year before the Winnipeg version—has come to auction complete with the artist's original, hand-built frame, via the first owner, a private collection in the United States.





That Kurelek painted multiple versions of the painting is not unprecedented. He sometimes fashioned new iterations of extant work for patrons, friends, and religious organizations. This practice not only served practical objectives but was consistent with the public image Kurelek projected, as a craftsman rather than a fine artist. It also underlines his valuation of the painted message, over the painting's significance as a unique commodity. That said, when the artist replicated work, it tended to be the bucolic Prairie landscapes coveted by collectors. He rarely reprised scenes of devastation and violence, or paintings that emphasized his devout Roman Catholic worldview. In this regard, the *Behold Man Without God* series is remarkable.

Kurelek returned to Canada in 1959, resettling as a completely unknown artist in Toronto. Within a year, however, he had received his first solo exhibition at the Isaacs Gallery—which included the original version of *Behold Man Without God*—and began garnering the critical

and popular attention that would sustain his career until his death in 1977. Today, *Behold Man Without God* stands as one of Kurelek's most unflinchingly personal images. It captures a moment of reckoning, of internal conflict and profound soul-searching. But it is also a painting about a departure. *Behold Man Without God* is a broken *Ode to Joy* that announces the beginning of something new.

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

\$60,000 - 80,000



28

## FREDERICK GRANT BANTING

### Island Landscape

*oil on board*

*signed lower right*

*8.25 ins x 10.5 ins; 20.6 cms x 26.3 cms*

### PROVENANCE

Private Collection, Calgary

The tutelage of A.Y. Jackson can be seen throughout the artistic career of Frederick Grant Banting. Banting oscillated between light, fresh and rich earthy palettes with his most successful works, incorporating these tones in dynamic - yet balanced - compositions. *Island Landscape* references the lyrical jack pines swaying in the winds of Georgian Bay, a favourite location for fellow painting companion, A.Y. Jackson. The rich bands of ochre, emerald and rust are offset by the soft strokes of light blues, chartreuse and creams filling the panel

with complementary tonal harmony. The work captures the change of season as the last standing trees with their lush green foliage dot the background forest line in fiery oranges and yellows. At the centre of the composition, the quintessential Canadian jack pines, with their signature sparse branch patterns, stand in prominence - their emerald green bushels of soft needles bending gently in the wind.

\$20,000 - 30,000





29

## FRANKLIN CARMICHAEL

### La Cloche

oil on board

dated 1936 and inscribed "OS-19" with the estate stamp on the reverse  
10 ins x 12 ins; 25 cms x 30 cms

#### PROVENANCE

Estate of the artist  
Private Collection, Ontario

#### LITERATURE

Megan Bice, *Light and Shadow, The Work of Franklin Carmichael*,  
McMichael Canadian Art Collection, Kleinburg, pages 48 and 85  
Joan Murray, *Rocks: Franklin Carmichael, Arthur Lismer, and the Group  
of Seven*, Toronto, page 17

By 1932, Franklin Carmichael had abandoned commercial art permanently and took on a teaching position at the Ontario College of Art. Following the Group of Seven's disbandment in 1933, the artist was one of the founders of the Canadian Group of Painters, which several members of the Group of Seven would later join.

The 1930s were a highly productive decade for Carmichael, as he honed his use of form and colour, and intensified his strategy of perspective. His fondness for the La Cloche Mountain of Ontario led him to build a log cabin on Grace Lake in 1934–35. His new residence gave Carmichael the opportunity to depict his surroundings at all times of day. The artist's landscapes from this period, such as *La Cloche*, are elegant pictures composed of strong, linear rhythms that flow through the hills and shorelines. The oil painting shows a view from a high vantage point, highlighting Carmichael's skilled use of perspective. An uneven terrain of grey rocks dominate the foreground, which slope downward toward a calm lake. The viewer's eye is then directed upward again, through emerald green trees and up another rocky mountain set beneath a glowing blue sky in the distance.

\$60,000 - 80,000

**JAMES WILSON MORRICE****A Bridge in London (ca. 1913-15)***oil on board**"Studio / J. W. Morrice" stamp on the reverse**11 ins x 14 ins; 27.5 cms x 35 cms***PROVENANCE**

Private Collection, United Kingdom

Dominion Gallery, Montreal

Private Collection, Montreal

Kastel Gallery, Montreal

Canadian Fine Arts, Toronto

Private Collection, Ontario

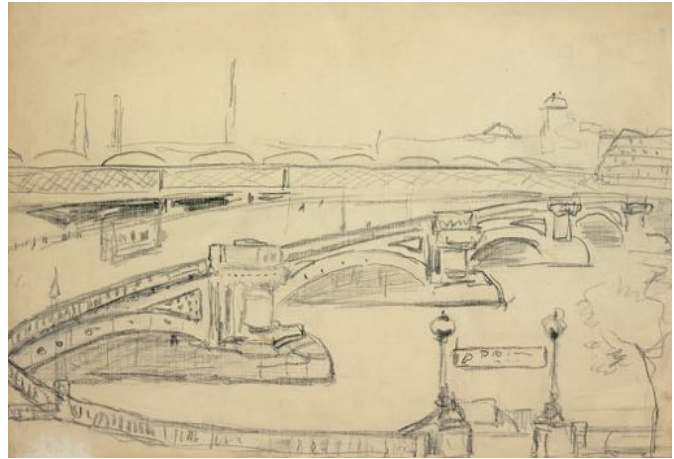
**EXHIBITED***Canadian Masters: Exhibit & Sale*, Canadian Fine Arts, Toronto,  
October 25 – November 12, 2001 & November 16 – December 4, 2002

A busy bridge seen from above, vehicles crossing it in both directions; a trail of white smoke reveals a second bridge; on the far bank, high chimneys are silhouetted against an early evening sky: a composition rendered in earthy colors, underlined by a long ribbon of white smoke and a dark red railing, and contrasted by the beautiful turquoise of the bridge and the suspended panel at bottom right.

Opened in 1869 to pedestrians and coaches, then cars, Blackfriars Bridge was enlarged in 1907-10 to accommodate tramways; its railway twin, with its trellis sides, was slightly older; the smoke is that of a suburban train rushing out from St. Paul's Underground Station (today "Blackfriars"), located slightly to our left but not visible in the painting; the cathedral itself is further back. This was a popular traffic hub: across the Victoria Embankment Road, stairs went down to an old subway station, and to the Blackfriars Pier. The main bridge is still standing, currently painted red and white; the railway bridge has been replaced but its piers, also red, still rise from the Thames; the

**GEORGE DAVISON REID***Blackfriars Bridge and Bankside from the north bank of the Thames, c. 1930*

© Museum of London

*Not for sale with this lot***J.W. MORRICE***Untitled (Study for "A Bridge in London")*

The Power Corporation of Canada Art Collection

*Not for sale with this lot*

pier, now displaced towards the west, is once again used for commuter water buses. Across the river, the high smoking chimney belongs to the Bankside Power Station, replaced since by a bigger one, now site of the Tate Modern art gallery.

This very busy urban scene is extremely rare for Morrice, who preferred quiet views in serene horizontal compositions. The view is from a window of the huge De Keyser's Royal Hotel (since replaced by the Unilever House), where the visiting artist was probably staying; was he thinking of similar views from upper-level windows made popular by Monet and Pissarro? He is known for his small sketches on wooden panels, sometimes paired with a drawing in a small sketchbook. But here we have quite a different pairing: the rather large sketch is based on a large drawing, only marginally smaller than the painting. But also easier to read, since all the anecdotal details – the smoke (white and black), the tram, even the figures and the horse – are absent, except for a tramway on the bridge. No train is running on the railway bridge, with its characteristic trellis railing surmounted by a low festooned border. The Thames is also more visible: in the painting, Morrice moved his viewpoint to the left, putting more emphasis on the bridge itself: the tramway, which fills the emptiness of the road curve, was perhaps added later.

For a long time, all London works by Morrice were invariably dated 1914: when France declared war on Germany, he almost immediately crossed the Channel, and stayed three months in the British capital. But in fact he often visited London, whether on his way to or from Liverpool, or as a side-trip from Southampton, sometimes only to see friends, or a special exhibition. So this painting does not necessarily date from the Fall of 1914, although it was painted after the 1910 enlargement of the bridge; its light pink priming links it to the North African and Cuban pochades of 1912-1915.

So far, no drawings or sketch had ever been related to any of the artist's quick trips to England, while drawings, sketches and two canvases document the longer 1914 stay. A sketchbook drawing and a canvas depict the Houses of Parliament, but all others show Trafalgar Square as seen, like here, from above: perhaps because Morrice was taken for a spy while sketching near Westminster, he focused on what he





saw from his room at the Morley's Hotel. There is no clue, in his 1914 sketchbook (Montreal MFA, #10) that he ventured as far as Blackfriars during this long stay.

On the other hand, in early summer 1913 he visited the English painter Augustus John in Chelsea (letter to his wife Dorelia). Perhaps the same year, on June 2nd, Morrice had written to another London friend, the American Joseph Pennell: "Do you know of any hotel near or on the Embankment with a view of the river from the windows. I am thinking of doing some sketching." (Washington, Library of Congress). He was thinking of the Arundel, also on the Victoria Embankment, but the Keyser was slightly closer to the river. But if sketching was the intention, why was the panel purchased at Roberson in Covent Garden, as was probably also the paper used for the drawing, unique in Morrice's oeuvre with its canvas-like texture? Was the decision to record the view a spontaneous one?

In Paris, Morrice lived on the bank of the Seine, across from the Île de la Cité; that smaller branch of the river was only plied by slow barges, and the traffic below his window was limited. But from his hotel room at Blackfriars he discovered a busy and more industrial waterway, probably noisier too. His usual small format would not do, so he rushed to Covent Garden, and probably completed both works on the spot. And that was it for that trip. Perhaps the weather did not cooperate either...

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

\$50,000 - 70,000



31

## SOREL ETROG

### La Dance

bronze  
stamped signature and numbered (7/7) on the base  
19.5 ins x 14 ins x 6.5 ins; 48.8 cms x 35 ins x 16.3 ins

#### PROVENANCE

Private Collection, United States

#### LITERATURE

Theodore Allen Heinrich, Introduction to *Etrog: Painting on Wood/ Sculptures/ Drawings*, Gallery Moos, Toronto, 1959, unpaginated

*La Dance* exemplifies Sorel Etrog's masterful marriage of the organic and the mechanical in his art practice. The intertwined sinuous bodies of the dancers rhythmically curve and undulate in balanced symmetry to one another, linking at their armatures and torsos thus unifying two bodies into one.

Etrog was inspired by the performing arts and regularly imbued his sculptural and painterly works with fluid musicality. Designing avant-garde costumes for dance productions and collaborating with musicians, dancers and writers deepened the artist's understanding and love of music and the limits of bodily expression within the wider discussion of art. Theodore Allen Heinrich wrote: "[Etrog] has a strongly musical sense for rhythms, balances and silence. He has a profound capacity for experiencing and conveying emotion. His work is imbued with poetic fantasy... Above all he has something to say. The adventurous art of Sorel Etrog is centred on increasingly simple but constantly more meaningful form in conjunction with intricately subtle balances of movement, weight and colour."

\$20,000 - 25,000





32

## IVAN KENNETH EYRE

### Iron Ridge

oil and acrylic on canvas

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

58 ins x 64 ins; 145 cms x 160 cms

### PROVENANCE

Private Collection, Winnipeg

### EXHIBITED

*Ivan on Eyre: The Paintings*, Pavillion Gallery, Assiniboine Park, 2004, no. 46

### LITERATURE

Joan Murray, "Ivan Eyre: Visual Philosopher", *Ivan Eyre Exposition*, The Robert McLaughlin Gallery, Oshawa, 1980, pages 8-9  
Pavillion Gallery, *Ivan on Eyre: The Paintings*, Assiniboine Park, 2004, page 102, reproduced page 103, listed page 492

In 1969, Ivan 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. *Iron Ridge* (1972), with its expansive sunset sky glowing behind objects on a window ledge that are familiar yet not quite

identifiable, provokes mystery. Revealing what Joan Murray describes as "an adventure which aims at creating a vivid, though not necessarily understandable universe to present a complex world lucidly." The artist's commitment to engaging the viewer is evident here; he brings us on "an active journey through his work by creating paths of movement." Eyre creates pathways for the eyes around his angular shapes surrounding the window frame and into the landscape. The painted figure standing along the right edge has his head turned behind him to playfully glance into the sky. Eyre describes how he chose and assembled his subjects for the canvas, stating: "For the figurative component in *Iron Ridge*, I lined up a variety of unframed works along the 100-foot length of my studio and pushed them tightly together to form a continuous frieze."

Eyre uses a variety of browns and rust tones in the painting, which led him to use the word 'iron' in its title. He comments on the colour palette in the work: "Warm still lifes like this call for a warm sky - in this case a western sky at sunset." 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. Eyre comments on the landscape genre of painting: "The subject is inexhaustible. Infinite possibilities exist. It's still possible to make a landscape a very personal statement, even a radical one, different from anything previous." In *Iron Ridge*, Eyre uses the prairie landscape as a mystical backdrop to add context and depth to a quasi-abstract still life composition, demonstrating his skill at re-inventing the landscape once again.

\$50,000 - 75,000



33

## RONALD LANGLEY BLOORE

### Peace Stars for Vince #IV

*oil on board (diptych, framed together)*

*signed, titled, dated 1988 and inscribed "IV" on the reverse of each panel*  
96 ins x 96 ins; 240 cms x 240 cms

#### PROVENANCE

Collection of the artist

Gift of the artist to Casey House, Toronto

#### EXHIBITED

*Ronald L. Bloore: Not Without Design*, MacKenzie Art Gallery, Saskatchewan, travelling to Art Gallery of Hamilton, Art Gallery of Nova Scotia, Edmonton Art Gallery and Glenbow Museum, Calgary, 1992-1993, no. 24

#### LITERATURE

Terrance Heath, *Ronald L. Bloore: Not Without Design*, MacKenzie Art Gallery, listed page 92, no.24

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/ Toronto, 2007, pages 151-52

Ron Bloore studied art history and archaeology at the University of Toronto and at the Institute of Fine Arts, New York University. He completed his MA at Washington University in St. Louis. As Roald Nasgaard writes, "His broad interest in cultural history and antiquity was a persistent and sustaining influence throughout all his work."

In *Peace Stars for Vince #IV*, a quintessentially characteristic Bloore work, we see how he has built up layer upon layer of white pigment, then scraped and sanded areas away to reveal the star shapes as an archaeologist does to reveal what is hidden. Nasgaard continues, "White for Bloore is of course not a simple non-colour.... asked why he doesn't paint in colour, Bloore exclaimed that on the contrary he does, by his own account using twenty-six varieties of white, playing one against the other, varying them with textures and the shadows of the edges as well as their tones, modified by close values of creams and grey. The play of light across these embossed surfaces is furthermore an aspect of both their material presence and their transcendence." He has built his composition around the large central star hovering in the middle between the two panels, with the smaller stars vibrating in the background.

Bloore donated this work to Casey House in 1988, the year it was founded by June Callwood. Cowley Abbott is privileged to have been entrusted with the sale of this exceptional work, of which the proceeds benefit Casey House's HIV/AIDS hospital in Toronto.

\$30,000 - 50,000





34

## JEAN ALBERT MCEWEN

### **Suite des pays vastes**

*oil on canvas*

*titled and dated 1972 on the gallery label on the reverse*

*40 ins x 40 ins; 100 cms x 100 cms*

#### **PROVENANCE**

Marlborough-Godard, Toronto

Private Collection, Toronto

#### **LITERATURE**

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 178

Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, pages 364-65

In the autumn of 1973, a retrospective of Jean McEwen's work (*McEwen 1953-1973*), organized by Fernande Saint-Martin, was held at the Musée d'Art Contemporain in Montreal. Saint-Martin writes that McEwen "repeatedly stresses that what is important to him is the establishment of chromatic juxtapositions so extreme and rich, that they impose themselves on the spectator. Colour is to McEwen a

mutable and expressive element to which he can never refer in terms of single pigments: he tends to talk of 'the yellows' or 'the purples' in the plural, suggesting thereby the emotional impact and symphonic potential of colour in concert." In *Suite des pays vastes*, the colour variations are subtle yet quite rich, with white, beiges and dark red layered over a black ground. The colour palette reveals a unique tonal energy rather than arresting contrast. A prime example of the artist's magnificently textured surfaces, this canvas "both seduce[s] us inwards into undecidable depths and hold[s] us away by reflective lustre."

Roald Nasgaard writes: "[McEwen's] continuous coloured textures are built out of a strata of superimposed paint layers, sometimes as many as a dozen. Their ever more variegated hues and tones lie in ambiguous depths, sometimes opaque and other times transparent and luminous." The light both literally and figuratively bounces off this work. The shellac-like surface glistens in the light like the facets of raw obsidian, a nod towards the beauty and darkness found in nature, emulated in art. McEwen had abandoned oil paint for acrylic paint in the mid-to-late 1960s, but returned to the medium in 1970, often utilizing thick varnishes. The incredible lustre of *Suite des pays vastes* seems to announce his triumphant return to the medium, the artist seeking "a rich, patina-like resonance in his work."

\$35,000 - 50,000



35

## RITA LETENDRE

### WYKI

acrylic on canvas

signed and dated 1975 lower right; signed, titled and dated on the reverse; unframed

60 ins x 48 ins; 150 cms x 120 cms

### PROVENANCE

Private Collection, Ontario

### LITERATURE

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

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

As one of the few women artists at the centre of abstract art in Canada, Rita Letendre holds an important position in Canadian art history, having produced some of the most innovative examples of post-war art. During the 1960s, after a large mural commission at the University of California, the artist moved towards hard-edge abstraction, playing with flattened planes of colour and the use of an airbrush.

Letendre's large canvases of the 1970s explore her fascination with depicting speed and vibration. The use of the airbrush technique, combined with sharp wedges or arrows that cut across the image plane, are characteristic of her work from the decade.

In *WYKI* a black 'arrow' shoots downward across the canvas, dividing a quasi-symmetrical order of white, beige, orange and fuchsia bands. These colourful bands vary in width and paint application; some of them are sharply contrasted while others blend softly into one another, as a result of the airbrush. Wanda Nanibush writes: "The use of an airbrush gave her considerable control over texture and coverage so she could execute pure, flat, evenly distributed arrows. The airbrush, coupled with tape, allowed for the colours to be butted up against each other in perfect lines." Joan Murray discusses these important works produced by the artist during the 1970s, including *WYKI*, stating: "Rita Letendre explored colour, line and composition through the use of forceful chevrons that cut across the composition diagonally or horizontally from one corner of the painting to the other. She obtained extra energy from applying narrow ridges of contrasting colour to the borders of each ray." The sharp lines of bright colour all converge to a single point at the tip of the black 'arrow' in these works, magnifying and concentrating the energy.

\$20,000 - 25,000





36

## JACQUES HURTUBISE

### Rose Slush

oil on canvas (diptych)

signed and dated 1982 lower centre; signed, titled and dated on the reverse  
40 ins x 60 ins; 100 cms x 150 cms

#### PROVENANCE

Galerie D'Art Yves Laroche, Montreal  
Private Collection, Quebec

#### LITERATURE

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

As early as 1957, at age seventeen, Jacques Hurtubise exhibited his work at the Salon du printemps in Montreal. He attended the École des beaux-arts de Montréal until 1960, when a grant enabled the young painter to spend nine months in New York. There, he became enamored with the art of the Abstract Expressionists. Hurtubise was particularly drawn to the 'Action Painting' of De Kooning and Pollock, inspired by their spontaneous and lively paint application. Hurtubise divided his time between Montreal and New York for much of the 1960s, as he developed his unique style and experimented with hard-

edge designs and repeated motifs combined with controlled "splashes" of pigment. 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 *Rose Slush* 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 home 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. *Rose Slush* was completed early in the artist's new phase, while Hurtubise was exploring the concept of symmetry. It is composed of two canvases displaying mirror images of his signature gestural lightning bolt-like forms. The acrylic painting is nearly symmetrical; at first glance it appears to be a true mirror image consisting of two canvases pressed together; however, upon closer inspection we see that *Rose Slush* is composed of three similar, but uneven shapes painted in the same colour palette.

\$25,000 - 35,000



37

## JOHN HARTMAN

### Red Pool

*oil on board (triptych)*

*signed with initial lower right on the right panel; signed, titled and dated 1996 on the reverse of each panel*

*24 ins x 64.5 ins; 60 cms x 161.3 cms*

### PROVENANCE

Mira Godard Gallery, Toronto  
Private Collection, Toronto

### LITERATURE

Matthew Hart, "Personal Universe: the Landscape Painting of John Hartman" in *Big North: The Paintings of John Hartman*, Toronto, 1999, page 95

Eschewing the overtly conceptual art so prevalent during his formative years, Midland-born painter John Hartman engages directly with the iconic landscape of his home. *Red Pool* confronts the viewer with vigorous paint handling and a wildly expressionistic palette. Depicted with loose, immediate brushstrokes, the wind swept white pines and pink granite rocks of Georgian Bay remain recognizable here. The rounded horizon and wide horizontal format create the impression of a dizzyingly high vantage point. Though often executed rapidly, Hartman's paintings begin with a long period of preparation. Filling sketchbooks with drawings, notes and local histories, Hartman gathers varied material as a foundation for his works. As Matthew Hart writes, "Hartman spends months going over whatever may bare on a scene he likes, until he's certain he recalls it, and it occupies his mind, complete with its own light and sky, and with a store of anecdote and drama, so that the painter feels the wind of particularity blowing on his cheek. Then he seizes a one-inch brush and begins." With a deeply personal take on an oft-depicted setting, Hartman brings fresh vitality to the deeply-rooted tradition of Canadian landscape painting.

\$10,000 - 15,000





38

## WILLIAM PEREHUDOFF

### AC-78-28

*acrylic on canvas*

*signed, titled and dated 1978 on the reverse*

*31.25 ins x 94 ins; 78.1 cms x 235 cms*

### PROVENANCE

Waddington Galleries, Toronto

Private Collection, Ontario

### LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 290

Nancy E. Dillow, *William Perehudoff: Recent Paintings*, Norman

MacKenzie Art Gallery, Regina, 1978, page 7

During the Emma Lake Artists' Workshops held in 1962-63, William Perehudoff was introduced to Post-Painterly Abstraction by art critic Clement Greenberg and American artist Kenneth Noland. Perehudoff had a great interest in colour experimentation and sought to define his own unique style. In *Abstract Painting in Canada*, Roald Nasgaard refers to the paintings of Perehudoff as, "plays of light and dark, of transparency and opacity [as] subtle and sensuous." Many of the artist's wide horizontal canvases of the mid-to-late 1970s were constructed of coloured ground transversed by vibrant parallel bars of colour. *AC-78-28* contains what Nancy Dillow described as "the horizontal stretch of colour...[that] vibrates like a violin string, activating the entire canvas."

Perehudoff has said he prefers paintings 'with a kind of pulse,' referring to an active interplay among the elements of the picture. He elicits this pulse through variations of colour and intensity, as well as through repetitions of horizontal or vertical forms, as seen in the thin parallel bands of *AC-78-28* that give the appearance of vibration. The interplay of contrasting colours enhance the rhythm of the stripes, suggesting musical chords. While Perehudoff's monumental canvas and his many other abstractions are constructed with strong attention to formal concerns, the viewer is often tempted to seek a literal horizon or interpret the horizontal bands as allusions to the big divisions of the natural world – earth, sky, and water. Furthermore, as Perehudoff was a native of the Canadian Prairies, his artistic vision embraced a specific response to place, showing inspiration related to the vast, open landscapes of the terrain.

In 1978, when this canvas was completed, Perehudoff was at the height of his career. He participated in multiple solo exhibitions that year, namely at the Glenbow Alberta Institute in Calgary, Meredith Long Contemporary Gallery in New York, as well as both the University of Alberta Art Gallery and Banff Art Centre Gallery in Edmonton.

\$35,000 - 45,000

## JACK HAMILTON BUSH

### Red and Green

watercolour and collage

signed and dated 1957 lower right

18.5 ins x 22 ins; 46.3 cms x 55 cms

#### PROVENANCE

Private Collection, Ontario

In 1957, Jack Bush made three paintings that included an element of collage, and *Red and Green* is one of these rare experiments. All total, over fifty years of his career in the fine arts, there are only five extant collage works by Bush. The other two collages date to 1956 and belong to his November series (*November #14* and *November #15*). Exclusive to 1956 and 1957, this brief affair with torn paper is situated during the height of his Painters Eleven period of work, which spanned from about 1953 to 1960.

Unlike the artist's work from the 1960s and 1970s, which is mostly comprised of paintings in the vein of Color Field art, his work from the 1950s was experimental and more closely related to Abstract Expressionism. A rip of paper is like a slash of paint with a brush – fast and rough. On the other hand, collage allowed room for reconsideration in his process, since Bush could alter the composition as he wished, without worrying about the indelible mark of paint. Changing an oil or watercolour painting in any immediate way is virtually impossible. Placing paper can be shifted and tried until the glue enters the picture. It's as if the artist can compose an action abstraction; in a sense, representing abstraction.

The largest section of applied paper in *Red and Green* is not simply a found paper scrap – as is usually the case with collage art – it is a painting in and of itself, which the artist has apparently torn out of its original context and placed anew on a white paper substrate that supports *Red and Green*. Bush essentially repurposed a painting. From there, other pieces of painted paper have been added and one relatively long strip of unpainted white paper sits in the upper half of the composition. This piece of white paper acts as negative space to balance the picture by adding some relief, or sense of levity, to the dominant strokes of black paint.

*Red and Green* is one of the last few artworks that Bush made before he met Clement Greenberg (1909–1994), the New York art critic who was invited by Painters Eleven members to visit Toronto in June 1957. From the end of May 1957 (when *Red and Green* was executed) through June 1957, a group exhibition plainly titled “Canadian Art Exhibition” was installed in Toronto's Imperial Oil Building. The company hosted the show and acquired many of the works that they displayed. Greenberg was brought to the building to see several of Canada's leading contemporary artists and it's where he first saw Bush's paintings. Soon after, Greenberg had a studio visit with Bush at the artist's home. *Red and Green* was so new at the time of this visit, and since we know that Bush presented his November series to Greenberg, it is likely that the collage was out for viewing, too.

*Red and Green* represents the kind of freedom and vigour that propelled Bush to go all out into abstraction. It is amongst his boldest year of work before the 1960s. In fact, aside from his day job as a commercial artist, 1957 was the first year that Bush would make nothing but abstract art. Also, by this point in time, Painters Eleven would not be the same – William Ronald resigned before their Fall 1957 exhibition at Park Gallery and the biggest shock to all was the loss of Oscar Cahén due to a fatal car accident the year before. These ruptures helped Bush to visualize an independent future. Like the making of this collage, which took a painting from the past as the groundwork for a new experimental composition, Bush would soon break away from the past, where he felt trapped in a culture of provincialism, and yet he still brought his most enduring attribute forward – his colour sensibility – to form a foundation for his future upon which he composed a brand-new profile as an international artist.

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







40

## HAL ROSS PERRIGARD

### Near the Docks, Gaspé, Quebec

oil on canvas

signed lower right

25 ins x 30 ins; 62.5 cms x 75 cms

#### PROVENANCE

Collection of Pauline Perrigard, Quebec (wife of the artist)

Watson Art Galleries, Montreal

Private Collection, Toronto

#### EXHIBITED

Royal Canadian Academy of Arts, Toronto, 1946, no. 94

64th Spring Exhibition, Art Association of Montreal, 1947

First Annual Winter Exhibition, Art Gallery of Hamilton, 1948

#### LITERATURE

Evelyn Walters, *The Beaver Hall Group and Its Legacy*, Toronto, 2017, page 59

A member of the Beaver Hall Group, Hal Ross Perrigard was singled out as “one of the country’s most individualistic shining stars” by a reviewer of the second exhibition of the Beaver Hall Group in 1922. In *Near the Docks, Gaspé, Quebec*, Perrigard chose to depict an urban scene in Gaspé, signifying the proximity to the docks of the harbour with the placement of fishing boats in the foreground and the ever-present seagulls. Historically, codfish was one of Gaspé’s major exports, as it was found in rich supply only a few kilometres from shore. Every year hundreds of tonnes of fish were shipped to Europe, South America and the U.S. However, with the unfortunate collapse of the cod fishery in the early 1990s, tourism became the main source of employment for the area, as people visit to see where Jacques Cartier landed in 1534. This luminous and charming oil painting executed in 1946 serves as a snapshot into a past era and was included in various exhibitions until 1948. It was evidently a favourite of Perrigard’s, having been housed in his wife’s collection after the artist’s death.

\$8,000 - 10,000



## LAURA ADELINE LYALL MUNTZ

### **Girl in a Dutch Bonnet**

oil on canvas

signed and inscribed indistinctly "Paris (?)" and dated 1899 lower right; signed upper left

17 ins x 14 ins; 42.5 cms x 35 cms

#### **PROVENANCE**

By descent to the present Private Collection, Ontario

In her painting *Girl in a Dutch Bonnet*, Laura Muntz Lyall celebrated a charming young subject, absorbed in thought, who wears traditional Dutch headgear from the picturesque village of Rijsoord in the southern Netherlands. Here, during the summers of 1894 to 1899, Laura Muntz Lyall (then Laura Muntz) and her fellow painter, the American Wilhelmina Hawley (1860-1958), enjoyed painting. Rijsoord was, to their eyes, almost unbelievably, a centre with a "living past", visible in the distinctive costume of the inhabitants.

Muntz and Hawley had met at the Académie Colarossi in Paris which both attended, Muntz as a student, Hawley as a teacher. They had become fast friends and in the summer of 1893, they travelled to Moret-sur-Loing, the popular artists' colony near Barbizon, to paint. There, at their garden studio, a nearby neighbor, the famous artist James McNeill Whistler (1834-1903), frequently visited them. Muntz and Hawley would have soaked up what he told them about colour and light and the importance of painting detail in costume – so different from the teaching at their school. Likely due to his influence, Muntz began to pay more attention to items of apparel in her work, especially bonnets, hats or caps as in *Child with Green Bowl* (Art Gallery of Ontario, 1893). They discovered Rijsoord later that year.

In *Girl in a Dutch Bonnet* of 1899, Muntz painted headgear she had used before both in a drawing and her important canvas *Dis-moi? (The Lesson)* (1895), shown at the Société des Artistes Français in Paris and reproduced in the French periodical *L'Illustration*. But the difference between *Dis-moi?* and this work is instructive. Now, her confident handling of paint and the effect of light on both head covering and face, gives her creation a sense of freshness and immediacy. It comes as no surprise that *Girl in a Dutch Bonnet* was done two years after what is arguably the best work in her oeuvre, the highly praised *The Pink Dress*.

By 1899, Muntz was a professional artist, painting and giving classes on art in Toronto. She had returned to Canada in 1898, accompanied by her friend Hawley, because of a disappointment in love. Instead of dwelling on her unhappiness, she sublimated her feelings in theme – childhood. It inspired her, as it had other artists in Canada such as Paul Peel and William Brymner. But in her special interpretation of the subject, she fused the handling of light and broken tone characteristic of Impressionism with a delighted response to the children themselves.



In the summer of 1899, the pair went back to Rijsoord, the scene of some of their happiest memories, to paint. They would have stopped off in Paris and painted afterwards. Perhaps Muntz took leave of Hawley there because she came back to Canada alone. Her return was reported in *Saturday Night* magazine at the end of September. In December, she exhibited works titled *Dutch Studies* in the Women's Art Exhibition in Saint John, New Brunswick. Muntz does not seem to have exhibited *Girl in a Dutch Bonnet*. Her Dutch subjects of children of that date were described by a reviewer in *Saturday Night* as "vivid, pronounced, and living", words which seem to describe the painting although it was not among the paintings the reviewer saw in the exhibition she reviewed. Perhaps Muntz already had sold it or she kept it for herself. Sometime later, she signed it a second time at upper left, but she remembered that she painted it when she was unmarried (she married in 1915), and signed it not "Lyall" but "Muntz".

Laura Muntz Lyall was an artist who looked to the past and reframed it to fit the present. Rijsoord in the Netherlands was a village that seemed – in costume and customs – to live in the past but lived a vibrant life in the present. Muntz gloried in children everywhere and their half-dreaming adventures, translating their moods with a reverence for craftsmanship. She combined the two in this striking portrait. Ultimately, with her unique ability, she became the foremost among painters of childhood of her day in Canada.

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

\$10,000 - 15,000

**LAWREN STEWART HARRIS****Near Métis, Quebec***oil on panel**signed lower right; signed and titled on the reverse**10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms***PROVENANCE**

Private Collection

Masters Gallery, Calgary

Roberts Gallery, Toronto

Private Collection, Ontario

Private Collection, Toronto

**LITERATURE**Jeremy Adamson, *Urban Scenes and Wilderness Landscapes, 1906–1930*, Toronto, 1978, page 118*A Dictionary of Canadian Artists, Volume II*, compiled by Colin S.

MacDonald, Canadian Paperbacks Publishing Ltd, Ottawa, 1979

Paul Duval, *Lawren Harris: Where the Universe Sings*, Toronto, 2011, page 26Hartland W. Price, *Lawren Harris du Groupe des Sept : sur les traces d'un tableau*, Magazine Gaspésie, 55(2), 2018, pages 37–39.

In 1910 Lawren Harris arrived back in Toronto after completing his artistic training in Berlin and travelling in the Middle East. His first studio was located above Giles grocery store, north of Bloor and Yonge Streets. He now saw his hometown with a new perspective. Harris' interest in the poorer areas of the city gained him a reputation as a socialist painter. His colourful "house portraits" were considered out of the ordinary and even controversial at the time. Paul Duval writes that "[Harris] had been fascinated with drawing houses since his teenage years when he first showed an interest in becoming an artist. 'I suppose I just liked the shapes, the architecture of different houses and their colour,' Harris later recalled of his early fascination with the subject.

From 1910 to 1918, Harris painted the buildings and streets of Toronto. In 1913, an exhibition of modern Scandinavian painting at the Albright Gallery in Buffalo had a profound effect upon him, due to its bold expression of the raw northern landscape. After this, the artist began to broaden his subject matter to include the landscape that surrounded the urban and suburban houses. The early 1920s, arguably the most important years of Harris' career, brought much critical success and changes to his artistic output. He became the driving force behind the Group of Seven. A.Y. Jackson claimed: "Without Harris there would have been no Group of Seven. He provided the stimulus; it was he who encouraged us always to take the bolder course, to find new trails." By 1918 Lawren Harris had travelled to the Algoma region in the company of MacDonald and Johnston. In 1920 they held their famous inaugural exhibition at the Art Museum of Toronto (now the Art Gallery of Ontario). Harris wrote "The group of seven artists whose pictures are here exhibited have for several years held a like vision concerning art in Canada. They are all imbued with the idea that an art must grow and flower in the land before the country will be a real home for its people..."

*Near Métis, Quebec* was painted circa 1921, during this key period in Harris' life as a groundbreaking artist. The lush green setting of this charming oil on panel features two buildings with red roofs surrounded by fir trees, a grassy lawn and a wooded hill in the background. It was only a year later that the painter began to exclude any houses from his compositions, as he turned his interest toward the barren landscapes of the North Shore of Lake Superior. Jeremy Adamson writes that "In 1922 the artist exhibited eleven urban subjects in a variety of exhibitions but the following year the number was reduced to only two works. ... It was not until 1925–26 that Harris returned to the theme of houses, creating a series of disparate works that bear a closer relationship to the pictorial issues of the landscapes painted during that period than the city scenes of 1918–23."

The regional county municipality of La Mitis, where villages such as Grand-Métis and Métis-sur-mer are found, is situated in the Bas-Saint-Laurent Region of Quebec on the Gaspé Peninsula. The names "Métis" and "Mitis" are said to come from a Mi'kmaq word meaning "meeting place", which refers to the area's location, where the Saint-Lawrence River meets the Mitis River. The region is historically known as a destination for upper-class cottage-goers across Ontario and anglophone Quebec. It is thus fitting that Lawren Harris was aware of Métis and vacationed there during his life. *Near Métis, Quebec* presents a rare subject for Harris, as there is very little documentation of Harris' time spent in the area. It is remarkable to learn that during a highly active period for the artist, while taking sketching trips to Lake Superior and exhibiting in Toronto following the formation of the Group of Seven, Harris found the time to travel 1,200 kilometers east to vacation in the Gaspé.

In a letter from Harris to a then-popular Métis hotel, Hôtel Boule Rock, dating from March 6, 1922, it is written: "Dear Sir, My family consists of my wife and self, two children and nurse. We desire to spend the summer at Métis. Have you any houses for rent or do you know of any close enough to the Boule Rock so that we can get our meals there. Will you kindly give me what information you can with prices[?] Some years ago we spent the summer in Mrs. Godfrey's house. Yours truly, Lawren Harris."

There is also evidence of the artist's presence in the area even earlier: in the archives of *The Globe and Mail*, dated June 22, 1915, "The Social Events" section mentions that Lawren Harris is in Métis. Furthermore, in the 1978 exhibition catalogue for the AGO's show entitled, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906–1930*, Jeremy Adamson, states "Harris' Métis Beach oil studies [...] depict small cottages and houses set against the green background of the river shore." While Adamson likely implies that there were numerous studies created, they appear to be virtually unknown to the public. *Near Métis, Quebec* is a rare and important painting in Lawren Harris' body of work. It offers a glimpse into the little-known vacations in Quebec that the artist took with his young family during some of the prime years of his career.

**\$90,000 - 120,000**







43

## ARTHUR HENRY HOWARD HEMING

### A Rocky Mountain Packet

oil on canvas

signed lower left; signed and titled on the stretcher

32 ins x 48 ins; 80 cms x 120 cms

#### PROVENANCE

Collection of General Motors, Oshawa, Ontario  
Private Collection, Ontario

#### LITERATURE

Editorial Department, *The Toronto Star*, Arthur Heming Fonds,  
National Gallery of Canada Archives, undated, unpaginated  
William G. Colgate, *Arthur Heming, Recorder of the North*, Fine Art  
Gallery, Eaton's, 1933, unpaginated

Arthur Heming painted from experience, having spent many years involved in lumbering, mining, railroading, big game hunting and the rugged lifestyle of living on the land. Heming embarked on expeditions into the wilderness to capture romantic scenes of adventure for illustrations in books and publications. Life in the backcountry captured his interest, not in terms of the sentimentality of the picturesque countryside or forest, but in the power of nature. Heming

wrote of his inspiration to explore and paint the wilds of Canada. He referenced the brutal death of his uncle as the impetus in his imagination towards "forever wondering what is going on in the great northern forest not just this week, this month, or this season, but what is actually happening day by day, throughout the cycle of an entire year? It was that thought that fascinated me."

According to a letter dated 1955 from Mr. W.E. Austin, Public Relations Manager of General Motors (GM), to Mr. T.E. Lee, three paintings by Heming were hanging in the offices of the Senior Executives of GM. *A Royal Mountain Packet* was one of these paintings, acquired for a calendar series that GM designed to exhibit different methods of transportation. Depicted with vivid colour, sublime light, and exaggerated drama, *A Royal Mountain Packet* illustrates the idea of a traditional passenger boat carrying mail or cargo - in this instance a canoe - slicing through rushing water. Close by, a large bear is feasting on its catch.

Heming does not belong to a particular school, movement or group in the sphere of Canadian art history. According to William Colgate, Heming was very much an individualist: "Heming paints with a broad elimination of superfluous details, preserving in his design a quiet simplicity, and presenting a vivid, moving panorama of essential truths."

\$10,000 - 15,000





44

## CORNELIUS KRIEGHOFF

### Ladies and Habitant Sleighing in Winter

*oil on canvas*

*signed and dated 1861 lower left*

*9 ins x 11 ins; 22.5cms x 27.5 cms*

#### PROVENANCE

Private Collection, Montreal

By descent to the present Private Collection, Arizona

#### LITERATURE

Hugues de Jouvancourt, *Cornelius Krieghoff*, Toronto, 1973, pages 1, 46 and 59

As a recently settled colony on the cusp of confederation in the nineteenth century, Canada was still building an identity in its production of arts and culture. At the forefront of this narrative was Cornelius Krieghoff, a Dutch immigrant enamoured with the daily lives of Quebec's habitants.

Born in Amsterdam in 1815, the artist emigrated to North America in 1837. Having studied the work of European and Dutch Old Masters, Krieghoff sought to establish a body of work akin to his native Dutch culture and capture the liveliness of daily life—sleighing, tobogganing, playing cards and the unique experience of living in proximity to Indigenous communities. Hughes de Jouvancourt explains that Krieghoff was “one of the pioneers of painting in Canada” and that he “championed a human ideal by revealing, through his art, the way of life of a small minority belonging to the humblest social class, and with whom he spent much of his life—the habitant.”

*Ladies and Habitant Sleighing in Winter* exhibits the hallmarks of a classic snowy landscape by the artist. The habitant, clad with traditional blue toque and a warm buffalo coat, leads a bright red horse-drawn sleigh through the idyllic snow-laden mountain landscape, carrying two elegantly dressed ladies in their fine winter apparel. The travellers are distinctive in the calm landscape, the brightly coloured sleigh and garments capture the leisure of traversing through the natural landscape. The habitant way of life in Quebec was unique within North America and the artist found parallels, as well as a comfortable familiarity with his own native rural Dutch traditions. A highly sought-after subject matter in this period, the winter sleighing scene was one the artist would return to often and continues to be a coveted token of early Canadian art, culture, and life.

\$25,000 - 35,000



45

## NICHOLAS DE GRANDMAISON

### Untitled Portrait

pastel  
signed lower right  
22 ins x 16 ins; 55 cms x 40 cms

#### PROVENANCE

Gallery One, Toronto  
Private Collection, Toronto

#### LITERATURE

Hugh Dempsey, *History in Their Blood: The Indian Portraits of Nicholas De Grandmaison*, Vancouver, 1982, page 46

Nicholas de Grandmaison spent four years in a German prisoner of war camp during the First World War, interned with Allied officers from France, Great Britain, and other countries. His military training had given him the basic skills of drawing regarding cartography and topography, but his talent for portraiture developed during this period as he sketched fellow prisoners and even German officers. After the

war, the artist moved to Manitoba to work as a farm worker, before shifting to Winnipeg to begin his artistic career as a portraitist. By 1930 De Grandmaison was finding success and exploring farther afield, portraying subjects he encountered on his excursions – trappers, prospector, fur traders, Métis and Indigenous peoples. Blood 148, a First Nations reserve in Alberta, became his main source of inspiration. He frequently visited to paint the people of the Kainai Nation, or Blood Tribe.

De Grandmaison devoted his life to recording the faces of the Kainai Nation. “I wish to preserve their faces for posterity”, he wrote, “I shall paint them until I die.” Using pastel paper imported from France and Grumbachers pastels, he recorded the fine nuances and warm textures of the faces of these figures, never allowing clothing to distract. The vitality of the man depicted in *Untitled Portrait* is captured with loose strokes of pink and purple in the facial form, while flourishes of ochre and turquoise add strong shadows. In the thoughtful lines of the brow, De Grandmaison has acutely captured his sitter’s razor-sharp and strong personality

\$8,000 - 12,000





46

## FREDERICK ARTHUR VERNER

### The Rest, Muskoka River

oil on canvas

signed and dated 1873 lower left; titled on a label on the reverse

12 ins x 18 ins; 30 cms x 45 cms

#### PROVENANCE

Private Collection, Ontario

Purchased in 1978 from the above by the present Private Collection, Toronto

#### EXHIBITED

Ontario Society of Artists 1st Annual Exhibition, Notman & Fraser's Art Galleries, Toronto, April 1873, no. 100 (as *The Rest, Muskoka R.*)

#### LITERATURE

Joan Murray, *The Last Buffalo: The Story of Frederick Arthur Verner, Painter of the Canadian West*, Toronto, 1984, pages 43-45

The region of Muskoka acted as the main stomping ground for Frederick Verner prior to his trip west in September 1873. *The Rest, Muskoka River* illustrates Verner's interest and fascination with perspective, atmospheric effects, and the use of colour. The grandeur of the scene is evident, as the large, shadowy rocks dwarf the small figure in red. This figure is captured in a moment of quiet repose as he fishes, his canoe haphazardly pulled ashore. As Joan Murray aptly states, Verner, was "a poet of the scene he surveyed."

The Ontario Society of Artists (OSA) was founded in the summer of 1872 at the home of fellow artist, John A. Fraser. Verner was an accepted member of the Canadian community of artists by this time and was included as a founder of the group, even with his absence. In April of 1873, when the OSA began to show works by its members, Verner exhibited with them. The artist included seventeen paintings in this important first exhibition, including *The Rest, Muskoka River*.

\$12,000 - 15,000



47

## LAWREN STEWART HARRIS

### Study for "Lake, North Labrador"

graphite

inscribed with the artist's notations; inscribed "308" on the reverse

7.75 ins x 10 ins; 19.4 cms x 25 cms

#### PROVENANCE

The Yaneff Gallery, Toronto

Private Collection, Vancouver

#### LITERATURE

Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes 1906-1930*, Art Gallery of Ontario, Toronto, 1978, page 190

Steve Martin, Cynthia Burlingham and Andrew Hunter, *The Idea of North: The Paintings of Lawren Harris*, Toronto/Los Angeles, 2015, page 92

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."

The north country always had a magnetic attraction for Harris. 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". Harris utilized these drawings to sharpen and perfect the final compositions, adding and removing elements, adjusting colour and tonality.

This study in pencil for the completed canvas, *Lake, North Labrador* was inspired by the last leg of their journey - when the Beothic began her return to Sydney through the straits and proceeded southward along the Labrador coast. Harris recorded various notations in this sketch of the distant mountains and shorelines surrounding the polar sea. "In effect, the whole setting is the essential symbol," states Jeremy Adamson, "It was the epicentre of the 'spiritual replenishment' of the North as he conceived it. He had reached the top of the continent, the very source of the cosmic 'flow' and the locus of the soul's 'simple vision of high things.'" This Arctic excursion of 1930 was Harris's last trip to the north, signifying a turning point in his career towards the realm of pure form.

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

\$10,000 - 15,000





48

## LAWREN STEWART HARRIS

### Tonquin Valley, Jasper

graphite

inscribed with the artist's notations, including "Edith Cavell" top left;  
inscribed "650" on the reverse

7.5 ins x 9.75 ins; 18.8 cms x 24.4 cms

#### PROVENANCE

The Yaneff Gallery, Toronto  
Private Collection, Vancouver

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,  
Toronto, 1958, pages 106-108

In July 1924, four years after the formation of the Group of Seven, Lawren Harris and A.Y. Jackson checked into the Jasper Park Lodge with their sights set on exploring and sketching Jasper National Park. The Park covers a region of more than 10,878 kilometres of terrain. As A.Y. Jackson recounts: "In the summer of 1924 Lawren Harris took his family to Jasper Park and I went along with him, as we planned to do some work for the Canadian National Railway. We did not find the landscape around Jasper Lodges or along the railroad very interesting, and we wanted to get into the big country, so we arranged with the park superintendent, Colonel Rogers, to have our dunnage taken in by the warden's while we walked in, first to Maligne Lake, and then to the Tonquin." The pair had a painterly fascination with the scenery

they encountered on their hikes, despite the difficult weather of constant rain. The towering features of the Tonquin Valley Ramparts and the wonders of the rugged terrain kept the attention of the artists, with Harris depicting several views of the Tonquin Ramparts. Some sketches, or field studies, were done right on the spot in the mountains. These drawings were central to Harris's process, capturing elements of the place and recording details regarding colour, light and form – observations to inform his later compositions.

According to Jackson: "There was one hill from which the whole way around the horizon could be seen, a grand panorama of mountains and lakes with stretches of forest and Alpine pastures. From this panorama, we planned a scheme of decoration for a Canadian National hotel or station. Harris took one half and I took the other and we made drawings of it by sections all the way round. Later, when we returned to the East, Harris went to see Sir Henry Thornton about our plan. Thornton was much interested in it but his own position with the railroad became precarious soon after, and nothing came of it." *Tonquin Valley, Jasper* is one of these panorama sketches – one part of a breathtaking view of the Rockies as recorded by two influential Canadian artists. This sketching trip marked Harris's first experience in the mountains of western Canada, which would captivate his attention for six years.

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

\$8,000 - 12,000



49

## ROBERT DAVIDSON

### Bird in the Air

*epoxy powder-coated aluminum*

*signed with initials, dated 2013 and numbered 4/12 on a brass plate at the side of the base; titled on a gallery label on the underside of the base  
11 ins x 17.75 ins x 7.5 ins; 27.5 cms x 44.4 cms x 18.8 cms (overall)*

### PROVENANCE

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

### EXHIBITED

*Expanding the Circle: Robert Davidson and the Ancient Language of Haida Art*, Art Gallery of Hamilton, 11 February - 28 May, 2017

Robert Davidson began carving at the age of 13 when his father insisted he carry on the family artistic tradition. He moved to Vancouver for high school, where he deepened his knowledge of fine art as well as of the culture of the Haida Nation, which had all but vanished in his native village of Massett. In the late 1960s, Davidson enrolled at the Vancouver School of Art, and received training from fellow Haida sculptor Bill Reid. *Bird in the Air* is an example of the artist's modern, skillfully rendered sculptures that celebrate his Haida heritage.

\$4,000 - 6,000



50

## WALTER HAWLEY YARWOOD

### Untitled

*steel sculpture mounted upon a wooden base*

*20 ins x 18.5 ins x 10 ins; 50 cms x 46.3 cms x 25 cms (overall)*

### PROVENANCE

Acquired directly from the artist by a Private Collection, Ontario  
By descent to the present Private Collection, Ontario

### LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver, 2010, page 279

Following the dissolution of the influential Painters Eleven group in 1960, Walter Yarwood's primary focus shifted from painting to sculpture. This artistic pivot between mediums marked a new creative flourishing for the artist, as he explored the new aesthetic and material possibilities of working in three dimensions.

Featuring both a manufactured and expressionistic quality, this untitled work appears as an assemblage of industrial fragments. Composed of strong and dynamic angles, the sculpture proves to be visually engaging viewed from all sides. With its rich, rusted surface, this work evokes industrial detritus from a time long passed.

\$3,000 - 4,000



51

**SOREL ETROG****Piéton Study (1976)***bronze**7.75 ins x 2 ins x 3.5 ins; 19.4 cms x 5 cms x 8.8 cms (overall)***PROVENANCE**

Private Collection, Toronto

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

Sorel Etrog worked simultaneously in two styles within his celebrated Hinges series, which was rare for the artist; these two categories were labeled Introverts and Extroverts. While Introvert sculptures are geometric abstractions that incorporate hinges, *Piéton Study* is categorized as an Extrovert, which are sculptures described as “employing hinges as an articulation device.” They resemble active walking figures “concerned with open space and implied movement,” as explained by Etrog. These Extrovert sculptures would evolve to become the various walking figures for which Etrog is most celebrated.

\$7,000 - 9,000



52

**WILLIAM HODD MCELCHERAN****Businessmen Walking***bronze**signed, numbered 7/8 and dated 1981 (incised on briefcase)  
6 ins x 10 ins x 9.75 ins; 15 cms x 25 cms x 24.4 cms (overall)***PROVENANCE**

Private collection, Toronto

**LITERATURE**

Ed. Inge Lindemann, *William Mac (William McElcheran): The Businessman*, Toronto, 1991, pages 26-28 and 31  
Kinsman Robinson Galleries, *William McElcheran: Humanism in Bronze* [exhibition catalogue], Toronto, 2010, pages 2-6

Living and working in a post-war consumer culture, William McElcheran was acutely aware of his role as consumer in the grand network of the booming capitalist structure of society during the 1960s and 1970s. Through his sculptural work of these businessmen, there is a satirical comment on the role of business within contemporary society. However, McElcheran expertly maintains the human qualities, sympathetic of the role of these men as players within the grander narrative of life. Like the mythical Achilles, Ares and Apollo, McElcheran's iteration of the contemporary hero takes the form of the 'Everyman' ideal. McElcheran explained, “I'm always trying to maintain the tension between a kind of classical ideal and a satirical statement.” The ordinariness of the forms and physiques integrate into the post-war lexicon of visual aesthetics and archetypes, just as the muscular physiology of Greek gods in culture's understanding of 'hero'.

\$8,000 - 12,000



## FREDERICK ARTHUR VERNER

### Elk Browsing

oil on canvas

signed and dated 1888 lower right

24 ins x 36 ins; 60 cms x 90 cms

#### PROVENANCE

Henry Winnett (b. Killaloe, Ireland 1846-d. Toronto, Canada 1926), and Jessie Anna Winnett (1850-1919)

By descent, Ellen North Winnett Holmes (married to Alfred Bertam Holmes)

By descent, Jessianna Louise Holmes Johnston (d. 1994)

By descent to the present Private Collection, California

In 1888, when Frederick Arthur Verner painted *Elk Browsing*, he was at the height of his career, renowned in Canada for his paintings of First Nations people and for his Buffalo paintings. In 1880, he had relocated to live in London, England, and there achieved fame and acceptance, showing his work in the Royal Academy and elsewhere, and receiving praise in the *London Daily News* and other publications.

*Elk Browsing* reflects his confidence in broadening his range of both his home and his art. Elk would have seemed to him a noble game animal, worthy of interest on both sides of the Atlantic. What the viewer sees in the picture are elk with spirit and even majesty, pictured sympathetically in their habitat. Like the buffalo Verner liked to paint, these elk are painted in their free state in nature, at peace with the universe and themselves. The landscape in which the elk browse with its fallen tree trunks lying horizontally across the grassy hillside convincingly conveys the “atmosphere, poetry and subtle characteristics” of western Canada, as the secretary of the Ontario Society of Artists, painter R. F. Gagen, wrote about Verner in his *Ontario Arts Chronicle* (Toronto, typescript, [around 1918], page 58).

Verner chose elk as a subject in the fall of 1888, when he returned to Canada on a trip. He had gone first to Montreal to hold a sale of his pictures at Hicks Auction (as was mentioned in *The Dominion Illustrated*, Vol. 1, no. 17 (Oct. 27, 1888), p. 159), then to Sandwich, near Windsor (the two towns were incorporated in 1935), Ontario to visit his family home. He made the trip because his mother was ill: she died that October. In 1889, Verner travelled to British Columbia to paint the Selkirk Mountains and then stayed in Canada because his father, Arthur Cole Verner, a former school principal and mayor of Sandwich, was ill, dying in 1890. That year, Verner visited relatives in Victoria, British Columbia. He remained in Canada till the summer of 1892, when he returned to England.

Where he sketched Canadian elk from life is unknown but it must have occurred shortly after he arrived in 1888, between the auction in Montreal and his trip to Sandwich, perhaps in a zoo. He painted them on canvas that fall. Elk were a new subject for him but a congenial

one. He made elk the subject of a painting titled *The Alarm* that he showed at the Royal Academy in London in 1889. He must have been proud of it as he illustrated a sketch of it in *The Dominion Illustrated*, in November 1890. It showed the male elk with the impressively large antlers that appears in *Elk Browsing* but in reverse so that he seems to face an unseen danger in the depths of the picture.

Verner probably would have saved this imposing painting for the Ontario Society of Artists Twentieth Exhibition in 1892, since he would have wanted to show the other members that he was still producing work worthy of their attention, having shown in every exhibition since the Society had been founded in 1872. It may be the oil titled *Elk Browsing* exhibited in the 1892 show, no. 177, and then again in the Toronto Industrial Exhibition, 1892, no. 99, as *Canadian Elk Browsing*.

Study of the animals and people as well as the sources of his paintings was a key to his success, as he well knew. He often had been judged “admirable for his mellow atmospheric canvases” and “mellow tone”. In this painting, the browsing elk echo the mood established by the tranquil scene. More than that, by stressing the family aspect of the group – there is a male elk, a female elk and two younger members of the elk family – Verner approximated in his own way, through his pictures of animals or the First Nations, the nineteenth century’s version of the genre picture, known as the conversation piece, informal domestic portraits of families sitting about their ideal homes. Verner as an artist respected a tranquil family life, regarding it with approval. After all, he was not only on a trip to see his family, but he had married his former Toronto landlady, Mary Chilcott, in England in October 1882, when he was aged forty-six.

Henry Winnett, who originally purchased the painting, was known as the “Queen’s Hotelier” and during his career, was the proprietor of the Queen’s Hotel in Toronto which was closed in 1927 and demolished to build the Fairmont Royal York Hotel. In 1874, he purchased the Queen’s Hotel with a partner, Thomas McGaw, and after McGaw’s death, he purchased the partnership from the estate and formed a company to own it with himself as president in 1920. He was the sole proprietor until his death in 1926. Winnett also was involved with other hotels, such as the Tecumseh House in London, Ontario where he learned his trade, and the Queen’s Royal Hotel in Niagara-on-the-Lake. In his obituary in the *London Advertiser*, July 9, 1927, in London, Ontario, he was called not only a millionaire but “one of the best-known hotelmen on the continent”. An article in the *Toronto Telegram* rounds out this picture, telling the story of the hotel, and adding that Henry Winnett was widely-known and well-liked (Mary Dawson Snider, “A glimpse into the early days of the Queen’s Hotel”, *Toronto Telegram*, Jan. 5, 2013 which republishes text from an article on Henry Winnett of May 3, 1924).

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

\$30,000 - 40,000







54

## MARC-AURÈLE FORTIN

### Route et grand arbre

oil on board

signed lower right; titled on a gallery label on the reverse  
9.25 ins x 5.75 ins; 21.1 cms x 14.4 cms

#### PROVENANCE

Galerie Martin, Montreal  
Private Collection, Quebec

#### LITERATURE

Marc-Aurèle Fortin, Germain Lefebvre, Janine Leroux-Guillaume et al., *Marc-Aurèle Fortin: peintre-graveur, 1888-1970*, Fondation Marc-Aurèle Fortin, Montreal, 1983, page 76

Marc-Aurèle Fortin's highly decorative, colourful landscapes celebrate the picturesque in nature. *Route et grand arbre* depicts the artist's recurring and preferred subject of large, leafy trees, in his signature palette of vibrant jewel-toned greens and blues. Author Germain Lefebvre describes the uniqueness of Fortin's charming depictions of nature: "The arabesques of the line, the contrasts and harmonies of colour, movement of the composition, this is what captivates the painter and spurs his research to distinguish his work from the clichés of the small landscape artists."

\$6,000 - 8,000

55

## Marc-Aurèle de Foy Suzor-Coté

### Paysage Arthabaska

oil on board

signed lower left; signed and dated 1920 on the reverse; signed, titled, dated "22 Oct. 1920" and inscribed "Souvenir de votre visite à mon studio" on the original frame backing (included with this artwork)  
3.75 ins x 4.75 ins; 9.4 cms x 11.9 cms

#### PROVENANCE

Private Collection, Toronto

#### LITERATURE

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

After studying in France for seventeen years, Marc-Aurèle de Foy Suzor-Coté returned to his hometown of Arthabaska in 1907. He chose to devote his art entirely to the Canadian landscape, telling a journalist from *The Globe* in 1910: "I think an artist must paint his own country." *Paysage Arthabaska*, completed in 1920, depicts a moody, romantic landscape with a delicate interplay of subtle, carefully blended tones. Suzor-Coté particularly enjoyed studying the variations of light at different times of day, the serenity of which is articulated in this diminutive and intimate landscape.

\$6,000 - 8,000







56

## MARC-AURÈLE FORTIN

### Maisons, Ste-Rose

*oil on canvas*

*signed lower right*

*15.5 ins x 23.25 ins; 38.8 cms x 58.1 cms*

#### PROVENANCE

Canadian Fine Arts, Toronto

Private Collection, Ontario

Born in Sainte-Rose, Marc-Aurèle Fortin's early artistic training came at home under the tutelage of artists including Ludger Larose and Edmond Dyonnet before his studies would take him to Chicago, New York, Boston and, later, to France. It was after a brief trip to France in 1920 that Fortin began to work full-time as a painter and to show his work, which included scenes of the island of Montreal, predominantly rural at the time, and of his birthplace Sainte-Rose, north of the island. During the summers, he travelled to Quebec City, Île d'Orléans and the Charlevoix region, sketching and painting houses and rural scenes. Fortin became renowned for capturing the charm of small-town Quebec in his vibrant works, as exemplified in this oil painting *Maisons, Ste-Rose*.

In this enchanting scene of the artist's hometown, Fortin skillfully rendered his varied and decorative colour palette, demonstrated in the brown, yellow and blue lines and dotted brushstrokes. The painting reflects the distinctive high-contrast colour palette that Fortin adopted in the late 1930s, known as the 'black period'. After an inspirational year-long sojourn in France between 1934 and 1935, the artist returned to Sainte-Rose and began experimenting with the application of pure colours onto a black surface. Using a support of wood, canvas or metal, Fortin painted a thick layer of black pigment, which he left to dry before painting his subject in brushstrokes dipped in vivid colours. By deliberately leaving the black paint of the first layer visible in certain areas, the artist achieved luminous and brilliant colour juxtapositions, as seen in this nocturnal scene of Sainte-Rose.

\$30,000 - 50,000



57

## ALEXANDER YOUNG JACKSON

### The St. Lawrence at Trois Pistoles, Quebec

oil on board

signed lower right; signed, titled and dated "March 1927" on the reverse  
8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

#### PROVENANCE

Kaspar Gallery, Toronto  
Private Collection, Toronto

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*,  
Toronto, 1958, page 82  
Naomi Jackson Groves, *A.Y.'s Canada*, Toronto/Vancouver, 1968, page  
44

During a sweeping visit to the South Shore of the St. Lawrence River in 1927, A.Y. Jackson visited the village of Trois Pistoles. The distinguished paintings Jackson created from his visits to the South Shore are quintessential to his oeuvre of the Quebec countryside, marking an enjoyable period for the artist. As his niece, Naomi Jackson Groves suggests of this 1927 sojourn, "It was a good time for A.Y.: he was breaking through into maturity as a Canadian artist."

Jackson enjoyed early spring sketching for the brilliant sunshine and the softening of the snow over the land. *The St. Lawrence at Trois Pistoles, Quebec* reveals the ploughed furrows of the field emerging from the luscious layers of snow stretching towards the panoramic Laurentian mountains and the open blue sky beyond. This early oil sketch by Père Raquette is a commanding example of Jackson's skill at rendering the charming Quebec landscape, evoking the arrival of spring as the last of winter fades. Jackson expertly captured the heart of Quebec, and fondly recalled, "I have worked in villages on both the north and south shores of the St. Lawrence. I have happy memories of a great many places."

\$20,000 - 30,000





58

## FRANK HANS JOHNSTON

### Winter Uplands

oil on board

signed lower left; signed and titled on the reverse

16 ins x 20 ins; 40 cms x 50 cms

#### PROVENANCE

Loch Mayberry Fine Art, Winnipeg  
Private Collection, Winnipeg

#### LITERATURE

Robert Burford Mason, *A Grand Eye for Glory: A Life of Franz Johnston*, Toronto, 1998, page 40

Franz Johnston became one of the most sought-after lyrical painters, as his skill in rendering the quality of light and shadow on snow is unsurpassed. Johnston's treatment of the Canadian landscape in a decorative style set him apart among Canadian artists. In a review of his first independent exhibition in 1920, the *Globe and Mail* commended his approach, remarking, "Mr. Johnston leans strongly to the decorative treatment of his subject, and with it he infuses much poetry and imagination." Johnston exemplifies this approach in *Winter Uplands*, a harmonious composition of crisp white snow and snow-covered evergreen trees set before a radiant blue sky. Views of snow-laden trees lend themselves well to the artist's preferred style, which Johnston frequently depicted in picturesque renderings.

\$15,000 - 20,000



59

## MANLY EDWARD MACDONALD

### The Postman, Shannonville

oil on canvas

signed lower right

24 ins x 30 ins; 60 cms x 75 cms

#### PROVENANCE

Arthur Leggett Fine Art & Antiques, Toronto  
Private Collection, Ontario

\$5,000 - 7,000



60

**WILLIAM PEREHUDOFF**

**AC-83-94**

*acrylic on canvas*

*signed, titled and dated 1983 on the reverse*

*68 ins x 16.5 ins; 170 cms x 41.3 cms*

**PROVENANCE**

Private Collection, Ontario

**LITERATURE**

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, page 291

The vertical orientation of *AC-83-94* creates movement in the large areas of colour as it appears they are floating down against the ground. In discussing the later works of the artist, Roald Nasgaard cites Nancy Tousley: "Perehudoff may not have shared the formalists' constant worry about figure-ground compositions - which resurfaced dramatically in the paintings of the 1980's and 1990's - for the simple reason he had more complex roots and orientations than they usually allowed."

\$9,000 - 12,000



61

**JACK HAMILTON BUSH**

**Jeté en l'air**

*colour screenprint*

*signed, titled, dated 1976 and numbered 44/100 in the lower margin*

*28.75 ins x 40.25 ins; 71.9 cms x 100.6 cms*

**PROVENANCE**

National Ballet of Canada, Toronto

Art Rental and Sales Gallery, Art Gallery of Ontario, Toronto

Private Collection, Toronto

\$6,000 - 8,000





62

## WALTER HAWLEY YARWOOD

### Untitled

*oil on canvas*

*signed lower right; titled and dated 1956-1957 on a gallery label on the reverse*

*40 ins x 50 ins; 100 cms x 125 cms*

### PROVENANCE

Family of the artist  
Granville Fine Art, Vancouver  
Private Collection, Toronto

### LITERATURE

Iris Nowell, *Painters Eleven: The Wild Ones of Canadian Art*, Vancouver/Toronto, 2010, page 278

Largely self-taught, Walter Yarwood worked as a freelance commercial artist in Toronto in the 1940s. He became friendly with fellow artists Harold Town and Oscar Cahén, who would invite him to join the first Painters Eleven exhibition held at Roberts Gallery in 1954. By this time, Yarwood's paintings had become increasingly non-representational, inspired by the Abstract Expressionists, whose work he encountered in Buffalo, New York. This untitled work, completed in 1956-57 during the peak of the Painters Eleven, demonstrates Yarwood's tendency toward the 'Action painting' direction that was taken by New York School artists such as Pollock and De Kooning, in contrast with Color-Field painting chosen by Rothko and Newman. The large and vibrant abstract composition is painted in dramatic overlapping curtains of red, blue and orange. On the artist's exploration of contrasting colour, Iris Nowell writes: "Nothing is overdone in his strong colours; it's as though a buzzer in his brain alerted him when to stop."

\$18,000 - 22,000

63

**WILLIAM HODD MCELCHERAN****Businessmen in Discussion***bronze**sold with custom built wooden pedestal**20.75 ins x 16.75 ins x 19.75 ins; 51.9 cms x 41.9 cms x 49.4 cms  
(excluding pedestal)***PROVENANCE**

Collection of Leon Katz, Toronto

Private Collection, Toronto

**LITERATURE**Ed. Inge Lindemann, *William Mac (William McElcheran): The Businessman*, Toronto, 1991, pages 26-28 and 31

A young artist trained in painting, William McElcheran first dabbled in sculpture before committing to the medium. Inspired by European masters such as Giacomo Manzù, Alberto Giacometti, Donatello, and Michelangelo, McElcheran was interested in the heroic larger than life presence of figurative works. First working as a designer and producing religious figures, McElcheran began to develop the 'Everyman' form which became the forerunner to his iconic 'Businessman' configuration.

The distillation of the figures in classic bronze holds a timeless quality, transcending trends and maintaining their human warmth. In this work, the five men are circled in discussion, each taking on their own unique postures and mannerisms, captured in a moment of animated conversation. The unofficial Bay Street uniform of three-piece suits, overcoats, top hats, and briefcases adorn the men and create contemporary archetypes of the modern non-hero. The men are characterized in a cheeky portly manner in what the artist described as the image of "the anti-ideal", a contrast to the traditional athletic physiques of classical sculptures of mythical heroes.

\$15,000 - 20,000





**SOREL ETROG****Pulcinella II***bronze**stamped signature (twice) and numbered (1/7) on the base**44 ins x 16 ins x 7.5 ins; 110 cms x 40 cms x 18.8 cms (overall)***PROVENANCE**

Benjamin Galleries, Chicago (1972)

Private Collection, Chicago

Private Collection, Ontario

**LITERATURE**

Sir Philip Hendy, Preface to *Sorel Etrog*, Toronto, 1967, reprinted in *Sorel Etrog: Five Decades*, Toronto, 2013, page 93

Inspired by the world of Commedia dell'Arte, a semi-improvised form of street performance that originated in 16th century Italy, Etrog drew on the character Pulcinella as the inspiration for this striking bronze sculpture. In his countryside studio outside of Florence, Etrog began to work on the sketches that would become *Pulcinella II* in the mid-1960s. In these sketches, the prominent finger-like protrusion began to take form. Etrog seized on Pulcinella, one of Commedia's classic stock characters, which are made recognizable by their inherent contradictions. Pulcinella is a dualistic character: portrayed as either a servant or a master, depending on the scenario. He either plays dumb, despite being very much aware of the situation, or he acts as though he is the most intelligent and competent, despite being woefully ignorant. Many regional variants of Pulcinella were developed as the character diffused across Europe. Europeans at large strongly identified with the tired, witty "everyman" that Pulcinella represented. In many later adaptations, Pulcinella was portrayed as a puppet, as Commedia dell'Arte-style theatre began to wane in popularity in many parts of the continent. The sculpture's present shape is the result of the fusion of a classical form of theatre with a modern form of sculpture masterfully combined in this cast bronze sculpture.

Etrog was chosen to represent Canadian sculpture at the Venice Biennale in 1966. In his Preface to *Sorel Etrog*, Sir Philip Hendy, Director of the National Gallery in London, describes that "of the many spirits which live in [Etrog's] bronzes, the most obvious perhaps is the spirit of metal itself...Etrog understands its substance, its tensions and its surfaces—above all, its tensions." *Pulcinella II* is a large and powerful work, imbued with a tension of opposing forces. William Withrow characterizes these tensions as "linear and volumetric, geometric and organic, restful and dynamic, sensual and spiritual."

The years surrounding *Pulcinella II*'s creation were particularly successful for Etrog. After immigrating to Canada, he had his first travelling exhibition in 1965. The show began at Gallery Moos, then travelled to New York City, Los Angeles, and Montreal. In 1966, Etrog, alongside Yves Gaucher and Alex Colville, represented Canada at the Venice Biennale. He later received several important commissions, including those for Expo '67, the SunLife Centre in Toronto, and the Windsor Sculpture Garden.

While works from this series have been exhibited as *Pulcinella* and *Pulcinella I*, the estate of the artist records the bronze as *Pulcinella II*.

\$30,000 - 50,000





65

**FRANK HANS JOHNSTON**

**The Turquoise Jewel**

*oil on board*

*signed lower left; titled on the artist label on the reverse*  
*18 ins x 24 ins; 45 cms x 60 cms*

**PROVENANCE**

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

\$10,000 - 15,000

66

**MANLY EDWARD MACDONALD**

**Summer, Moira River**

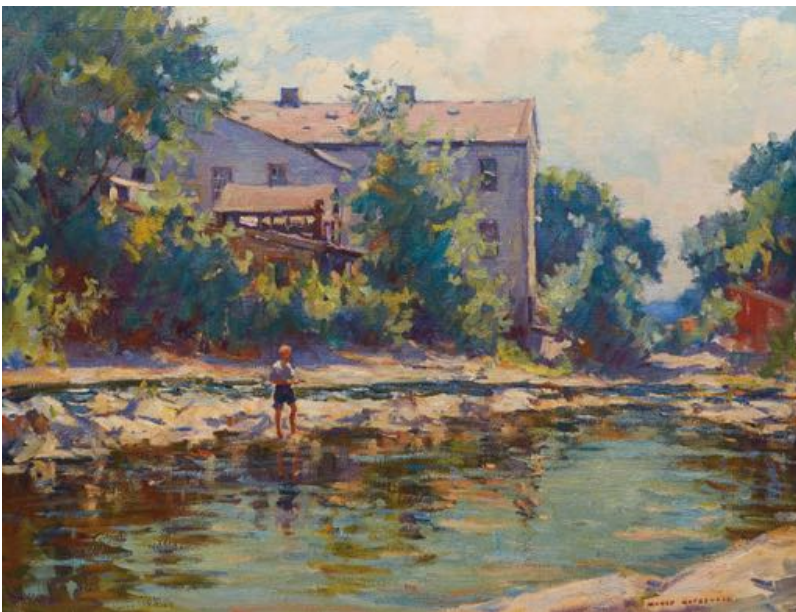
*oil on canvas*

*signed lower right; titled on the stretcher*  
*28 ins x 36 ins; 70 cms x 90 cms*

**PROVENANCE**

Private Collection, Toronto

\$6,000 - 8,000







67

## ALEXANDER YOUNG JACKSON

### Onward Ranch

oil on board

signed lower right; signed, titled, dated "April 1954" and inscribed "Vivien Cowan, Onward Ranch" on the reverse  
10.5 ins x 13.5 ins; 26.3 cms x 33.5 cms

#### PROVENANCE

A gift of the artist to Vivien Cowan, British Columbia  
By descent to the present Private Collection, British Columbia

#### LITERATURE

A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, Toronto, 1958, pages 150-151  
Sheryl Salloum, *Sonia: The Life of Bohemian, Rancher and Artist Sonia Cornwall 1919-2006*, British Columbia, 2015, page 81

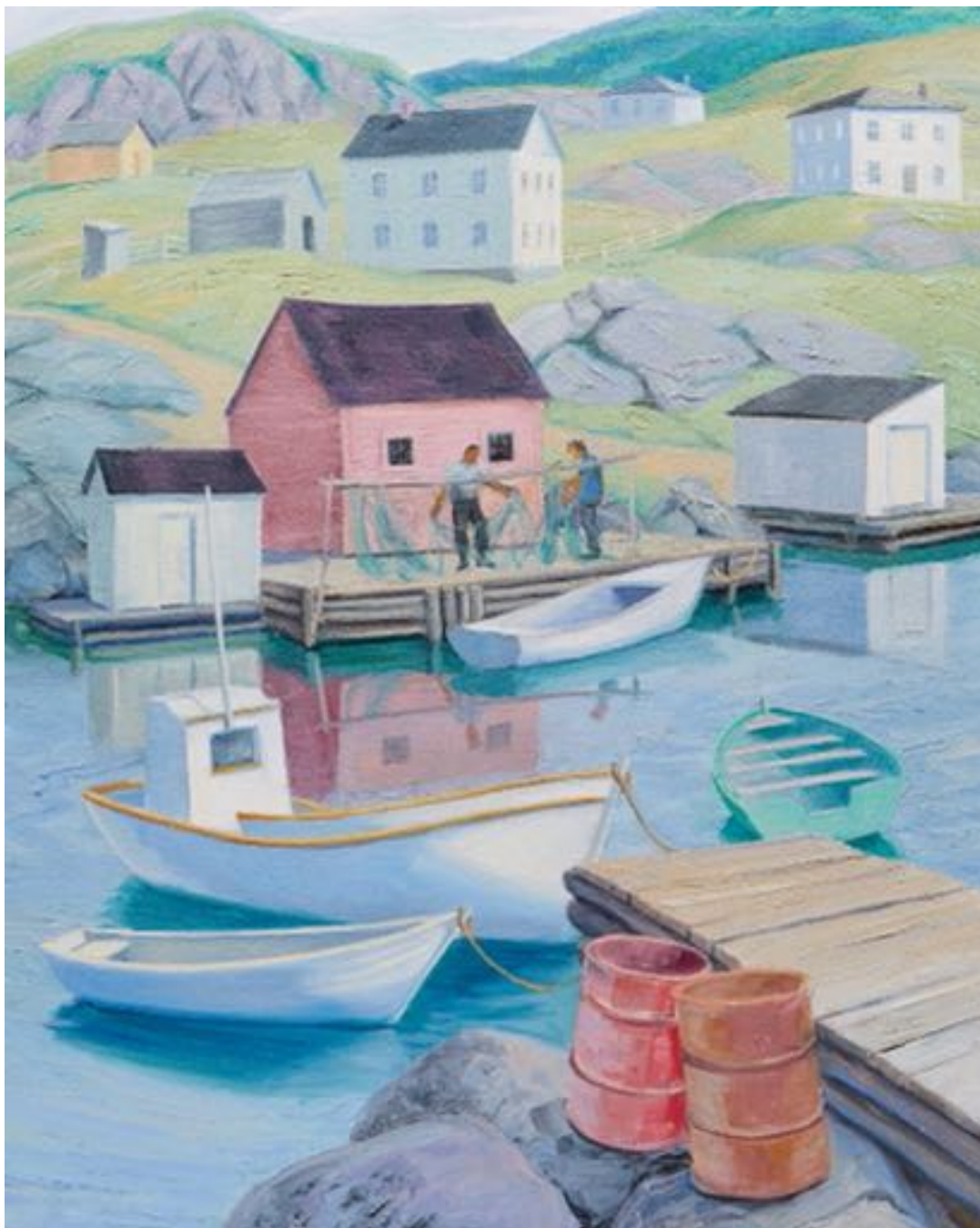
The Onward Ranch is located sixteen kilometres south of Williams Lake, nestled between the Sugar Cane Reserve and St. Joseph's Mission in the Cariboo region of British Columbia. Vivien Tully, a charismatic woman with a vivid interest in art purchased Onward Ranch in 1920 with her husband, Charles Cowan. The ranch became a hub for artists and attracted Canadian painters whom Vivien had befriended when enrolled at the Banff School of Fine Arts. One of these artists was A.Y. Jackson. In 1945 Vivien told him, "You've never been to the Cariboo. You'd better come out and paint (it) and stay at

our ranch." Jackson did indeed visit and stayed for six weeks, roaming the land around the ranch and finding new inspiration for his brush. As described in *Sonia*, a book about the Cowan and Cornwall family, Jackson had been expecting a ranch as seen in motion pictures films and was quickly surprised to not find cowboys herding cattle. Instead, he found a welcoming home and Vivien, a woman "of distinguished mind." He remarked, "she had been a widow for some years. She had two charming daughters (Sonia and Dru) and was head of the local art society." One of these daughters was Sonia Cornwall, an artist in her own right. Sonia sought advice from the venerable artist over the years, on his many visits to Onward Ranch and took encouragement on her artistic choices.

This adventure to a new area of Canada and a new type of wilderness proved significant for Jackson, an artist with a very active lifestyle. In his autobiography Jackson recalls: "This was a large area of Canada that I knew nothing about, although it had been first opened up in the gold rush a hundred years ago. The Fraser River, running westward from the Rockies, swings south at Prince George and cuts its way in a great gorge through hills and mountains as far south as Vancouver. From Ashcroft on the main line of the C.P.R., the ranch was north, at 150 Mile House." Jackson was the only member of the Group of Seven to paint numerous Cariboo landscapes, which would hang on the walls of Onward Ranch until his departure. Before leaving, Jackson would tell Vivien and her daughters to choose a painting to keep. *Onward Ranch* of 1954 was one such oil painting.

\$20,000 - 25,000





68

## DORIS JEAN MCCARTHY

### Bishop's Harbour, Newfoundland

*oil on canvas*

*signed lower right; titled and dated "920705" (July 5, 1992) on the reverse  
30 ins x 24 ins; 75 cms x 60 cms*

#### PROVENANCE

Wynick/Tuck Gallery, Toronto  
Private Collection, Ontario

Newfoundland's beautiful landscape of rocky shorelines, lush green hills, sparkling ocean, and charming architecture offered Doris McCarthy a veritable playground of artistic opportunity. The bright red and crisp white coastal buildings of Bishop's Harbour pepper the landscape. Set against the chartreuse ground cover, light radiates from the canvas with the artist's acute sense of colour and form.

McCarthy's affection for the Newfoundland countryside provided a plethora of subject matter for the artist. Inspiration from the views overlooking the water had a profound impact on the artist and depictions of the shoreline communities have come to represent some of the artist's most celebrated works.

\$14,000 - 18,000

69

**TED HARRISON****Hurrah for Spring***acrylic on canvas**signed lower right; signed, titled and dated 1986 on the reverse**16 ins x 20 ins; 40 cms x 50 cms***PROVENANCE**

Private Collection, Toronto

\$8,000 - 12,000



70

**CHRISTOPHER PRATT****Study for "August, 1939"***coloured pencil and graphite**titled in the lower left margin; the artist's colour, support and measurement notations inscribed throughout the margins**2 ins x 4.1 ins; x 5 cms x 10.3 cms***PROVENANCE**

Acquired directly from the artist by the present Private Collection, Newfoundland &amp; Labrador

**LITERATURE**Fred Hollingshurst, "Christopher Pratt", *The Arts Interview*, Memorial University, Division of Educational Technology, St. John's, 1985 (accessed September 10, 2021)*Christopher Pratt, Drawing From Memory*, virtual exhibition, The Rooms, St. John's, Newfoundland, August, 1939 (1985) (oil on board; 20 1/8 ins x 50 ins; Private Collection), the painting related to this study reproduced ([www.exhibits.therooms.ca/ic\\_sites/pratt/art/showcase/august.htm](http://www.exhibits.therooms.ca/ic_sites/pratt/art/showcase/august.htm)) (accessed September 10, 2021)

Although Christopher Pratt's timeless depictions of architectural exteriors are crisp and realistic, the settings are largely products of his imagination. By concentrating on the abstract elements of design, he reduces his compositions to a carefully organized geometry of windows, roofs, clapboard siding and porch railings. In the preparatory sketch *August, 1939*, Pratt has drawn a white house in clean lines with a minimalist background of water below an open sky. The drawing demonstrates the artist's process of narrowing down his subject matter to its core elements; in Pratt's final oil version of *August, 1939*, the roof and shrubbery have been removed.



Speaking about the in-process painting in comparison to this study in a 1985 interview with Fred Hollingshurst, Christopher Pratt discussed the composition's development:

"There's a painting that I'm working on at the present time, which is a painting of a house, and it originally had the roof and upstairs windows in it and a glassed-in porch and some wild rose bushes...some foliage making a pattern in the foreground. It has now reached a point where the roof is cut off, the top half of the top story is cut off, the glassed-in porch has become an open veranda and somebody has cut down the rose bushes...and so it is undergoing this change...it is focusing more I think on what I think are the elements that are really necessary to make the kind of statement, that's kind of pretentious thing to say, but let's use it anyway, make the kind of statement that I want to make about the subject so the other things seem to be redundant...I felt they cluttered up and detracted from what the main objective was."

\$7,000 - 9,000





71

## JACK HAMILTON BUSH

### Portrait of Ruth McCreary

oil on board

signed lower right; titled, dated and inscribed "For Cdn. Home Journal Mag il. 1" on the estate label on the reverse; inscribed "P-12" and "66" on a second label on the reverse

26.25 ins x 20.25 ins; 65.6 cms x 50.6 cms

#### PROVENANCE

Collection of the artist

Estate of the artist

Private Collection, Ontario

Jack Bush painted for three decades in a figurative manner that gradually evolved into abstraction, articulated in his large and brightly coloured non-representational canvases of the 1950s to 1970s. In the late 1920s his interest in fine art grew through contact with members of the Group of Seven, the Ontario Society of Artists and the Canadian Group of Painters. Throughout the 1930s Bush worked as a commercial artist while taking night classes at the Ontario College of Art, developing a significant body of figurative work prior to his arrival at abstraction in the late 1950s. *Portrait of Ruth McCreary* was created as an advertisement for *Canadian Home Journal Magazine* in 1954. The elegant female sitter for this emotionally expressive portrait was in fact a neighbour of Bush, depicted in a moment of contemplation at home.

\$9,000 - 12,000



72

## WILLIAM BRYMNER

### Longings / At the Window

oil on canvas

signed and dated 1887 lower right; titled on an exhibition label on the reverse

18 ins x 14 ins; 45 cms x 35 cms

#### PROVENANCE

Private Collection, Halifax

Private Collection, Toronto

#### EXHIBITED

Spring Exhibition, Montreal Museum of Fine Arts, 1888, no. 52

*William Brymner: The Artist in Retrospective*, The Agnes Etherington Art Centre, Queen's University, Kingston, Ontario, May-November 1979, no. 18

Throughout his career, William Brymner remained deeply committed to teaching. Many of his students later established themselves as leading figures in Canadian art, counting among them several members of the Beaver Hall Group. Brymner's devotion to his students tended to limit his own painting time to yearly vacations and travels. Having trained at the Académie Julian in Paris, Brymner's work combined the influences of French academicism and Impressionism.

\$6,000 - 8,000





73

## CORNELIUS KRIEGHOFF

### The Old Habitant

oil on canvas

signed and dated 1845 lower left

11 ins x 8.5 ins; 27.5 cms x 21.25 cms

#### PROVENANCE

Laing Galleries, Toronto

Private Collection, Ontario

#### LITERATURE

Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, Toronto, 1934, page 15

Dennis Reid, *Krieghoff: Images of Canada*, Vancouver/Toronto, 1999, pages 52-53

Cornelius Krieghoff had been exposed to the European artistic milieu growing up in the Netherlands. However, Krieghoff felt he could benefit from the prestige of European academic training. According to the records of the Louvre in Paris, he was given permission to paint copies of the paintings in the collection as of October 29th, 1844, which would have aided to develop the painter's artistic vision for the future.

The Montreal Society of Artists welcomed seventeen artists to participate in their exhibition of 1847. Krieghoff was invited to

participate and exhibited forty-eight paintings, which included "a fascinating group of works he copied in Paris 1844-45," remarked Dennis Reid. Krieghoff also included original compositions such as *Breaking Lent* (The Thomson Collection). Three reviews of this exhibition have been located and one review remarked that the works of Krieghoff "show, 'a great deal of merit'."

This period in Paris was instrumental for Krieghoff, as evidenced by the robust collection of paintings he presented to the Montreal Society of Artists. He certainly drew upon his studies abroad, as well as the tradition of Dutch genre painting in the next period of his artistic career, which focused on depictions of Quebec habitants. As Marius Barbeau suggests "French-Canadians have a sense of fun which thoroughly appealed to an artist of Dutch origin; they were the stuff for a Brueghel and a Teniers." Krieghoff painted many scenes of habitant life and among his great cast of stock characters were tradesmen, seasonal labourers and merrymakers. *The Old Habitant* exhibits Krieghoff's quintessential approach - finely executed detail in the lively dress of the figure, well-articulated facial features and a dash of humour. The impish grin of the man in the red toque, with a jug of ale in hand and eyes firmly planted gazing outward is captivating. The oil painting is dated 1845 and was likely executed upon Krieghoff's return to Canada, the artist fresh with ideas from his sojourn in Paris. The warmth of this intimate composition, expertly rendered with Krieghoff's painterly brush is a rare example of a single figure painting by the important historical artist.

\$15,000 - 20,000



74

## JEAN PAUL LEMIEUX

### Sans titre (Soldat)

oil on canvas

signed and dated 1982 lower right

16 ins x 20 ins; 40 cms x 50 cms

#### PROVENANCE

Private Collection, Montreal

#### LITERATURE

Marie Carani, *Jean Paul Lemieux*, Musée du Québec, Québec, 1993, reproduced, plate 103

Michèle Grandbois, *Jean Paul Lemieux: Life & Work* [online publication], Art Canada Institute, Toronto, 2016, page 63, reproduced page 64

Jean Paul Lemieux's painting style shifted dramatically over the 1940s and 50s, from a realistic and decorative approach to one that was simplified and planar. By the 1960s he gradually abandoned any narrative in his work; paintings were predominantly lonely figures in barren landscapes. These landscapes were made up of little more than a horizon line to suggest a division between earth and sky although each of a different colour. While Lemieux did not consider himself

a landscape painter, his figures were often portrayed in a landscape setting. These distinct and recognizable images contributed to the artist's renown.

*Sans titre (Soldat)* was painted during Lemieux's late Expressionist period (1970-1990). By this time, his tranquil, contemplative landscapes have evolved into darker, high-contrast scenes with more emotional characters. This period was inspired by some recurring universal themes: the destructive power of war, the threatening modern city, and humanity's obsession with death. In *Sans titre (Soldat)*, the dark mass that forms a soldier's silhouette in the foreground is starkly contrasted with the large glowing sun that he faces. While the subject matter is simple, a soldier staring out at the sun evokes an endless stream of possible contemplations. He may be cursing it for bringing on another day filled with loss, thinking about the futility of war, or basking in its warm glow and reminiscing about a simpler time in his life.

Lemieux speaks of this primordial connection between man and landscape in his paintings. "The essential element in my last paintings is the person," Lemieux explains. "The landscape is his setting. If you could have a world without human beings, the landscape would be the same. But the presence of man changes everything. It is the place of the human within the universe that matters. The person finds his footing, finds himself in the landscape."

\$19,000 - 22,000





75

## TONY SCHERMAN

### Winston Churchill

oil and encaustic on canvas

signed, titled and dated 2001-2002 on the reverse; unframed  
78 ins x 72 ins; 195 cms x 180 cms

#### PROVENANCE

The Sable-Castelli Gallery Limited, Toronto  
Private Collection, Toronto

*"Without tradition, art is a flock of sheep without a shepherd. Without innovation, it is a corpse."*

-Winston Churchill

Blending tradition and innovation in his practice, Tony Scherman received his MA from the Royal College of Art in London in 1974 and returned to Toronto in 1976. He spent most of his childhood and young life in Paris and Europe before his parents settled in London, England in 1955. His father was both a conductor and violinist who travelled throughout Europe. The tradition of portraiture is an important part of Scherman's oeuvre, the artist painting various historical and fictional figures spanning the centuries.

Tony Scherman's portrait of Winston Churchill confronts the viewer with a look of disturbed calm. Employing his signature encaustic technique to create a textured dramatic surface, he has captured the former British Prime Minister's imposing presence. Set against an expansive dark background, Churchill's face confronts the viewer's gaze in an unnerving way. Scherman's innovative approach in this portrait of Churchill, as well as in the other portraits from this series continue the tradition of the portrait painter striving to capture the personality and soul of the sitter.

\$18,000 - 22,000



76

## PETER CLAPHAM SHEPPARD

### Muskoka Boathouse

*oil on canvas*

*signed lower left*

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

#### PROVENANCE

Private Collection, Ontario

P.C. Sheppard 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. A documentarian of sorts, Sheppard recorded scenes of daily life which are largely extinct today. Sheppard was particularly captivated by subjects involving a human presence, particularly crowds in city streets, markets, county fairs, circuses and harbour scenes. He took great comfort in painting his beloved views of ships, either plying the waters or dry docked ashore. As a subject, *Muskoka Boathouse* echoes the artist's much sought after technique of imbuing the composition with an emblematic quality. The vivid palette and dynamic composition of this urban landscape is expertly rendered with Sheppard's visionary, modern approach.

\$12,000 - 15,000



**CHRISTOPHER PRATT****Study for Ocean Racer**

pencil and collage on card

signed, titled and dated 1975 along the lower edge

6.5 ins x 9.5 ins; 16.3 cms x 23.8 cms

sold together with

**Ocean Racer**

colour silkscreen

signed, titled, dated "Jan '75" and numbered 17/50 in the lower margin

15 ins x 24 ins; 37.5 cms x 60 cms

**PROVENANCE**

Mira Godard Gallery, Toronto

Collection of the artist

Acquired directly from the artist by the present Private Collection, Newfoundland & Labrador

**EXHIBITED**

*Christopher Pratt: A Retrospective*, Vancouver Art Gallery, November 23 – January 26, 1985 (also shown at The Art Gallery of Ontario, Toronto; Memorial University Gallery, St. John's; and Dalhousie Art Gallery, Halifax)

**LITERATURE**

David P. Silcox & Meriké Weiler, *Christopher Pratt*, Scarborough, Ontario, 1982, *Study for Ocean Racer* reproduced page 118

Joyce Zemans, *Christopher Pratt: A Retrospective* [exhibition catalogue], Vancouver Art Gallery, 1985, *Study for Ocean Racer* reproduced page 62 and on the front cover

Christopher Pratt has always believed that there is an immense presence in ordinariness. He depicted his everyday surroundings in the Maritimes, often in a reductive or magnified view. In *Ocean Racer*, Pratt has zoomed in on the geometric, nearly abstract quality of a sail, mast and ropes of a racing sailboat. Executed in muted greys and blues, the composition is calming and timeless.

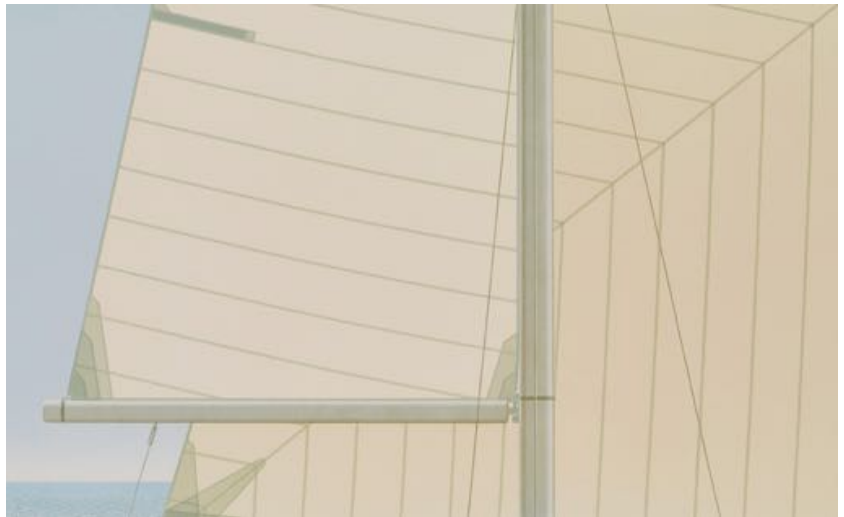
Discussing *Ocean Racer* in the 1985 Christopher Pratt retrospective catalogue, Joyce Zemans speaks to the artist's compositional progress from his studies to the silkscreen, noting that Pratt's process of working from "...abstracted collages rather than from a photograph or drawing based on real life, Pratt finds in the relationships of angles, planes, and colours, a design that captures not a fleeting moment but his experience of sailing. He comprehends the special power of every line and the importance of its placement in the composition. And like Georgia O'Keefe, he understands the artist's task 'to fill a space beautifully'."

\$5,500 - 7,500

(2)



study



silkscreen



78

## HORATIO WALKER

### The Potato Gatherers

*watercolour and gouache*  
*signed and dated 1908 lower right*  
*24 ins x 18 ins; 60 cms x 45 cms*

#### PROVENANCE

Masters Gallery, Calgary  
 Private Collection, British Columbia

#### LITERATURE

Pierre-Georges Roy, *L'Île d'Orléans, Quebec*, 1928, reproduced page 392  
 F. Newlin Price, *Horatio Walker*, New York & Montreal, 1928, unpaginated, *Potato Pickers* reproduced plate 25  
 J. Russell Harper, *Painting in Canada*, Toronto, 1966, pages 209-11

Horatio Walker exhibits a kinship for the Barbizon tradition, wishing to depict the dignity of labour and ordinary life in his art. A "spiritual kinship" was struck with the countryside in 1880, when Walker embarked on a six-month walk along the St. Lawrence River, beginning in L'Epiphanie near Montreal and ending in Quebec City. As J. Russell Harper describes, Walker "visited country folk in their homes, smoked their *tabac canadien*, slept in barns at night, observed the rural ways, and always was sketching, sketching." Inspired by this excursion, Walker executed *The Potato Gatherers* - an honest depiction of two workers toiling in the fields. As F. Newlin Price states, Walker's paintings are "authentic documents of peasant life against an unstained sky, of a people of simple faith and rugged health, ruddy and buxom and wholesome".

\$6,000 - 8,000



79

## GEORGE AGNEW REID

### In the Shade

*oil on board*  
*signed lower left; signed and titled on the reverse*  
*12 ins x 10 ins; 30 cms x 25 cms*

#### PROVENANCE

H. Willa Reid, London, Ontario  
 Private Collection, Ontario

In 1928, the year in which this oil was painted, Reid was given a year's leave of absence at full salary by the Council of the Ontario College of Art in recognition of his steadfast service to the cause of art education. Reid and his second wife, Mary Wrinch, went on a summer sketching trip that year. They spent a month in Port Hope and then set out on the Ferguson Highway to Temagami in search of inspiration. This artistic period marks Reid's foray into landscape painting, when he took a sojourn from recording social history, and instead fully embraced depicting lakes, rivers, countryside and scenes of serenity.

\$10,000 - 15,000





80

## WYATT EATON

### La Moisson (The Harvest)

charcoal

signed and dated 1884 lower left

11.5 ins x 15.75 ins; 28.8 cms x 39.4 cms

#### PROVENANCE

Victoria Art Gallery, Toronto

Private Collection, Toronto

#### LITERATURE

Barry Lord, *The History of Painting in Canada: Towards a People's Art*, 1974, pages 105-106 (the related canvas, *The Harvest Field (Noon-day Rest)*, reproduced on page 106)

Jacques Des Rochers, *Quebec and Canadian Art: The Montreal Museum of Fine Arts*, Volume 1, Montreal Museum of Fine Arts, Montreal, page 114

Wyatt Eaton's artistic oeuvre was heavily influenced by his studies at the École des beaux-arts in Paris in 1872, where he encountered Jean-François Millet and the Barbizon painters. The Barbizon school of painters were active roughly from 1830 to 1870 and believed in social realism in art – that the common worker was a noble subject who should be represented. The art of identifying the plight of ordinary people was the “very basis of academic genre painting as it was then being promoted in Paris,” explains Barry Lord.

In 1883 Eaton returned to France, spending time among the peasants of the Barbizon area and lived in the same village as the influential Millet. After this inspiring sojourn Eaton painted *The Harvest Field (Noon-day Rest)* of 1884. This canvas personified Millet's fatalism about “the peasant's lot.” Eaton has depicted a farming family as the main subject during the harvest. A woman rests from her labours with a child napping in her lap while her husband toils away in the field behind. The woman's face is serious, cast in shadow and turned away

from the warm sun. This woman recognizes that her young son must grow up to take the place of her husband in the fields – one generation replacing another. *La Moisson (The Harvest)* is a well-executed study for the canvas, exuding warmth, sentimentality, exhaustion and Eaton's skill in draughtsmanship. Laurier Lacroix remarks that when executing *The Harvest*, “Eaton evoked the mother as a nourishing earth, in the manner of Jean- François Millet.”

R.B. Angus, President of the Bank of Montreal and CPR millionaire racketeer, recognized the gravity of *The Harvest (Noon-day Rest)*. When he purchased the work in 1889 for the Art Association of Montreal (now the MMFA), this helped to solidify Eaton's career. The influence of the Barbizon school is manifest in Eaton's art, as he proceeded to focus on the economic reality of rural life.

\$10,000 - 12,000



1889.46

**WYATT EATON, CANADIAN**

Phillipsburg, Quebec, 1849 – Newport, Rhode Island, 1896

*Noon-day Rest* (1884)

Oil on canvas

90.3 x 117.2 cm

The Montreal Museum of Fine Arts, gift of R.B. Angus

Photo: The Montreal Museum of Fine Arts, Christine Guest

*Not for sale with this lot*



81

## ALFRED JOSEPH CASSON

### Sundown, Carson Lake

*oil on board*

*signed lower right; signed, titled and inscribed "Late Afternoon" on the reverse*

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

#### PROVENANCE

Roberts Gallery, Toronto

Private Collection, Ontario

With its rocky hills, calm waters, and complex foliage, this stunning depiction of a sunset at Carson Lake reminds us of why we continue to return to A.J. Casson and the Group of Seven. In *Sundown, Carson Lake*, Casson, using his signature limited palette, plays with the sunset's magic hour light to make us feel as though we, too, are bathed in the last warm glow of the sinking sun. While the sunset may only be brief, Casson seems to have the ability to stop time and create stillness in moments of transition. Of this stillness, Paul Duval writes: "[Casson] has the ability to crystallize a moment, to make concrete and eternal the passing vision. It is as though the time-machine has suddenly ceased to function, in a world where the wind had stopped breathing and the shadows no longer moved and every blade of grass and cloud were fixed forever." The result is a striking image that is at once filled with life and yet seems to hold its breath.

\$25,000 - 30,000



82

**FRANK HANS JOHNSTON****August Afternoon***tempera on illustration board**signed lower left; titled on an exhibition label on the reverse**18.5 ins x 18.25 ins; 46.3 cms x 45.6***PROVENANCE**

Private Collection, Toronto

**EXHIBITED***44th Annual Exhibition, Ontario Society of Artists, Art Museum of Toronto, Toronto, 1916, no. 56***LITERATURE**Ross King, *Defiant Spirits: The Modernist Revolution of the Group of Seven*, Kleinburg/Vancouver/Toronto/Berkeley, 2010, pages 284-285

The period leading up to the Group of Seven's inaugural exhibition in 1920 was a particularly fruitful time for Frank Johnston. The artist made numerous sketching expeditions to Algoma, eagerly embracing the opportunity to draw inspiration directly from the area's natural splendour. In 1916, at the encouragement of influential art patron Dr. James MacCallum, Johnson completed a painting trip to Hearst in Northern Ontario. Ross King observed, "this trip gave him certain bragging rights: none of the painters in the Studio Building, not even Thomson, had ventured to such a remote and northerly location in Ontario." Rather than working in oils on-site as his colleagues generally did, Johnston often used fast-drying tempera to create his *plein air* studies. A large number of the sketches from this period were sadly destroyed by the artist years later, in a bout of intense frustration at the Canadian art scene, an event contributing to their rarity today.

\$10,000 - 12,000



83

**ADRIEN HÉBERT****Ste-Rose, maison familiale***oil on canvas**signed lower right**22 ins x 18 ins; 55 cms x 45 cms***PROVENANCE**

Galerie Walter Klinkhoff, Montreal

Private Collection, Boston

Based in Montreal for the majority of his artistic career, Adrien Hébert painted many urban scenes of downtown and the Old Port. His family also owned a country property on Belair Island, along the city's North Shore. Just south of the island is Sainte-Rose, a town with many ancestral homes, as depicted in *Ste-Rose, maison familiale*. Hébert's oil painting skillfully captures the dappled light shining through the trees onto the house in his signature impressionist style.

\$6,000 - 8,000



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

## 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).

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

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

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



Frank William Brangwyn, *Unloading at a Dalmatian Port*



John Wentworth Russell, *The Plage at Le Touquet*



Frank Hans Johnston, *A Cook at the Miners' Camp, Whitehorse*



Johannes Hendricus Jurres, *Roman Battle Scene*

## SALE OF WORKS FROM A PROMINENT PRIVATE COLLECTION TO BENEFIT THE ART GALLERY OF ALBERTA

November 16th - 30th  
Online Auction at [CowleyAbbott.ca](http://CowleyAbbott.ca)

### Consultation and Preview

Cowley Abbott Gallery, 326 Dundas Street West, Toronto

Cowley Abbott is pleased to be entrusted with artworks of rarity and quality from a prominent private collection, which are being sold at auction to benefit the Art Gallery of Alberta. The collection includes paintings by Franz Johnston, Frank Brangwyn, John Hammond, James Henderson and John Wentworth Russell, among others.

With a collection of over 6,000 works and a focus on art produced in Alberta, the Art Gallery of Alberta is a vital institution of western Canada. This auction will both support and fundraise for this celebrated gallery, ensuring that it continues to be a centre of excellence for visual arts in Canada.

We invite interested clients to view the collection at [CowleyAbbott.ca](http://CowleyAbbott.ca)  
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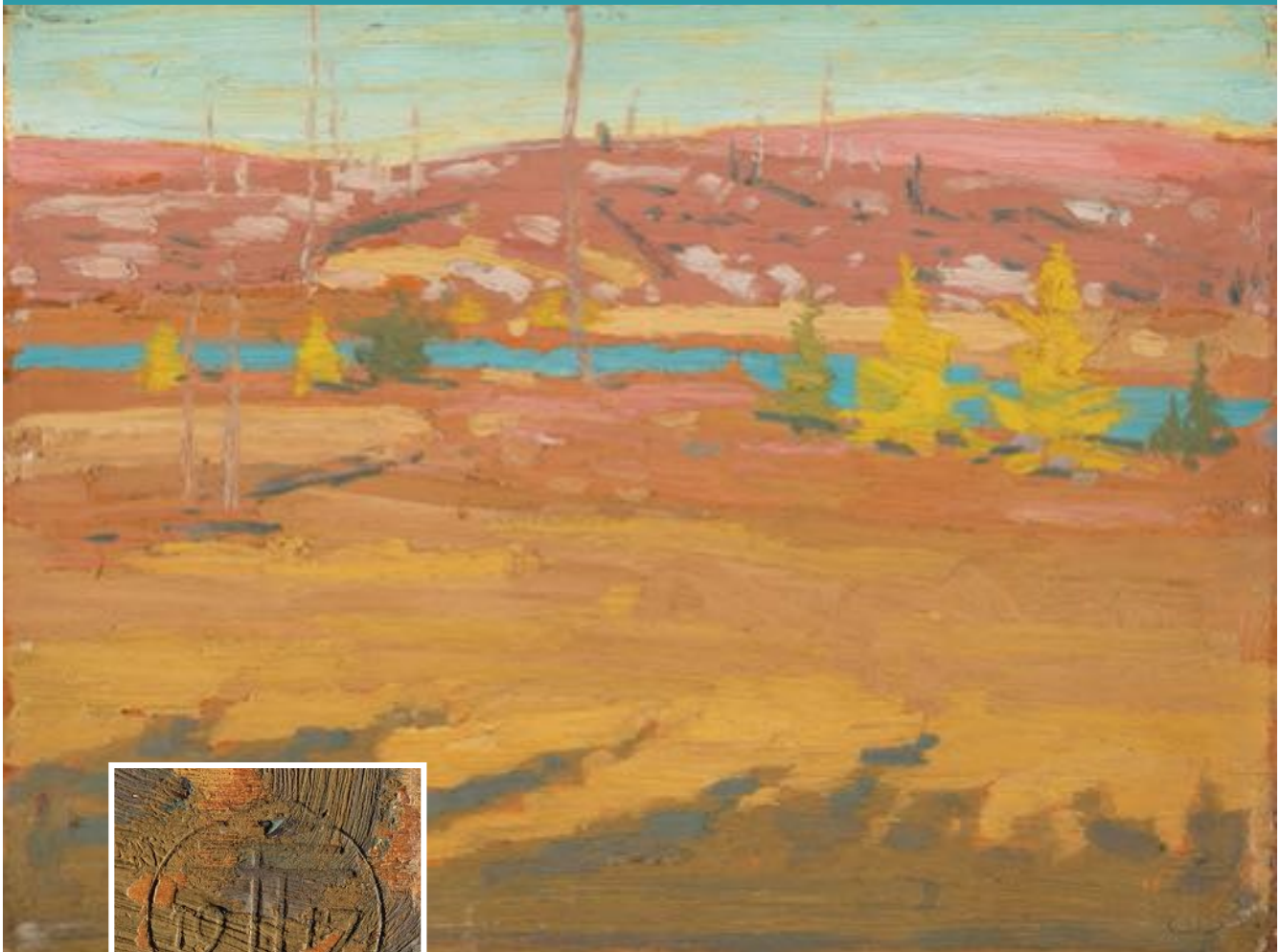




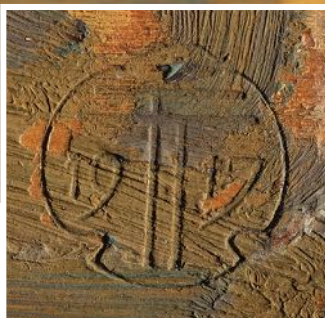
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Tom Thomson (Canadian 1877-1917), *Cranberry Marsh and Hill*, 1916, oil on wood, 21.9 x 26.7 cm. Art Gallery of Hamilton.



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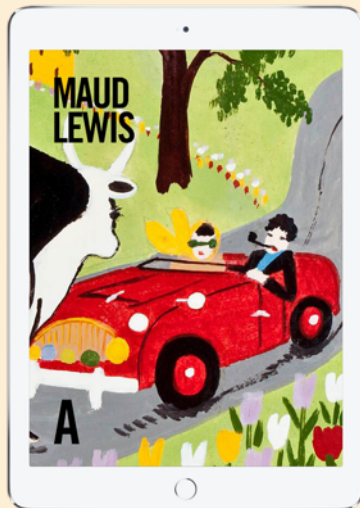
  
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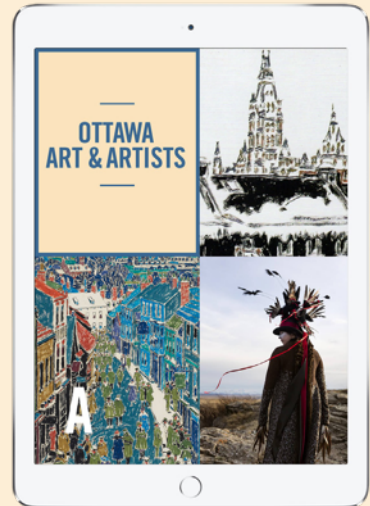
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### Front Cover

Jean Paul Riopelle, *Sans titre* (circa 1959) (Lot 14)  
© Estate of Jean Paul Riopelle / SOCAN (2021)

### Back Cover

Lawren Harris, *Near Métis, Quebec* (Lot 42)

### Inside Front Cover

Jack Bush, *Purple, Lime, Brown* (1965) (detail) (Lot 16)

### Inside Back Cover

Marcel Barbeau, *Rétine Ying Yang* (1966) (detail) (Lot 15)

Pages 4/5 Artwork Feature

Molly Lamb Bobak, *Beach Crowd* (detail) (Lot 10)







