



COWLEY ABBOTT
CANADA'S ART AUCTIONEERS

Auction of Important Canadian Art
December 1st, 2022





LIVE AUCTION

Thursday, December 1st at 4:00 pm EST

The Globe & Mail Centre
351 King Street East, 17th Floor, Toronto, Ontario

AUCTION OF IMPORTANT CANADIAN ART





VIEWING BY APPOINTMENT

October 28th to November 6th

Monday to Friday: 9:00 am – 5:00 pm

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

November 14th to December 1st

Monday to Friday: 9:00 am – 5:00 pm

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

Cowley Abbott Gallery
326 Dundas Street West, Toronto

PARTICIPATION

In-Person Bidding

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1

JOHN WILLIAM BEATTY

Sunlight and Shadow, Magnetawan River

oil on board

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

10.25 ins x 13.75 ins; 25.6 cms x 34.4 cms

PROVENANCE

Private Collection, Toronto

This peaceful autumn landscape was completed later in J.W. Beatty's career, when the artist was painting Ontario landscapes exclusively. He was known as one of the first painters to discover Algonquin Park and other areas of wilderness north of Toronto, such as the Muskoka

region. The Magnetawan River spans a great distance across many of these iconic locations for Canadian paintings, flowing 175km from Magnetawan Lake inside Algonquin Provincial Park to empty into Georgian Bay.

In this painting, as the title *Sunlight and Shadow, Magnetawan River* suggests, Beatty has focused on highlighting the effects of light on the shoreline landscape. The sun peeks through the clouds to illuminate the centre of the river as well as forest in the middle ground, while the shoreline itself remains shaded. Beatty achieves these subtle variations all while maintaining a consistent palette of delicate, similarly toned pigments.

\$7,000–\$9,000

**JAMES EDWARD HERVEY
MACDONALD**

High Park

oil on board

*signed with initials and dated 1911 lower left;
inscribed "J.E.H. MacDonald", titled, dated and
certified by Thoreau MacDonald on the reverse
7 ins x 5 ins; 17.5 cms x 12.5 cms*

PROVENANCE

Libby's of Toronto
Private Collection, Toronto
Consignor Canadian Fine Art, auction, Toronto,
29 May 2018, lot 1
Private Collection, Ontario

EXHIBITED

*Eight Members of the Group of Seven, Arts and
Letters Club of Toronto, 19–22 May 2009*

LITERATURE

Paul Duval, *The Tangled Garden: The Art of J.E.H. MacDonald*, Scarborough, 1978, pages 21–26

A favourite location for the artist, High Park provided J.E.H. MacDonald an endless amount of layered landscapes and vistas while conveniently located closeby to his young family on Quebec Avenue. Depicted during a dusky sunset, the soft rose hues of the sky attracted the artist to capture the effects of light and atmosphere during this transitional period of the day.

Within the park, MacDonald was afforded both sweeping open spaces and more secluded lush areas of the park to explore impressionistic painting. Inspired by the French and Dutch Impressionist masters, MacDonald developed his distinctive loose and fluid application of paint to articulate the rolling textured layers of a landscape, capturing the natural drama of the terrain. Here, the bright emerald foreground is punctuated with ribbons of burgundy outlining the organic tangles of long grass and foliage. Points of bright reds and yellows leave a trace of the season transitioning into cooler weather, transforming fresh green leaves of the background trees into fiery shades, offsetting the shadowy treeline. Favouring tight but dramatic landscapes, MacDonald sought to explore the effects of light and weather in these early compositions upon returning from London, England.

\$15,000–\$20,000





3

ALEXANDER YOUNG JACKSON

Sudbury Mine

*oil on board laid on board
inscribed with the title, date "1948" and NJG Inventory No. 1857 on the
reverse
10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms*

PROVENANCE

Kastel Gallery, Montreal
Private Collection, Montreal

The Group of Seven depicted Canada's vast and predominantly uninhabited landscape. However, the extensive and varied terrain also offered prime locations for mining and the production of pulp and paper, which led to rapid industrialization throughout the twentieth century. A.Y. Jackson took an interest in the subject of mines, and he sketched many of them in Ontario, Quebec and the Northwest

Territories—Eldorado Mine (radium) on Great Bear Lake, N.W.T.; Temagami Mine (copper and silver) and Sudbury Mine (nickel, copper and other metals) in Ontario; Thetford Mines (asbestos) in Quebec; Smallwood Mine (silver) in Labrador, as well as several gold mines surrounding Thunder Bay.

As a result of the elite social circle that surrounded the Group of Seven artists in Toronto, Jackson encountered many of the mine owners, engineers and other figures involved in the mining productions, who sometimes commissioned or purchased his work.

Jackson's 'minescapes' are a hybrid space where rural life intersects with urban demand. In Jackson's *Sudbury Mine*, painted in 1948, the machinery and mounds of dirt acknowledge the human imprint left on the land. These paintings complicate the romanticized view of Canada's wilderness and the Group of Seven's portrayal of *terra nullius*, as they represent a new phase of industrialism and capitalism in twentieth century Canada.

\$18,000–\$22,000



4

ALFRED JOSEPH CASSON

Rock Pools-Cloche Hills

oil on board

signed lower right; signed and dated 1960 on a label on the reverse
12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Roberts Gallery, Toronto
Damkjar-Burton Gallery, Hamilton
Private Collection, Toronto

LITERATURE

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

As one of Canada's most prominent landscape painters, Alfred Joseph Casson was loyal to the wilderness and villages of Ontario. *Rock Pools-Cloche Hills* portrays one of the artist's preferred subjects for

many years, the La Cloche Mountains. Teeming with mood from dramatic shadows and cloud formations, the painting is an exemplary representation of Casson's famed landscape paintings.

The La Cloche range in Northern Ontario along the north shore of Lake Huron was a regular painting destination for Casson. Painted in 1960 when the artist was 62, and two years after leaving Sampson Matthews Limited to paint fulltime, Casson depicts the view looking over the rocky landscape towards the mountains in the distance.

In *Rock Pools-Cloche Hills*, Casson uses his extremely design-oriented approach to the composition, limiting his palette and reducing the landscape to simplified forms to capture the atmosphere of a cloudy day in Northern Ontario. Deft handling of shades of green is perhaps Casson's most well-known trademark. As the artist stated, "One day I saw a Velasquez painting of Phillip IV of Spain. The only discernable colours were brown, black, silver and rose. That started me on simple, restricted colour schemes." Casson also attributed his restricted colour palette to his thirty-year career as a graphic designer. The specifications of projects forced Casson to use his ingenuity when working with colour.

\$18,000-\$22,000

FRANKLIN CARMICHAEL

Bon Echo

oil on panel

inscribed "OS 129" with the estate stamp on the reverse

10 ins x 12 ins; 25 cms x 30 cms

PROVENANCE

Family of the Artist

By descent to the present Private Collection, Ontario

LITERATURE

Robert Stacey and Stan McMullin, *Massanoga: The Art of Bon Echo*, Ontario, 1998, page 74

Bon Echo boasts the provincial park and the imposing cliff known as both Mazinaw Rock and Bon Echo Rock. Nestled in the narrows between the northern and southern parts of Mazinaw Lake, this vast rock formation has a steep and dramatic drop downward into the water, acting as a destination for painters and holiday goers for decades.

Dr. Weston A. Price and his wife, Florence were so taken with the majesty of the rock cliff, that they named the area "Bon Echo" for its acoustic effect and established the Bon Echo Inn. Opened in the summer of 1901, it was a three-storey structure with wrap-around verandahs and fifty beds, boasting a tremendous view of the Mazinaw Rock. The inn was an instant destination and by the early 1920s a new family was in charge; ownership having passed down to Merrill Denison. A progressive man and member of the Arts and Letters Club in Toronto, Merrill associated with members of the Group of Seven, drawing both artists and writers to visit the area. The magnificent rock forms inspired several plays and many paintings by Canadian artists, from F.M. Bell-Smith to Frank Johnston, to A.Y. Jackson and Charles Comfort. Countless artists captured the rock with their paintbrush.

In August of 1928, Franklin Carmichael and A.J. Casson visited Bon Echo Inn. The artists had been commissioned to create a series of oil sketches in tones of black and white for advertising purposes. The result was a brochure produced by Sampson-Matthews featuring a work by Carmichael. Stan McMullin aptly remarks on Carmichael's design for the brochure: "The starlit Big Rock in black, pale green and three shades of blue embodies the artist's idyllic vision of Canada as the landscape of inspiration." Carmichael's connection to commercial art would remain strong throughout his career, the artist spending twenty-one years of his life working as a commercial artist and designer.

Carmichael's idyllic vision of the landscape extends to this oil sketch. The confident composition in bright colours doesn't depict the granite cliff dominating the shoreline. Instead, Carmichael has chosen to provide an expansive, almost bird's-eye view of the inn buildings and the shoreline of Mazinaw Lake, evoking the tranquility of the area so beloved by tourists. Perhaps Carmichael worked up the sketch from watercolours or drawings saved after the 1928 expedition, wishing to revisit this mythic place with his brush. The earthy palette, strong linear details and rhythmic lines of the sketch emulate Carmichael's graphic sensibility and his study of dualities. Carmichael continually explored in his oeuvre the contrast of light and dark and the contrast of stillness and movement within the wondrous Canadian landscape.

After Carmichael passed away in 1945, it was some time before his work was recognized in solo exhibitions, the first of which took place in his birth town of Orillia, Ontario in 1961, organized by the Orillia Artist's Guild. An important artist in the Toronto art scene where he lived for most of his career, his work was also the subject of a significant provincial touring exhibition organized by the Art Gallery of Ontario in 1970-71, *Franklin Carmichael: paintings, water colours and prints*, which toured to eight venues.

\$30,000–\$40,000





6

MARY PRATT

Rafted Ice-Sunrise

mixed media on paper
signed and dated 1992 lower right
40.5 ins x 60 ins; 101.3 cms x 150 cms

PROVENANCE

Mira Godard Gallery, Toronto
 Private Collection, Ontario

LITERATURE

Tom Smart, *The Art of Mary Pratt: The Substance of Light*, Beaverbrook Art Gallery, Fredericton, 1995, page 123

In the late 1980s, Mary Pratt embarked on a new and distinct body of work. Breaking with her previous easel paintings in oils, Pratt experimented with combinations of watercolour, pastel and chalk to create large-scale drawings. Scaling-up in format, but just as significantly in subject matter, these works explore the natural, elemental forces of fire and ice. Writer Tom Smart observed, “Fire and ice both become elements through which Pratt explores the refraction of light and the incarnation of her muse as a presence radiating from the centres of the phenomena.”

With consistent technical mastery, Pratt’s renderings of light take on a transcendent quality. *Rafted Ice-Sunrise* depicts the sensual play of light and shadow on gently rippling water. The work features a stunning layering of pink, orange, blue and violet hues. The dramatic luminosity is enhanced with a foreboding barrier of dark pines in the distance. The rhythmic intervals of fenceposts are the sole indication of a human element. The sharp forms of broken ice at the centre evoke a visual reference to Caspar David Friedrich’s masterpiece, *The Sea of Ice*. Both works share a reverence for the destructive power and beauty of nature.

\$14,000–\$18,000



7

JAMES EDWARD HERVEY MACDONALD

Stormy Weather, Georgian Bay

oil on board

signed, dated 1912 and inscribed "Georgian Bay" & "south point of Dr. MacCallum's Island looking west" on the reverse; inscribed with the title, date "Oct. 1912" and certified by Thoreau MacDonald on the reverse
4.25 ins x 7 ins; 10.6 cms x 17.5 cms

PROVENANCE

The Collection of Mr. and Mrs. W.A. Manford
Arthur Leggett Fine Art & Antiques, Toronto
Private Collection, Ontario

EXHIBITED

J.E.H. MacDonald, R.C.A. (1873-1932), The Art Gallery of Toronto; travelling to the National Gallery of Canada, Ottawa, 12 November 1965-6 February 1966, no. 61

LITERATURE

J.E.H. MacDonald, R.C.A. (1873-1932), Toronto, 1965, no. 61, page 10, reproduced page 48

In 1911 J.E.H. MacDonald resigned from Grip Limited, wanting to pursue painting full-time. He organized an exhibition of his work at the Arts and Letters Club in Toronto. Lawren Harris attended this

show and was struck by MacDonald's painting. The next year the two artists held a joint exhibition, encouraging each other to continue to paint and exhibit. MacDonald was receiving acclaim and recognition for his work, a marked sign to continue to pursue an artistic career.

In this early sketch of Georgian Bay, the location is identified as "south point of Dr. MacCallum's Island looking west". Here, MacDonald has captured the intense heavy clouds and choppy waters as they crash into the inlet. Thanks to Dr. MacCallum, Georgian Bay would become a regular destination for sketching trips for members of the Group of Seven.

1912 was an important year for MacDonald as he launched his career as a professional artist and began painting the northern landscape of Georgian Bay and the Muskoka districts of Ontario. His painting style was still heavily influenced by Impressionism and MacDonald was an advocate for the small oil sketch produced *en plein-air*. As Nancy E. Robertson remarked in the exhibition catalogue for the J.E.H. MacDonald retrospective, in which this painting was included: "[MacDonald's] interest in untamed and unlimited nature...continued to develop and to urge him into new areas. He was equally attracted by the closed intimate nooks and the great open expanses of water and sky. In the large dramatic productions of nature, MacDonald assures man a place, never greater than nature but never at the mercy of nature."

\$10,000-\$15,000

FERNAND LEDUC

Eclipse

oil on canvas

signed and dated 1957 lower left; signed with initials and titled on the reverse; unframed

60 ins x 60 ins; 150 cms x 150 cms

PROVENANCE

Galerie Denise Delrue, Montreal

Private Collection, Quebec

LITERATURE

Lise Gauvin, *Entretiens avec Fernand Leduc, suivis de Conversation avec Thérèse Renaud*, Montreal, 1995, page 23

Fernand Leduc was an active influence and participant in the development of abstract art in Quebec. Not only a signatory of the 1948 Refus global, the artist was also responsible for making contact with the French writer André Breton in New York in order to make European surrealists more aware of the contribution of the Montréal Automatistes. After spending six years in Paris, in 1953 Leduc returned to Montreal with the feeling that the gestural automatiste painting was reaching an impasse. The artist steadily moved to a type of hard-edge abstraction by 1955, his works gradually acquiring rich colour contrasts. In the same year, Leduc came to the defense of these avant-garde and thus controversial Plasticien-related theories during the exhibition *Espace 55*. Reactions to the show provoked a debate between himself and Paul-Émile Borduas, who disapproved of the new directions taken by Montréal painting. By 1956 he had become the president-founder of the Non-Figurative Artists' Association of Montréal. He experimented at that time with various forms of spontaneous and gestural nonfigurative painting, his works gradually becoming more involved with interactions and contrast of colours.

Eclipse was painted in 1957, during this period of experimentation and public recognition for Fernand Leduc. An arrangement of abstract forms in a palette of blues, the large canvas demonstrates the artist's leanings to the approach of the Plasticiens. The interlocking two-dimensional forms have the appearance of a large jigsaw puzzle, as they are all on the same plane, with no overlap. Some outlines are rounded, though they still have pointed corners, creating a composition that has a hard-edge yet organic feel. The bold canvas highlights Leduc's ability to consistently revitalize the genre of abstract art throughout his prolific career.

The period from 1955-1970 is recognized as an evolutionary time for Leduc's artistic process, as he was developing his unique style that straddled gestural and hard-edge painting. On his practice, Leduc recounted, "I do not close my eyes, I am here, I am present, I am a human being who reacts. I am moreover a painter; I have the eyes of a painter: I organize." The artist has a keen awareness of his surroundings and an extreme presence in the moment. To Leduc, painting is the lens through which he observes the world. He sought to channel this direct approach and emphasize it to the viewer through his use of dynamic colour, saying: "It is most important to reach the highest level of intensity with the simplest means. I'm looking for the most intense colour so as to trigger the densest response and attain the strongest dynamism possible."

Leduc returned to France in 1959, as he continued to evolve his abstract style. By the mid-1960s Leduc had relaxed his hard-edge geometric compositions in favour of more curvaceous forms. *Eclipse* appears to foreshadow this shift to softer, rounded forms in the following years. He lived in Paris until 1970, when he came back for two years to teach at Université Laval and the Université du Québec in Montreal. The artist then returned to Europe until settling back in Montreal in 2006.

\$50,000–\$70,000





9

GERSHON ISKOWITZ

Orange II

oil on canvas

signed, titled and dated 1983 with a Gershon Iskowitz Foundation stamp
(Inventory No. B182) on the reverse

38 ins x 70 ins; 95 cms x 175 cms

PROVENANCE

Collection of the Artist
Gallery Moos, Toronto
Gershon Iskowitz Foundation

EXHIBITED

Gershon Iskowitz & Michael Walker, Newzones Gallery of Contemporary Art, Calgary, 8 April–6 May 2006
Gershon Iskowitz: Paintings from the 1980s, Miriam Shiell Fine Art, Toronto, 14 October–4 November 2006
Thielsen Gallery, London, 2007

LITERATURE

Adele Freedman, *Gershon Iskowitz: Painter of Light*, Toronto/Vancouver, 1982, page 153
Gershon Iskowitz: Paintings from the 1980s, Miriam Shiell Fine Art, Toronto, 2006

Inspired by aerial views of northern Manitoba, Gershon Iskowitz's abstract works of the late 1960s and 1970s often carried allusions to the Canadian landscape. By the 1980s, Iskowitz had gradually moved in the direction of pure abstraction. Loose dabs of colour solidified into concentrated ovoid forms dispersed over a near-monochromatic

ground. The artist's paint handling became less impressionistic and more direct. Interestingly, Iskowitz insisted on his work's connection to the natural world, commenting "My paintings are not abstract, they are real, they are very very much real, I see those things... I paint what I see."

A number of significant canvases from the late 1970s and early 1980s feature the use of high-key orange. Iskowitz created *Orange Painting No. 1* in 1977, and followed up this chromatic experiment with *Orange II* a few years later. *Orange II* features ovoid forms which oscillate between solids and openings, creating an ambiguous play of visual depth. Set off by contrasting hues, each form is energized by optical vibrations at their boundaries. The forms are arranged in loose diagonals, adding dynamism to the composition. The large scale and wide, horizontal format of the picture envelope the viewer in immersive colour. In 1982, the Art Gallery of Ontario held a retrospective of Iskowitz's work, a noteworthy cultural achievement at the time for a living artist. Only sixteen years had passed since Iskowitz's first modest gallery exhibition in Canada.

The joyous and life-affirming paintings of Gershon Iskowitz are particularly powerful considering the artist's traumatic early experiences as a Holocaust survivor. Writer Adele Freedman observed: "Painting is the disciplined human activity with which he searches to unite his present and his past, to bridge the rupture caused by the war. That urge to unify his experience stands behind everything he does, providing an emotional depth to his work which goes far beyond making images of the land from a helicopter window."

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

\$18,000–\$22,000



10

WILLIAM GOODRIDGE ROBERTS

Still Life in the Artist's Studio

oil on board

signed lower right; inscribed "372" on the reverse

29 ins x 36.25 ins; 72.5 cms x 90.6 cms

PROVENANCE

Acquired directly from the Artist

By descent to the present Private Collection, Toronto

William Goodridge Roberts was born in Barbados in 1904 to a prominent Canadian literary family. He studied at Montreal's École des Beaux-Arts and later at the Art Students League in New York. His New York schooling would prove to be a major influence on his career. During the 1930s, Roberts painted and taught in Ontario. He was the very first artist-in-residence at Queen's University in Kingston. Refusing to incorporate nationalist content into his work, Roberts became recognized for his modernist approach. In the 1940s, Roberts moved to Montreal and continued painting and teaching. He was admired by Quebec's francophone art community who saw in his

work a reflection of the modernist figurative tradition from France, known in Montreal as "living art." His works were equally divided into the themes of landscapes, portraits and still lifes; all are exemplary representations of each style.

More so than his Group of Seven contemporaries, Goodridge Roberts placed a special emphasis on the still-life, returning to the motif repeatedly over a thirty-year period. In the early 1960s, Roberts explored several variations on the subject of an unassuming studio table still life, rendering the painted surface in thick, confident impasto. He typically made a point of highlighting the studio setting, as seen in *Still Life in the Artist's Studio*.

Behind a carefully arranged table setting of fruit, ceramics and books on a bright red tablecloth, a calendar hangs on the wall and the viewer is able to glimpse through an open bay window to see a snowy street. The lively, rigorous brushwork adds energy to the composition with the colourful table and its contents. The influence of early Cubism is acknowledged through the flattened perspective of the table-top and the reductive forms of the fruit. Roberts consistently painted directly from life, but continued to find new, inventive aesthetic territory to explore within the traditional genre.

\$50,000–\$75,000



11

CHARLES GAGNON

Inquisition (Quelles sont les...)

acrylic on canvas on panel with ruler
signed, titled and dated 1981 on the reverse
10.25 ins x 13.25 ins; 25.6 cms x 33.1 cms

PROVENANCE

Collection of Roy L. Heenan, Montreal
Michael Gibson Gallery, London
Miriam Shiell Fine Art, Toronto
Private Collection, Toronto

Charles Gagnon, a prominent figure of the Quebec post-war abstract art movements, stood out from his contemporaries due to his exploration of various media such as film, photography, collage, and box constructions in addition to painting. He was heavily influenced by his time spent in New York from 1955-1960, where he was exposed to the influential Abstract Expressionists and Color-Field painters.

In the late 1970s, Gagnon's paintings began to explore aerial spaces. He created two series, Cassation and Inquisition, which both presented large, light-hued fields, generally monochrome but animated by a range of tone, value and gesture. He evoked cloudy skies or other meteorological phenomena viewed up close through a window, or the frame of a photograph or film camera.

The pictorial space is geometrically divided by a rectangle within the rectangle of the canvas. In the Inquisition paintings, such as *Inquisition (Quelles sont les...)*, Gagnon employed a neutral colour palette—generally in grey that covered the entire painting, including the edges of the frame. The artist also applied words, numbers or objects to the surfaces of these paintings; in this instance, a wooden ruler is screwed into the lower edge of the support. In doing this, Gagnon's strategy was to transform the works from self-referential entities into something informative, resembling illustrations from a scientific manual or a dictionary.

The Inquisition paintings invite the viewer to look at a painting in a new way, straying from the standard two-dimensional image surrounded by a basic frame. Gagnon explains how he sought to break from the conventional way of viewing paintings:

"I started wondering about how we looked at paintings. We normally read from left to right and from top to bottom, which is a very occidental concept. But do we look at painting the same way? I started incorporating how we normally read into my work, but then came to the question of whether we really need it that way? Suppose we notice things differently? Big things before small things? So I started adding labels, a,b,c,d and 1,2,3,4, to deal with how we read in terms of scale, which in turn brings in perspective. I became very interested in how, depending on where you came from, you could read a work in many, many ways."

\$20,000–\$30,000



12

RITA LETENDRE

Sirius

oil on canvas

signed and dated 1963 lower right; signed, titled and dated "Paris 1963" on the reverse

18 ins x 21.75 ins; 45 cms x 54.4 cms

PROVENANCE

Galerie Camille Hébert, Montreal

Heffel Fine Art, auction, Vancouver, 28 May 2016, lot 217

Private Collection, Montreal

LITERATURE

Guy Viau, "La peinture moderne au Canada français" in *Rita Letendre*, Gallery Gevik, Toronto, 2010, page 4

Rita Letendre's work of the early 1960s exudes the confidence of an artist who has earned both commercial success and critical acclaim. By this point in her career, Letendre had won significant prizes, recently participated in a travelling exhibition organized by the National

Gallery of Canada and held a solo exhibition at the Musée des beaux-arts in Montreal. In 1962, Letendre received a grant from the Canada Council and travelled extensively through Europe and Israel.

Letendre's paintings of the period were exuberant, gestural abstractions influenced by Paul-Émile Borduas, Franz Kline and others. Using palette knives and spatulas, she created rich and luscious impasto surfaces. Her work often featured dark swirls of oil paint sharply contrasted with areas of vivid colour. The modest scale of this work from 1963 creates tension between dynamics of expansion and containment. Titled after the brightest star in the night sky, *Sirius* evokes cosmic forces and transcendence. Writer Guy Viau commented, "The painter Rita Letendre is fiery, but as thoughtful as she is passionate; her gesture as rapid as her reflection is deliberate... These works have the freshness of a beginning, the freshness of morning, suggesting natural cataclysms, or maybe planets colliding. As a woman painter, Rita Letendre incarnates power." *Sirius* exemplifies the late period of Letendre's gestural abstracts. Only a few years later, the artist would go on to decisively shift her painting practice to structured, geometric works.

\$20,000–\$30,000

KIM DORLAND**Lost Mother #3 (2014)**

*oil and acrylic spray paint over linen over board
signed and titled on the right edge on the reverse
60 ins x 48 ins; 150 cms x 120 cms*

PROVENANCE

Angell Gallery, Toronto
Private Collection, Toronto

LITERATURE

Katerina Atanassova, "You are Here: Kim Dorland and the Return to Painting" in Katerina Atanassova, Robert Enright and Jeffrey Spalding, *Kim Dorland*, Kleinburg, 2014, pages 6, 44, 46 and 56

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. 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."

Unlike many of his contemporaries, Dorland made a conscious choice to work in the old traditions of oil painting, which was always a source of inspiration, as it was the medium of choice of Thomson, Carr, and all of his twentieth-century influences. However, Dorland formed his own personal approach—a uniquely multi-layered impasto, rendered with a vigour and density. *Lost Mother #3* presents the quintessential Dorland image of a solitary figure in a landscape, painted in his characteristic impasto application. A thin halo of neon orange and pink surrounds a figure walking away from the viewer, who wears a jacket, hoodie and rain boots. The forest is made up of gold and silver spray-painted tree trunks, contrasted by green pine branches in very thickly-applied pigment. Unlike the dazzling romantic landscapes of the Group of Seven, Dorland's forests incite ambiguous feelings to the viewer: is it peaceful and familiar, or eerie and mysterious, or both? Curator Katerina Atanassova writes that "Nature is imbued with a psychological undertone that sets up an intense psychological dialogue between artist and viewers. In Dorland's work, the forest often seems to be closing in on the artist, neither inviting nor foreboding, but pervaded by a feeling of intensity and danger."

Lost Mother #3 was completed in 2014, when Dorland's two sons were ages eight and five years old. He had created other "Lost Mother" paintings in the preceding years. The mother figure was very relevant to him at this time, as he and his wife had recently become parents. While Dorland has depicted many figures who are alone in the woods, in this instance, "lost" could refer to the geographical sense of the word, as well as the emotional challenges of being a mother.

Dorland's nature-inspired works are usually developed over an extended period of time, often involving field trips and Polaroid photo documentation, and sometimes drawn from remote and wild areas in his native Alberta. Dorland is not an *en plein air* artist, but prefers the comfort of his studio. Despite their large scale, Dorland's forest landscapes lend themselves to a simple reduction of forms. Nature is stripped down to the bare essentials: line, shape, and colour. In *Lost Mother #3*, the forest is reduced to multiple vertical lines for tree trunks and branches, and a few textured masses for foliage. Atanassova also observes that Dorland does not typically identify a particular location for his landscapes; rather "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'."

\$20,000–\$30,000





14

ALBERT HENRY ROBINSON

Winter, Cacouna

oil on board

signed and dated 1921 lower right

8.25 ins x 10.5 ins; 20.6 cms x 26.2 cms

PROVENANCE

Kastel Gallery, Montreal

Walter Klinkhoff Gallery, Montreal

Private Collection, Toronto

EXHIBITED

Albert H. Robinson, The Mature Years, The Kitchener-Waterloo Art Gallery; travelling to Art Gallery of Windsor; The Edmonton Art Gallery; Glenbow Museum, Calgary; Agnes Etherington Art Centre, Kingston; London Regional Art Gallery; Art Gallery of Hamilton; Beaverbrook Art Gallery, Fredericton, 2 September 1982–30 October 1983, no. 5 as *Cacouna*

LITERATURE

Jennifer Watson, *Albert H. Robinson, The Mature Years*, The Kitchener-Waterloo Art Gallery, 1982, no.5, pages 15-16, 25, reproduced page 30 as *Cacouna*

In 1910 Albert Henry Robinson met A.Y. Jackson, who would greatly influence his painting style. Between 1918 and 1933 the painters would take many painting trips along the St. Lawrence and in the Laurentians. The municipality of Cacouna is located on the south shore of the St. Lawrence River. As Jennifer Watson writes, "With various friends, Jackson and sometimes Hewton or Edwin H. Holgate, often meeting Clarence A. Gagnon, Robinson would return in March to the lower Saint Lawrence, his object being largely the villages of the north shore as a letter explained: 'The south shore is more sophisticated than the north. Less intimate. Less colour. it depends more on its contours and big spaces it needs canvases. It's too intricate for sketching.'"

In 1921, the year in which Robinson painted this work, Jackson and Robinson made their first trek to Cacouna. Jackson recalls the trip: "In 1921 I made my first sketching trip to lower Quebec. This was at Cacouna. This village on the gulf was buried in snow. After spending some weeks there I persuaded Robinson to join me. It was here he made the studies for his fine canvas, *Returning from Easter Mass*." In *Winter, Cacouna* Robinson has situated himself along the shoreline and has depicted the aftermath of a heavy snow fall. We can see not only the influence of the Impressionists but also Jackson's influence, with the broad, heavy brushstrokes and how the composition has been brought forward to be parallel with the picture plane.

\$20,000–\$30,000



15

ALEXANDER YOUNG JACKSON

Coldwell, Lake Superior

oil on panel

signed lower right; signed and titled on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Dominion Gallery, Montreal

Walter Klinkhoff Gallery, Montreal

Heffel Fine Art, auction, Toronto, 29 November 2012, lot 209

Private Collection

LITERATURE

A.Y. Jackson, *A Painter's Country (The Autobiography of A.Y. Jackson)*, Toronto, 1967, page 48

A.Y. Jackson's first major trip to Lake Superior was in 1925 with Lawren Harris. They wished to experience and paint the rugged remote landscape of the northern shore, expanding the terrain to be represented by the Group of Seven artists.

As A.Y. Jackson notes about the region of Lake Superior: "I know of no more impressive scenery in Canada for the landscape painter. There is a sublime order to it, the long curves of the beaches, the sweeping

ranges of hills, and headlands that push out into the lake. Inland there are intimate little lakes, stretches of muskeg, outcrops of rock: there is little soil for agriculture. In the autumn the whole country glows with colour; the huckleberry and the pink cherry turn crimson, the mountain ash is loaded with red berries, the poplar and the birch turn yellow and the tamarac greenish gold."

A.Y. Jackson successfully conveys his impression of a light snowfall in the remote northern landscape of Lake Superior in winter. A peaceful and picturesque lakeside town is thinly veiled in snow, with the earth and shrubbery peeking out from underneath. Jackson uses a fairly monochrome palette of greys and light browns which are repeated throughout the land, lake and sky.

Jackson signed the reverse of this charming oil sketch with the inscription "Studio Building, Severn St, Toronto". The painter shared this famous artist's studio with Tom Thomson at the time of its opening in 1914, and later with other members of the Group of Seven. Jackson eventually left the Studio Building in 1955, with Lawren Harris mourning, as he wrote in a letter to his friend: "Your moving from the Studio Building marks the end of an era, the one era of creative art that has the greatest significance for Canada... You were the real force and inspiration that led all of us into a modern conception that suited this country, and the last to leave the home base of operations."

\$25,000–\$35,000

EDWIN HEADLEY HOLGATE**Laurentian Village***oil on board**signed with initials lower left; signed and inscribed "Laurentian Back Street" on a label on the reverse**8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms***PROVENANCE**

Walter Klinkhoff Gallery, Montreal
 Galerie d'Art Vincent, Ottawa
 Private Collection

LITERATURE

Dennis Reid, *Edwin H. Holgate*, Ottawa, 1976, page 22

A landscape painter, portraitist, muralist, printmaker and illustrator, Edwin Holgate most often found his subjects in the province of Quebec. Holgate began his art education at the Art Association of Montreal studying under William Brymner and in 1912 he went to Paris where he studied at the Académie de la Grande Chaumière. He was in Russia at the outbreak of the First World War and returned to Canada where he enlisted with the 5th Canadian Division Artillery (1916-19). He married Mary Frances Rittenhouse in 1920 and returned to Paris to continue his studies. The couple moved to Montreal in 1922, where Holgate opened a studio. Despite living in the city, the artist loved the outdoors and had always been interested in depicting the wilderness of the Laurentians. He built a cabin at Lac Tremblant in 1925, but later sold the property to purchase a nine-acre piece of land in Morin Heights, where he would eventually settle with his wife in 1946.

In Montreal, Holgate enjoyed the friendship of A.Y. Jackson, Clarence Gagnon, Mabel May, Lilius Newton, Randolph Hewton, and many of the younger artists who became known as the Beaver Hall Hill Group. Holgate was a good skier and took regular trips to various parts of Quebec, often in the company of Jackson. On skis, the two artists visited many of the well-known areas of Charlevoix and the

Laurentians. *Laurentian Village* would have been painted on such a trip. The mid-winter scene depicts several buildings in shades of grey and red receding into a background of snowy hills. The tight placement of the houses suggests a fairly densely populated area for the generally rural Laurentians.

This charming oil painting was completed in 1930, the year before Holgate became known as the eighth member of the Group of Seven and remained a member of the Group until it disbanded in 1933. Dennis Reid describes the artist's Laurentian paintings as "among the most sensual of his works, they reveal across every inch of their surfaces the long hours of concentration that have brought to them the gentle glow of life."

Holgate's sweeping vistas of the Laurentians all share the artist's skill at building the mid, fore and background of the composition. Holgate captures natural movement and atmosphere in the undulating hills and clusters of trees in his unpeopled landscapes. Similarly, in this more urban work, the houses nestled amongst each other and the dramatic snow-covered mountains in the distance create a rhythmic composition. Akin to the canvas, *Laurentian Hills* (University Club, Montreal), Holgate evokes form, rhythm and design - key concerns for the painter. The placement of figures to anchor a scene was a frequently used token by Holgate, employed in a *circa* 1924 canvas of Baie-Saint-Paul (Private Collection), where a young boy builds snowballs in front of houses laden-down with snow. This serene winter composition employs a playful cat darting through the snow in the foreground, acting as a focal point amongst the subdued tones of the buildings. A glimpse of a figure in a doorway at right and the striking red building draw the eye through the scene, furthering anchoring the landscape. Holgate's technical ability and painterly skills mark *Laurentian Village* as a fine visual expression of rural life in Quebec.

\$20,000-\$30,000



ALFRED JOSEPH CASSON

The Camel's Hump, Lake of Bays

oil on canvas

signed lower right; titled and inscribed "circa 1983" on a label on the stretcher

20 ins x 24 ins; 50 cms x 60 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*, Agincourt, Ontario, 1976, page 43

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

A.J. Casson has played a prominent role in the development of Canadian art, quietly having built his reputation as a master painter without sacrificing the principles of his personal approach to painting. Although a professed lover of travel, Casson never went far afield. Ontario is Casson's place. He knows and loves the varying landscape of the province. From the pastoral rolling countryside, where a few houses and stores cluster at a crossroad, to the craggy heights of the lonely landscape where only the wind through the trees breaks the silence.

Adjacent to Algonquin Park, Lake of Bays is an idyllic oasis in the northeastern part of Muskoka. A small township with over a hundred lakes, the area is a popular destination for cottagers escaping the city. Casson frequented the area on his sketching trips, revelling in the expanse of forests, rocks, lakes and wetlands to paint.

Casson has captured the heavy atmosphere of an early autumnal day in the Lake of Bays in this oil. The camel hump shaped hills of the background are shrouded in cloud from the moody grey skies. Mist rises from the lake, signalling the cool dawn of fall. The ruddy red and soft yellow leaves of the foliage in the foreground stand in stark contrast to the overall subdued palette, providing a rich warmth in the play of light and shadow.

The artist has "worked up" this canvas, inspired by a sketch executed in 1981. The moody skies remain, but it is interesting to note the shift in colour palette and season. The vantage point of the canvas, viewing the camel hump shaped hills head on from across the lake is striking, placing the viewer actively in the thick of the landscape as opposed to passively on the shoreline. Casson shows his appreciation for the beauty and simplicity of the landscape in this composition, harnessing a boyhood passion for exploring the countryside.

Characteristic of the artist's later works, there is a softness to both the colour palette and the handling of brushwork emphasizing a more reserved depiction of the Canadian landscape. The work showcases Casson's dedication to the Ontario landscape in this subtle rendering of the popular region. Common to Casson's work throughout his career is a limited colour palette. In a 1985 interview, the artist recalls this strategy as being present since his early days with the Group of Seven, when "exhibitions were flaming with colour." He elaborated by stating: "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." The *Camel's Hump, Lake of Bays* is a prime example of a subtly dramatic landscape of this period in Casson's oeuvre.

Speaking to the artist's legacy, Margaret Gray, Margaret Rand and Lois Steen share that, "[Casson's] hundreds of drawings, sketches and paintings, which have recorded the beauty and the character of his land, are a great legacy indeed. But perhaps from a historical point of view A.J. Casson's greatest contribution lies in the present-day link which he provided with that vital period when Canadian art took on its own identity. The Group of Seven laid down the foundations upon which modern art in this country has built, and Casson, although never avant-garde, has made his own unique contribution to the structure. He paints his own vision, unaffected by the tyranny of the new."

\$60,000–\$80,000



Alfred Joseph Casson
The Camel's Hump, Lake of Bays (July, 1981)
 oil on board, 12 ins x 15 ins; 30 cms x 37.5 cms
 Private Collection
 Not for sale with this lot



JAMES WILSON MORRICE

Study for “Neige, Canada”

oil on board

signed lower left

9.25 ins x 13 ins; 23.1 cms x 32.5 cms

PROVENANCE

Private Collection, Manitoba

In January 1890, freshly called to the Ontario Bar to please his father, young J.W. Morrice settled in Paris to please himself, by becoming a professional painter. From there he travelled Europe in search of fresh motifs, eventually crossing the Mediterranean to North Africa and the Atlantic to the West Indies. But he never forgot his family and his homeland, which he visited periodically, usually around Christmas. The winter canvases he painted back in Paris are much sought after, and many are already in public or corporate collections. The appearance of *Neige, Canada/Snow, Canada*, which is offered in a separate sale is exceptional; its pairing with its recently discovered preparatory sketch is unique, a first for Morrice!

Morrice spent a lot of time over the composition of his canvas, and we recognize it in the sketch: the grey sky, the falling snow and the white ground. With some significant differences: the house, closer to the foreground, has two floors and a mansard roof; there is no fence and no woodpile, but a smaller building on the left horizon; less importantly, the horse blanket is dark green, and the sled is all yellow. A “ghost” in the upper left of the canvas suggest that Morrice had first placed the big house, with its mansard roof, on the left and reversed, but discarded it. After perhaps trying it first on the right as in the sketch. In the end he covered everything in uniform grey paint and painted a smaller house which he prolonged by a sloping roof and a woodpile.

A small watercolour relates directly to this pair, quickly drawn, thinly coloured, and completed by more pencil marks (*Canadian Winter*, 14 x 16 cm, Corporate Collection, Stellarton N.S.). Its composition is the same as the sketch, but with minor differences: the blanket is dark red and white, the sled is pale green; and a big one: the sky is pale blue-green, and a long trail of smoke emerges from the small house at left. First idea, or trial for a different colour scheme before starting the canvas? If Morrice adopted the red blanket and, partially, the green sled, he discarded the pale blue-green sky and the too anecdotal smoke trail, resulting in a more modern, “art for art’s sake” composition.

This study, and the canvas, cannot be linked to any known trip home, nor to any sketch or drawing besides the watercolour, itself also quite unique (it is painted on an envelope, not in a sketchbook). Its thinly painted sky relates to Morrice’s Montreal and Quebec panels of early 1906, and to other European sketches of that period, but the rest does not convey the sense of hurry that characterize the Canadian panels, painted out in the cold. And Morrice never used that large format in Canada, although he did in Marseille and Venice, in the summer of 1904, and later in Tangier and elsewhere. Some of these Venetian sketches are stamped by a local maker, and the panel for our sketch, which is not stamped, could also be Venetian. But also Parisian, like another Quebec sketch of the same size and similar palette (Private Collection), stamped “A. Moreaux, 106 Boul. Montparnasse, Paris”, one of Morrice’s colour man in Paris.

Homesickness may have played a role, plus the desire to offer a fresh subject to the Parisian public. We ignore Morrice’s whereabouts between August 1904 (in Venice) and February 1905 (in Paris), but a trip home would have left a trace, at least on a ship’s manifest. Not a problem: he had dozens of painted panels lying around, plus his sketchbooks. In 1907, faced with the same desire to exhibit Quebec subjects at the Société Nationale but unable to come home, he used drawings and sketches from his 1906 visit; and to create his famous *Ferry, Quebec*, he went back to a sketchbook and panels dating from his long stay in the winter of 1896–97. Many pages of this early sketchbook



James Wilson Morrice

Neige, Canada (Snow, Canada) (circa 1905)

oil on canvas, 18 ins x 25.75 ins; 45 cms x 64.4 cms

Private Collection

To be offered in the Cowley Abbott Important Private Collection of Canadian Art Auction (December 1st at 7:00 pm)

Not for sale with this lot



James Wilson Morrice

Canadian Winter

watercolour, 5.6 ins x 6.4 ins; 14 cms x 16 cms

Corporate Collection, Stellarton, N.S.

Not for sale with this lot



(Ottawa, National Gallery of Canada) are studies of sleds and their drivers gliding on a snowy ground, others depict typical rural houses. Enough to feed the artist's imagination when he was putting together his entries for the 1905 Société Nationale which, in the end, did not include *Neige, Canada*. The canvas was forgotten until 1912, when Morrice sent it to the Autumn Salon of London's Goupil Gallery, hoping for a sale, which did happen. As for the sketch, he might have given it to a friend, since it is signed, and was not found in his studio after his death (no studio stamp).

This lengthy discussion exemplifies the complexities of properly cataloguing the works of an artist who travelled often and far in search of fresh motifs but could elaborate a new composition far away from its source; he never stayed long in one place, never dated anything, and rarely gave titles to his works.

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

\$50,000–\$70,000



19

HAROLD WELLINGTON MCCREA

The Auction

oil on canvas

signed and dated 1932 lower right

34.25 ins x 40.25 ins; 85.6 cms x 100.6 cms

PROVENANCE

Mr. Charles Sweatman, Toronto

Private Collection, Toronto

Sotheby's Canada in association with Ritchie's, auction, Toronto,

19 November 2007, lot 113

Private Collection, Montreal

EXHIBITED

The Stroller's Club, Toronto, 1941 (Property of Mr. Charles Sweatman)

Harold Wellington McCrea was a painter, graphic artist, and illustrator, who studied at the Ontario School of Art and the Art Institute of Chicago. He spent most of his working life in Toronto

and would have crossed paths with future members of the Group of Seven, including Arthur Lismer, J.E.H. MacDonald, Frederick Varley, Franklin Carmichael and Frank Johnston, when he was employed at the design firm, Grip Limited, between 1910 and 1914.

Influenced by the Group of Seven but choosing to take a more illustrative approach, McCrea has captured the drama of a country auction on a winter day. Potential bidders on the contents of the house have parked their sleighs and are huddled around exchanging the gossip of the day.

McCrea was commissioned by the T. Eaton Company to create a series of sixty compositions of Canadian life and history. *The Auction* was possibly one of the artworks painted for this series, reflecting both McCrea's graphic design background and interest in recording historical subject matter. He exhibited at the Royal Canadian Academy of Arts and was an active member of the Ontario Society of Artists. McCrea was also a frequent contributor to *MacLean's* magazine.

\$20,000–\$30,000



20

MAUD LEWIS

Winter Sleighing Scene with a Covered Bridge

mixed media on board

signed lower right

11.25 ins x 12 ins; 28.1 cms x 30 cms

PROVENANCE

Acquired directly from the Artist

By descent to the present Private Collection, Toronto

LITERATURE

Lance Woolaver, *Maud Lewis: The Heart on the Door*, Halifax, 2016, page 205

Painted *circa* 1966, *Winter Sleighing Scene with a Covered Bridge* was created a few years after the closure of the Alms House, where Everett Lewis, Maud's husband, had been employed. Maud's painting business became the couple's sole source of income. It was also painted at a time when Maud's star was rising. During the summer months, cars would

line the gravel shoulder of the highway in front of the Maud Lewis House as tourists visited to buy an inexpensive souvenir of their trip to Nova Scotia. Lewis's paintings were still selling for less than \$10 to \$12. The pictures would turn out to be savvy investments.

Winter sleigh scenes are some of the most complex compositions produced by Maud Lewis. The layered fore, mid and background create depth and guide the eye through the scene. We follow the trail of sleighs as they wind along the road creating movement through the picture. The subject is a popular serial image. Lewis rarely left the confines of her small home and the repetition of the scenes suggests the repetition of the everyday hustle and bustle of life in Digby County. As Maud's friend and neighbour, Flora Amero would recollect of the area, "it was a small world but a pretty place".

\$20,000–\$30,000



21

MAUD LEWIS

Carriage Ride Through Town

oil on board

signed lower right

11.25 ins x 12 ins; 28.1 cms x 30 cms

PROVENANCE

Acquired directly from the Artist

Private Collection, Nova Scotia

By descent to the present Private Collection

LITERATURE

Lance Woolaver, *Maud Lewis: The Heart on the Door*, Halifax, 2016, page 65

Maud Lewis's father was a harness maker and a well-liked man in Yarmouth. As Maud's former classmate would recall, "her father had a harness shop on Jenkins Street, going towards Water Street. There were three steps to go up into the shop and it was very clean and neat. He had harnesses hanging on the walls, sleigh bells and other leather goods. He also had a repair shop in the back, that is why I went in there. I had a leather belt for him to shorten. He was a pleasant man, average height and nice manner." Through her father's work, Maud developed a love of traditional practices in an age of rapid innovation. Her pictures often reflected a way of life that was undergoing major changes and, at times, disappearing. Lewis would often include detailed harnesses in her work as we see in this early 1960s painting, *Carriage Ride Through Town*. Though harness makers and blacksmiths would soon disappear from rural Nova Scotia, we are given insight into the ideals that Lewis held dear, namely, beautiful nature, close connections to animals, and the happiness that comes from family love.

\$20,000–\$30,000



22

MAUD LEWIS

At the Train Station

oil on board

signed lower right

11.5 ins x 13.5 ins; 28.8 cms x 33.8 cms

PROVENANCE

Acquired directly from the Artist

Private Collection, Nova Scotia

By descent to the present Private Collection

Though life in Digby was hard for Maud Lewis and many others, the village was picturesque and attracted tourism in the summer months. Visitors would arrive by ferry, train, and car. The train passed through the centre of the town and journeyed down to the Long Wharf. The Sheriff oversaw pausing traffic with a zinc stop sign to let the locomotive pass.

Perhaps reminiscent of Maud's own journey to Digby from Yarmouth in 1937 by train, *At the Train Station* from the early 1960s features tourists in traditional dress, laden with luggage as they make their way towards the station. Consistent with this era, the street appears to be gravel and dirt. The roads were oiled to keep the dust at bay. The hills rise behind the station and display the charming cottages of Digby.

\$20,000–\$30,000

MARC-AURÈLE FORTIN

Paysage avec maisons

oil on board

signed lower right

24 ins x 48 ins; 60 cms x 120 cms

PROVENANCE

Galerie l'Art français, Montreal

Private Collection, Ontario

LITERATURE

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

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 1: A-F*, 5th Edition, Revised and Expanded, Ottawa, 1997

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. These vibrant works that capture the charm of small-town Quebec are what the artist became best known for in his career. Fortin appreciated Quebec history, the life of the rural villages and landscape, saying "Just like the French, we must excel in landscape". Author Germain Lefebvre describes the artist's range of Quebec subjects: "From countryside to city, he painted the peaceful roads of St. Rose, his birthplace, the mountains of Piedmont and the fishermen boats in the Gaspé. He witnessed the strong progress of urbanization: a network of railways in the district of Hochelaga, construction of the Jacques-Cartier bridge and the maritime port of Montreal."

Paysage avec maisons is quintessentially Fortin, with its billowy clouds, verdant trees and quaint farmhouses in shades of blue, yellow and pink. Fortin's highly decorative, colourful landscapes celebrate the picturesque in nature. Despite a traditional training, he developed a modern view of rural subjects. Lefebvre describes the uniqueness of Fortin's charming depictions of nature: "Fortin experiments with the most varied techniques, developing a pictorial language to translate more expressive emotions, feelings. 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."

Fortin was particularly talented and innovative in his use of colour throughout his prolific career. He began experimenting with watercolours in 1918, when he took an interest in depicting large elm trees in vibrant shades of green. This led to further watercolours and oils in vibrant and cheerful colour combinations, and increasingly large trees. In the late 1930s, Fortin began his "black period" and "grey period", experimenting with the application of pure colours onto a black or grey surface. He then mixed watercolour with black pastels and pencils, which created moodier, monochromatic compositions. Late in his career, Fortin discovered casein, which excited him due to its similarities to watercolour but with more opacity.

In 1963, a retrospective show of Fortin's work was held at the National Gallery of Canada. In the exhibition catalogue, Jean-René Ostiguy describes the artist's uniquely colourful and pleasing style: "After his trip to Europe, when his style came close to resembling that of the Group of Seven, he succeeded in preserving a quality of expression belonging to the people... Fortin oscillated between decorative imagery and Fauvism. When he was at his best, he mingled the two..."

\$40,000–\$60,000







RITA LETENDRE

Terre feconde

oil on canvas

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

48 ins x 48 ins; 120 cms x 120 cms

PROVENANCE

Dorothy Cameron Gallery, Toronto

Private Collection, Toronto

LITERATURE

ICYMI: *Remembering Rita Letendre* [online publication], The Art Gallery of Ontario, 24 November 2021

Beginning as an Automatiste painter in the 1950s, Rita Letendre was influenced by Paul-Émile Borduas' revolutionary gestural abstract paintings of the period. Although the Automatistes were instrumental in the evolution of her style, Letendre developed a singular vision in her body of work that resulted in a unique style that pushed boundaries of colour, light and space. After being exposed to the major figures of the Plasticiens movement in the mid-1950s, Letendre began experimenting with more structured and geometric compositions. However, by the end of the decade, she returned to a gestural approach, inspired by the Abstract Expressionists in New York—particularly the black and white paintings of Franz Kline. Her production began to increase, winning first prize in the Concours de la Jeune Peinture in 1959 and the Prix Rodolphe-de-Repentigny in 1960. This prize and the additional sales that followed would allow Letendre to dedicate herself to painting full-time. Always experimenting, she worked in all media while regarding representation in art as “a crutch”.

Terre feconde, dating to 1961, was completed during this pivotal period of growth in Letendre's career. As she became better equipped with painting materials and more time to work, she began creating larger canvases with explosions of colour. Also in 1961, Letendre won second prize in the painting category in the Concours artistiques du Québec. Her compositions grew to be more personal and carefully planned, and she began anchoring masses with carefully visualized gestures, amid fields of thick impasto. Dramatic and evocative, *Terre feconde* is composed of a horizontal row of yellow lozenge-like forms in front of a thick curtain of black pigment. Fields of olive green border the upper and lower edges of the canvas, and a floating blue rectangular form provides a contrasting pop of colour to the otherwise moody composition. On her use of colour and light, the artist claimed: “Light and colour, and sometimes the absence of colour, have always been the key elements in my painting. With its different values, colour reflects the shades of life. But light, from the first shock of birth to the last breath of life – light is life.”

The title of the piece translates to “Fertile Land”, which is perhaps referenced in the abundant amount of paint and the green grass-like area along the lower edge. However, Letendre's paintings at the time were very much still based in Automatism rather than on a particular subject. She stated, “My thoughts, my attitudes are automatist, which means that I have no set formula. My paintings are completely emotional, full of hair-trigger intensity. Through them, I challenge space and time. I paint freedom, escape from the here and now, from the mundane...The world isn't only what we see or what we experience.”

The 1960s was a decade of well-deserved recognition for Letendre's work, beginning with a solo exhibition at the Montreal Museum of Fine Arts in 1961. In 1962, Letendre received a Canada Council Grant, and travelled with Ulysse Comtois to Europe, visiting Paris, Rome and then Israel. As the Automatiste group and its affiliates began to abandon their commitment to spontaneity in favour of a more controlled and deliberate structure, Letendre chose to maintain the impulsive and expressive brushstrokes in her work. Letendre kept a fairly consistent palette of dramatic colours, often with large masses of black, until the mid-1960s when she took a decisive shift into geometric compositions once again.

\$125,000–\$175,000



JEAN ALBERT MCEWEN**Paysage inachevé #16***oil on canvas**signed and dated 1989 upper left; signed (twice), titled and dated (twice) on the reverse**75 ins x 120.25 ins; 187.5 cms x 300.6 cms***PROVENANCE**

Collection of the Artist

Ron Moore, Toronto

Private Collection, Toronto

One of Canada's most celebrated abstract painters, Jean McEwen was born in Montreal in 1923. While growing up he was intrigued by painting and the qualities of colour, but did not pursue any formal art training. Instead he studied Pharmacy at the University of Montreal in 1951. After seeing the film, *The Moon and Sixpence*, about the life and work of Paul Gauguin, he was inspired to pursue painting while completing his Pharmacy degree. He successfully submitted a painting to the 66th Annual Spring Salon at the Montreal Museum of Fine Arts, which led to the beginning of a friendship with Paul-Émile Borduas. Borduas encouraged McEwen to travel to Paris, where he spent three years forming associations with fellow abstract artists Jean Paul Riopelle and Sam Francis.

McEwen's return to the Montreal scene coincided with a crucial moment in the history of abstract painting: in 1955, he was part of the *Espace 55* exhibition at the Montreal Museum of Fine Arts as well as the first collective exhibition of the Galerie actuelle. McEwen would subsequently join the Association des artistes non figuratifs de Montréal.

Dappled with grey pigment in varying opacities, *Paysage inachevé #16* is one of McEwen's mature canvases, exemplifying his signature layering technique that creates an effect of dramatic depth. The painting is structured with more opaque bands of white along the left, upper and right edges, with a stripe of pink and yellow on the lower edge. These areas frame the composition and create an optical entryway into the perceived depth of the artwork. The artist wanted his abstract paintings to be a sensory experience for the viewer. Upon close examination, one can find many hues, including black, white, green and ochre throughout the layers of pigment.

When the title of the painting is taken into consideration, which translates to "Unfinished Landscape", the viewer can quickly decipher a reference to figuration; the thin strip of space between two fields of grey in the upper portion of the canvas suggest a horizon line. Despite McEwen's dedication to abstraction and preoccupation with pure sensation rather than a deeper meaning, a reference to landscape and nature can often be found at the root of his work. During his formative years in Paris, the artist discovered both Abstract Expressionism and the late works of Claude Monet, in particular the Water Lilies and Weeping Willow series. The loose brushstrokes and combinations of light and shadow in these impressionist works certainly bear a similarity to the luminous soft layers of McEwen's paintings, creating a link between the natural and abstract worlds.

\$30,000–\$50,000





26

MARCELLE FERRON

Titre indéterminé (Librairie tranquille)

oil on board

dated 1949 on the reverse

9.75 ins x 14.5 ins; 24.4 cms x 36.2 cms

PROVENANCE

Galerie Simon Blais, Montreal (Inventory No. 166)

Private Collection, Montreal

EXHIBITED

Ferron-Hamelin, Librairie Tranquille, Montreal, 15-30 January 1949

Marcelle Ferron rétrospective 1947-1999, Galerie Simon Blais, Montreal, 7 May-28 June 2008

LITERATURE

Raymond-Marie Léger, *Exposition Ferron-Hamelin*, Le Quartier Latin, 28 January 1949, page 4

François-Marc Gagnon, *Chronique du mouvement automatiste québécois 1941-1954*, Montreal, 1998, pages 590-594

Marcelle Ferron, Éditions Simon Blais, Montreal, 2008, page 11, reproduced page 48

Jean De Julio-Paquin, *Marcelle Ferron, Une femme éprise de liberté*, Vie des arts, été 2008, pages 52-55, reproduced

Roald Nasgaard and Ray Ellenwood, *Automatiste Revolution: Montreal, 1941-1960*, Toronto, 2009, page 36, reproduced page 48

Ray Ellenwood, *Égrégore: Une histoire du mouvement automatiste de Montréal*, Montreal, 2014, pages 160-161, reproduced

Marcelle Ferron remained faithful to automatism throughout her career; she was driven by the aesthetic, the solidarity of the group, and especially the teaching of Borduas, who promised her at their first meeting that he would show her how to find the “joy” in her painting. Ferron had undergone an artistic crisis in the period preceding her meeting with Borduas in 1946, and his art and personality had a life-changing and enduring effect on the young painter. A signatory of the Refus global in 1948, Ferron was one of seven women to sign the manifesto, and one of the youngest to do so, at age twenty-four. Marcelle Ferron was inspired by a new image of the modern artist as someone who assumes a social role. According to art historian Louise Vigneault, “through her support of progressive ideals, her constant renewing of aesthetic and technical parameters and her special connections to Quebec society and culture, [Ferron] would succeed in defining a new artistic identity, based simultaneously on resistance and rootedness.” A female artist at a time when women rarely achieved success in the field, Ferron can be seen as a revolutionary, someone who not only paved the way for a host of later artists but also showed proof of unrivaled political commitment.

Titre indéterminé (Librairie tranquille) was painted during the peak years of the Automatistes and the culmination of the creation of the Refus global manifesto. The oil on board painting is alluring and mysterious, composed of seemingly infinite layers of deep blue paint. Ferron has used her characteristic expressive palette knife strokes, creating an animated and spontaneous abstract image. Pigments of blue, green, purple and black are layered and then scraped off, revealing a mottled appearance recalling the view into a deep ocean.

\$12,000–\$15,000



27

GERSHON ISKOWITZ

Variation on Green #1

acrylic on canvas

signed, titled and dated 1975 on the reverse

47 ins x 40 ins; 117.5 cms x 100 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2008, page 244

After immigrating to Canada from Poland in 1949, Gershon Iskowitz started painting landscapes. Previously it was his time at the Dachau concentration camp that had influenced his subject matter. But it

would be a helicopter ride in 1967 from Winnipeg to Churchill, Manitoba that would change his work as he viewed the landscape from above through the clouds. As Roald Nasgaard writes, "The experience was transforming, revealing grandeurs of space and intensities of colour he had never imagined." That year he produced the Autumn Landscape series, which would affect his subject matter and style going forward.

Iskowitz would carry this new style into his work in the 1970s. Nasgaard continues, "Before 1972 was over, Iskowitz painted out the last vestiges of direct nature references and let the curtain of dappled paint increasingly fill the expanse of his picture plane, covering it with a pulsating dance of vibrant colour." In *Variation on Green #1* the artist continues this dance, employing an intense glowing green ground and loosely painted areas of yellow, blue, and orange that poke through and vibrate across the surface.

\$18,000–\$22,000

SOREL ETROG**Venetian***bronze**signed and numbered 1/7 (stamped) on the base**23.25 ins x 24.25 ins x 7.75 ins; 58.1 cms x 60.6 cms x 19.4 cms***PROVENANCE**

Private Collection

Sotheby's Contemporary Art, auction, New York, 8 October 1988, lot 154

The Collection of Joseph & Blanche Blank

Sotheby's Contemporary Art, auction, New York, 6 October 2020, lot 730

Private Collection, Toronto

LITERATURE*Sorel Etrog to William Withrow*, April 21, 1966, box 13, folder 10, Sorel Etrog Fonds, Edward P. Taylor Library & Archives, Art Gallery of Ontario, TorontoPierre Restany, *Sorel Etrog*, Munich, 2002, page 77Florian Rodari, "Secret Paths, 1999-2000" in Ihor Holubizky (ed.), *Sorel Etrog: Five Decades*, Art Gallery of Ontario, Toronto, 2013, page 103

Shortly before moving to Toronto in 1963, Sorel Etrog embarked on a trip to Italy, France, Greece, the Netherlands and Israel. In Florence, he encountered Etruscan art for the first time, which would soon inspire the artist's Links period, which consisted of sculptures and paintings featuring a motif of two elements connected by a loop. This theme would dominate his art for eight years, during which he used it to articulate the existential contrasts of human life.

Deeply influenced by ancient carving and sculpture techniques, Etrog notes: "I was lucky to have discovered the Etruscan links which showed me how to join the multiple shapes organically. The Link created a tension at the point where they joined, where they pulled together or pulled apart." As he further explained, "I saw in [the link] a strong device for connecting and creating tension, mirroring the tension in our very existence with and within the outside world." *Venetian* is a fine example from this series: the bronze sculpture is composed of various abstract forms that are simultaneously geometric and organic, linked together at various angles. The three-dimensional artwork can be viewed from all angles, providing multiple perspectives of the twisting and turning forms.

In a letter to the AGO director at the time, William Withrow, Etrog wrote: "I am witnessing how these past immediate experiences are getting in my new work. I feel certain hardness; the fluid line is being replaced by the links. It gives a more mechanical look. Yet I want to believe that I still speak about the human condition." He used the link to represent the mechanical as well as the organic, recalling both the type of link found in construction and architectural materials, as well as the anatomical links in the human body.

Venetian was completed in the early stages of the Links series, in circa 1965, while Etrog was achieving commercial success in North America. The artist had his first travelling exhibition in 1965, which opened at Gallery Moos in Toronto before moving to the Pierre Matisse Gallery in New York City, the Felix Landau Gallery in Los Angeles, and terminating at Montreal's Galerie Dresdnère. In late 1965 he moved to Florence, where he rented both an apartment and a studio. He began casting his work at the renowned Michelucci Foundry in the nearby town of Pistoia, and this is where most of his sculptures would be cast into bronze for the remainder of his career.

\$30,000–\$40,000





29

HENRIETTA MABEL MAY

On the Way to Horseshoe Bay (Mountain Landscape)

double-sided oil on board

signed lower right

12 ins x 16 ins; 30 cms x 40 cms

PROVENANCE

Kastel Gallery, Montreal

Private Collection, Montreal

A founding member of the Beaver Hall Group and the Canadian Group of Painters, Henrietta Mabel May was referred to by an art critic as the "Emily Carr of Montreal". In 1950, after twelve years at the National Gallery of Canada instructing children's art classes, May moved to Vancouver to be closer to her sisters. Despite having relocated to the west coast with the goal of retirement, a retrospective show of one hundred paintings occurred.

Horseshoe Bay is on the western tip of West Vancouver at the entrance to Howe Sound. Instead of depicting the bay, May has focused on a rocky outcrop on a path leading to it. This later work conveys the influence of both the Impressionists and the Group of Seven, but with a unique, more simplified colour palette and composition.

\$7,000–\$9,000



verso



30

ALFRED JOSEPH CASSON

Rugged Country, Pointe-au-Baril

oil on board

signed lower right; signed and dated 1967 on the artist's label; titled and dated on the reverse

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Heffel Fine Art, auction, Toronto, 31 May 2014, lot 305
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
Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson*, Agincourt, Ontario, 1976, pages 5, 8, 27, 50

As a professional working designer, A.J. Casson often took his painting trips within the boundaries of Ontario on weekends, visiting rural and remote areas of the province. Whereas some of his Group colleagues travelled across Canada on extensive sketching trips, Casson was more limited to Ontario and nearby areas of Quebec given the realities of his career and family. He also stated: "I love travelling, but I can't paint in a strange place. So why run all over?" As a result, Casson produced an

extensive catalogue of works documenting the Ontario landscape and the unique personalities of each town, village and hamlet he visited. 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 *Rugged Country, Pointe-au-Baril*. The oil painting depicts a unique detailed view of a mountaintop, with grassy and rocky slopes, a dense forest, and a clear blue sky save for a cluster of white clouds.

In his early career, Casson sought to depict more populated towns in Ontario in order to differentiate himself from his fellow Group of Seven members. *Rugged Country, Pointe-au-Baril*, however, painted in his mature career, portrays the most exemplary of the Group's subjects: the uninhabited vast wilderness of Georgian Bay. Pointe-au-Baril is a small village, popular with cottagers, on the eastern shore of Georgian Bay, in the Parry Sound district.

Casson paints an Ontario forest at the height of summer, 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." In *Rugged Country, Pointe-au-Baril*, Casson's restricted palette is evident, containing multiple shades of green, in addition to muted grey and pale blue.

\$25,000–\$35,000

LAWREN STEWART HARRIS**Interior of Newfoundland
(Hills–Newfoundland) (1921)***oil on panel**signed lower right; signed, titled and inscribed "32" and "\$450" on a label on the reverse**10.5 ins x 13.75 ins; 26.3 cms x 34.4 cms***PROVENANCE**

Laing Galleries, Toronto (Acquired 21 November 1960 for \$400)

The Estate of Theodosia Dawes Bond Thornton, Montreal

Heffel Fine Art, auction, Toronto, 22 November 2012, lot 153

Private Collection

LITERATURETheodosia Dawes Bond Thornton, *Personal Art Collection Catalogue*, reproduced

The maritime provinces were appealing to Lawren Harris, who had a deep respect for nature and was eager to explore the wilderness beyond his native Toronto. It is known that as early as 1908, Lawren Harris began making regular sketching trips to different locales throughout eastern Canada.

In the early spring of 1921, the artist went on a sketching trip to Nova Scotia and Newfoundland. Just as he had been doing in Toronto, Harris painted many houses, particularly of the working class. The artist's Newfoundland subjects were more varied, depicting both the settlements and the sweeping landscape. Harris found a warmth to the small communities he encountered on his trip. The people of Newfoundland have a strong social structure, surviving on fishing and sealing within the vast and harsh environment of the province. Their setting is dramatic, as reflected in the expansive and serene atmosphere of this oil. Harris's Newfoundland paintings are rare, as he did not return to the province on another extensive painting trip. Harris used some of the scenes from this trip to illustrate his only book of poetry, *Contrasts*, published in 1922.

During the summer of 1930, Harris went to Métis, Quebec, followed by Sydney, Nova Scotia. Together with A.Y. Jackson, Harris embarked on the ship *Beothic*, which left from Sydney sailing to Newfoundland, Labrador and then along the Canadian Arctic coast until reaching Greenland. The ship left on August 1st and returned only on September 27; the two artists returned with many sketches and renewed inspiration.

Interior of Newfoundland (Hills–Newfoundland) depicts the expansive hills of Newfoundland in a patchwork of warm greens. The mossy land is contrasted with the rich purple in the rocky horizon line and pastel blue sky. This oil sketch possesses strong aspects of Harris' continued stylization of the Canadian wilderness toward his eventual arrival in abstraction. His early compositions of winter scenes were more decorative and impressionistic, followed by the cleaner lines of his mountainscapes and Arctic peaks, which then followed a logical development to embrace abstraction.

Harris was the only member of the Group of Seven to align himself with European and American forms of Modernism. He had always been deeply interested in developments in modern art. Although he studied in Europe and was solidly based in its painting traditions, Harris felt that the realities of the Canadian landscape required something different—something less academic than the British style and more substantial than that of the French impressionists. Around 1915, he took an interest in modern Scandinavian artists such as Gustav Fjestaad, who combined realism with a strong sense of design. In 1926, Harris represented Canada in the International Exhibition of Modern Art organized by the Société Anonyme (of which he was a member) and shown at the Brooklyn Museum in New York. He was also instrumental in bringing the show to Toronto in 1927.

\$50,000–\$70,000





32

ALFRED JOSEPH CASSON

Rapids on the Oxtongue River

oil on board

*signed lower right; signed, titled and dated "August 1979" on the reverse
(also signed on the artist's label on the reverse)*

12 ins x 15 ins; 30 cms x 37.5 cms

PROVENANCE

Roberts Gallery, Toronto

Consignor Canadian Fine Art, auction, Toronto, 28 November 2014,
lot 14

Private Collection, Toronto

A.J. Casson's lifelong commitment to Ontarian subject matter made him deeply familiar with the land and enabled him to expertly render the subtlety of the landscape. The distinct seasons in Ontario meant that Casson's environment was constantly changing, providing him with ample inspiration without leaving the province, unlike his contemporaries.

Oxtongue River is located on the southwestern edge of Algonquin Park in Ontario. This area was frequented by Group of Seven members who embarked on both collective and independent sketching trips. As a result, Algonquin Park and the surrounding area has become an iconic visual reference in Canadian art history.

\$20,000–\$30,000



33

ALEXANDER YOUNG JACKSON

Bark Lake, Near Barry's Bay, Ontario, In the Ottawa Valley

oil on canvas

signed lower right; titled on the reverse of the frame

16 ins x 20 ins; 40 cms x 50 cms

PROVENANCE

Private Collection, British Columbia

EXHIBITED

Loan Exhibition, Art Gallery of Greater Victoria, *circa* 1995

LITERATURE

Charles C. Hill, *Canadian Painting in the Thirties*, Ottawa, 1975, page 11

The rural community of Madawaska is situated south-east of Algonquin Park along the Madawaska River. An ideal area for camping, canoeing and hiking, Madawaska afforded A.Y. Jackson both

the rugged barren Canadian landscape and small villages the artist sought to explore in his artistic practice. Fellow Group member A.J. Casson also regularly painted in this picturesque region.

Barry's Bay is a small community on the Madawaska River. The Algonquin people named the area Kuaenash Ne-ishing, meaning "beautiful bay". A.Y. Jackson depicts the scenic nature of Bark Lake during a season of transition: a shoreline landscape in the Ottawa Valley on a late fall day. Trees with changing and falling leaves line the foreground, creating a multicoloured screen of yellow, orange, pink and green. The same pigments are used in the current of the lake and foliage of the mountain in the background. Jackson creates a scene that evokes the feeling of crisp air and warm sun typical of autumn in Canada. Charles C. Hill remarks on Jackson's preference to portray these time periods in the Canadian landscape: "It was the changing seasons that attracted A.Y., not the bright greens of summer, nor the blank whiteness of winter, but the flow of winter to spring or the blaring up of summer into autumn."

\$30,000–\$40,000

DAVID BROWN MILNE

Under the Porch

oil on canvas

signed and dated "Sept 13, 1927" upper right; titled and dated "Sept. 13, 1927" on the reverse; *Milne catalogue raisonné* no. 207.98

12 ins x 16.25 ins; 30 cms x 40.6 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection

LITERATURE

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, Toronto, 1996, pages 184, 191

David Milne Jr. And David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1929–1953*, Toronto, 1998, listed and reproduced page 437, no. 207.98

From 1924–1929, David Milne and his wife Patsy lived in upper New York State. The Milnes divided their time between Lake Placid in the winters and Big Moose Lake in the summers, where Milne built a house and the couple ran a teahouse. Absorbing much of Milne's time and energy, the venture ended up providing them with only marginal financial reward. Milne was relatively isolated from the broader art community, and even refrained from applying to annual exhibitions. Though his artistic output dropped significantly, the quality of his paintings remained wholly uncompromised.

Under the Porch was painted from the verandah of the staff house at the Glenmore Hotel, and the sheltered spot provided the vantage point for two other surviving oils. This work counts as one of fewer than a dozen oil paintings executed by the artist at Big Moose Lake in 1927. During this period, Milne often worked with a strictly limited palette of gray or black, punctuated with concentrated "dazzle spots" of colour. Writer David Silcox noted that these paintings "...all extend the use of Milne's value system, particularly the use of mid-value (gray) or the light values (white or near-white), far beyond anything that he had done before; and they contain the least amount of colour—other than white, gray and black—of any of Milne's paintings thus far. If the colours in each painting were gathered into a solid area, barely a hundredth part of the surface would be covered. Yet miraculously, these paintings seem immensely colourful. Colour is used as a catalyst, animating areas much larger than the space over which it is spread".

With *Under the Porch*, Milne describes form with the use of line rather than modelling, relying on outline and value changes to create pictorial space. His sense of composition is masterful, with the painting boldly divided by the solid black post and beam of the porch. Despite the heavy darks dominating the right, the picture is expertly visually balanced. Milne's radical reduction of form and highly selective use of colour formed part of a considered, deliberate artistic strategy. David Silcox observed, "The simplification of a visual idea, so that it read more quickly, and thus had more immediate impact, was a constant aim when Milne altered his paintings. By pruning down and concentrating on the essential characteristics of a painting, Milne was able to give it greater legibility—and power".

\$60,000–\$80,000





35

MARY EVELYN WRINCH

French Canadian Cottage

oil on board

signed and dated 1926 lower right; signed "M.W. Reid" on the reverse
10 ins x 12 ins; 25 cms x 30 cms

PROVENANCE

Collection of the Artist
Gordon Conn, 1965
Private Collection

EXHIBITED

Canadian Small Pictures, CNE, Toronto, 1927, no. 402
Home Truths, The Robert McLaughlin Gallery, Oshawa; travelling to
Mississauga Living Arts Centre; Rodman Hall, St. Catharines,
4 September 1997–22 February 1998

LITERATURE

Adjutor Rivard, *Chez Nous (Our Old Quebec Home)*, Toronto, 1914,
page 19
Joan Murray, *Home Truths: A Celebration of Family Life by Canada's
Best-Loved Painters*, Toronto, 1997, plate 10, reproduced page 24

Mary Wrinch's *French Canadian Cottage*, painted on a trip to Quebec, centres on a characteristic French-Canadian cottage with a high-pitched roof, mullioned windows, and white-washed walls. Wrinch transformed it into her own subject using trees and flowers (among

them in left of center are purple loosestrife) in the narrow yard. Orange flowers are reflected in the windows. The old-fashioned front door is open, so that the house seems to welcome the visitor. The ramshackle gate and fence in the foreground add to a sense of hominess. Wrinch liked the scene so much that she used it for her colour linocut, *Chez Nous* (1936, Museum London), adding to the print a man smoking a pipe and reading a newspaper stationed inside the doorway.

Wrinch liked a substantial surface effect, using thick impasto, and often featured repetitions of colour throughout the work, a reference doubtless to work she knew from studies of art abroad. Her interests in the distinction between landscape and architecture are well served with *French Canadian Cottage*, which she painted as existing in a relatively confined area. The house in the painting has a welcoming aspect, perhaps drawing on a description by Adjutor Rivard who wrote in *Chez Nous* (1914), an important book of the period, "Crossing the threshold you were instantly at home—Friend, sit a while and rest!"

The artist treasured *French Canadian Cottage* and kept it until shortly before her death. It passed to a private collection which cherished it in turn till today.

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

\$4,000–\$6,000



36

PEGI NICOL MACLEOD

Construction on E. 88th Street, NYC

oil on canvas

signed on the stretcher

33.25 ins x 28 ins; 83.1 cms x 70 cms

PROVENANCE

Family of the Artist

LITERATURE

Colin S. MacDonald, *A Dictionary of Canadian Artists, Volume 4*,
Ottawa, 1977, page 1068

In 1937, at age thirty-three, Pegi Nicol married Norman MacLeod, a native of Fredericton. The couple moved to New York City the same year when her husband accepted a position at a contracting and engineering firm. The bustling street life of the big city provided a never-ending source of inspiration for the artist, who had previously been painting schoolchildren and the Canadian landscape. MacLeod's work of the 1930s had already begun to show a more expressive style, experimenting with repetitive views. She applied this method, which she called "kaleidoscope vision," to her images of urban life, such as *Construction on E. 88th Street, NYC*. Author Donald W. Buchanan remarked on MacLeod's work of this period in New York, writing that "she tried to put down on canvas and paper every aspect of the chaotic bustle that met her eyes from her windows on Eighty-Eighth Street; she wished to leave nothing out. As a result, in many of those pictures, the surface overflows with figures in motion, it is packed with now sinuous and graceful, now wavering and erratic, lines and shapes."

\$15,000–\$18,000

JOHN GOODWIN LYMAN**Hitch-Hikers (1939-40)***double-sided oil on board**signed lower right; an interior painted on the reverse—signed, titled “Tu Changeras” and inscribed “par Michel Seymour”**26.5 ins x 20 ins; 66.3 cms x 50 cms***PROVENANCE**

The Artist

Dominion Gallery, Montreal

Private Collection, Toronto

EXHIBITED*Art of Our Day in Montreal*, Art Association of Montreal, 1940*Canadian Paintings*, San Francisco Museum of Art, 1942*John Lyman 1913-1943*, Dominion Gallery, Montreal, 1944*John Lyman/Goodridge Roberts*, Externat Classique Sainte-Croix, Montreal, 1945, no. 1*John Lyman: 1886-1967*, Agnes Etherington Art Centre, Kingston; travelling to Art Gallery of Ontario, Toronto; Edmonton Art Gallery; Winnipeg Art Gallery; London Regional Art Gallery; Musée du Québec; Musée d'art contemporain, Montreal, 26 September 1986-14 February 1988, no. 59**LITERATURE**“Beauty Not Stressed at Annual Exhibit”, *The Gazette* (Montreal), 23 November 1940, page 10P. Dumas & J.P. Humphrey, “Lyman”, *Le Quarter Latin*, vol. XXVI, no. II, 17 December 1943, IIIM. Gagnon, *Peinture modern*, Montreal, 1943, page 77 (second edition)P. Dumas, *Lyman, Collection Art Vivant*, Montreal, 1944, reproduced page 23“John Lyman Works Shown”, *The Standard* (Montreal), 18 March 1944, page 17N. Shaw, “John Lyman”, *Northern Review*, vol 1, no. 2, February/March 1946, page 19Louise Dompierre, *John Lyman: 1886-1967*, Agnes Etherington Art Centre, Kingston, 1986, no. 59, page 17, reproduced page 164

Leaving Canada in his early twenties, John Lyman would spend much of the following eighteen years in Europe. His contact with Henri Matisse and James Wilson Morrice would prove crucial to his artistic development, forming a deep influence that would be shared through several generations of Canadian painters. Lyman's artistic practice centered on an investigation of light, colour, line and form. In 1931, Lyman would return to settle permanently in Canada. In his mid-forties and largely unknown in Canada's artistic community, Lyman determinedly set about correcting this situation. He founded the Contemporary Arts Society in 1939, an artist association which came to form a central hub of artistic activity in Montreal through the 1940s. Lyman served as president until 1945, with Paul-Émile Borduas as vice-president.

Hitch-Hikers features a young couple leaning into the same active stance, their limbs aligned in a visually satisfying repetition of form. Lyman has emphasized the sculptural quality of the figures, endowing the two with doll-like faces. Here the artist is more concerned with creating a rhythmic, formal composition rather than depicting the individual personalities of his subjects. Strong light directs our attention to the couple, while gently falling away into the darker, subdued tones of the landscape in the background. Writer Louise Dompierre observed, “Within a carefully structured and tightly controlled composition, comparable in solidity to a piece of architecture, lies an equally controlled energy and subtle sensuality. It is in this purposely restrained approach, verging on stiffness but not rigid, suggestive but not obvious, that lies Lyman's greatest qualities.”

Lyman spent his summers in St-Jovite, Quebec, a small resort town. This work was likely painted during the summer of either 1939 or 1940.

\$20,000–\$25,000



LAURA ADELINE LYALL MUNTZ

A Little Girl*oil on canvas**signed and dated 1905 lower right**45 ins x 30.25 ins; 112.5 cms x 75.6 cms***PROVENANCE**

The Artist

Ellen Regan McCluskey of L.I., New York and Palm Beach, Florida

By descent to a Private Collection, Palm Beach, Florida

Private Collection, Massachusetts

EXHIBITED*Eightieth Annual Exhibition*, National Academy of Design, New York, 2-30 January 1905, no. 259 as *A Little Girl*

The warmth and naturalness of the subject in Laura Muntz Lyall's *A Little Girl* makes it a picture at which we can look and look again. A little girl with tousled golden hair gives the viewer a steadfast stare, hand held to mouth in a childish gesture, absorbed in thought. Her other hand clutches a red garment she wears off her shoulders. In front of her, a kitten looks at us with an equally oblique stare, alert. Light falls on the girl's face and body, and on the wall behind her, on the basket next to her which reflects the red dress, and on the kitten. It's a startlingly vivid tour-de-force of observation: the child's intense look, the hand held to mouth, the hand that clutches, the reflection of the skirt in the brass basket, the staring kitten, the light on the face of the child.

Lyall left Toronto and went to New York in March 1904 for a visit. At the time and later, Lyall was considered a trailblazer for women artists in Canada. She had shown at the Paris Salon, the mark of an artist's reputation of the day. She was concerned with the modern world and interested in psychology. She drew on naturalism and combined it with Impressionism in her work. She was versatile in her choice of subject matter and acknowledged as the "incomparable" painter of children's portraits. Ambitious for contacts and places to exhibit and sell her work, since her means were modest.

In Canada, Lyall was respected as a stalwart of the Royal Canadian Academy, the Art Association of Montreal and many other societies and groups, but she had begun to reach out to new places to exhibit in the United States. In 1901, she had shown her work at the Pan-American Exposition in Buffalo and in 1903, at the Rochester Art Club. In 1903, she showed work in New York at the Water Colour Club. In 1904 in April, after she arrived in the city, she showed her work at the *Annual Exhibition of the Society of American Artists*, in Chicago at the Art Institute's *Annual Exhibition of Watercolors by American Artists* and in St. Louis at the *Canadian Exhibition at the World's Fair Louisiana Purchase Exposition*, where she won a prestigious bronze medal. She returned to Canada in the summer.

She sent *A Little Girl* to New York to the National Academy of Design exhibition in January 1905. The academy was known to exhibit artists established on the American scene, but some artists had found it too conservative and left to be included in an informal group that came in time to be called the Ashcan School and advocated painting urban scenes. Members of this group (Robert Henri, William Glackens, George Luks, John Sloan, Arthur B. Davies and Maurice Prendergast) had a show at the National Arts Club in January 1904. In 1908, an enlarged group had a landmark show at the Macbeth Galleries in New York.

When Lyall returned to Toronto, any knowledge she had of the up-and-coming art scene in New York would have made her want to assert something individual on her part. She decided to concoct a portrait not of a city child, but more of a country girl, with a setting to indicate, not city, but country life. She dressed *A Little Girl* in clothes that while not rags, are not new, and certainly are not city dress-up clothes. She even made the kitten, which she had painted before, as a beloved pet in a 1903 portrait of an older child titled *Kitty*, add to the effect. Now she made it into a watchful kitten that might live in a barnyard, to keep down the mice. But Lyall was not heavy-handed. Her picture is subtle, all hints and suppositions which feed the viewer's imagination.

Lyall's response to the challenge posed by showing a major work in New York proved to be a happy one. *A Little Girl* expressed her subject's combination of innocence and reserve and even pointed to the kind of girl Lyall portrayed, with unusual distinction. The painting not only charms but is a masterpiece that reveals her lifelong engagement with light and colour and of course, her subject – childhood, rarely so engagingly treated in her work as here. *A Little Girl* is one of the greatest works in a long career which shows her outstanding skill, creativity and technical prowess.

Lyall might have judged that in the context of American art of the time, her work would have success – and it did. Lyall sold it to Ellen Regan McCluskey of L.I., New York and Palm Beach, Florida and it remained in the family, a treasured possession, until recently.

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

\$40,000–\$60,000





39

GEORGE AGNEW REID

Lullaby

oil on canvas

signed, dated 1893 and inscribed "Replica" lower right
24 ins x 33.25 ins; 60 cms x 83.1 cms

PROVENANCE

T.A. Reid
Private Collection, Montreal

EXHIBITED

Toronto Artists, London, Ontario; travelling to Hamilton, January 1894 as *Lullaby*
Auspices of the King's Daughters, Ontario Society of Artists, Owen Sound, 6-9 March 1906, no.82 as *The Lullaby* (Property of T.A. Reid)

LITERATURE

The Week, Vol. 11, no.6, 5 January 1894, page 136 "Art Notes"
Art Exhibition of the Ontario Society of Artists: Auspices of the King's Daughters, Ontario Society of Artists, 1906, no. 82, listed page 5
Muriel Miller Miner, *G.A. Reid Canadian Artist*, Toronto, 1946, page 194

George A. Reid executed the original 48 ins x 66 ins oil painting *Lullaby* in 1891. It was met with great acclaim at the time, presented in Toronto and later shown at the 1892 Salon exhibition in Paris. This version of *Lullaby*, a smaller copy of the composition, was painted in 1893 and like its predecessor, touchingly exemplifies the sweet pathos of human life. Perhaps Reid recognized the success of his 1891

composition, taking pride in its inclusion in the Paris Salon and wished to capitalize on the public's interest. Reid certainly wished the work to be understood as a later duplication of the praised *Lullaby* painting, as it prominently displays the word "Replica" next to his signature and date.

As shared in the "Art Notes" section of *The Week* in January 1894, "A group of our Toronto artists have been giving an exhibition of some of their best work in London, West, and quite a number of sales made, one of the most important of these being a replica of Mr. G.A. Reid's "Lullaby", somewhat smaller than the original." *Lullaby* was clearly a sought after and recognizable work, as it was the only artwork by Reid referenced in the article. It was sold in London before the exhibition continued to Hamilton for the close of the show. Reid certainly took pride in the canvas, as he included the replica *Lullaby* in an Ontario Society of Artists exhibition twelve years later, then in the collection of T.A. Reid.

Muriel Miller Miner, Reid's biographer, stated that, "The dominant trait of George Agnew Reid's character is industry. An indefatigable worker, impatient of haste and of indolence, and patient in failure and in delay". A hardworking and influential man, Reid was a leading proponent for the advancement of art in Canada throughout his illustrious artistic career. The discovery of this replica *Lullaby* is of great significance within the narrative of one of Reid's most expressive works.

We extend our thanks to Brian Foss, Carleton University Professor of Art & Architectural History, for his assistance in researching this artwork.

\$15,000–\$20,000

FREDERICK SPROSTON CHALLENGER

A Singing Lesson

oil on canvas

signed and dated 1902 lower left; signed, titled and inscribed with the artist's address on the reverse

20 ins x 18 ins; 50 cms x 45 cms

PROVENANCE

Frances L. (Mrs. John) Firstbrook, Toronto (born 1869)

By descent to Mary I. Firstbrook (Mrs. William Robinson)

By descent to Frances C. Robinson (Mrs. Roberts)

By descent to Private Collection, Toronto

Joyner Waddington's, auction, Toronto,

25 November 2008, lot 97

Private Collection

EXHIBITED

Twenty-First Annual Exhibition of the Royal Canadian Academy, National Gallery of Canada, Ottawa, 15 February 1900, no. 18

Annual Spring Exhibition of Oil Paintings, Watercolours, Sculpture, & C., Art Association of Montreal, 16 March 1900, no. 16

Annual Exhibition, Rochester Art Club, 17-29 November 1902, Syracuse Museum of Fine Arts, no. 24

LITERATURE

Ottawa Citizen, 16 February 1900

Ottawa Evening Journal, 17 February 1900

Jean Grant, *Saturday Night*, Toronto, 3 March 1900

Annual Exhibition, Rochester Art Club, 17-29

November 1902, no. 24, reproduced

J.W. Beatty, "A Canadian Painter and His Work," *Canadian Magazine*, v. 26, April 1906, pages 546-551, reproduced

Muriel Miller, "Famous Canadian Artists: F.S. Challenger," *Onward, Toronto*, 30 October 1938, page 383

Muriel Miller, *Famous Canadian Artists*, Peterborough, 1984, page 64

Philip Dombowski, *Walter S. Allward: Life & Work* [online publication], Art Canada Institute, 2021, reproduced page 7

Frederick Challenger, *Wikipedia* [online publication], reproduced

A Singing Lesson by Frederick Challenger is a triumph of close observation and beautifully modulated colour. It's a lesson in seeing as well as a painting of a singing lesson. It's visually complex but rendered so accurately and with such grace that we don't realize how difficult the picture must have been to paint. As the title suggests, a young lady is shown vocalizing, holding a sheet of music in one hand while the other hand touches the keys of the



pianoforte. In the mirror, the viewer sees the reflection of the head and one shoulder of the man accompanying her. His music stand also is shown. Light falls on her yellow dress, the music she holds and the music on the pianoforte, as well as on her arm and the fingers on the piano, a vase of blue flowers, the face of the accompanist, the elegant mirror and the room, making the scene into one of lyric beauty. The artist has seized a moment and captured it forever, giving "a singing lesson" to the viewer.

The model for the man was sculptor, Walter Allward, later the artist of the Canadian National Vimy memorial, Challenger's close friend, with whom he shared living quarters at the time in a room on the top floor of an office building in Toronto. Allward's pose suggests that he's playing the cello, an instrument at which he was said to be "relatively proficient".

A Singing Lesson was a success for him and he exhibited it extensively. Perhaps the most glowing words about it were those of J. W. Beatty who called it one of the artist's "best efforts". Praise coming from this person who was an artist himself and friend of Tom Thomson and the Group of Seven would have been seen as a tribute indeed to Challenger. The painting is finely conceived and executed and in looking at it, we feel "compelled to pause and pause long." No wonder it was owned by one family for so many years. It was purchased by Frances L. (Mrs. John) Firstbrook, Toronto, then treasured and passed down in the family before it came to auction in Toronto in 2008.

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

\$4,000-\$6,000

JOE FAFARD**Howard***ceramic**signed, titled and dated 1980 on the underside; sold together with its base 32.75 ins x 16 ins x 16 ins; 81.9 cms x 40 cms x 40 cms (overall)***PROVENANCE**

Private Collection, Toronto

Despite being best known for his depictions of farm animals, Joe Fafard began his career making predominantly figural works. He created many autobiographical sculptures, including portraits of family members and self-portraits throughout his youth. The world he first set about to invoke through his work was the world of his childhood—notably the prairies, and the French-Canadian culture in Saskatchewan.

In the early 1980s, Joe Fafard began to create portraits of well-known artists whom he admired. He executed over fifty sculptures of Vincent van Gogh and has created bronzes depicting Henri Matisse, Auguste Renoir, Emily Carr and Pablo Picasso. Fafard studied the lives of these artists in great detail, wanting not only to achieve their likeness physically, but also to convey something about the artist's work through the way he handled the sculpture. These sculptures are compelling, capturing the sensibility of the artists. Fafard had a keen eye for observation, expertly evoking the character of the individual.

The artist also took on commissions for various individual portraits, including *Howard*, a painted sculpture of a man in great detail. With creases in his shirt, folds in his jeans, and a highly realistic skin tone and eye expression, *Howard* is a striking example of Fafard's three-dimensional figural works.

\$20,000–\$30,000





42

FREDERICK ARTHUR VERNER

Cattle in the Mist

oil on canvas

signed and dated 1902 lower right

24 ins x 36 ins; 60 cms x 90 cms

PROVENANCE

The Collectors' Gallery of Art, Calgary
Private Collection, Calgary

EXHIBITED

Possibly *Thirty-First Annual Exhibition*, Ontario Society of Artists,
Toronto, 1903, no. 107 as *Morning-Cattle*

LITERATURE

Joan Murray, *The Last Buffalo: The Story of Frederick Arthur Verner, Painter of the Canadian West*, Toronto, 1984, pages 27, 89

In a letter to fellow artist, R.F. Gagen, Frederick A. Verner writes, "I have hunted the woods pretty well...having been born and brought up in them." Verner's paintings are naturally poetic and haunting in technique, narrative and sensibility. The artist presented a romanticized view of the landscape throughout his career, continually creating atmospheric scenes. Moving to London, England in 1880, Verner

continued to visit Canada on occasion for the last few decades of his life. A keen admirer of Paul Kane, Verner had not travelled on painting expeditions as extensively as the earlier master. Instead, he built up a large store of notes and sketches, which he would continue to revisit, making revisions and adjustments.

Like the buffalo Verner loved to paint, these cows are depicted in their true environment, captured in a peaceful moment at dawn. Verner conveys the quiet nobility of the creatures and imbues them with expressive qualities in this pastoral landscape. As a painter of the North American frontier, Verner was popular abroad, particularly in England. Toronto's *The Globe* stated in 1908 that Verner's canvases "have all the charm of complete novelty to most of the British public."

The marked success of his paintings distinguished Verner, who lived to experience this success, exhibiting as widely as possible while having four art dealers represent him in Toronto alone at the age of sixty-five. Verner had presented a painting in every Ontario Society of Artists exhibition since its foundation in 1872. He would have introduced this impressively executed oil in the *Thirty-First Annual Exhibition* in 1903, showing the other members that he was still producing work worthy of their attention.

\$20,000–\$30,000





MARCELLE FERRON**Sans titre***oil on canvas**signed and dated 1960 lower left; signed (twice) and dated 1960 on the reverse**74.75 ins x 98.5 ins; 186.9 cms x 246.3 cms***PROVENANCE**

Acquired directly from the artist by Alexander Orlow for the Peter Stuyvesant Collection, Amsterdam, 1960

Sotheby's Canada, auction, Toronto, 2 June 2010, lot 107

Mayberry Fine Art, Winnipeg

Private Collection, British Columbia

EXHIBITED*Collection Peter Stuyvesant*, representing the Netherlands at La Foire Industrielle de l'Allemagne à Berlin-Ouest, West Berlin, 21 September–7 October 1962*The Peter Stuyvesant Collection*, Museum of Modern Art, Melbourne (travelling exh.), 1964*The Art Gallery in the Factory/Le musée dans l'usine*, Pavillon de Marsan Palais du Louvre, Paris; travelling to Palais des Beaux Arts à Bruxelles, Brussels; National Gallery of Canada, Ottawa; Rothmans Art Gallery, Stratford; Montreal Museum of Fine Arts, 28 September 1966–6 October 1968**LITERATURE**Arnold Witte, "The myth of corporate art: the start of the Peter Stuyvesant Collection and its alignment with public arts policy in the Netherlands, 1950–1960," *International Journal of Cultural Policy*, 27:3, pages 344–357

Marcelle Ferron is remembered as a painter, stained-glass designer, and the creator of important public art. She was an active member of the avant-garde group Les Automatistes in Montreal from 1946, a student and protégé of Paul-Émile Borduas, and a signatory to the 1948 manifesto *Refus global* ("Total Refusal") that he initiated. This vanguard document was a call to liberate artistic and cultural expression, both personally and in the province, and was pivotal in the mid 20th-century modernization of art and culture in Quebec. With Borduas and other leading reformers, Ferron initially adopted the expressive form of abstraction inspired by Surrealism and based on abstract imagery from the unconscious and 'automatic' techniques, echoes of which we see in the free forms of *Sans titre* from 1960.

Like many other progressive artists in Montreal and Quebec at this time, including Jean-Paul Riopelle, Ferron felt the need for wider horizons. In 1953 she moved to Paris, where she joined a supportive community of expatriates and was favoured by the French avant-garde. Exhibiting in France and Montreal from the mid-1950s on, she returned to Quebec in 1966. In France she had learned the techniques of glass artist Michel Blum, and in Montreal expanded her pictorial

ideas into stained glass at Expo '67's International Trade Centre and in the Champ-de-Mars metro station (installed in 1968). The latter was the first non-figurative art in the metro system. She designed the towering stained-glass *Permanent Memorial for the Six Million Jewish Martyrs of the Nazi Holocaust* for Concordia University in Montreal (1970). In 1983, she was the first woman to be awarded the prestigious Prix Paul-Émile-Borduas. She became a Grand Officer of the Ordre national du Québec in 2000.

Sans titre has a notable pedigree. It was one of the original paintings commissioned in 1960 for what became The Peter Stuyvesant Collection, a large body of cutting-edge abstract art formed in the Netherlands by Alexander Orlow (1918–2009), managing director of the Turmac cigarette factory in Zevenaar, The Netherlands. Orlow collaborated with two state organizations to mobilize a public facing policy for this new art (the Fondation Européenne de la Culture and the Nederlandse Kunststichting ('Dutch Art Foundation')). The mission was to enliven factory environments with works that expressed a *joie de vivre*.

Large, vibrant, and dynamic, *Sans titre* is indeed irrepressible. The bold forms move to their own rhythms. At the same time, we can readily feel that they were made by a painter who is moving physically in the space of the canvas. Compellingly animated from a distance, the sweeping forms perform what can be imagined as a perpetual dance of transformation. Close up or standing back, we can appreciate her skillful use of hue, texture, and movement. Colours meld and reappear; forms materialise and vanish into the shallow space of the picture surface, kept on this level by a white ground. Ferron has used abundant pigment in parts of this painting: edges appear and form a temporary topography. Her touch is also smooth, light, even sweet in other areas. A welter of movement, the canvas also resolves in passages where Ferron moves from one sort of paint application to another and in which definite shapes emerge. For example, in the lower right, she deploys bright blue and blue-green forms across the white ground. Using a large hard-edged implement, she drags the colours into one another, sometimes building up ridges, sometimes working the paint so thin that it looks like water. Like liquid too, nothing stands still here. The ability to suggest movement also depends on light in *Sans titre*, the tonal and chromatic range of its pigments and the gloss of the surface. While this work was made years before her stained-glass installations, in retrospect, it seems as if a painting like *Sans titre* is the perfect departure point for a medium that literally filters and spreads light. Historically and formally, *Sans titre* is closely linked to Ferron's commitment to an art for the public.

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.

\$550,000–\$750,000





44

RENÉ MARCIL

Abstract #15

oil on canvas

signed upper left; signed and dated 1956 on the reverse; registered with Patrimoine Marcil (Estate of René Marcil) with the Inventory No. AP-15 40 ins x 50 ins; 100 cms x 125 cms

PROVENANCE

Patrimoine Marcil
Private Collection, Toronto

René Marcil was a French-Canadian painter, draftsman and fashion illustrator. Born in Montreal, he spent most of his professional life in New York, Paris and London. In 1947, Marcil played a pivotal role in the successful launch of Christian Dior's New Look collection in the United States.

Upon his arrival in Paris in 1950, Marcil enrolled at the Académie de la Grande Chaumière. He rented a studio on the Left Bank and quickly became a Montparnasse, a name for the artists and intellectuals who frequented the Montparnasse cafés and restaurants. He socialized with painters such as Sonia Delaunay, who influenced the evolution of his style to colourful abstraction, akin to the popular Neoplasticism movement. The Galerie l'art français in Montreal described his work from this period as "intense, luminous and has the quality of combining graphic design, great draftsmanship, extraordinary color, fascinating surfaces... [and] poetic feeling."

Abstract #15 was completed in 1956, while Marcil was still living in Paris (he left the French capital in 1965 to move to London). The composition is an arrangement of shapes that are abstract yet familiar, geometric yet irregular, spontaneous yet structured. Marcil chose a vibrant palette of complementary blue and orange, along with black and white, reminiscent of the modern geometric abstraction he saw in Paris.

\$20,000–\$25,000



45

GORDON APPELBE SMITH

Seawall-Garrow Bay

acrylic on canvas
signed, titled and dated 1972 on the reverse
36 ins x 40 ins; 90 cms x 100 cms

PROVENANCE

Canadian Corporate Collection
Private Collection, Toronto

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto, 2007, page 134
Ian M. Thom and Andrew Hunter, *Gordon Smith: The Act of Painting*,
Vancouver Art Gallery, 1997, pages 39-40

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

place." Smith changed his gestural abstract style abruptly in 1960 to a bright colour palette and hard-edge abstraction. In the early 1970s Gordon Smith continued to experiment, and according to Ian M. Thom, the artist seemed to be 'in crisis' about his painting. "The hard-edge works were, perhaps too far removed to really satisfy him on an ongoing basis," notes Thom. "He felt the need to return to an image, and the struggle was to define both the image itself and the approach to it."

By 1972, the artist had returned to quasi-figurative subjects, depicting the British Columbian shorelines, such as *Seawall-Garrow Bay*. Part of a Seawall series from 1972-74, they marked a new direction in Smith's artistic practice. The paintings are composed of a grid formation and simplified landscape view, reminiscent of the west coast landscape. The handling of the paint has evolved, in that the glaze allows undercoats of paint to be visible, creating a sense of movement within a more complex composition. *Seawall-Garrow Bay* references landscape in its title, while the composition appears to be a grid of rectangles of varying sizes, each one depicting a detail of an abstract shoreline landscape. Many of the rectangles contain a single field of luminous colour, while others contain two or three horizontal lines; the colour scheme, together with the general arrangement of the composition suggest a horizon line with water below and sky above.

\$20,000-\$30,000



46

ARTHUR LISMER

Untitled-Skunk Cabbage Study

oil on board, laid on board

signed and dated 1956 lower left; dated 1956 lower right

12 ins x 16.25 ins; 30 cms x 40.6 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Dennis Reid, *Canadian Jungle: The Later Work of Arthur Lismer*, Art Gallery of Ontario, Toronto, 1985, pages 51, 54

Arthur Lismer's fascination with skunk cabbages is explored by Dennis Reid, who writes, "What proved to be another favourite B.C. subject for Lismer seems also to have been approached first in 1953. Given his predilections, it is not surprising that in his walks in the coastal forest he would be drawn to the floridly extravagant skunk cabbages that appear like grotesque efflorescence's among the dead ferns and lesser flora of the forest. He was attracted in his drawing by the way their large fleshy leaves flop in every conceivable position, and in his oil sketching by the fantastic colours they assume through the various stages of growth, decline, and decay."

Lismer continued to paint skunk cabbages well into the late 1950s. In this study from 1956, he continues his exploration of the life of a skunk cabbage using the end of his brush to follow the outlines and patterns of the foliage. He also continues to place great emphasis on his colour choices. Reid shares that this is very characteristic of these studies: "During the late fifties the skunk cabbages in particular presented an opportunity to revel in the implications of dominant hues of purple, or red, green, brown, or yellow. Intense, of small format, they swell with an indeterminate scale."

\$12,000–\$15,000



47

EFA PRUDENCE HEWARD

Still Life

oil on board

signed with initials lower right

12 ins x 14.25 ins; 30 cms x 35.6 cms

PROVENANCE

Dr. Paul Weil and Mary Rosamond, Montreal
By descent to Dr. Sonia Salisbury, Nova Scotia
Private Collection, Nova Scotia

LITERATURE

Julia Skelly, *Prudence Heward Life & Work* [online publication], Art Canada Institute, Toronto, 2015, page 49

An important modernist female painter of the early twentieth century, Prudence Heward has gained attention for identifying the issues of gender, race and class in her oeuvre. She is recognized for her figural studies of modern women in a variety of settings, from rural and public spaces to domestic interiors. This painting somewhat strays from that narrative, while retaining the quintessential characteristics of the artist.

Occasionally Heward would utilize foliage in the background of her figural paintings, rooting the sitter in an outdoor setting. As Julia Skelly observes, "Heward's landscapes and still lifes of the 1930s and 1940s, like her portraits, are characterized by increasingly luminous colours and more expressive brushwork, showing her increased comfort with finding an individual style and subjective interpretation of nature." Heward purportedly admired the New Zealand modernist painter, Frances Hodgkins, who often depicted a still life in an outdoor location. Heward followed suit, fusing a still life with a landscape in *A Summer Day* (1944, Private Collection) or "working up" the background of a painting with rich greenery.

The original owners of this painting were friends with Heward. Allied with Montreal artistic circles of the day, they certainly appreciated her accomplished hand. While presented as a modest still life painting, Heward has expertly rendered stylized vegetation with a simple technique. The adept, agile brushwork and delightful, rich colouring of this intimate work solidifies Heward as a masterful modernist painter of figures, landscapes and still lifes.

\$10,000–\$15,000



48

ALEXANDER YOUNG JACKSON

Autumn near Danford Lake

oil on board

signed lower right; signed, titled and dated "October 1948" on the reverse
 10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Fred Jeffreys
 Private Collection, Toronto

The small village of Danford Lake is situated within a remote area of the Gatineau region of Quebec. A.Y. Jackson depicts the scenic nature of this during the season of transition. In a monochromatic palette of warm earth tones, the artist paints a view of a forest through a wooden fence, with a central bare tree surrounded by leafy orange trees.

A.Y. Jackson and Edwin Holgate were the only two Group of Seven members native to Quebec, and both men frequently depicted the Quebec landscape, more than any other members. Jackson returned to the small villages across the province throughout his life, especially in the Gatineau area and along the St. Lawrence River to the Charlevoix region. While his pictures of northern Ontario emphasized the absence of man, his depictions of Quebec were often punctuated with signs of human influence. Here, the subtle placement of the wooden fence suggests that a human presence is not so far away.

\$20,000–\$30,000



49

MAURICE GALBRAITH CULLEN

Old Bridge, Lac Tremblant

oil on board

titled on the reverse; Maurice Cullen Studio stamp on the reverse (signed by William Watson, dated "April 1925" and inscribed with record no. MC64); Cullen Inventory No. 1227

11.75 ins x 16.25 ins; 29.4 cms x 40.6 cms

PROVENANCE

Estate of the Artist
Watson Art Galleries, Montreal
St. George Burgoyne, Montreal
Continental Galleries, Montreal
Private Collection, Montreal
Private Collection, Toronto

EXHIBITED

Watson Art Galleries, Montreal, 1935, no. 12

LITERATURE

A.K. Prakash, *Impressionism in Canada, A Journey of Rediscovery*, Toronto/Stuttgart, 2015, page 321

Describing Maurice Cullen's later work, A.K. Prakash writes: "These compositions though repetitive in their theme, convey brooding loneliness and solitude along the winding rivers of the Quebec landscape. Cullen painted them with a transparency of colour and tone representing the different moods of nature he found in the trackless wilds of Canada."

In *Old Bridge, Lac Tremblant*, Cullen has captured the "brooding loneliness" of the Quebec landscape. Situating himself along the river near Lac Tremblant, he focuses his attention on a decrepit wooden bridge set against the snow-covered landscape with the mountain rising in the background. Cullen always sketched outdoors, even during the coldest months while standing in snowshoes. As Prakash notes, Cullen "excelled in crisp winter landscapes in the radiant northern light... He was determined to record the texture and varied colours of his country in impasto layers of paint-and no other impressionist did it better."

\$8,000-\$12,000

MARC-AURÈLE DE FOY SUZOR-COTÉ**L'hydrographe***bronze**incised signature, "Roman Bronze Works NY" and**"Copyright Canada & United States"**20.5 ins x 8 ins; 51.3 cms x 20 cms***PROVENANCE**

Private Collection, Ontario

LITERATURE

Pierre L'Allier, *Suzor-Coté l'oeuvre sculpte*, Musée du Québec, Québec, 1991, pages 94-95, reproduced pages 92, 94

L'hydrographe was produced during one of Marc-Aurèle de Foy Suzor-Coté's most productive creative periods. The artist utilized the medium of bronze to form famous genre sculptures with a sense of vitality and dynamism. The Historical Monuments Commission in Quebec employed Suzor-Coté in 1923 to create a statue of the French-Canadian explorer, Louis Jolliet, for placement on the façade of the Parliament Building in Quebec City. Jolliet achieved international fame in his lifetime for travelling and mapping the Mississippi River with Jacques Marquette. As a seasoned cartographer and prospector, Jolliet also mapped the Lake Superior regions, the area between the Saguenay River and Hudson's Bay, as well as part of the coast of Labrador. During the course of his artistic process, Suzor-Coté developed three preliminary sculptures of the renowned Canadian explorer: *L'hydrographe*, which depicts Jolliet recording details of his findings with a quill; *Le pionnier*, showing the voyager surveying his surroundings with a telescope; and *Le coureur de bois*, which presents the adventurer with a walking stick and provisions in hand. These three inspired sculptures led to the artist's final depiction of the pivotal figure, *Jolliet*, built upon the important narrative aspects of his character. The Commission opted for this final representation of Jolliet as a conquering discoverer.

\$5,000–\$7,000





51

EDWIN HEADLEY HOLGATE

Totem Poles, No. 1 (1926)

colour wood engraving
signed and inscribed "No. 27" in the lower margin; titled on a label on the reverse
4.5 ins x 4.5 ins; 11.3 cms x 11.3 cms

PROVENANCE

William Garrison Whitford
By descent to the present Private Collection, Montana

LITERATURE

Rosalind Pepall & Brian Foss, *Edwin Holgate*, Montreal, 2005, page 70, similar work reproduced page 57

During the summer of 1926, Edwin Holgate visited the Skeena River in B.C. with Marius Barbeau and A.Y. Jackson, creating a series of works from *Totem Poles, No. 1* to *Totem Poles, No. 5*.

As Rosemarie Tovell notes: "Created soon after his return in 1926, the three-colour wood engraving *Totem Poles, No. 1* captures the setting of the Gitksan and Tsimishian villages along the Skeena: the ramshackle dwellings and lone villager are offset by the impressive totem poles and looming mountains". What makes these works so compelling, as Tovell continues, is that they are "celebrations of the richness of their culture and its art."

\$7,000–\$9,000



52

JOHN WILLIAM BEATTY

Forest Interior

oil on board

signed lower right

10.25 ins x 13.75 ins; 25.6 cms x 34.4 cms

PROVENANCE

Kastel Gallery, Montreal

Private Collection, Montreal

LITERATURE

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

J.W. Beatty chose an atypical vantage point for *Forest Interior*, with a view through a forest at eye level. We do not see the treetops, but rather a zoomed-in view of four large trunks and their lower branches. The illuminated ground in the middle of the trees suggests a sunny sky above. *Forest Interior* demonstrates the increasingly lighter and more decorative palette of Beatty's paintings throughout his career, which was likely influenced by his many sketching trips with Tom Thomson, J.E.H. MacDonald and A.Y. Jackson. The artist gradually abandoned his dark and moody colour scheme of the traditional French and Dutch schools, which he had studied at the Academie Julian in Paris.

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."

\$6,000–\$8,000



53

MARCELLE FERRON

Sans titre

oil on card

signed and dated 1947 lower right

6.25 ins x 9.5 ins; 15.6 cms x 23.8 cms

PROVENANCE

Louis Parent, Galerie 67, Quebec City

Galerie Lacerte, Quebec City (Inventory No. 7754)

Private Collection, Toronto

LITERATURE

Roald Nasgaard and Ray Ellenwood, *Automatiste Revolution: Montreal, 1941-1960*, Toronto, 2009, page 43

A member of the Automatistes, Marcelle Ferron was counselled by Paul-Émile Borduas to abandon narrative and landscape painting in favour of more radical abstraction. At the time the artist met Borduas in 1946, through to 1953, Ferron favoured a *sgraffito* technique where she would apply multiple layers of pigment and scrape away between applications with a palette knife. Roald Nasgaard argues that “her scrapes swoop and intertwine, evoking the effect of wind-blown grasses or tangled seaweed.” The bursting, expressive strokes of layered colour, ranging from thin veils to opaque strokes of paint creates depth, movement and invigorating complexity within the artwork. *Sans titre* is composed of thin layers of green, blue and grey pigments, creating a wash that has been scraped and smudged in order to form a spontaneous and automatist, abstract image. This intimate oil on card painting was completed in 1947, the year Ferron was invited by Borduas to participate in her first group exhibition, the *64th Annual Spring Exhibition*, organized by the Art Association of Montreal. She also took part in the World Youth Festival in Prague in the same year.

\$2,000–\$3,000



54

MARCELLE FERRON

Sans titre

etching

signed, dated 1959 and inscribed “épreuve d'artiste” in the lower margin

12.25 ins x 9 ins; 30.6 cms x 22.5 cms

PROVENANCE

Private Collection, Laval, Quebec

Private Collection, Toronto

This black and white etching was completed in 1959, while Marcelle Ferron lived in Paris. Ferron participated in several group exhibitions in Paris, and took part in the major contemporary art salons Les Surindépendants, Comparaisons and Réalités nouvelles, all held at the Musée d'art moderne of the city of Paris. During this time her works were also exhibited regularly in other countries including England, Italy, the Netherlands and Germany, as well as throughout Canada. Ferron received her introduction to printmaking in the renowned studio of William Hayter in Paris, where many Canadian artists went for their print training. She learned how to transpose her particular style—the powerful gesturalism of her painting—into the new medium, as exemplified in *Sans titre*. Also in 1959 Ferron exhibited new work at the Galerie Kleber in Paris, along with Jean Paul Riopelle, Joan Mitchell and Sam Francis.

\$1,000–\$1,500

SOREL ETROG**Untitled***bronze**11.25 ins x 2.5 ins; 28.1 cms x 6.3 cms***PROVENANCE**

The Artist

Gift of the artist to the present Private Collection,
Toronto

This intricate bronze sculpture was completed by Sorel Etrog in 1970, which was a period of transition for the artist. After being injured in a serious car accident in 1967, the long recovery led to a period of depression in the late 1960s and early 1970s. Etrog had been immersed in his Links series for several years, but he began a new, short-lived series named the Bulls. During this time he made hundreds of black and white drawings depicting bulls in moments of terror and physical pain, inspired by Picasso's *Guernica* of 1937. In 1968, as his injuries were still healing, Etrog returned to Italy and opened another studio in Florence where he found new positive energy, as is reflected in his transition from the dark Bulls works to his Screws and Bolts period of the early 1970s. During this time his sculptures were strongly influenced by Surrealist artists such as Jean Arp, Salvador Dalí and Man Ray. Etrog began to experiment with a new interpretation of the theme of attachment and connecting devices, shifting from the link to the screw.

This untitled bronze work showcases the transition from the link to the screw: two vertical, curvilinear forms are intertwined, typical of the Links series. Yet there are also distinct twisting rings around the centre, which suggest the threading of a screw. Furthermore, the rounded edges along the sides of the sculpture recall the organic abstract forms of Surrealist artists such as Arp. The intimate bronze presents a harmonious combination of Etrog's inspirations at a very particular transitional phase in his career.

\$9,000–\$12,000



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



Terms & Conditions of Sale

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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.

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Private Collection, British Columbia
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