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CANADA'S ART AUCTIONEERS

Auction of Important Canadian Art
June 15, 2022





AUCTION OF IMPORTANT CANADIAN ART

LIVE AUCTION

Wednesday, June 15th at 7:00 pm

THE GLOBE & MAIL CENTRE

351 King Street East, Toronto, Ontario

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

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



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1

MANLY EDWARD MACDONALD

Unionville Church, Winter

oil on canvas

signed and dated 1944 lower right

20 ins x 26 ins; 50 cms x 65 cms

PROVENANCE

Private Collection, Toronto

Influenced by Impressionist schools of painting, Manly MacDonald depicted this wintery Ontario scene with loose, confident brushwork. This work shows the now-deconsecrated church on historic Main Street in Unionville. Presently, the building has been incorporated with the Frederick Horsman Varley Art Gallery of Markham.

\$2,000 - \$3,000



2

WILLIAM GOODRIDGE ROBERTS

Hillside Near St. Alphonse

oil on canvas

signed lower right

20 ins x 30 ins; 50 cms x 75 cms

PROVENANCE

Dominion Gallery, Montreal

Private Collection, Toronto

EXHIBITED

Goodridge Roberts: A Retrospective Exhibition, National Gallery of Canada, Ottawa, 1969-70

LITERATURE

Goodridge Roberts: A Retrospective Exhibition [exhibition catalogue], National Gallery of Canada, Ottawa, 1969, reproduced page 81 (plate 39)

Sandra Paikowsky, *Goodridge Roberts: 1904-1974*, Kleinburg, Ontario, 1998, page 93

William Goodridge Roberts worked directly from the Laurentian landscape, returning to the village of St. Alphonse on several occasions. The energetic brushwork of *Hillside Near St. Alphonse* contrasts with its subdued palette of earthy tones. Though he remained prolific throughout this time, Roberts was experiencing a personal discontent, confiding to Jacques de Tonnancour in 1942: "I've been turning out quite a few things, but for the most part in a spirit of duty and under an overhanging cloud of uneasiness - which is, I suppose, my consciousness of the awful times we are living in." War raged in Europe, and world events would soon bear down on the artist's life. Roberts became an Official War Artist for Canada the following year. Decades later, *Hillside Near St. Alphonse* would be featured in the important 1969 retrospective of the artist's work at the National Gallery of Canada.

\$7,000 - \$9,000



3

REGINA SEIDEN

Skiers

oil on board

recto subject framed to 7 ins x 7 ins; a depiction of a riverside homestead on the reverse (occupying the full size of the support: 8.5 ins x 12.5 ins)
8.5 ins x 12.5 ins; 21.3 cms x 31.3 cms

PROVENANCE

Alan Klinkhoff Gallery, Montreal/Toronto
Private Collection, Toronto

EXHIBITED

The Beaver Hall Group & The Klinkhoff Family, Alan Klinkhoff Gallery, Montreal/Toronto, 2015

LITERATURE

The Beaver Hall Group & The Klinkhoff Family, Alan Klinkhoff Gallery, Toronto, 2015, reproduced page 32

Esther Trépannier and Véronique Borboën, *Mode et Apparence dans l'Art Québécois, 1880-1945*, Musée national des beaux-arts du Québec, Québec, 2012, page 140 for a similar work entitled *Skieuses*

Barbara Meadowcroft, "How Many Artists Art There in the Family? The Career of Montreal Painter Regina Seiden (1897-1991)", *RACAR*, XXV, 1-2, 1998, page 73

Regina Seiden was primarily interested in the human figure, with women occupying an important place in her oeuvre. Seiden depicted women of various ethnic and social backgrounds, and like many Canadian female artists of her generation, she specialized in portraiture. Seiden was well regarded throughout her career. In 1924 the National Gallery of Canada purchased her painting, *Dora*, and later acquired *Nudes* in 1926. Despite a short career of only fifteen years, Seiden was admired by critics and connoisseurs alike, including Albert Laberge of *La Presse*. He "dubbed Seiden 'l'une des mieux douées parmi les artistes de la métropole'" - "one of the most gifted artists in the metropolis".

Although Seiden exhibited with the Beaver Hall Group in 1921 and was an early member, she has not always been included in discussions about the women of the group. However, Seiden certainly shared their regard for themes of modernity, exploring social issues and the image of women in art. *Skiers* provides a unique depiction of sport, as well as a rare depiction of women in sport. The diminutive panel expertly represents this important female artist, who will undoubtedly continue to receive recognition.

\$5,000 - \$7,000



4

RONALD YORK WILSON

October

oil on canvas

signed lower centre edge; titled on the stretcher

50 ins x 46 ins; 125 cms x 115 cms

PROVENANCE

Acquired directly from the artist

By descent to the present Private Collection, New Hampshire

Produced between 1966 and 1971, Ronald York Wilson's vibrant abstract geometric works are closely related to post-painterly abstraction and Color-Field painting. Inspired by a series of dreams, Wilson produced these striking non-objective works which have since become a hallmark of his abstract practice. Working in representational landscape and figural works earlier in his career, Wilson began experimenting with small sketches of more hard-edge, boldly coloured abstract shapes. Layering geometric shapes created out of thick bands of colour, there is a collage-like quality to the work which radiates energy from the picture plane.

\$10,000 - \$12,000



5

WALTER HAWLEY YARWOOD

Shea's Hippodrome #3 - Landscape

oil on canvas on board

signed and dated 1958 to the right; signed, titled and dated 1958 on the reverse

26.25 ins x 36 ins; 65.6 cms x 90 cms

PROVENANCE

Acquired directly from the artist

Private Collection, Ontario

By descent to the present Private Collection, Ontario

LITERATURE

Gerta Moray, *Harold Town, Life & Work* [online publication], Art Canada Institute, Toronto, 2014, page 76

Favouring bold swaths of colour and geometric shapes with heavy use of black line to highlight form, Walter Yarwood was preoccupied with movement and gesture in his painterly practice. His paintings from the late 1950s accentuate forms in motion rather than static geometrics and emphasize non-representation in painting. Yarwood was a largely self-taught artist but worked closely with fellow Painters Eleven members Harold Town and Oscar Cahén, which enriched his painterly practice. Following the announcement that Toronto's historic Shea's Hippodrome Theatre was to be demolished to make way for Nathan Phillips Square, Harold Town discovered bolts of unused Belgian linen in the backstage area of the theatre in 1957 which he used for large canvas pieces. Yarwood also utilized this linen for *Shea's Hippodrome #3 - Landscape*.

\$15,000 - \$20,000

GERSHON ISKOWITZ**Night Blue Red - B***oil on canvas**signed, titled and dated 1981 on the reverse**54 ins x 45 ins; 135 cms x 112.5 cms***PROVENANCE**

W. R. Mitchell & Associates Fine Art Limited, Calgary
 Sinai Health Foundation, Toronto
 Cowley Abbott, auction, Toronto, September 24, 2020,
 Lot 16
 Private Collection, Ottawa

LITERATURE

David Burnett, *Iskowitz*, Toronto, 1982, page 72
 Adele Freedman, *Gershon Iskowitz: Painter of Light*,
 Toronto/Vancouver, 1982, pages 4, 6, 132 and 148
 Roald Nasgaard, *Abstract Painting in Canada*, Toronto/
 Vancouver, 2007, page 244

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

Having devoted his practice throughout the 1960s and 1970s to the exploration of light in this new altered perspective, Iskowitz encountered a new challenge in 1981: "He wished to convey, 'a feeling of the night, a feeling of mystery with lots of depth, unity and composition.'...Iskowitz left the age of light behind and entered the era of electricity." Roald Nasgaard writes that "In the 1980s, Iskowitz upped the ante by electrifying his colours, intensifying their contrasts and hardening the contours of his form." *Night Blue Red - B* is an excellent example of this artistic transition for the artist.

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

\$35,000 - \$45,000





7

ALEXANDER YOUNG JACKSON

Les Éboulements (c. 1929)

oil on panel

signed lower right; signed, titled and dated "about 1928" with colour notations inscribed on the reverse; also inscribed "NJG 978" on the reverse
8 ins x 10.5 ins; 20 cms x 26.3 cms

PROVENANCE

Private Collection, Toronto

A.Y. Jackson exhibited with the Group of Seven from 1920 and played a key role in bringing the artists of Montreal and Toronto together. He and Edwin Holgate were the only two Group of Seven members native to Quebec, and both men frequently depicted the Quebec landscape. From Jackson's inscription, we know he painted this sketch near Les Éboulements, east of Baie Saint Paul. One of Quebec's most picturesque villages, it is named after a landslide in 1663 that was triggered by an earthquake in the Charlevoix region. Thereafter, the area was known as Les Éboulements, translating to "the landslides".

Jackson first painted the sloping riverside village with Edwin Holgate in March 1923, writing to his cousin Florence Clement: "It's snowing in Baie St. Paul. It seldom seems to stop and soon there won't be anything to paint but snow. The fences have all disappeared... It's almost impossible to get around. There has not been a thaw all winter and consequently no crusts on the snow, and even with my big snowshoes I sink down so far I can scarcely lift my feet. I expect to spend a week in the next village down - Les Éboulements - and then return here until mid-April.... I have to fill up fifty panels before I leave here."

While this painting is inscribed "about 1928" on the reverse, it is recorded that Jackson travelled to Saint Urbain and Les Éboulements in the early spring of 1929 with Randolph Stanley Hewton and Alfred Henry Robinson. Jackson preferred to paint the Quebec landscape during the changing of seasons. The brown colour palette suggests hints of earth peeking out beneath the snow, and the sailboats float amid a mix of ice and water, all signalling hope that spring is on its way in a province known for its long winters.

\$25,000 - \$35,000



8

JOHN WILLIAM BEATTY

Winter Stream with Trees

oil on canvas

signed and dated 1926 lower left

30.25 ins x 38.25 ins; 75.6 cms x 95.6 cms

PROVENANCE

Loch Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

LITERATURE

Catalogue of Memorial Exhibitions of the Work of Clarence Gagnon, R.C.A. & J.W. Beatty [exhibition catalogue], The Art Gallery of Toronto, 1942, a similar canvas by J.W. Beatty, *Willows, Early Spring* (1928), reproduced page 15 (no. 120)

Dorothy M. Farr, *J.W. Beatty, 1869-1941*, Agnes Etherington Art Centre, Kingston, 1981, a similar canvas by J.W. Beatty, *Willows, Early Spring* (1928), reproduced page 15 (no. 28)

Heffel Fine Art, auction, Vancouver, May 31, 2012, Lot 404 for the 1926 sketch titled *Winter Morning* related to this canvas

J.W. Beatty sought to depict the Canadian landscape as a patriotic statement. He was a forerunner to the Group of Seven, sharing with them a nationalist pride in painting a uniquely Canadian landscape. In March 1914, the same year that Beatty moved into the newly constructed Studio Building, the artist took a sketching trip to Algonquin Park with J.E.H. MacDonald and met A.Y. Jackson there. It is presumed that Beatty also made sketching trips with Tom Thomson to Algonquin Park. Many of the works executed by Beatty of Algonquin Park during this formative period were exhibited with the Ontario Society of Artists and the Royal Canadian Academy of Arts.

Willows, Early Spring, a similar canvas of 1928, shares in the glorification of the beauty of the Canadian winter landscape in the simple representation of light and shadow. The sun in *Winter Stream with Trees* creates a warm glow on the trees and snowy ground, in sharp contrast to the deep indigo water that is exposed between cracks in the ice.

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'."

\$40,000 - \$60,000



9

JOHN GRAHAM COUGHTRY

Ruby

oil on canvas

signed, titled and dated "August 1988" on the reverse

36 ins x 48 ins; 90 cms x 120 cms

PROVENANCE

Private Collection, Toronto

Graham Coughtry made a name for himself during the late 1950s, holding his first one-man show at Avrom Isaacs' Greenwich Gallery in 1956. Finding like-minded colleagues and friends at Isaacs Gallery, Coughtry identified with the boundary-pushing practices of the group. Coughtry was very close with Robert Markle and the themes of abstracted bodies and entwined couples were paramount to the practice of both artists, with Coughtry focusing nearly exclusively on the later. The rich impasto surface of the figures in *Ruby* contrasts the wash of burgundy pigments of the background while opposing a bright emerald foreground, mirroring the tension and passion between the figures. Coughtry's exaggerated and abstracted bodies, morphing and separating on the canvas, are never in stasis; they combine and divide as the viewer's eye moves over the curved forms.

\$12,000 - \$15,000



10

JEAN-PHILIPPE DALLAIRE

Les masques

oil on board

signed upper centre; titled and dated 1957 on the reverse

6.5 ins x 16.25 ins; 16.3 cms x 40.6 cms

PROVENANCE

Gerard Gorce Fine Arts, Montreal

Alan Klinkhoff Gallery, Montreal

Private Collection, Ottawa

Jean-Philippe Dallaire was studying and working in Paris in the late 1930s, until he was placed in an internment camp for four years during the German occupation. At the end of the war, Dallaire returned to Canada, settling first in Quebec City where he taught painting at the École des Beaux-Arts from 1946-52. In 1952 he moved to Ottawa to work for the National Film Board, where he illustrated short films, and took on commissions for designing tapestries and murals. Despite his studies, Dallaire was mostly self-taught as an artist. He paid little attention to external trends, and his style constantly evolved. Dallaire's works during the 1950s show varied stylistic influences and are recognized for their draftsmanship and spontaneity in subject and use of colour. *Les masques* was painted in 1957, the year the artist moved from Ottawa to Montreal briefly, before permanently returning to Europe. The painting is an example of Dallaire's highly original style, with loose stylistic links to Cubism and Art Brut in the lively, repeating lines. *Les masques* is also one of the painter's most abstract; apart from its title, it has only subtle visual references to masks or facial features.

\$12,000 - \$15,000



11

HAROLD BARLING TOWN

Night Sign #2

oil on board

signed and dated "6-4-55" lower left; signed, titled and inscribed "0-27" on the reverse of the framing

24 ins x 11.25 ins; 60 cms x 28.1 cms

PROVENANCE

Acquired directly from the artist

Private Collection, Ontario

By descent to the present Private Collection, Ontario

EXHIBITED

Painters Eleven, travelling exhibition, 1955-56, exhibited as *Night Signs #3*

Shortly after the founding of Painters Eleven in 1953, Harold Town was experimenting with single autographic prints and employed an aggressive all-over brushwork in this early body of work. Town's practice was still highly individualistic, however, unique from his American contemporaries and fellow Painters Eleven members. His handling of line and use of bold pigments differentiated Town and set the stage for his later body of work. The intermingling of black lines with broad brushstrokes and the soft rounded shapes seen in *Night Sign #2* creates a play between the representational and the abstract, which would become characteristic of Town's paintings in the 1950s and 1960s.

\$12,000 - \$15,000



12

HORTENSE MATTICE GORDON

Venetian Canal

oil on canvas

signed lower left

28 ins x 16 ins; 70 cms x 40 cms

PROVENANCE

Gallery Moos, Toronto

Private Collection, Toronto

EXHIBITED

Gallery Moos, Toronto, 1961

Working on a smaller scale than her Painters Eleven compatriots, Hortense Gordon's abstract works, such as *Venetian Canal*, were more intricate, with tighter compositions in a vertical format. While others in this group were non-objective in their painting, Gordon always started her work with an object or experience of the elements as a basis, yet she remained within the realm of the abstract in all her work. *Venetian Canal*, painted in circa 1960 around the time Painters Eleven disbanded, may have been inspired by one of her many trips to Europe with her husband.

\$9,000 - \$12,000



13

MOLLY LAMB BOBAK

The Parade

oil on canvas

signed lower right; signed and titled on the reverse

14 ins x 18 ins; 35 cms x 45 cms

PROVENANCE

Roberts Gallery, Toronto

Private Collection, Toronto

LITERATURE

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

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

A trailblazer for women in the arts in Canada, Molly Lamb Bobak was an official war artist during the Second World War, stationed in England. She often gravitated towards scenes of crowds as she was inspired by the victory parades of the Allied forces at the end of the war. Bobak returned to Canada and began teaching at the University of New Brunswick in the fall of 1960. The move to Fredericton supplied Bobak with new subject matter and her work began to reflect a celebratory attitude towards public events and crowd scenes. "I think that it is an interest I have had ever since I was a kid," Bobak shared. "I simply love gatherings, mingling... It's like little ants crawling, the sort of insignificance and yet the beauty of people all getting together."

As her career progressed, Bobak became increasingly concerned with movement and rhythm in her scenes of parades and sporting events. *The Parade* takes on an almost abstract quality with the density of figures merging on the canvas as a singular mass. The brightly coloured yellow and white uniforms of the musicians echo the joyful energy of the event and exemplify Bobak's talent for capturing collective experience and emotion.

\$14,000 - \$18,000

14

JOHN GEOFFREY CARUTHERS LITTLE**Night, De La Roche Street, Montreal***oil on canvas**signed lower right; signed, titled and dated 1966 on the stretcher
22 ins x 28 ins; 55 cms x 70 cms***PROVENANCE**Kastel Gallery, Montreal
Private Collection, Montreal

As a result of his long and prolific career, John Little has preserved the city's heritage through his depictions of residential streets, documenting the architectural details of Montreal's buildings. In *Night, De La Roche Street, Montreal*, Little depicts the exterior spiral staircases that are quintessential to the Plateau Mont-Royal neighbourhood. Figures gather on the terrace of a small restaurant, which emits a warm glow onto the sidewalk and through the balcony stairs. The painting presents a charming and inviting scene of daily life in Montreal on a summer evening.

\$18,000 - \$22,000



15

PHILIP HENRY HOWARD SURREY**Sherbrooke Street West, West of Claremont***oil on board**signed lower left; titled and dated 1970 on the reverse
16 ins x 20 ins; 40 cms x 50 cms***PROVENANCE**Art Lenders, Montreal
Galerie Valentin, Montreal
Private Collection, Toronto**LITERATURE**Terry Rigelhof, *Philip Surrey (1910-1990): Retrospective Exhibition*,
Walter Klinkhoff Gallery, Montreal, 2004, page 2

Philip Surrey was a figurative painter with an enduring interest in human subjects within urban nightscapes. He occupied a unique place within twentieth-century Canadian art history, which was dominated largely by landscape painting in the 1930s and 1940s, and abstraction in the 1950s and 1960s. For most of his career, Surrey used Montreal as his stage, depicting and arranging pedestrians wandering the usually empty streets. In *Sherbrooke Street West, West of Claremont*, Surrey creates an imagined and cinematic nocturnal scene, emphasized by the glowing light beneath the storefront awnings. Figures dressed in chic summer garb walk along Sherbrooke Street near the border of Westmount and Notre-Dame-de-Grâce, an area filled with boutiques, cafés and bistros.

\$8,000 - \$12,000



ALEXANDER YOUNG JACKSON

Saint-Tite-des-Caps

oil on canvas

signed lower left; signed, titled, dated "April 1946" and inscribed "Studio Building; Severn St., Toronto" on the stretcher
19 ins x 24 ins; 47.5 cms x 60 cms

PROVENANCE

Kenneth G. Heffel, Vancouver
Private Collection, Montreal
Masters Gallery, Calgary
Private Collection, Calgary

LITERATURE

Joyner Canadian Fine Art, auction catalogue, Toronto, May 29, 2001, unpaginated, Lot 19, the sketch for this canvas reproduced
N.J. Groves, "Chronology," in Dennis Reid, *Alberta Rhythm: The Later Work of A.Y. Jackson*, Toronto, 1982, page 94
A.Y. Jackson, *A Painter's Country: The Autobiography of A.Y. Jackson*, Toronto, 1958, pages 63-64

The landscapes of rural Quebec are A.Y. Jackson's signature subjects. While he had painted in the Eastern Townships before World War I, it was only in February and March 1921 that he painted on the Lower Saint Lawrence. Over the subsequent decades he made almost annual forays in late winter and early spring, painting in the many small villages along the north and south shores.

In April 1928 he first painted at Saint-Tite-des-Caps with Randolph Hewton and Albert Robinson. The relationships between the landscape and the older, rural Quebec architecture were a constant preoccupation for the artist. As A.Y. Jackson wrote in his autobiography *A Painter's Country*, "One of the places we loved to paint was St. Tite des Caps on Cap Tourmente, a high plateau, forty miles below Quebec. It was



A.Y. Jackson, *Saint-Tite-des-Caps*
Oil on board
Private Collection
Not for sale with this lot

not one of the old villages, but it lay in a hollow encircled by hills, and we could look down on it from several directions. The snow lingered there when it had gone in most other places...It was in this village that Crawley made the film 'Canadian Landscape' [for the National Film Board of Canada in 1941]."

Each village and terrain posed its own artistic challenges. On 9 April 1934 Jackson wrote from Saint-Tite to fellow artist, Sarah Robertson, "I came here instead of going to St. Fidele, perhaps because I could not find much to do when I was here before. It's a country that looks great until you try to paint it, then you find it won't compose. It just won't. It is too scattered and no fundamental shapes and all the old barns have disappeared since Randolph and Ab and I were here last." On 19 April 1937 Jackson again regret the loss of the old architecture in a letter to Harry McCurry, Assistant Director of the National Gallery of Canada, stating: "Left St. Tite Saturday morning, still friz up and piles of snow. I got a lot of sketches. It's the third squeezing I've given the place and its about all it will yield because they keep tearing down their houses and barns which hurries up the depletion state."

Undaunted, or perhaps challenged, by the changing landscape, Jackson returned to Saint-Tite with Randolph Hewton in March 1946. "We, Hewton and I, are very comfortably installed," he wrote to Harry McCurry on 27 March. "The old hotel where they took the shots of the card game in the movie was burnt down a year ago and the old people have gone away...We still have snow but it has been disappearing rapidly. We need cold weather to hold it. The movie was taken the middle of April with lots of snow. However it has been sunny and we are hard at work. Lots of new houses and barns and the old ones are in the minority. They will all be gone in the next three or four years as it has become a busy little place, lots of snowmobiles." The weather held and on 7 April Jackson painted the oil sketch for this canvas. By 12 April he was back visiting his family in Montreal. "I got a lot of work done, lots of snow and good weather to paint in. I did not think I could squeeze another bunch of sketches out of the place. Going to see Stern about my forthcoming show now." Two Saint-Tite sketches dated March 1946 were included in the artist's solo exhibition at Montreal's Dominion Gallery in May that year.

The loss of the historical buildings posed a challenge for Jackson, however, it was really the constantly changing snow conditions that attracted the artist. "Over the fields and in the woods snow still lies deep," he wrote in the 1929 Ontario College of Art annual, *Tangent*. "Slowly settling down, the frost at night hardens it up, and it takes the sun the whole morning to get to where he left off the day before, and then, after a hard day's thaw, it clouds up and starts another little snow storm. Then there are the winds, which have a lot to do with artists... But the artist will always find interesting relationships, and with the help of the snow, which takes the stiff lines away, covers up unwanted detail and with light and shadow playing over it, there will be problems to solve. The little vicissitudes of the artist might include such items [as], 'Fresh snow - light so glaring you had to go round with your eyes closed, or else wear smoked glasses.' 'Rained and froze in the night, the whole country covered with icing; shadows all shattered by reflections; had to wait three days for the sun to melt it off.' 'Colorless snow and sky alike. Farms and barns on hilltops floating in space.'"

In both the oil sketch (sold Joyner Fine Art, Toronto, 29 May 2001, lot 19) and the canvas, *Saint-Tite-des-Caps*, wet snow slowly recedes from the fences, boulders and fields to reveal the brown earth below. The foreground fence is the dominant element of the composition leading the eye from the lower right to the left side of the canvas, then along



the far fence to the church upper right. Architecture plays a diminutive role here. Instead, the meandering line of houses on the crest of the field forms one element of the rolling rhythm that characterizes the entire canvas - fences, fields, village, hills and sky. The bright red of the sapling in the foreground accentuates the subtle contrasts of whites, greens, purples, yellows and browns in the fields, framed by the purple hills and grey sky.

On 30 January 1942, Arthur Lismer addressed Jackson's admirers at the Art Gallery of Toronto on the occasion of the latter's reception of an LL.D. from Queen's University. "This abundant rhythm of land, weather and plastic space is Jackson's own contribution. It fights eloquently against the Canadian habit of teaching rivers to "run down pipes," and making "the road [...] straight" as a literal echo of our puritanical upbringing, and an ugly echo too. Jackson looks to the hills of Ontario and the roads of Quebec, and to the sky and lakes and streams for his symphonic canvases. From his close study...as expressed in a thousand sketches, he has taught himself to see design in motion - he has moved the classical calm and symmetrical static dignity of balanced shapes into newer and more surprising elements of design... these are the marks of a master."

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

\$80,000 - \$120,000



17

HAROLD BARLING TOWN

Death of a Platitude

oil and Lucite 44 on canvas
signed and dated 1965 lower right; signed, dated and two handprints on
the reverse; titled on the stretcher
52 ins x 52 ins; 130 cms x 130 cms

PROVENANCE

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

LITERATURE

David Burnett, *Town*, Art Gallery of Ontario, Toronto, 1986, page
122 and 132; a similar work, *Centrebiz* (1965) reproduced on page 129

Painted in 1965, *Death of a Platitude* is an exceptional example of Harold Town's work of the mid-sixties. The painting was purchased directly from Town's important exhibition at Jerrold Morris International Art Gallery in 1966, marking the return of the artist after an exhibition hiatus in Canada. After a successful 1962 show with Jerrold Morris, press and the Canadian artworld alike lauded an

exhibition by Town as akin to the Stanley Cup playoffs. This sentiment carried through to this seminal 1966 exhibition. Coincidentally, the Mazelw Gallery also scheduled an opening of Town's work on the same night in January 1966. Town was whisked between the openings, which created even more buzz in the art community and heightened the appetite for his unique works.

Death of a Platitude is bold, complex, brilliant in colour and bursting with frenzied energy. The work from this period exemplifies what David Burnett describes as "some of the most striking paintings Town has ever done." Town layered a variety of visual patterns in the work from hand-painted 'doughnuts' which creates a tapestry-like backdrop. Grid patterning in wide yellow bands and curved ribbons of colour executed using masking tape reflects a strong positive and negative contrast. The work is incredibly dense and rich in its compositional elements within the pictorial space and plays with optical depth simultaneously. Burnett discusses these works from the 1966 exhibitions: "Their premise of subject matter, painterly structure, and forcefulness were extensions of the basis of his painting...The sheer dazzle of pictures...was a gesture of challenge, the challenge to push painting against the grain of what should work, the challenge to timidity."

\$18,000 - \$22,000



18

RENÉ MARCIL

Abstract #34 (Empire)

oil on canvas

*signed and dated 1957 lower right (also signed and dated 1956 vertically upper right); inscribed "Empire" on the stretcher
41 ins x 49.25 ins; 102.5 cms x 123.1 cms*

PROVENANCE

Patrimoine Marcil
Private Collection, Toronto

A painter, draftsman and fashion illustrator from Montreal, René Marcil 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.

Marcil moved to Paris in 1952 to attend the Académie de la Grande Chaumière. He rented a studio on the Left Bank and quickly became a Montparno, 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 #34 (Empire) was completed in 1957, while Marcil was still living in Paris (he left the French capital in 1965 to move to London). The composition is a crisp, pleasing abstract image of black and white and primary colours. It simultaneously carries a sense of order and spontaneity, due to a balance between line, form, colour and space.

René Marcil's work is represented in permanent collections internationally, including the Musée des Arts Décoratifs at the Louvre, Paris, the Collections Nationales de France, Ministère de la Culture de France, and The Metropolitan Museum of Art, New York.

\$20,000 - \$25,000

TOM THOMSON

Nocturne*oil on panel*

estate stamp lower left; titled, dated 1916, estate stamp and inscribed
 "Beatrice" on the reverse; catalogue raisonné no. 1916.82
 8.25 ins x 10.5 ins; 20.6 cms x 26.3 cms

PROVENANCE

Estate of the artist

W.J. Alexander, Toronto

Gift to Laura Beatrice Wheeler, Toronto

Edith Alexander MacIver, Toronto

Estate of Edith and Keith MacIver, Toronto

Sotheby's Toronto, 17 May 1989, no. 34

Private Collection, Montreal

The Allens, Montreal

Masters Gallery, Calgary

Private Collection, Montreal

LITERATURE

Joan Murray (researched and written by), *Tom Thomson Catalogue Raisonné* [online publication], entry 2016.82 (<https://www.tomthomsoncatalogue.org/catalogue/entry.php?id=524>), reproduced Richard Rhodes, "Paddle: The Letter," *Canadian Art*, Vol. 13, No. 3 (Fall 1996), reproduced page 107

Joan Murray, *Tom Thomson: Trees*, Toronto, 1999, reproduced pages 86–87

Susan Walker, "\$135,000 That's What this Painting Fetched at Auction Yesterday. (Unfortunately, the Seller Had Paid \$165,000 for It.)," *Toronto Star*, 21 February 2000, reproduced

Tom Thomson's *Nocturne* dates from his golden painting year of 1916 as an inscription on the back, possibly written by Lawren Harris, records. In this evocative sketch, the background hills and trees display the deep green of spring or early summer and green grass and bush appear in the rocky foreground and middle ground. Thomson would have painted it in the evening of a day taken up with other work. It is not yet night since light still enlivens the reddish and white trees which gracefully grow upward and the white skeletons of others, the shore behind them in the middle distance and the vivid foreground of rocks, grass and pools of water. Even the sky, seemingly a sturdy blue, pulses with touches of pale pink at intervals, indicating that the sun is either setting or has just set, causing a delicate harmony of colours.

Thomson probably painted *Nocturne* one evening while fire-ranging at Achray, then a park station on the northern shore of Grand Lake, part of the Barron River system in Algonquin Park. He had spent the winter of 1916 in Toronto and arrived in Algonquin Park as was his habit in March. In April or early May, Thomson had a visit from his friends Lawren Harris, Harris's cousin Chester Harris and Dr. MacCallum, intent on a fishing trip. Late in May and until August, Thomson took a job as a fire-ranger, reporting to Achray. Then he and another friend, Edward Godin, who had worked at Achray with him, went on a canoe trip down the south branch of the Petawawa River, then up the north branch to Lake Traverse. In late October or early November, he returned to Toronto.

All that spring, summer and fall, Thomson painted. Among his many sketches, he was particularly inspired by trees in different configurations, such as that spring, when he painted the sketches for *The Jack Pine* and *The West Wind*. He was inspired as well in 1915 to 1916 by nocturnes, often strongly-designed. He must have liked the sometimes muted, sometimes gorgeous colours nocturnes inspired as we find in this *Nocturne*, in the colour of the surf on the distant shoreline, which forms an unruly line of purple and blue. During the winter of 1915–1916, he even essayed one canvas from a sketch, and it turned out well. Naturally he called it *Nocturne*. Such paintings formed a background to this beautiful painting. After it, he painted one more twilight scene as well as continuing to paint many tree studies.

Here, he focused on the subtle effect of early twilight on trees and shore. He may have intended the work as a simple exercise but its design sets it apart in his body of work as one of the more striking expressions of his art and a more than successful result in his painting of landscape. *Nocturne* is an ode to Algonquin Park and the inspiration he was finding in the north. It also is one of the rare examples by Thomson or later, by his artist friends who founded the Group of Seven, of a painting done during the summer when greens, which they professed to dislike, prevailed.

Nocturne has a long and distinguished pedigree. Initially purchased by W.J. Alexander, the first professor of English at the University of Toronto, and later given to a "Beatrice" (the name inscribed on the back of the sketch), probably Laura Beatrice Wheeler. It was owned by Edith MacIver, the wife of Keith MacIver, a former prospector, who – after Thomson died – lived in Thomson's "Shack" situated next to the Studio Building in Toronto. A private collection in Calgary has kept it well-hidden from 2000 until today.

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

\$900,000 - \$1,200,000





20

ARTHUR LISMER

Farm in Quebec, North Shore

oil on board

signed lower left & lower right; signed and inscribed "Quebec Pastures" and "Toronto" on the reverse; signed, titled and dated 1928 on a label on the reverse

12 ins x 16 ins; 30 cms x 40 cms

PROVENANCE

Collection of Kingston Collegiate and Vocational Institute (a gift of the class of 1946 to the school)

Painted when Arthur Lismer was the educational supervisor at the Art Gallery of Toronto, *Farm in Quebec, North Shore* has all the characteristics of Lismer's work from this period. Even though he was influenced by the landscape artists of Europe, Lismer has created his own expressionistic style where pure pigment is applied with rough, structured brushwork. In simplifying the forms, he has created a flow between the dilapidated farmhouse in the foreground and undulating hills in the background.

\$15,000 - \$20,000



21

FRANK HANS JOHNSTON

Fall Reflections

tempera

signed lower left

14 ins x 14.5 ins; 35 cms x 36.3 cms

PROVENANCE

Private Collection, Toronto

Often favouring the effects of shadow and light patterns created by the layers of tree trunks in the woods, Franz Johnston was drawn to forested areas and small lakes in rural locations. Executed in a decorative style, *Fall Reflections* exemplifies Johnston's attention to fine detail and a fondness for impressionist paint application. With dabs of tempera speckling the image layer there is a quiet mysticism about the composition with the moody colour palette of deep purple, golden ochre and soft blue-greys punctuated with fresh green. Rather than working in oils on-site as his colleagues generally did, Johnston often used fast-drying tempera to capture the atmosphere of the landscape in his *plein air* studies. Many of these works were later destroyed by Johnston, but these rare examples bear testament to the artist's ability to delicately render the landscape without sacrificing the luminosity of his surroundings.

\$14,000 - \$18,000



22

ALEXANDER YOUNG JACKSON

Muskoka Farm

oil on canvas

signed lower left

24 ins x 32 ins; 60 cms x 80 cms

PROVENANCE

Acquired directly from the artist by a family friend
By descent to the present Private Collection, Toronto

At the turn of the 20th century, the growth of tourism in Ontario was rapid, and by 1907 Toronto regarded itself as “the gateway of the summer paradise of North America” in Muskoka, Georgian Bay, and Algonquin Park. Paintings of these regions by the Group of Seven helped to attract visitors, with their sublime panoramas and romantic depictions of the undeveloped land.

A.Y. Jackson painted the Muskoka region throughout his long and prolific career. This 1951 oil painting, *Muskoka Farm*, illustrates how the area has developed since the beginning of the century, with more densely populated farm country. A cedar fence extends diagonally across the canvas, likely defining a farm property line. The fields on either side of the fence are painted in Jackson’s characteristic fluid lines and rhythmic brushstrokes. The artist creates a charming scene of curved contours; even the large rock in the foreground has a gentle,

wavy outline. A limited colour palette is used, with shades of purple and grey repeating in the rocks, fence, buildings and sky. Jackson completed this canvas while he was still based at the Studio Building in Toronto. He first stationed himself there in 1914, sharing a studio with Tom Thomson and later the Group of Seven members. Jackson’s great sense of adventure carried him from the east coast across Canada to the Rocky Mountains of the west. He made regular sketching trips to Quebec every spring and travelled to the far regions of Canada during the summer, including the Canadian Arctic. In the fall he would return to the Studio Building in Toronto to complete his canvases during the winter, including the autumnal *Muskoka Farm*. Jackson left the Studio Building permanently in 1955. In a letter from Vancouver, Lawren Harris wrote: “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.”

Muskoka Farm was acquired directly from Jackson, and likely depicts a subject close to Ziska Road by Muskoka Lake. The artist would often holiday at the consignor’s family cottage near Lake Muskoka in the 1950s, spending his days sketching the surrounding area and enjoying a packed picnic lunch with the family. Referred to as “Uncle Alec”, as Jackson was a distant relative, the consignor of this painting has fond memories of these summer days spent with the artist, as well as Jackson’s many visits to their family home in Toronto for dinner.

\$40,000 - \$60,000

CORNELIUS KRIEGHOFF

French Canadian Habitants Playing at Cards

oil on canvas

signed lower left

14 ins x 20 ins; 35 cms x 50 cms

PROVENANCE

Private Collection, United States

LITERATURE

Dennis Reid, *Krieghoff: Images of Canada*, Vancouver/Toronto, 1999, pages 44, 54-55 & 163, page 16 for a similar work *Canadian Interior*, *French Canadian Habitants Playing at Cards* (lithograph) reproduced page 33

Hugues de Jouvancourt, *Cornelius Krieghoff*, Toronto, 1973, pages 43 and 56, *French Canadian Habitants Playing at Cards* (lithograph) reproduced page 28

Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, Toronto, 1934, page 126, possibly listed page 126 as *Habitants Playing Cards*

Genre paintings - artworks depicting scenes of ordinary life - were immensely popular in Britain, the United States and much of Northern Europe in the first half of the 19th century - a tradition that harkens back to the Dutch genre paintings executed in the 17th century. Genre painting was not simply a depiction of 'everyday life', but incorporated other elements to convey an underlying moral message. Cornelius Krieghoff's depiction of ordinary life as subject matter in his work was innovative in the Canadian context. Drawing upon his studies abroad and informed by the rich tradition of genre painting, Krieghoff's highly productive period of the late 1840s focused on depictions of Quebec habitants. As Marius Barbeau suggests, "French-Canadians have a sense of fun which thoroughly appealed" to the artist. The partiality Krieghoff showed for the domestic village life of French-Canadians signified his development as a mature artist. Krieghoff was certainly aware of the widespread popularity of genre painting and possessed the qualities and intimacy of a genre painter. He lived among the French-Canadian people and embraced their lifestyle. As Hugues de

Jouvancourt shares, Krieghoff was, "An easygoing man, he enjoyed evenings spent in playing cards with the French-Canadian 'habitants' and drinking quantities of 'whisky blanc'. Seated around the table, warmed by the alcohol, the card players gave full rein to their racy speech whose intonations and accent so delighted the artist."

French Canadian Habitants Playing at Cards of 1848 is a compositional delight, brimming with immense detail, rich colour and descriptive tone. The work exudes the innocent humour and care-free tone of neighbours playing cards in the idle hours of a winter evening. Krieghoff presents a simple room with minimal furniture, as the focus is upon the figures grouped around the table. The composition presents a variety of narratives: the card player revealing his ace card to the viewer; two figures disputing the game at left; a man smoking a pipe whilst pursuing the attention of the woman at the table; the child stealing apples from the rumpled tablecloth while the adults are distracted; a man holding a cane admonishing a young woman with children at right. The painting is rife with drama and activity, drawing the viewer into the scene as though they have simply stepped away from the table for a moment and will soon rejoin the card game.

Dutch genre paintings traditionally had moral overtones, remarking upon the vanities of worldly pleasures and the dangers of vice. Krieghoff is not quite so ethically or morally conscious in this painting, with little evidence towards the inclusion of any overt symbolism. However, Krieghoff has included ample indications of the lifestyle of these characters in the various still life arrangements scattered throughout the scene. A pipe lies forgotten on the floor; an apple peel appears to have fallen from the table, while the other half of the apple peel and a knife reside on the table, acting as perhaps a symbol of temptation or signifying the object of the game. A loyal companion, a small dog sleeps comfortably at the feet of its master, a component often used in Dutch genre scenes. Conventions of rural life are exemplified in the placement of pots by the bed lower right, the simple decorative wall adornments of a clock and diminutive, perhaps religious paintings. The characters' costumes are expertly rendered, from the blanket cloth coats to the tuques and colourful *ceintures flechées* presented in lush colours. One key element of the work is the placement of Krieghoff's signature. The artist has inscribed his name on a trap door in the floor, in the lower left corner. Perhaps Krieghoff was imbuing this work with symbolism, leaving a few mysterious quirks for his viewers to decode.

The subtle drama of the scene is expertly conveyed in the faces of the characters, at some points appearing almost like caricatures with exaggerated expressions. Viewing this artwork in 2014, Dennis Reid noted, "The quite detailed brushwork in the faces and other areas of visual concentration is impressive." The intimacy of Krieghoff's *French Canadian Habitants Playing at Cards* is created by the play of light and shadow, leading the viewer to observe the range of activities taking place in this intricate scene. Showcasing Krieghoff's technical skill, the main cast of characters at the table are presented clearly, perhaps filtered by natural light, as there are no candles in view. These figures appear as a vignette, with the surrounding features of the room descending into the shadows. The figure in the back left corner appears almost ghost-like, appearing out of the gloom. The complexity of the composition conveys Krieghoff's creative imagination and ability to execute a commanding domestic scene that is layered with meaning, subtleties and painterly skill. "These 'Canadian Interiors' remained an important theme in Krieghoff's work for at least the next three years," notes Reid. "The focus is very much on the figure groupings, of usually only three or four in these small pictures, and the narrative is consequently simpler, more empathic, often broadly comic."



Cornelius Krieghoff, *French Canadian Habitants Playing at Cards*
Colour lithograph, 13.5 ins x 19.25 ins (subject size)
Sold with this lot



Lithography was very popular during this period and Krieghoff intended for a handful of his paintings to be produced as lithographs. Recognizing the commercial benefit of this endeavour, Krieghoff garnered the patronage of Lord Elgin, the Right Hon, the Earl of Elgin & Kincardine Governor General of British North America. In 1848 Krieghoff selected four of his most appealing paintings to be reproduced as a set by A. Borum in Munich, to be produced on a grand scale in either black or white or in colour. This included the oil painting, *French Canadian Habitants Playing at Cards*, as well as *Place d'Armes à Montreal*; *Sledge Race near Montreal*; and *Indian Wigwam in Lower Canada*. These lithographs were an immediate success and sold well, presenting the French-Canadian people as self-assertive, strong and culturally rich. As Ramsay Cook argues: "With his background in Dutch and German genre painting, Krieghoff has a different goal: to portray the human condition, not to elevate his viewers above it. Indeed, his pictures often seem designed to make the viewer part of the incident depicted, to bring the viewer inside the picture. Krieghoff saw what he painted; then he transformed it into art."

Marius Barbeau, respected historical biographer of Krieghoff, may be referring to this monumental work, *French Canadian Habitants Playing at Cards*, in his catalogue of paintings by Krieghoff as, *Habitants Playing at Cards*, c. 1848. Barbeau lists Sir Campbell Stuart, the Canadian newspaper magnate, as the owner of the painting in 1934. Barbeau quotes Sir Campbell Stuart's opinion of the canvas: "I consider it to be one of the finest I have seen, and that is the general opinion...I

have seen many prints of it (in lithograph or colour)." Barbeau suggests that the work was obtained from Senator Edwards of Ottawa, but that the canvas "may have belonged first to John Young, of Quebec."

Krieghoff was an artist attuned to the interests of his audience and was beloved by collectors during his lifetime. The legacy of *French Canadian Habitants Playing at Cards* as a treasure within his artistic oeuvre is further solidified by the rarity of a canvas with such an abundance of figures, exquisitely rendered detail and narrative strength. Krieghoff produced dignified paintings that were romantic in nature, evoking the deep roots of the people he encountered and leaving a view of historical Canada in his vision. Reid argues for "the complex genesis of Krieghoff's images of Canada", in which this canvas holds a prominent place.

This lot is sold together with: Cornelius Krieghoff, *French Canadian Habitants Playing at Cards* (1848), colour lithograph, titled and inscribed "Painted by C. Krieghoff", "Printed by Th. Kammerer & Lith. by A. Borum, Munich" and "Published in the patronage of the Right Hon. the Earl of Elgin & Kincardine, Governor General of British North America" in the margin; 13.5 ins x 19.25 ins (subject size).

\$100,000 - \$200,000



24

GERSHON ISKOWITZ

Late Summer Evening

oil on canvas

signed and dated 1962 lower right; Gershon Iskowitz Foundation stamp (Inventory #B19) on the reverse
45 ins x 50 ins; 112.5 cms x 125 cms

PROVENANCE

Collection of the artist
Gershon Iskowitz Foundation

EXHIBITED

Montreal Museum of Fine Arts (partial label)
The Drabinsky Gallery, Toronto
Miriam Shiell Fine Art, Toronto

LITERATURE

More than Money: Architecture and Art at the Bank of Canada, Ottawa, December 2007, *Spring* (1962) reproduced page 81
David Burnett, *Iskowitz* [retrospective], Art Gallery of Ontario, 1982, *Spring* (1962) reproduced page 22
Theodore Allen Heinrich, "The intimate cartography of Gershon Iskowitz's painting," *artscanada*, May/June 1977, page 13
Ihor Holubizky, *Gershon Iskowitz: Life & Work* [online publication], Art Canada Institute, Toronto, *Late Summer Evening* reproduced page 35

A significant and important development took place in Gershon Iskowitz's work in the mid-1950s as a consequence of his sojourns to artist, Bert Weir's summer retreat at McKellar near Parry Sound. In this environment, Iskowitz moved from an observation of landscape

and nature to abstraction in watercolours and oil painting, and by 1960, he had firmly established a studio practice of painting at night and under artificial light.

Late Summer Evening and related "tree and forest" paintings, c. 1960-64, are the largest and most ambitious Iskowitz paintings of the period. A comparable painting is *Spring* (1962), collection of the Bank of Canada. Two "Forest" titled paintings, 1960 and 1963-64 are in the collection of the Art Gallery of Ontario. "Vestiges" of observation are evident these works, and in *Late Summer Evening*, the tree trunk in the lower right-hand corner. But Iskowitz's objective is a structure of light and colour as the leaves dissolve into patches of vivid blue, yellow, and bright green, devising his own form of a "total" painting that continued with the abstract *Parry Sound* "variations" into the mid-1960s. In a 1977 article Iskowitz stated, "I don't paint what I see but what I have seen."

Late Summer Evening is included in the Key Works in the Art Canada Institute's Gershon Iskowitz monograph.

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

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

\$25,000 - \$35,000



25

GORDON APPELBE SMITH

M.G.T. #4

oil on canvas

signed lower right; stamped signature and titled on the reverse

56 ins x 65 ins; 140 cms x 162.5 cms

PROVENANCE

Marlborough-Godard Gallery, Toronto

Private Collection, Toronto & Israel

By descent to the present Private Collection, Israel

LITERATURE

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

A restless experimenter, Gordon Smith mastered a number of distinct painterly approaches from landscape to gestural to hard-edge abstract works. In the late sixties and early seventies, the artist produced visually striking screenprints which aptly demonstrated his strong interest in highly structured, geometric abstraction. In painting, the

artist remained open to multiple influences, but struggled to commit to an artistic trajectory which could sustain his interest. Smith travelled extensively in 1970-71, collaborating with Arthur Erickson on the Canadian pavilion design at Expo '70 in Osaka, Japan. This project was followed by trips to Egypt, the U.S. and England.

Returning home to British Columbia, Smith began to develop a new breakthrough body of work. The "Seawall" series proved to be a successful synthesis of his earlier work, incorporating qualities of both landscape and abstraction. With a compositional structure reduced to a simple series of horizontal bands, *M.G.T. #4* breaks open the modernist grid to allow for an ocean vista with a profound feeling of depth and space. The subdued palette captures the often grey, cloudy views of the Pacific coast. With sensitive brushwork, Smith describes the subtleties of light and gentle movement playing on the water's surface. Critic and writer Ian Thom noted, "Smith's paintings are deceptively simple: their horizontal bands of colour, which blend into each other, both connect to and remove themselves from the landscape itself. They are nature at the point of dissolution into abstraction."

\$25,000 - \$35,000

GUIDO MOLINARI

Série noir/blanc*acrylic on canvas**signed and dated "11/67" on the reverse**81 ins x 68 ins; 202.5 cms x 170 cms***PROVENANCE**

Collection of the artist

Collection of Guy Molinari

Sotheby's, New York, New York

Private Collection, Toronto

EXHIBITED*Guido Molinari*, Musée de Grenoble, Grenoble, France, October 17, 1998 - January 3, 1999, no. 21*Molinari et la couleur*, Galerie Simon Blais, Montreal, December 10, 2008 - January 24, 2009*Canadian Abstraction: A Selling Exhibition*, Sotheby's, New York, February 14 - March 9, 2014, no. 18**LITERATURE**Musée de Grenoble, *Guido Molinari*, exhibition catalogue, Grenoble, France, 1998, reproduced page 31 (no. 21)Sotheby's, *Canadian Abstraction: A Selling Exhibition*, exhibition catalogue, New York, 2014, listed pages 64 and 107, reproduced page 65, reproduced (detail) pages 62-63

The painting is a stunner. That was my immediate reaction when I first saw it in real life at Sotheby's *Canadian Abstraction* exhibition in New York in 2014. Not that Molinari didn't produce a host of extraordinary paintings in the 1960s, especially among the Stripe Paintings, his signature work of the decade. But *Série noir/blanc* exudes a particular brash exuberance caused not the least by its unusually reduced palette - black and white and the two primary colours red and blue - delivered in an across-the-surface march of identically-wide vertical bands. Its palette was also one I remembered from Molinari's seminal *Homage à Jauran* from 1961, which I had grown up with, so to speak, during my regular visits to the Vancouver Art Gallery in the mid-1960s.

Homage à Jauran was Stripe Painting in its infancy, from the time when Molinari was just learning to eliminate horizontals from his pictorial layouts so as no longer to compose by balancing off part against part. Having mastered the legacy of Mondrian's Neoplasticism, it was time to tip his hat to the colour planes and "zips" of Barnett Newman. *Homage à Jauran* stripes may not yet all be the same width, as they will become in *Série noir/blanc*, but nor do they read as discrete shapes, like rectangles. They could in theory run both upwards and downwards indefinitely if the frame had not cut off their potential for vertical extension. Molinari's gain from so radically expelling formal relationships from his paintings was to forefront colour: to unmask how colours behave, to reveal how colours unfold as the eye scans their course across the surface of the canvas, and to exploit how their appearances change contingent on their adjacencies and their placement within the larger sequences of the procession of the stripes. Whereas Molinari's contemporary American and Canadian colour field painters at the same time, like Jack Bush, tended to declare their colours individually on the model of Matisse, Molinari and his fellow Montreal Plasticiens chose to exploit colour's capacity for mutation.

Série noir/blanc employs Molinari's fundamental method of serially organizing his stripes: constructing his compositions by systematically repeating the same sequence of two, three, four or more colour bands. Often he does this strictly. But rules can also be broken, and *Série noir/blanc* is only partially serial. The first six-band sequence of the eighteen bands of the painting is repeated once, but then he scrambles the third set, its sequence performing colour flips and inversions, fazing our left to right scanning and jumbling our expectations, maybe to turn us back to start over again. It's like stating a theme, repeating it, and afterwards performing a free variation.

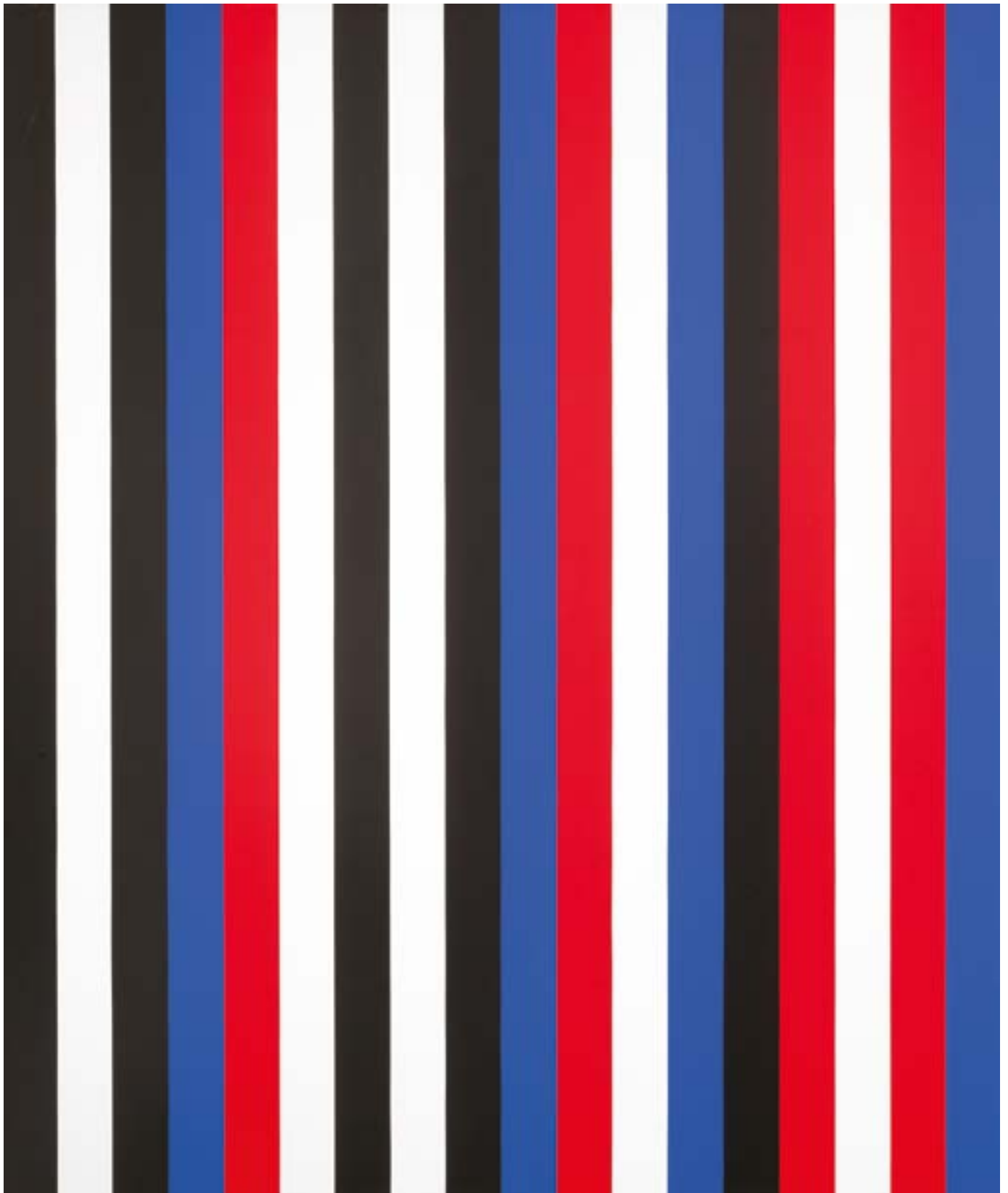
But that's too intellectual a parsing out and not really what experience delivers. As we look, we discover other structural orders like the pacing of two black-white-black triads countered by a red-white-red one. Or we can otherwise assemble the stripes by fours or fives, or leap from one same-coloured band to another, and so on. But regardless of how we analyze the structural logics, the bands group and regroup and patterns dissolve and resolve and redissolve under the dynamics of actual perception. Like all the Stripe paintings, *Série noir/blanc* resists being a fixed composition, but insists on performing as an ongoing dynamic participatory event, whose realm lies somewhere between us and the canvas. We could say *Série noir/blanc* is less a painting than it is a real object entered into the world for our consideration. Or, that less than being a fixed object, it is an unstable energy field in a constant processes of comings and goings. Our relation to it - even as in concentrates and intensifies our engagement - is as real and time-immersed as other quotidian experiences in the world.

And that is what is most striking about *Série noir/blanc* - and what sets it apart - is precisely its worldly confidence. This has to do with its reduced palette: the purity of its blacks and whites and its clear reds and blues. These are flag colours like the French "tricolore" (with no symbolism intended), aglow, luminous and upfront. For once Molinari subverts his usual practice and abandons his more common interplay of secondary hues: accentuating staccato dance rhythms over legato colour mutations, all unfurled in the crisp light of day.

Série noir/blanc exemplifies how Molinari's Stripe Paintings - and with them the Plasticien movement as a whole - constitute a major contribution to post-Abstract Expressionism and post-Automatisme, nationally and internationally.

We extend our thanks to Roald Nasgaard for contributing the preceding essay. Roald is the author of the critically acclaimed *Abstract Painting in Canada*. His exhibitions and accompanying books dedicated to Canadian abstraction include *Yves Gaucher: A Fifteen-Year Perspective 1963-1978*, *The Automatiste Revolution: Montreal 1941-1960*, and *The Plasticiens and Beyond: Montreal 1955-1970*.

\$200,000 - \$300,000





27

BERTRAM RICHARD BROOKER

Still Life (Variation No. 3)

oil on board

signed lower right; titled and estate stamps on the reverse
11 ins x 14.25 ins; 27.5 cms x 35.6 cms

PROVENANCE

Private Collection, Montreal

EXHIBITED

Canadian National Exhibition, Department of Small Pictures, Toronto, August 26 - September 10, 1938, no. 503

LITERATURE

Department of Small Pictures, Canadian National Exhibition, Toronto, 1938, cat. no. 503, listed as *Still Life*

Still Life (Variation No. 3) was one of two still-life paintings by Brooker included in the 1938 CNE exhibition. *Variation No. 3* appears to be an abstract version of the other painting, which depicted an arrangement. The two works share the same compositional arrangement; In *Variation No. 3*, the central blue and green circles represent cabbage and a green pepper, the brown shapes on the right-hand side indicate the red peppers and a paper bag, and the grey and white angular forms reference the crinkled paper and tablecloth. It appears that Brooker wanted to demonstrate how he could toggle between representation and abstraction.

\$12,000 - \$16,000



28

PAUL-ÉMILE BORDUAS

Solitude du clown, 1950

watercolour

signed and dated 1950 lower left; titled on a gallery label on the reverse

8.75 ins x 11 ins; 21.9 cms x 27.5 cms

PROVENANCE

Arthur Tooth & Sons, London, England (1961)
Private Collection, Ontario

Paul-Émile Borduas' mature work from 1950-1952 reveals a shift away from Automatism to a more personal form of Abstract Expressionism. The distinction between object and ground becomes blurred, and a central focal point disappears in favour of a flattened, 'all-over' pictorial surface. This new direction is visible in *Solitude du clown* (1950). The 'automatic' brushstrokes of deep reds, black and grey fuse into one another to form an intertwined, web-like image, rather than in his previous work of distinct shapes detached from a clear background.

\$10,000 - \$15,000



29

JEAN-PHILIPPE DALLAIRE

Calcul lunaire

oil on canvas

signed and dated 1957 upper left; signed, titled, dated "juillet-septembre 1957" and inscribed "Ville St-Laurent, P. Q., Canada" on the reverse
34 ins x 26 ins; 85 cms x 65 cms

PROVENANCE

Joyner Waddington's, auction, Toronto, June 3, 2003, Lot 79
Galerie Valentin, Montreal
Private Collection, Toronto

Jean-Philippe Dallaire was born to a large family in Hull, Quebec in 1916. He studied at the Central Technical School in Toronto from 1932-1935, at the École des Beaux-Arts, Montreal and then at the Ateliers d'Art Sacré, Paris in 1938. While in France, young Dallaire encountered the works of Pablo Picasso, Salvador Dalí, and Joan Miró all of whom strongly influenced his art practice.

After the war, he returned to Canada, working as an art teacher, cartoonist, and self-employed artist and muralist. He both drew and painted, and made use of cardboard, canvas board, linen or cotton canvas, chipboard and plywood in his work. Dallaire is noted for his self-education and originality. His style was constantly evolving and being reinvented, and Dallaire incorporated his many interests into his work, including the theatre, puppetry, and fantastical creatures.

"One could say that I do not take life seriously. I always had a fondness for birds, little flags and the texture of fabrics. Perhaps it is a bit decorative, but so what", Dallaire is quoted as saying in 1957, which speaks to this wide range of influences as well as his indifference to artistic trends. *Calcul lunaire* was also painted in 1957, at the height of the artist's career. The large canvas presents blue abstract forms, both linear and planar, floating across an ochre ground. These shapes appear to be in movement, yet it is unclear if they are meant to represent human or animal life or another organism. Due to the work's title, translating to "Lunar Calculation", it is possible that the circular form in the upper right quadrant is intended to represent a moon. This lively abstract canvas bears similarities to Miró's paintings of animated biomorphic forms, as well as to the early Surrealists' themes of dream imagery and drawing from the unconscious.

\$40,000 - \$60,000



30

SOREL ETROG

Study for Hasidic Head

bronze

stamped signature and edition (3/7) on the base

13 ins x 11 ins x 10.5 ins; 32.5 cms x 27.5 cms x 26.3 cms

PROVENANCE

Rose Fried Gallery, New York

Sotheby's, auction, New York, October 1, 1985, Lot 13

Private Collection

Christie's, Post War & Contemporary Art auction, New York,
December 15, 2021, Lot 224

Private Collection, Toronto

While studying art at Tel Aviv's Arts Institute for Painting and Sculpture in the 1950s, Sorel Etrog created three-dimensional paintings, inspired by Cubist collage, modernist music and constructivist reliefs. In 1958, he received a scholarship to attend the Brooklyn Museum of Art School. Upon his arrival in New York City, Etrog was drawn to African and Oceanic art due to their expressive shapes and began incorporating these elements into his work. While trying to find gallery representation in New York City, Etrog befriended the prominent Jewish-Canadian art collector, Samuel J. Zachs. Zachs purchased one of Etrog's paintings and invited him to spend the summer of 1959 on Lake Huron with him in Southampton. While on this sojourn, Etrog created his first sculptures, out of wood, plaster and later, bronze.

Study for Hasidic Head was created in this same year, when Etrog was first breaking into sculpture. The subject likely references Hasidic Jews, who have large populations in both Israel and Brooklyn, thus linking Etrog's new and former countries of residence. The small bronze sculpture reflects the stylistic influence of Henry Moore, Barbara Hepworth and Constantin Brancusi - artists whose works were collected by Sam Zachs. Etrog's first Canadian exhibition also took place in 1959, held on October 1st at Gallery Moos in Toronto. The small bronze sculpture served as a preparatory work for a four-foot-tall final version, completed only seven years later in 1966.

\$20,000 - \$25,000



31

SOREL ETROG

Sunbird II

bronze

stamped signature and edition (4/6) on the base
20 ins x 8 ins x 8 ins; 50 cms x 20 cms x 20 cms

PROVENANCE

Private Collection, Florida

LITERATURE

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

Revered as one of Canada's great multi-faceted artists, Sorel Etrog's prolific body of work has left an indelible mark on the sculptural lexicon within Canadian art history. Expanding upon the modern abstract forms, Etrog then moved to represent anthropomorphic configurations in his bronze sculptural works of the early 1960s. Produced in 1963, *Sunbird II* typifies two important developments in the artist's maturation from the late 1950s throughout his most prolific periods. Etrog explains:

"Two important developments were taking place in my sculpture regarding the relationship between mass and weight and the base. I wanted to be free to use large masses or weights without them sinking

into or flattening on to the base...The first development was the standing figure...the second development, for the more abstract works, was a 'wheel' in contact with the base (*Sunbird*, later *Survivors are Not Heroes*, *Sunlife* etc.). This has a kind of cradle movement, giving the impression of weightlessness, and the optical illusion is that they are balanced and stand on their own, independent of the base."

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

This important work by Etrog is represented by larger versions of the sculpture in collections at the Art Gallery of Ontario and the Palm Springs Museum. In Revers, Normandy, the 7-foot bronze work was installed in 1994 at a town square named Place du Canada, to commemorate the 50th anniversary of the liberation of Normandy by Canadian Forces.

\$25,000 - \$30,000

ALFRED JOSEPH CASSON

Mill Lake, Parry Sound

oil on board

signed lower left; titled on a label on the reverse

9.25 ins x 11.25 ins; 23.1 cms x 28.1 cms

PROVENANCE

Dr. Edmund E. Walker, Toronto

By descent to the present Private Collection, Ontario

LITERATUREPaul Duval, *A.J. Casson/ His Life & Works / A Tribute*, Toronto, 1980, page 73 for a similar work entitled *Mill Lake at Parry Sound* (1931)Paul Duval, *A.J. Casson*, Toronto, 1951, pages 24-25 and page 42 for *October Morning*Sarah Milroy (editor), *Generations: The Sobey Family & Canadian Art*, McMichael Canadian Art Collection, Kleinburg, 2022, *October Morning* reproduced page 137

A.J. Casson's style and technique for landscape painting developed in richness and individuality in the 1930s. *Mill Lake, Parry Sound*, executed in 1934, is a preparatory sketch for the monumental canvas of the same year, *October Morning*. Paul Duval praised *October Morning*, sharing that the artist's method in the composition brought his interpretation of the landscape to a fullness in terms of form and colour. According to Duval, Casson's "integration of literal observation and aesthetic transformation reached a highly successful meeting in *October Morning*. The keen sense of climatic atmosphere which had always marked his conceptions remains, with an added strength of design and unity of color to underline the mood of awakening day."

This vibrant oil on board painting was possibly a gift from A.J. Casson to Dr. Edmund E. Walker in the early 1930s, as this illustrious Toronto family held *October Morning* within their collection, acquired by Dr. Walker's father, Sir Edmund Walker. Sir Edmund Walker (1848-1924) was a founder of the Art Gallery of Toronto (now Art

A.J. Casson, *October Morning*

Oil on canvas, 30 ins x 36 ins

Private Collection

Not for sale with this lot

Dr. Edmund E. Walker, *Home Interior*

Oil painting depicting the A.J. Casson canvas *October Morning* (hanging above the fireplace) and *Mill Lake, Parry Sound* (obscured partially by the lamp on the left side)

Not for sale with this lot

Gallery of Ontario) and became the president of the institution in 1900. He founded the Champlain Society in 1905, which was devoted to the publication of documents related to Canadian history. Walker went on to become chairman of the board of trustees of the National Gallery of Canada in 1913, an office which he held until his death. Having been a long-time proponent of a provincial museum, it was largely through his efforts that the Royal Ontario Museum was established in 1914. In addition to being a great contributor to arts and culture in Ontario, Walker served as the president of the Canadian Bank of Commerce for fifty years. To mark this milestone in 1918, Walker was honoured with an illustrated manuscript and presentation casket, which now resides in the archives of the Royal Ontario Museum.

Dr. Edmund E. Walker (1877-1969), son of Sir Edmund Walker, was both a scientist and an artist. He was an entomologist who discovered a new order of insects, the Grylloblattodea. Dr. Walker served as an Honorary Director of the Royal Ontario Museum from 1931 to 1969 and was awarded the Royal Society of Canada's Flavelle medal for his scientific achievements. Akin to his father's ambitions and cultural interests, Dr. Walker valued the attributes of landscape painting, specifically depictions of the rugged beauty of northern Ontario. The Norfolk Arts Centre in Simcoe, Ontario had an exhibition of 35 early paintings by Edmund E. Walker, an artist in his own right.

Sir Edmund Walker placed the Bank of Commerce firmly behind the development of Canada's north, or the "New Ontario", as it was known then. The foundation of The Group of Seven and their paintings of the resource-rich landscape of the north was paramount to the development of Ontario. It was natural for the Walker Family to support this movement in Canadian art and acquire artworks by A.J. Casson. *Mill Lake, Parry Sound* was painted during an important period for Casson, soon after the end of his association with the Group of Seven. This sweeping vista filled with rich colour, lush foliage, shimmering light and an expertly rendered sky is a landscape of solitary grandeur. It is a quintessential example of the carefully considered compositions of the beloved Canadian painter.

\$40,000 - \$60,000





33

PEGI NICOL MACLEOD

Jump Rope

oil on canvas

signed lower left

33 ins x 24 ins; 82.5 cms x 60 cms

PROVENANCE

Masters Gallery, Calgary

Private Collection, British Columbia

EXHIBITED

Manhattan Cycle Exhibition, Toronto, Ottawa, Fredericton, Winnipeg, Saskatoon, Calgary, Edmonton, Victoria and Vancouver, 1947-48

LITERATURE

Laura Brandon, *Pegi by Herself: The Life of Pegi Nicol MacLeod, Canadian Artist*, Montreal/Kingston, 2005, pages 148-49 and 152

Pegi Nicol MacLeod would spend a good part of the 1940s in New York painting the view from her 88th Street apartment. MacLeod focused on specific subjects and a new compositional device, which Laura Brandon describes: "Four images in New York stayed with her from the war years: the life of the street itself, the women who watched it from their apartment windows, the pigeons that nested on the fire escape outside her kitchen, and, at the end, the victory parades in the street below." Brandon continues: "...she had perfected a compositional device - the perspective on the street below her apartment, the view looking steeply down."

In 1946 MacLeod completed two large canvases inspired by the war, *When Johnnie Comes Marching Home* and *The Peace Bird*. Even though *Jump Rope* shares similar compositional elements, MacLeod has left the war behind and instead focuses on a playful scene from everyday life. Brandon discusses these two war-period works, which were part of her *Manhattan Cycle*, providing a wonderful description that can be applied to the liveliness of *Jump Rope*: "Pegi laid on the paint thickly, and no part of each canvas is free of her swirls and staccato marks. The canvas surface almost vibrates with energy. And yet... the structure of the street and opposite tenement building and the vertiginous viewpoint keep the pulsating and colourful paint surface in place. For all the nervous energy that emanates from these works, they hold together."

\$20,000 - \$30,000



34

TED HARRISON

Discovery Day, Dawson City

acrylic on canvas board
signed and dated 1977 lower right; titled on the reverse
18 ins x 24 ins; 45 cms x 60 cms

PROVENANCE

Ted Harrison Foundation

LITERATURE

Ted Harrison, *Children of the Yukon*, Canada/United States, 1984, unpaginated, reproduced

Ted Harrison (Introduction by Robert Budd), *Ted Harrison Collected*, British Columbia, 2015, page 11

As a teacher, school principal, and Chief of the local fire department, Ted Harrison was clearly a 'people person'. He had a particular kinship with children and much of Harrison's work attempts to capture the joy of the community and the wonder of childhood. In *Discovery Day, Dawson City*, Harrison captures a weekend-long festival that occurs annually in Dawson City in early August. The celebration centres on the history of the town and the discovery of gold that led to 100,000 people rushing to the Klondike gold fields in the hope of striking it rich. During the celebrations for Discovery Day, people dress in the costume of the 'Gay 90s' and are treated to parades, a show in the Palace Grand Theatre, and raft racing.

As an outsider, Harrison was well placed to marvel at the unique qualities that the Yukon possessed. Reflecting on his work Harrison said, "[w]hat I have painted in this book are scenes that have impressed me. It is not a complete picture. Children in the towns of the Yukon do many things other North American children do: they go to school, watch TV, play basketball in winter and baseball in summer. But they also do things children further south never have a chance to do, and this is what I have painted. Not how the Yukon is the same, but how it differs."

Harrison believed that it was the role of the artist to create the image, but the role of the viewer to interpret what they saw. It was part of the reason that the artist did not include faces on his figures. He wanted the viewer to impose the face that they wanted to see. "I treat the people the same as the landscape. They're natural because they're in a landscape they feel part of...but I like to feel that people imagine a face in. You know, they can pop their grandmother's face in."

All proceeds from the sale of this artwork are being directed to the Ted Harrison Foundation (THF). THF is a registered non-profit organization whose mission statement is to support the ongoing development of the arts, artists, art education/educators and associated programs. You can learn more about and/or donate to the Ted Harrison Foundation by visiting TedHarrison.ca.

\$20,000 - \$30,000

JEAN PAUL RIOPELLE

Polyvalencia

oil on canvas

signed lower right; inscribed "PM 20" on the stretcher; catalogue raisonné #1961.024H.1961

16 ins x 12.75 ins; 40 cms x 31.9 cms

PROVENANCE

Pierre Matisse Gallery, New York

Gallery Moos, Toronto (1963)

By descent to the present Private Collection, Ontario

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Volume 3, 1960–1965*, Montreal, 2009, reproduced page 128, cat. no. 1961.024H.1961
Guy Cogeval and Stéphane Aquin (eds.), *Riopelle*, Montreal Museum of Fine Arts, 2006, page 85

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

Among the avant-garde Quebec abstract artists, Jean Paul Riopelle was the most celebrated figure on the international scene. He first travelled to France in 1946 and returned to Montreal for only a few months before settling in Paris until the 1970s. Riopelle soon met the Parisian art dealer Pierre Loeb, owner of Galerie Pierre, who promoted major Surrealist and Cubist artists, including Picasso and Miró. It was through Loeb that Riopelle met André Breton, who invited Riopelle to participate in the major Surrealist exhibition of June 1947 held at the Galerie Maeght.

The following decade brought further success for Riopelle due to increased contact with prominent members of the New York School and international art scene. In 1951 his work was shown in the international exhibition, *Véhémences confrontées (Confronted Vehemence)*, alongside Jackson Pollock, Willem de Kooning and others. He was then discovered by the art dealer Pierre Matisse (grandson of Henri Matisse), who held regular solo exhibitions of Riopelle's art in New York in the mid-to-late 1950s. His famous large-scale 'mosaic' paintings of the time caught the attention of many, reinforcing the manufactured rivalry between the Paris and New York post-war movements.

Polyvalencia, completed in 1961, illustrates a new direction which Riopelle began to take in his paintings of the late 1950s. Though maintaining aspects of his mosaic-like paint application known as tachisme, Riopelle abandoned an all-over structure and atomized brushstrokes in favour of lines. In *Polyvalencia*, the lines almost resemble shapes and letters; these loose depictions of indistinct forms would gradually evolve into figuration, which appear in his works towards the end of the decade, most commonly in the form of birds and animals. Created during a vital and transitional period, *Polyvalencia* highlights the artist's consistent and rapid evolution in oil painting, which has been described as "startling in both its lightning-like progression and its consistency: no degree of success seemed to detain the young painter or restrain his absolute desire to explore the medium's possibilities even further."

This oil painting also dates to a significant period in Riopelle's personal life. By 1959, Riopelle had finalized his divorce from his wife Françoise Lespérance and began a romantic relationship with American abstract painter Joan Mitchell. In the same year, Mitchell settled permanently in Paris to live with Riopelle. They travelled together and influenced each other's artwork throughout the following decade. There is no doubt that Mitchell's intellectual and artistic presence inspired Riopelle's rapidly evolving style of the late 1950s and early 1960s, as seen in works such as *Polyvalencia*, which led him from abstraction back to figuration.

\$100,000 - \$200,000





36

GREGORY RICHARD CURNOE

Bicycle #4

gouache on paper
dated "December 2, 1975" lower right
21.25 ins x 30.5 ins; 53.1 cms x 76.3 cms

PROVENANCE

Thielsen Gallery, London
Private Collection, Toronto

LITERATURE

Judith Rodgers, *Greg Curnoe: Life & Work* [online publication], Art Canada Institute, 2016, page 63

Initially just forms of transportation, bicycles became a way for Curnoe to express his love of speed, competition, and camaraderie. Not surprisingly, bicycles became the subject of much of his work for the next fifteen years, and are now considered his best-known paintings.

Bicycle #4 was completed in 1975, while Curnoe was an artist-in-residence at the University of Western Ontario. The gouache painting depicts his second Mariposa bicycle. It was a bright green "time trial" bike. Curnoe took the colour scheme of the bike and applied it to the entire composition, with a green, blue, and red bicycle on a yellow and green background. The colour palette is exemplary of Curnoe's cartoon style of bright primary and secondary colours with no two-dimensional modelling. He also understood colour theory, using complementary colours to great effect. Judith Rodger remarks that "When one thinks of Greg Curnoe, it is colour—saturated, intense, and insistent—that often first comes to mind, no matter the medium. Curnoe became a master of the application of pigments, usually very bright, be it fluorescent or other industrial paint, oil, acrylic, watercolour, or pastel."

\$10,000 - \$15,000



37

JACK HAMILTON BUSH

Friday Morning

colour serigraph
signed, dated 1968 and numbered 8/150 in the lower margin
20 ins x 24.5 ins; 50 cms x 61.3 cms

PROVENANCE

Private Collection, Toronto

\$4,000 - \$6,000



38

GUIDO MOLINARI

Untitled (Triangular Structure)

acrylic on canvas

signed (twice) and dated "5/71" & 1971 on the reverse
45 ins x 40 ins; 112.5 cms x 100 cms

PROVENANCE

Galerie Louis Lacerte, Montreal (2004)
Private Collection, Montreal

LITERATURE

Pierre Th  berge, *Guido Molinari*, National Gallery of Canada, Ottawa, 1976, pages 35 and 45

In 1968, Guido Molinari participated in several exhibitions throughout Canada and abroad, also travelling to Rome, where he reflected deeply on his work. At the same time he became increasingly interested in rhythm, over and above his previous focus on the function of mass in his paintings. *Untitled (Triangular Structure)* invades the spectator's field of vision, creating a pictorial space via the viewer's perception of the rhythm and movement of the colourful triangles. Because of their equal size and strategic colouring, these shapes form optical vibrations through each viewer's system of perception.

In 1969, renowned Canadian art historian Fran  ois-Marc Gagnon analyzed the role of the viewer in Molinari's paintings. "Contemplating the painting in an overall way, so to speak, attempting to grasp the composition all at once," he says, "becomes nearly impossible." Rather, Gagnon continues, "Molinari invites his viewer to actually 'read' his painting, in a 'horizontal sweep' from left to right, or right to left, of the pictorial area. All of the pictorial area is transformed into an energy field." Accordingly, the key component of *Untitled (Triangular Structure)* exists not in the picture field but in its relationship to its spectator.

Gagnon also comments on Molinari's strategic use of colour and the relationships between colours in his paintings, writing that "each plane takes on a value relative to the preceding plane. [...] In this space, colour planes, far from being fixed in space (warm colours in the forefront, cold colours in the background), are in constant motion, perpetually 'coming and going', which caused the painter to remark that his colours 'breathed'." In *Untitled (Triangular Structure)*, the bright pink and blue seem to pop out at the viewer the most, with the dark red receding into the background, creating this 'breathing' or 'rhythm' effect.

\$40,000 - \$60,000

FRANKLIN CARMICHAEL

Study of Trees, Autumn (circa 1920-22)

oil on beaverboard

signed lower right; signed, titled and inscribed "Sketch" and "OS39" with the artist 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

EXHIBITED

Franklin Carmichael: paintings, water colours and prints, Art Gallery of Ontario, Toronto, travelling to Orillia Public Library, Orillia; York Public Library, Toronto; Museum and Art Centre, Sudbury; Tom Thomson Memorial Art Gallery, Owen Sound; Cobourg Art Gallery, Cobourg; Robert McLaughlin Gallery, Oshawa; Barrie Art Club, Barrie; London Public Library and Art Museum, London, 1970-1971, cat. no. 1

Franklin Carmichael Centennial Show, Arts and Letters Club, Toronto, April 1 - May 19, 1990, cat. no. 9

LITERATURE

Megan Bice, *Light and Shadow: The Work of Franklin Carmichael*, McMichael Canadian Art Collection, Kleinburg, 1990

It was in 1920, around the time that this sketch was painted, that Franklin Carmichael became one of the founding artists to form Toronto's landscape painting collective, the Group of Seven (1920-32). This oil sketch is a classic example of his painting style during the early 1920s. Informed by the loose brushwork of Impressionism, and a palette strong in hue, Carmichael observes the onset of late summer and early fall in a pageantry of autumn colours as oranges and yellows of the changing birch tree leaves peek through in the middle ground. The Group of Seven and Tom Thomson were each engaged by the fall season and for them it was essential to use colour. They explained the matter succinctly in their 1921 and 1922 catalogues statements: "It is as impossible to depict the autumn pageantry of our northern woods with



Franklin Carmichael (Canadian, 1890-1945), *Autumn: Orillia*, 1924

Oil on canvas, 91.4 cms x 73.7 cms (36 ins x 30 ins)

Gift of Lord Beaverbrook

Collection of the Beaverbrook Art Gallery, 1959.28

Not for sale with this lot



Franklin Carmichael, Canadian, 1890-1945, *Autumn Hillside*, 1920
oil on canvas, overall: 76 cms x 91.4 cms (30 ins x 36 ins)

Art Gallery of Ontario

Gift from the J.S. McLean Collection, Toronto, 1969; donated by the Ontario Heritage Foundation, 1988

L69.16 © Art Gallery of Ontario

Not for sale with this lot

a lead pencil." Pictures they explained "must speak for themselves...the painter must rely on paint not on adjectives."

From sketches like this one, Carmichael developed his important easel paintings of autumn, such as the Art Gallery of Ontario's *Autumn Hillside*, 1920 and the Beaverbrook Art Gallery's *Autumn, Orillia*, 1924. In them, Carmichael worked out his ideas for possible enlarged easel paintings. *Study of Trees, Autumn*, a title probably added posthumously to the back of this work since it is not in the artist's handwriting, is not known to have been developed into an easel painting. Nonetheless, he considered it exhibition ready as he signed it with his rectangular signature bar on the lower right. Carmichael had developed that signature bar in one of his early works of decorated lettering, *Milton on His Blindness* in 1912, held in the McMichael Canadian Art Collection.

In this sketch are the beginnings of Carmichael's masterful handling of light and shadow, qualities which would define his work in the 1930s. Using a balanced composition of almost equal land and sky, he created a patchwork of foreground shadows which contrast with the illuminated clearing just before the evergreen trees. Beyond, a screen of deciduous trees, already stripped of fall colour, is contrasted against an almost clear blue sky with one narrow cloud hovering above the horizon. Common to his oils of this period is a pronounced use of secondary colours—here orange and green, made of the primaries red and yellow, and yellow and blue.

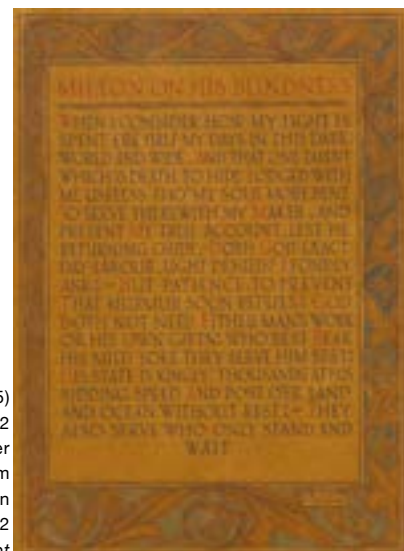
Carmichael used several different boards to create his oil sketches. In the twenties, he often worked on an incorporated product called Beaverboard, made of compressed fibreboard building materials. Its advantages include its light weight for plein air sketching. It was widely used in the modern period by artists including American painter Grant Wood (1891-1942). It also easily facilitated inscriptions, as Carmichael made on the verso of this work in black cursive. Rarely did Carmichael give specific or descriptive titles to his sketches in the early twenties,



simply calling each one “Sketch” and adding a number to them when they were exhibited to avoid confusion. On the back of his work, he has inscribed “Sketch” above his signature, and to the right the number 10 circled. These may be very important details for in the Group of Seven exhibitions of 1920 and 1921, he showed ten sketches (cats. 5-14) and in 1921 he showed seven sketches (cat. 5-11). Although we can’t be certain, it is possible that sketch “10” was included in either of these exhibitions.

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 an important 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. This sketch was included in that exhibit, as well as the Franklin Carmichael Centennial Show, Arts and Letters Club, Toronto in 1990, marking the 100th year of the artist’s birth.

\$60,000 - \$80,000



Franklin Carmichael (1890-1945)

Milton on His Blindness, 1912

Ink and watercolour on paper

45.3 x 35.7 cm

McMichael Canadian Art Collection

1981.142

Not for sale with this lot

40

ARTHUR LISMER**The Pacific***oil on canvas board**signed lower left; signed and titled on the reverse**14 ins x 18 ins; 35 cms x 45 cms***PROVENANCE**

Private Collection, Montreal

In *The Pacific*, Arthur Lismer uses a subdued palette of blues and greys. Thick, choppy brushstrokes capture an ominous mood before the impending storm. The large, smooth organic forms of the cliffs on the Pacific coast are in stark contrast to the heavily applied paint of the water below. As in many of Lismer's landscapes, he has highlighted the power of nature by cropping the view and, in this case, uses this compositional device to focus the attention on the power of the tide.

\$15,000 - \$20,000



41

DORIS JEAN MCCARTHY**Sail Up at Barachois***oil on board**signed lower right; signed, titled and dated "c. 1939" on the reverse**11.5 ins x 13.5 ins; 28.8 cms x 33.8 cms***PROVENANCE**

Private Collection, Toronto

A lovely example of an early work in Doris McCarthy's career, *Sail Up at Barachois* depicts a village located in Gaspésie, Quebec. The village is located at the north end of a coastal lagoon that is separated from the sea by a ten-kilometre sandbar. The region is known for its varied and rare flora and fauna. The artist was influenced by her conservationist father, George McCarthy, who instilled a love of the outdoors and nature. Despite a lack of monetary return, McCarthy travelled extensively in Canada and beyond on painting trips. McCarthy travelled to Barachois several times over the years, and it proved an inspirational setting for her work.

\$7,000 - \$9,000





42

DORIS JEAN MCCARTHY

Along the Inland Passage

oil on canvas

signed lower right; titled and dated "July 16, 1987 (870716)" on the reverse
24 ins x 30 ins; 60 cms x 75 cms

PROVENANCE

Wynick/Tuck Gallery, Toronto
 Private Collection, Ontario

In the words of Doris McCarthy from her autobiography *My Life*, "I was brought up on the nursery rhyme about Monday's child and Tuesday's child; as I was Thursday's child, I took it received for truth that I would have 'far to go' and do a lot of traveling". Throughout McCarthy's long and storied career, the artist made numerous trips

around the world, including a year painting in Europe in 1951, and a solo tour of Asia in 1961. However, McCarthy favoured her paintings of Canada, which became her best-known subject matter. In particular, the Arctic landscapes are considered McCarthy's most desirable pictures.

Painted the year after McCarthy received the Order of Canada, *Along the Inland Passage* depicts part of a 1,500km long stretch of protected coastline that runs from Skagway, Alaska to the north, through British Columbia and ends in the south in Puget Sound, Washington. McCarthy began her trips to the Arctic in 1972, where she experimented with light, colour and pattern. By 1977 McCarthy was confidently producing large canvases that demonstrated her command of the formal properties of painting. The striking *Along the Inland Passage* epitomizes McCarthy's expert handling of light as it dances across the water. While mirroring the patterns in the sky, the reflection also describes the turbulence and undercurrents of the ocean.

\$30,000 - \$40,000



43

ALEXANDER YOUNG JACKSON

Farm House East of Ste. Famille, Île d'Orléans

oil on board

signed lower right; signed, titled and inscribed "Studio Bldg., Severn St. Toronto" on the reverse

8.5 ins x 10.5 ins; 21.3 cms x 26.3 cms

PROVENANCE

Private Collection, Toronto

A.Y. Jackson famously summed up his painting philosophy in the documentary *Canadian Landscape*: "[w]hen I am making a sketch I try to emphasize the things I want and ignore the things I don't want." In *Farm House East of Ste. Famille, Île d'Orléans*, Jackson gives a lesson in seeing. The artist illuminates a path from the bottom left corner that guides the eye of the viewer over the grassy mounds to the centre of the picture where they are invited to glimpse the star of the painting - the central farmhouse. Elsewhere in the picture, Jackson maintains a more muted palette for the outbuildings, demonstrating his knack for getting to the heart of a scene and controlling the narrative.

Farm House East of Ste. Famille, Île d'Orléans, was painted at a time when the Group of Seven was gaining acceptance and the group members were each developing an individual style.

\$20,000 - \$30,000

44

FRANK HANS JOHNSTON**Row of Poplars***tempera**signed lower left**12.75 ins x 18.25 ins; 31.9 cms x 45.6 cms***PROVENANCE**

Winchester Galleries, Victoria

Private Collection, Victoria

In the fall of 1918, Frank Johnston joined his colleagues, Lawren Harris, Dr. MacCallum and J.E.H. MacDonald on his first boxcar trip into Algoma, where he found inspiration in the rugged wilderness. He immersed himself in the grandeur of Agawa Canyon, Agawa River and the surrounding landscape for almost a week. It was during this time that Johnston began to employ tempera as his predominant medium, whilst his fellow artists painted mostly in oils. Johnston became very proficient in tempera, utilizing its qualities to create subtle patterns of colour and form. *Row of Poplars* exemplifies Johnston's mastery of the medium to illustrate a play of light, depth, colour and pattern.

\$15,000 - \$20,000



45

FRANKLIN CARMICHAEL**Landscape***colour linocut**inscribed "P587" with the artist estate stamp on the reverse**6 ins x 7.5 ins; 15 cms x 18.8 cms***PROVENANCE**

Family of the artist

By descent to the present Private Collection, Ontario

LITERATURE

Franklin Carmichael: Prints/Gravures, The McMichael Canadian Art Collection, Kleinburg, 1984, illustrated pages 12 and 14 (figure 20); listed page 7 (no. 20)

\$5,000 - \$7,000



ALFRED JOSEPH CASSON**Lake of Two Rivers - Algonquin Park***oil on board**signed lower right; signed, titled and dated 1942 on the reverse
9.5 ins x 11.25 ins; 23.8 cms x 28.1 cms***PROVENANCE**

Private Collection, Toronto

LITERATUREIan Thom, *Casson's Cassons*, The McMichael Canadian Art Collection, Kleinburg, 1988, pages 5 and 18Paul Duval, *A.J. Casson, A Tribute*, Toronto, 1980, pages 204-205 for the related canvas *Fishing Trip* (1945)

In the early 1940s A.J. Casson remained steadily busy with commercial projects, which grew out of the necessity for print and design work for World War II propaganda and initiatives. As a result, Casson was limited in his capability to travel too far afield on sketching trips. Algonquin park became a frequent destination from 1942 to 1945, due to the park's proximity to Toronto. In the summer of 1942 Casson and his family visited the picturesque Lake of Two Rivers in Algonquin Park. As suggested by the name, this lake is surrounded by two rivers, with the Madawaska River entering from the west and exiting from the east. Often thought of as the heart of Algonquin Park, Lake of Two Rivers boasts a scenic landscape with lush forests surrounding the shoreline. The popular historic retreat of Killarney Lodge resides on the lake, enticing adventure enthusiasts and nature lovers alike.

During their holiday at Lake of Two Rivers, the Casson family would row across the lake to a perfectly situated island. It is the viewpoint from this island that Casson has chosen to depict. The rich foliage of trees and hilly formations across from the island hide the remnants of the Lake of Two Rivers Mill. This mill was operated year-round from



A.J. Casson painting at Lake of Two Rivers, Algonquin Park in 1944

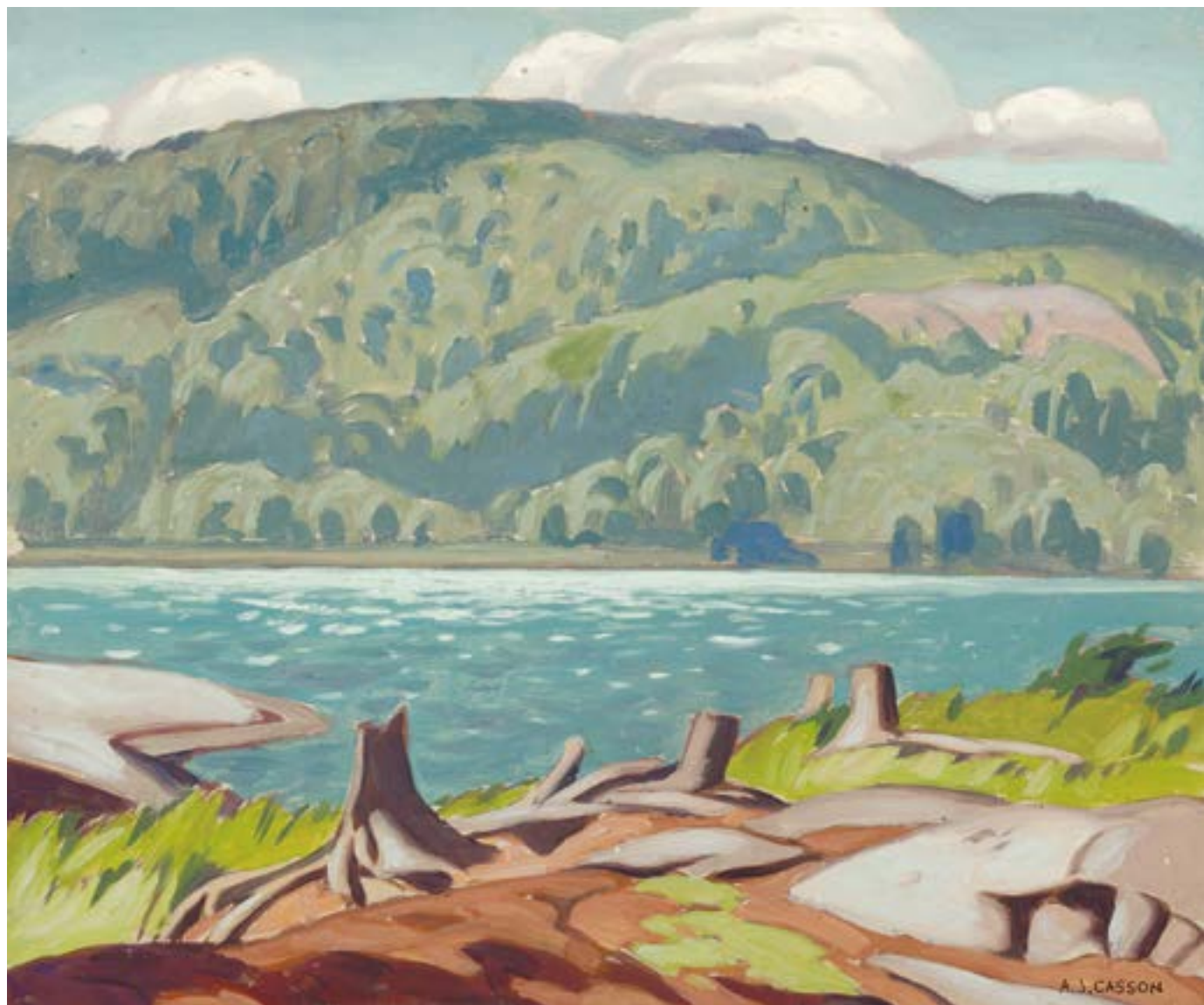
1933-1942 by the McRae Family, with workers living at the camp throughout the harsh winter. The McRae Lumber Company has been part of the lucrative timber trade for generations, with a modern mill now operating outside of Algonquin Park in Whitney, Ontario.

Casson has presented the Canadian landscape for pure aesthetic value in *Lake of Two Rivers - Algonquin Park*, with the sun shimmering across the lake and radiating through the tree-covered hills. The artist encapsulates the raw beauty of the landscape, exploring light and shadow while maintaining drama and luminosity. The shoreline of barren tree trunks set amongst the rocks and foliage is a stark reminder of the history of the region and the endurance of nature over man. This sketch, as well as another work of the same year entitled *Summer Haze, Lake of Two Rivers*, informed Casson's monumental canvas *Fishing Trip* of 1945. "The nineteen-forties were a fertile period for Casson," explains Ian Thom. "Many of these works are splendid explorations of light and form." In firm command of his medium and creative brilliance, Casson has created an atmospheric composition emblematic of Ontario's north, and reflective of humanity's connection with nature.

\$30,000 - \$40,000



A.J. Casson, *Fishing Trip*
Oil on canvas, 30 ins x 36 ins
Private Collection
Not for sale with this lot





47

JACK LEONARD SHADBOLT

Terraced Hillside, Menton (1956)

oil on canvas

signed and titled along the left side of the canvas

28.75 ins x 36.25 ins; 71.9 cms x 90.6 cms

PROVENANCE

Equinox Gallery, Vancouver

Private Collection

LITERATURE

Scott Watson, *Jack Shadbolt*, Vancouver/Toronto, 1990, page 78

Jack Shadbolt was a dominant figure in the Vancouver art scene. His gradual disillusionment with the Group of Seven, combined with the arrival of World War II, caused his practice to shift towards social realism, before experimenting in abstraction. *Terraced Hillside, Menton* shows Shadbolt's interest in landscape and realism coupled with his increasingly abstract tendencies. The artist uses a flattened perspective of a hillside, filled with a quilt-like pattern of distinct brushstrokes. The decorative paint application and cheerful colours foreshadow the kaleidoscopic abstract canvases that were to follow a few years later.

In 1956, Jack Shadbolt travelled to the Mediterranean for a year on a Canada Council fellowship. He was based at Menton in the French Riviera, a fashionable hillside town known for its beautiful gardens. The Mediterranean was a revelation to Shadbolt—it provoked a personal transformation with its colour, light and warmth, leading the artist to adopt his liberated colour palette. Also in 1956, the year *Terraced Hillside, Menton* was completed, works by Shadbolt (along with those of Louis Archambault and Harold Town) represented Canada at the Venice Biennale.

\$20,000 - \$25,000



48

JACK LEONARD SHADBOLT

Winter Barns

watercolour and gouache

signed and dated 1936 lower left

22.5 ins x 30 ins; 56.3 cms x 75 cms

PROVENANCE

Equinox Gallery, Vancouver

Private Collection

In the late 1920s Jack Shadbolt met Emily Carr, who would become a lifelong influence. Shadbolt drew from many sources of inspiration, including Cubism, Surrealism, American Regionalism and Northwest Coast Native American art. These sources helped him express his deep affinity for nature and its cultural representation. *Winter Barns* demonstrates the influences of Shadbolt's recent academic training, with strong attention to line and shading; as well as Regionalism, due to the interest in scenes of small-town Canada during the 1930s.

\$5,000 - \$7,000



49

IVAN KENNETH EYRE

West Yellow Rough

acrylic on canvas

signed lower left; titled and dated 1998 on the stretcher
28 ins x 30 ins; 70 cms x 75 cms

PROVENANCE

Private Collection, Winnipeg

LITERATURE

Pavillion Gallery, *Ivan Eyre: The Paintings*, Assiniboine Park, Winnipeg, 2004, pages 18-19
George Woodcock, *Ivan Eyre*, Don Mills, Toronto, 1981, page 110

Born in Tullymet, Saskatchewan in 1935, and completing his studies at the University of Saskatchewan and the University of Manitoba, the artist was heavily influenced by the Canadian prairie landscape. In 1969, Eyre began renting a large room in the old warehouse district of Winnipeg. The view of the western city sky through the large windows of his studio became a vital component in many of his compositions. The practice of landscape painting has continued throughout the artist's career with the Saskatchewan and Manitoba setting figuring prominently as works of imagination, an ode to the artist's personal

history. Eyre comments on the landscape genre of painting: "The subject is inexhaustible. Infinite possibilities exist. It's still possible to make of a landscape a very personal statement, even a radical one, different from anything previous."

Interestingly, Eyre notes that these landscapes are never done on location and does not proclaim the scenes or even perspectives to be realistic. *West Yellow Rough* and his other lush landscapes of riverbanks, fields and mountains are instead generated to induce associations of home and familiarity. In this large painting, the viewer is drawn to the crisp yellow leaves on the trees. Upon closer inspection, it appears that many branches have fallen or been cut down. The yellow leaves, suggestive of the fall season, contrast with a lush and blooming garden, creating a pleasing, though subtly unrealistic setting.

This theme of imagined landscapes began in the 1970s and continues to appear in his work to this day. *West Yellow Rough* is known as one of Eyre's 'pure' landscapes, referring to the absence of any human presence. Author George Woodcock describes the artist's process in creating these fictional settings: "Indeed, the imaginative authenticity of Eyre's landscapes is in fact guaranteed by his refusal to work with either photographs or sketches made on the spot. Memories are more malleable, more subject to formal demands than such notations, and Eyre adapts and changes them at will, but always so that there is a movement and a tension in the picture."

\$60,000 - \$90,000

JEAN ALBERT MCEWEN

Auto-portrait ocre et rouge #6*oil on canvas**signed, titled and dated 1980 on the reverse**70 ins x 50 ins; 175 cms x 125 cms***PROVENANCE**

Marlborough Godard Gallery, Toronto/Montreal

Robertson Galleries, Ottawa

Private Collection, Toronto

LITERATURERoald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2007, pages 174-78Constance Naubert-Riser, *Jean McEwen: Colour in Depth, paintings and works on paper, 1951-1987*, Montreal Museum of Fine Arts, 1987, pages 46-49

Over the course of his influential painting career, Jean McEwen experimented with various techniques in applying colour to his canvases. He was one of the first Quebec artists following the Automatiste movement to explore colour in such depth and on a monumental scale. He turned to acrylic paint for a few years, experimented in hard-edge painting and explored several compositional formats for his abstract paintings, but the constant that remained in his work was his insistence on the importance of colour.

Roald Nasgaard describes McEwen's devotion to colour, "His continuous coloured textures are built out of strata of superimposed paint layers, sometimes as many as a dozen. Their ever more variegated hues and tones lie in ambiguous depths, sometimes opaque and other times transparent and luminous. Light emanates from within them or it reflects from their surfaces, and often they seem dappled like sunlight in a Renoir nude."

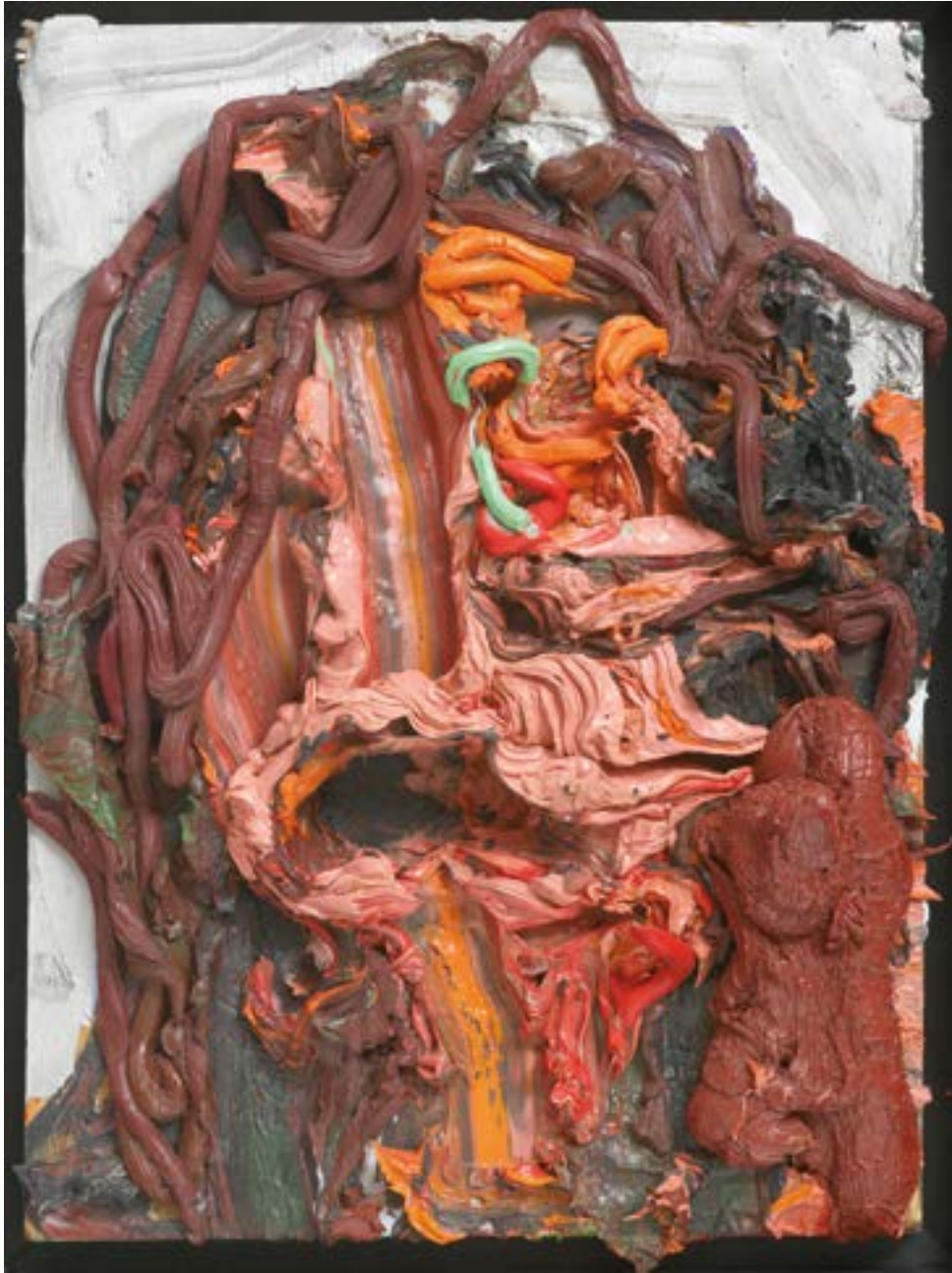
Auto-portrait ocre et rouge #6, is one of McEwen's mature canvases, exemplifying his complex layering technique of oil paint in a variety of colours. The initial colour scheme that the viewer can identify is pale grey and mint green; however upon closer examination, especially taking into account the title's mention of ochre and red, one can find many other hues, including yellow, red, blue and pink throughout the layers of pigment. The artist wanted his abstract paintings to be a sensory experience for the viewer.

Constance Naubert-Riser writes that McEwen was so preoccupied by the realm of pure sensation that "he felt no need to burden his paintings with transcendental meaning." His layered canvases, such as *Auto-portrait ocre et rouge #6*, achieves intricate textural effects resulting from the varying thicknesses of the pictorial surface, and contains "effects of depth that push the possibilities offered by the medium to their very limits."

In the year 1980, McEwen found great success within the Canadian art scene; he was the subject of solo exhibitions in Quebec City and Calgary, and accepted a lecturer position for a fine arts course on colour at l'Université du Québec à Trois-Rivières. He had returned from a ten month stay in Paris in June 1978, and exhibited a highly colourful *Suite parisienne* series shortly thereafter. The subsequent *Auto-portrait* series is markedly calmer and more muted in its palette, possibly in reaction to preceding works. *Auto-portrait ocre et rouge #6* exemplifies McEwen's ability to continuously explore colour throughout his career in a consistently evolving and refreshing manner.

\$25,000 - \$35,000





51

KIM DORLAND

Untitled (Silver Lori)

oil on board

signed and dated 2008 on the reverse; titled to a gallery label on the reverse
 12.5 ins x 9.25 ins x 2.5 ins; 31.3 cms x 23.1 cms x 6.3 cms

PROVENANCE

Galerie Division, Toronto
 Private Collection, Toronto

LITERATURE

Tim Powis, "Kim Dorland: Beautiful Stuff," *Canadian Art*, 10 May 2013 [online]

Working in his signature technique of thickly applied paints, Kim Dorland's *Untitled (Silver Lori)* depicts his wife, Lori Seymour. The importance of the material and its limitations are a priority, negotiating the tension between fluorescent and muted earth-toned pigments. With paint literally squeezed from the tube and piled high on the board support, Dorland blurs the line between painting and sculpture in this work. Challenging contemporary modes of portraiture in the age of photography and digital reproduction, Dorland explains: "I literally just started piling on the paint because I wanted to remind the viewer that they're not photographs; they're paintings." The tactile texture of the work lends a rich complexity to contemporary painting practices and highlights the importance of Lori as the subject with such intention placed on the monumental use of paint.

\$6,000 - \$8,000

JACK HAMILTON BUSH

Angry Man

oil on board

signed and dated 1951 lower right; signed, titled and dated (mistakenly) 1961 on the reverse and upon the Jack Bush Art Estate label on the reverse; inscribed "P-1" on a second label affixed to the reverse

30 ins x 24 ins; 75 cms x 60 cms

PROVENANCE

Collection of the artist
Private Collection, Ontario

EXHIBITED

Jack Bush, Roberts Gallery, Toronto, 1952, cat. no. 6

Jack Bush: Hymn to the Sun, Early Work, Art Gallery of Algoma, Sault Ste. Marie, Ontario, 1997 (travelling exhibition)

LITERATURE

Robert Amos, "Baring a tormented soul," *The Times-Colonist* [Victoria, B.C.], 19 April 1998
Christine Boyanoski, *Jack Bush: Early Work* [exhibition catalogue], Art Gallery of Ontario, 1985, page 23

Michael Burtch, *Jack Bush: Hymn to the Sun, Early Work* [exhibition catalogue], Art Gallery of Algoma, 1997, reproduced page 86

Jessica Poon, "Harmonious Disagreement": *Painters Eleven, Abstraction, and the Construction of Canadian Modernism in the 1950s* [PhD dissertation], University of British Columbia, Vancouver, 2018, page 50

Marilyn Smulders, "Catharsis on canvas," *The Daily News* [Halifax, N.S.], 20 September 1997

Angry Man is arguably the most abstract portrait ever made by Jack Bush. While it exudes raw emotion it does not belong to the psychological portraits that he made in 1947 when he began therapy for his state of tension. Those watercolours, such as *Frightened Boy*, were made to facilitate his own personal introspection and therefore not intended for public exhibition. *Angry Man* was painted four years later, in 1951, and its execution in oil on board, along with its close attention to creating a dynamic composition, make it something much more than a flash of creative catharsis; *Angry Man* was made to impress. Bush confidently included *Angry Man* in his 1952 solo exhibition at Roberts Gallery in Toronto, and the show was well received. A critic for *Saturday Night* magazine reviewed the exhibition and remarked that, "Jack Bush has opened a new vein which might lead him to some rich future discoveries in paint." The reputation for success which Bush made with his abstract art soon served to convince Roberts Gallery to host the first Painters Eleven exhibition in 1954.



In these early years of the 1950s, Bush was exposed to international modern art more than ever before. His membership with the newly formed Art Directors Club of Toronto provided the impetus for his first trip to New York City in 1950. At home, Bush explored the Skira series of books on modern art, such as *The History of Modern Painting: From Picasso to Surrealism*, which was released in 1950. In an exhibition catalogue published by the AGO in 1985, Christine Boyanoski pointed out the debt of Bush's *Angry Man* to Picasso's *Weeping Woman* (1937) which appeared in full colour in the Skira book owned by Bush. Both portraits are composed with sharp facets of vibrant colour framed by rough black outlines. Picasso's *Weeping Woman* is a portrait of the horrors suffered by the people of Basque during the Spanish Civil War. Picasso used abstraction to create an icon of widespread suffering. Bush's *Angry Man*, on the other hand, employed abstraction to express the extremity of internal conflict.

Exuberance is not exclusive to subjects of happiness. *Angry Man* is rich with intensity, vigour, and authenticity. In praise of Bush's 1952 exhibition, where *Angry Man* made its public debut, art critic Pearl McCarthy was bang on when she wrote, "Mr. Bush paints honestly."

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

\$25,000 - \$35,000



53

CORNELIUS KRIEGHOFF

Habitant with Pipe, Blowing Smoke

oil on canvas

signed lower right

12.5 ins x 10.5 ins; 31.5 cms x 26.3 cms

PROVENANCE

Collection of Morton Shulman, Toronto

Masters Gallery, Calgary (circa 1995)

Private Collection, Calgary

LITERATURE

Hugues de Jouvancourt, *Cornelius Krieghoff*, Montreal, 1971, similar work entitled *Habitant with Red Tuque* reproduced page 1

Although never particularly interested in fashionable portraiture, Cornelius Krieghoff did paint several studies of habitant figures. These works could be more properly described as genre paintings than as portrait studies and are an extension of Krieghoff's interest in the domestic life of French-Canadians. Krieghoff decided to paint what he saw around him and bear witness through his art to the folklore of his time. He travelled around the Quebec countryside, through the villages dotted along the river, finding a close resemblance between these cheerful people working the land, and the Flemish people from whom his mother came, and the Dutch among whom he was born. Their attitude to life, their dress and the way they preserved their customs so preciously and refused to let hardship get the better of them, fascinated him.

Krieghoff painted many scenes of habitant life and among his great cast of stock characters were tradesmen, seasonal labourers and merrymakers. *Habitant with Pipe, Blowing Smoke* exhibits Krieghoff's quintessential approach - finely executed detail in the red tuque and knotted scarf, well-articulated features in the weathered face and a dash of good humour.

\$20,000 - \$30,000



54

ARTHUR HENRY HOWARD HEMING

Nearing a Fur Post

oil on canvas

signed lower left; signed and titled on the stretcher
35 ins x 45 ins; 87.5 cms x 112.5 cms

PROVENANCE

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

LITERATURE

James Stone, *Arthur Heming: Chronicler of the North*, Museum London, London, 2013, reproduced page 39 as *A Dog Brigade Nearing a Fur Post*
W.J. Phillips, "The Art of Arthur Heming", *The Beaver*, September 1940, page 25, reproduced page 24 as *Dog Brigade Nearing a Fur Post* as the cover of the article
Editorial Department, "The Toronto Star", *Arthur Heming Fonds*, National Gallery of Canada Archives, undated, unpaginated, listed as *Nearing a Fur Post*

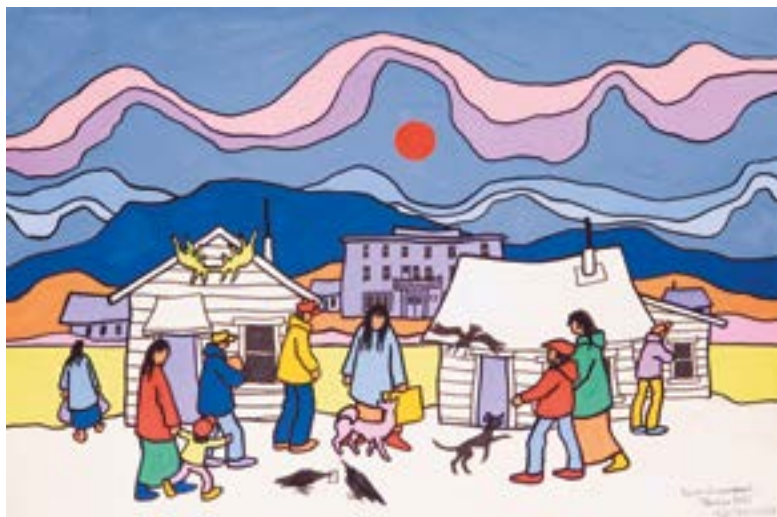
Arthur Heming painted from experience, having spent many years involved in lumbering, mining, railroading, big game hunting and the rugged lifestyle of living on the land. Heming embarked on expeditions into the wilderness to capture romantic scenes of adventure for illustrations in books and publications.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

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

According to a letter dated 1955 from Mr. W.E. Austin, Public Relations Manager of General Motors (GM), to Mr. T.E. Lee, three paintings by Heming were hanging in the offices of the Senior Executives of GM. *Nearing a Fur Post* was one of these paintings, acquired for a calendar series that GM designed to exhibit different methods of transportation. *Nearing a Fur Post* illustrates a team of strong husky dogs pulling a sled full of mail, slicing through the snow with a determined driver at the helm. To the right, a keen observer will notice the whiplash and tail end of a snowshoe belonging to a second driver speeding ahead. This early 1930s painting by Heming is executed with vivid colour, sublime light, and exaggerated drama.

Heming does not belong to a particular school, movement or group in the sphere of Canadian art history. He was very much an individualist. According to artist, W.J. Phillips: "The idea of painting seemed to obsess him. As one canvas neared completion he visualized another. He painted as if impelled by supernal forces, setting down his experiences, dramatizing life as he knew it on the fringes of civilization, and interpreting by the same act the wild beauty of the land of his birth."

\$10,000 - \$15,000



55

TED HARRISON

Design for "Caribou Hotel"

acrylic on paper

signed, titled and dated 1983 lower right

16 ins x 24 ins; 40 cms x 60 cms

PROVENANCE

Ted Harrison Foundation

LITERATURE

Ted Harrison (Introduction by Robert Budd), *Ted Harrison Collected*, British Columbia, 2015, page 10, the associated serigraph illustrated page 28

All proceeds from the sale of this artwork are being directed to the Ted Harrison Foundation (THF). THF is a registered non-profit organization whose mission statement is to support the ongoing development of the arts, artists, art education/educators and associated programs. You can learn more about and/or donate to the Ted Harrison Foundation by visiting TedHarrison.ca.

\$5,000 - \$7,000



56

PEGI NICOL MACLEOD

School Orchestra

oil on canvas

signed lower left

28.25 ins x 24 ins; 70.6 cms x 60 cms

PROVENANCE

Estate of the artist

Masters Gallery, Calgary

Private Collection, Toronto

LITERATURE

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

High energy exudes from this dense composition which captures the fervent vigour of the concert. Figures compacted around and bending over each other, executed in bold jewel tones and exaggerated curved forms, Pegi Nicol MacLeod captures the lyrical movement and dynamism of the figures. When viewing the work, one can almost hear the music from the wind instruments reverberating out of the canvas. As Laura Brandon remarks, "Pegi's paintings are like jazz. Whatever the subject, her colours and lines weave a complex and often energetic or discordant harmony that is unforgettably hers." The artist's approach to painting is incredibly unique, drawing inspiration from her immediate surroundings, personal experiences and domestic sphere.

\$10,000 - \$15,000



57

MOLLY LAMB BOBAK

Composition of a Park

oil on board

signed and dated 1954 lower right; titled on the reverse
30 ins x 48 ins; 75 cms x 120 cms

PROVENANCE

Equinox Gallery, Vancouver
Private Collection

EXHIBITED

Canadian National Exhibition, Toronto, 1954
Montreal Museum of Fine Arts, Montreal, 1955

LITERATURE

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

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

Composition of a Park was painted in 1954 while Bobak was raising her young children and teaching at the Vancouver Art Gallery. Bobak captures the atmosphere of a moody dusk setting, as the glow of two carousels softly light the scene and evoke a whimsical tone as families, couples and bikers meander through the outdoor space. The loosely rendered figures devoid of identifying details encourage the viewer to take in the scene, as the figures become active components of the landscape scene. Whereas many of the artist's crowd scenes evoke an excited dynamism in the chitter-chatter of the characters depicted, *Composition of a Park* exhibits a quiet, reflective quality which speaks to Bobak's ability to capture these shared collective energies. Michelle Gewurtz writes, "What stands out in all her work—flowers, interiors, still-life compositions, and community groupings—is her love for the beauty of ordinary life."

This lot is sold with two studies for *Composition of a Park*, both likely executed in 1951 when Bobak was in Paris. The works depict aspects of Bois de Boulogne, a park located along the western edge of the 16th arrondissement of Paris.

\$25,000 - \$35,000

CHARLES JONES WAY**Niagara Falls***watercolour**signed, dated 1864 and inscribed "5" lower left
30 ins x 48 ins; 75 cms x 120 cms***PROVENANCE**

G. Blair Laing Limited, Toronto
Collection of Jules and Fay Loeb, Ottawa
Kaspar Gallery, Toronto
Private Collection, Toronto

EXHIBITED

Dennis R. Reid, *Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890*, National Gallery of Canada, Ottawa, 1980, no. 2 as *Niagara in the Time of the Red Man*

LITERATURE

Hilliard T. Goldfarb, *Expanding Horizons: Painting and Photography of American and Canadian Landscape 1860-1918*, Montreal Museum of Fine Arts, Montreal, 2009, page 35

Dennis R. Reid, *Our Own Country Canada: Being an Account of the National Aspirations of the Principal Landscape Artists in Montreal and Toronto, 1860-1890*, National Gallery of Canada, Ottawa, 1980, page 38, reproduced page 39

William Notman, *North American Scenery, Being Selections from C.J. Way's Studies, 1863-64*, Montreal, 1864, unpaginated, reproduced

Charles Jones Way was a keen watercolourist and a reflective man. He exemplified the trend towards naturalism during the 1860s and 1870s, during which time the artist grew in prominence. Way's aim was to remain faithful to the landscape and display the grandeur of its rolling hills, oceans and horizons. The vast range of his subject matter mirrors Way's talent across various medium, as the artist was a master of watercolour, oil, pastel, pen and chalk.

Many Canadian and American painters of this period saw Niagara Falls as 'subject par excellence' within the domain of the sublime. According to Hilliard T. Goldfarb, "When eighteenth century writers thought of water as sublime phenomenon, they saw the ocean, the raging sea, that is, expanses of water stretching as far as the eye could see, horizontally. Niagara Falls, however, is a mass of water falling vertically, as apt to cause the holy terror." Way presents a spectacular view of Niagara Falls in this commanding watercolour, expressing the immensity and force of nature. The beauty of the vista is sublime, evoking a sense of awe and trepidation at the roaring water of the falls, while vividly and serenely highlighting the majestic scale of Niagara Falls in stark contrast to the small figures. The three figures stand in wonderment at the crashing water, their senses overwhelmed with the sights and sounds before them. Way has captured a reverence for life without idealizing it. The fine details of the composition turn the landscape into a delicate tribute to life. The brilliant use of expressive light and nuanced, descriptive detail portrays a sense of sublime excitement and is a testament to Way's incomparable skill at capturing the essence of a time and place.

During his career, Way worked with the well-respected Canadian photographer, William Notman. Way's paintings were photographed for inclusion in many of Notman's books. Thomas King expressed high praise for Way in the foreword to Notman's 1863 volume of photography, writing: "Perhaps there has been no artist, certainly no watercolour painter, resident in Canada, who has given to us so much variety of subject... and has so happily caught the peculiarities of our Canadian landscape." Following the popularity of this book, Notman published a volume of twelve photographic reproductions of Way's work in 1864, entitled *North American Scenery, Being Selections from C.J. Way's Studies, 1864-64*. *Niagara Falls* was included in this volume, further celebrating the painter's monumental depiction of the natural wonder.

"What was the great appeal of Way's work?" asks Dennis Reid. "One cannot say with much degree of certainty, as few of his early works have, as yet, come into public collections. But from the evidence of the Notman photos it was chiefly, at this point in his career, a quality of drama. There is a large watercolour in the Loeb Collection in Toronto, *Niagara in the Time of the Red Man* of 1864, in which the sky, in the fiery colours of the great English Romantic, Turner, races as fiercely as the plummeting waters. Way has observed closely and displays an evident concern to describe the water in an exact, naturalistic way. But the force of his imagery lies in the great, broad movements of the composition. It is equally so with the Notman photos of his sepias. Way is an impressive craftsman, who controls tone and texture expertly, orchestrating each image like a small symphony in tribute to nature's power and energy. That would certainly have appealed."

\$25,000 - \$35,000



ALFRED JOSEPH CASSON**Northern Valley***oil on board**signed lower right; dated 1946 and inscribed "Small Picture O.S.A. Simpsons" on the reverse; titled on a label on the reverse
18 ins x 21.5 ins; 45 cms x 53.8 cms***PROVENANCE**

Private Collection, Calgary

EXHIBITED*Small Pictures Exhibition*, Ontario Society of Artists, 1946**LITERATURE**

"A.J. Casson: The Last of the Group of Seven," *CBC Radio Canada*, October 28, 1986 <https://www.cbc.ca/player/play/1687546050>, accessed April 23, 2022

Paul Duval, *A.J. Casson*, Roberts Gallery, Toronto, 1975, page 89

A.J. Casson was introduced to the Group of Seven by his boss at Rous & Mann Ltd. and fellow Group member, Franklin Carmichael. Carmichael served as a mentor in the early years and took Casson to the Arts and Letters Club, where he was a regular at the Group's 'Artists' Table'. It was an association considered unorthodox by more conservative painters of the time. Casson replaced Franz Johnston in the Group, who had left Toronto in 1921 to become the principal at the Winnipeg School of Art. Casson was made an official member in 1926, however he had participated in the Group sketching trips for years prior. He was the youngest member of the Group of Seven and these trips formed the basis of his arts education having never formally attended art school. According to the artist, "I was a bit of a chore boy. I didn't mind that...well, if we were away camping...I know once we were camping away up north. One day it was pouring rain and sleet and Harris said, 'my mother is sending some supplies up on the train today'. It was a four-mile walk down the tracks to the station. They didn't say it, but I was it! Put my slicker on and went down. When I got there there were 4 loaves of bread, 2 green cabbages, and 2 baskets of grapes."

Though it may seem odd now, the Group of Seven did not meet with favourable reviews upon its inception. According to Dennis Reid, the Group was more ignored than hated, but by the time Casson joined they had become well established artists. However, that did not stop some critics from loudly voicing their disdain for the Group's work, including one critic who stated that, "[i]f these paintings were allowed to continue they would discourage immigration to Canada."

Casson remembers the art market in Canada gathering steam in the 1950s and "taking off" in the 1960s. In 1968 the Roberts Gallery in Toronto held a show of Casson's work. Patrons lined up for hours. Once the doors opened the crowds rushed in and began ripping the pictures from the walls. Three years of Casson's paintings sold in 15 minutes. Painting on weekends and evenings, Casson was a part-time painter and full-time commercial artist. Casson remarked, "I didn't think I'd ever be a professional artist till I was 60. I'd made my living doing good commercial work, but I never thought I'd be a full-time painter."

Casson was known for painting the rural countryside and villages of northern Ontario. He accompanied fellow Group of Seven member, A.Y. Jackson, on several sketching trips to Quebec in the 1920s, but saw that territory as Jackson's special painting grounds. Casson explained, "You don't understand. A young person and admiring what they did so much. The influence was too strong. Jackson - for years - begged me to go down to Quebec with him. Well, I was afraid if I went I would just paint poor Jacksons. So instead of that I started scouting the Ontario villages and doing them."

Casson wanted to define a territory for himself and settled on the sleepy villages of southern Ontario that he was familiar with from his childhood. However, the two painters shared a love of farmhouses. Paul Duval explained, "[l]ike the American painter Edward Hopper, Casson manages to imbue his rural structures with deeply human overtones." In *Northern Valley* the central farmhouse, nestled among the unforgiving rocks of the Canadian Shield, gives the impression of being shuttered and empty. The house seems lonely as it awaits its inhabitants.

In *Northern Valley*, A.J. Casson adds interest to the artwork by painting the farmhouses in the foreground in shadow against a bright background. Casson was known for adding unusual elements in his compositions, which he developed over his years as a graphic designer for well-respected Toronto firms, such as Sampson Matthews Limited and the aforementioned Rous & Mann Ltd. Casson often included weather effects in his paintings and here we see the changing light captured with dramatic effect as the clouds gather, warning of an impending rainstorm.

\$90,000 - \$120,000



WILLIAM KURELEK

Brian Dedora in Isaacs Gallery Old Workshop

pen, ink and wash on card

signed with monogram and dated 1976 lower right; dated 1976 and inscribed "Brian in the Old Workshop" on the reverse of the support; titled and inscribed "pen and ink and wash" in the artist's hand on a label affixed to the reverse of the framing
18.5 ins x 13.5 ins; 46.3 cms x 33.8 cms

PROVENANCE

Gift of the artist to Brian Dedora, Toronto (in 1976)

LITERATURE

Emmett Maddix quoted in Patricia Morley, *Kurelek: A Biography*, Toronto, 1986, page 158

William Kurelek, quoted in Joan Murray, *Kurelek's Vision of Canada*, Robert McLaughlin Gallery, Oshawa, 1982, page 71

Kurelek, *Someone With Me: The Autobiography of William Kurelek*, Toronto, 1980, page 159

William Kurelek, *Someone With Me: The Autobiography of William Kurelek*, Ithaca, New York, 1973, pages 503-4

Brian Dedora, "The Necessary Frame: William Kurelek as Picture Framer," *William Kurelek: The Messenger*, Art Gallery of Hamilton, Art Gallery of Greater Victoria, Winnipeg Art Gallery, 2011, pages 179-80

William Kurelek was one of Canada's most idiosyncratic artists of the twentieth century. His work remains both critically acclaimed and popular, although Kurelek resisted ideas of artistic exceptionalism and genius. A self-identified "craftsman" or "picture maker," he was not a "painter's painter." He saw himself rather anachronistically as a modern medieval illuminator, someone who "wasn't so awfully conscious of art

or of being an artist." Kurelek created a vast catalogue of paintings and drawings with the practical purpose of memorializing events from his own life and illustrating the stories of others.

He was born east of Edmonton in 1927, into a family with roots tracing back to western Ukraine. His parents had their first three children, including William, in Alberta before the family relocated to a dairy farm north of Winnipeg. Kurelek went on to study history and literature at the University of Manitoba, before enrolling at the Ontario College of Art in Toronto. Restless and unsatisfied, he soon left the OCA and began travelling, eventually sailing to England, where he remained for nearly a decade. His time in London was deeply formative. Kurelek underwent psychiatric treatment, converted to Roman Catholicism, and worked at one of England's best framing workshops, F.A. Pollak Ltd. Over his two years at Pollak's, which he considered "a continuation of art school," Kurelek developed the skillset that helped sustain a livelihood when he returned permanently to Canada in 1959 and shaped his subsequent approach to art and life.

Back in Toronto, virtually unknown, Kurelek's star began its meteoric rise. He received his first solo exhibition in 1960 at the important Isaacs Gallery. His paintings were soon acquired by major institutions, including the National Gallery of Canada, Art Gallery of Ontario, and the Museum of Modern Art. He was also hired as a framer at Isaacs. According to fellow framer Emmett Maddix, Kurelek went on to become "one of the top gilders in Canada." He began custom framing his own work as well, introducing colourful Ukrainian folk designs, salvaged barnboard, and integrating images and details echoed in his paintings. Kurelek's frames would sometimes take longer to craft than the artwork itself. Although his formal employment at Isaacs ended in 1970, Kurelek continued to use the workshop to make his own frames throughout the decade until his death in 1977.

The Isaacs Gallery Workshop is a 1973 ink drawing, once owned by gallerist Avrom Isaacs (1926-2016), that is now in the permanent collection of the Art Gallery of Ontario. The image is a cobbled puzzle of clarion particulars. The scene includes three workshop employees: Kurelek himself, seasoned cabinetmaker Stan Beecham, and the young upstart framer, Brian Dedora. Dedora, who apprenticed with Kurelek for six years beginning in 1970, went on to become a master gilder and remained in the trade for nearly 40 years.

In 1976 Kurelek completed *Brian in the Old Workshop*, a cropped version of the AGO drawing. It focuses solely on Dedora, bent over cutting glass. Writing with his insider's perspective in 2011, Dedora orients the viewer in the space and to the workshop's culture:

[The] finishing room is behind the viewer. Above the entrance to the fitting room, Kurelek painted Edgar Allan Poe's famous bird who continually responded "Nevermore" in the poem *The Raven*. [Stan] Beecham, being British, referred to our workrooms as ends, hence the raven is at the entrance to the "fitting end."

The 1976 drawing includes many of the same details as the earlier work, including Poe's raven. However, the 1976 drawing has several notable differences. It incorporates greater wash treatment than the AGO work, in which value is largely rendered with linear and cross-hatching. The Inuit sculpture in the 1976 drawing points with more accusatory weight at the young glass cutter, who now appears in a checkered shirt. Finally, of course, the title of the cropped 1976 work identifies Dedora by name, thus making the drawing more of a portrait than a genre scene.



William Kurelek, *The Isaacs Gallery Workshop*, 1972
Black pen and ink with spray paint and graphite pencil on paper
30 1/8 ins x 22 1/16 ins (sheet size)
Art Gallery of Ontario (2018/3733)
Gift of Avrom Isaacs and Donnalu Wigmore, 2019
© Estate of William Kurelek, courtesy of the Wynick/Tuck Gallery, Toronto
Not for sale with this lot



In April 2022 Brian Dedora spoke with Andrew Kear about his relationship to William Kurelek, his time at the Isaacs Gallery Workshop, and the drawing *Brian in the Old Workshop*.

AK: You started working at the Isaacs Gallery workshop in 1970. When did you first meet William Kurelek?

BD: I was in Toronto. There was a little gallery on Young Street called the Gutenberg Gallery. And I heard from a Carl Gutenberg, the guy who owned the place, that there was an opening in the framing department at Isaacs. And so, on a Saturday after a beer—I needed some courage—I wandered up to meet Av Isaacs. I said, “I heard that you need a fitter. I am a fitter, and I’m really fast and good.” And he said, “Great, report to the shop Monday morning at nine o’clock.” I was a bit trepidatious, to tell you the truth. You know, being unemployed and feeling a little vulnerable. But when I walked into that shop, within four or five steps into that space, I knew that this was a real

live workshop. You could smell it. It was, you know, the lacquers and the shellacs and the gesso and all of it. And then later in the day, Bill [Kurelek] walked in. I didn’t know who he was, actually. He walked down and wanted to know if I was Ukrainian. And I said, “Well, as a matter of fact, my dad is Ukrainian.”

AK: Could you explain what a fitter does, in the context of a framing workshop?

BD: The shop had three distinct spaces, and they were called “ends”—because [workshop foreman] Stan Beecham was British, and this is what they call workshop rooms. So, the first thing you’d walk into was the finishing end. Then you’d walk into a larger room, which was the cutting and joining end. And then the fitting end, where you’d assemble the mats, the glass, the frame and fit it all to the artwork, wrap it all up, put paper on the back with eye screws and wire so that it’s ready to go. I arrived at Isaacs in 1970, just at the Christmas into 1971. So, I was there really from, you know, late-1970 to 1976.

AK: Was Kurelek around the workshop over those six years, between 1970 and 1976?

BD: Yes. He continued to have his own space in the finishing end, and his own bench. That bench is where he, you know, assembled his frames for his paintings. Bill made his end in the shop his own. Every now and then, he'd make up a huge batch of gesso and would paint his benches, drawers, and everything in brilliant white, until it got worn down.

AK: In 1970, what was workshop culture like?

BD: The shop was a place of camaraderie, for and with Bill. And it was a place where he could, you know, meet other men, talk, and stuff like that. But he was pretty straight. The fitter prior to me had hung up some nudies in his end, and Bill came down with a black brush and painted them out. Not their faces, but everything else. We were all essentially run by Stan Beecham, who had an amazing ability to make the workshop flow. Bill often worked at night. There was a little bone of contention between him and Stan because Bill would bring in the barnboards he used for his frames, and there'd be the odd nail that would dull the saw blade. So, Bill decided to bring his own saw blades. It was always pretty magical and warming to come, you know, to the shop on winter days, walking in from the Annex, and see the light on and know that Bill was there. And you'd walk into that lovely warm space, smelling of glue and shellac, and all of it. And there would be Bill, working. And it was our little time to talk. When I graduated from fitting to finishing, I was suddenly working in the same space as Bill. And he was a fantastic teacher.

AK: That is my next question. What did Kurelek teach you, especially in the finishing end?

BD: Well, we had already talked about our rather authoritative Ukrainian fathers. The previous finisher had left, and so I just jumped in the deep end and took over. I knew some basics and stuff, but the finisher prior to me gave me the wrong formulas—so that I couldn't be as good as him, right? That was what it was like in the old times. Anyway, there was a frame I was finishing, and I couldn't get the gold leaf into a beading line—the place where two shapes join in a frame. I said, "Bill, I don't know how to do this." He came over—he was so quiet, so generous—and he showed me how to bring the gold leaf slowly across so you can bury it into that deep line and then draw it away to do the next part of the frame. It's a technique I've used all my framing life. But he was wonderful. He was very sensitive to somebody deriding you because of your ignorance.

AK: What were your impressions of the frames Kurelek made for his own work?

BD: Bill understood classical framing intimately because of his work in London. And he was able to make little innovations on that. I love his barnboard stuff. In the basement of the shop, he had a whole load of barnboard that he had scavenged from God knows where. Kurelek would paint on his gesso, let it dry. He would rub it down with cold wet linen. And that was the only smoothing that took place. He did not use sandpaper to take out the flaws. And so, when he gilded it, it was a much more organic feeling than the very precise French tradition. Bill's work was very organic, very rounded. The odd flaw in the gold—they call it a "holiday"—was allowed to stay. And it worked because he knew how to blend the whole thing together.

AK: What is it about Brian in the Old Workshop that resonates with you?

BD: Oh, well it is the spirit of that place. I mean, there's all sorts of detail, and the place was so full of detail, really. There's a weight in the picture if you notice—like, for lifting. Well, that's what we used to weigh things down with in the shop. That's me in the background there, you know, smashing glass. But there's so many references, like the little Inuit sculpture on Stan's bench, pointing at us. But also, the machinery. There's the press, and then you're looking into the fitting room. I love that "Nevermore" from Poe's raven—because it was literally the shop's fitting end. Right? Bill loved puns. We looked onto the alley, just off Yorkville. And, at that time, it was an older Toronto, so the back lane was old swayback fences and hollyhocks growing there, and the sunlight coming in would hit your workspace in a particular way. And it was warm and toasty in there because we were always heating up something. The shop was much more medieval than what a shop would be today, with nail guns and mat cutters. We were doing everything by hand. It was all by hand. And so, it was a completely different framing world than what you would see if you walked into a shop today.

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

\$30,000 - \$40,000



Brian Dedora in the Isaacs Gallery Workshop
Photograph courtesy of Brian Dedora

61

ALEXANDER YOUNG JACKSON**Road to Madsen Mines***double-sided oil on board**signed lower right; titled on the reverse; a landscape of a lake shoreline on the reverse**10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms***PROVENANCE**

Laing Galleries, Toronto

Private Collection, Toronto

The *Road to Madsen Mines* leads the viewer along the dirt road to a gold mine in the Red Lake district of northwestern Ontario. Madsen Mines produced 2.5 million ounces of gold from 1938-1999 and is thought to be one of the largest untapped high-grade gold projects in the world. The unpaved road snakes through the centre of the picture leading the eye among the layers of horizontal zones of foreground and middle ground to the horizon line and brilliant turquoise skies above. Subtle, pastel hues meld to bring complexity to the banks of snow, while bold strokes of cornflower blue create shadow and dimension.

On verso, Jackson captures a quick sketch that is harmonious and feels as though it could be a finished composition. The bow of Jackson's canoe pulled up on the rocks embodies the artist as pioneering spirit and creator of Canadian cultural identity.

\$20,000 - \$30,000



verso

62

HOMER RANSFORD WATSON**The Cottage by the Pond***oil on canvas**signed and dated 1889 lower left; signed and titled on a label on the reverse**14 ins x 18 ins; 35 cms x 45 cms***PROVENANCE**

Private Collection, Toronto

\$3,000 - \$4,000





63

ALEXANDER YOUNG JACKSON

Lagoon, Georgian Bay

oil on panel

signed lower left; signed, titled and dated "August 1956" on the reverse
10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal
Private Collection, Toronto

LITERATURE

Dennis Reid, *A Concise History of Canadian Painting*, second edition, Toronto, 1988, page 247

The volume of work that A.Y. Jackson produced in his lifetime is incredible. *Lagoon, Georgian Bay* was painted at a time when Jackson was not only keeping up with an increased demand for his artwork, but the artist was also regularly contributing to newspapers and magazines, participating in a retrospective exhibition and writing his autobiography. As Dennis Reid remarked, it is a testament to the artist that well into the 1950s he still held court as the "heart and soul of painting in the city – in fact in most of English-speaking Canada."

Though the founding members of the Group stopped painting Algonquin Park after the death of Tom Thomson and before the official assembly of the group, some continued to paint Georgian Bay long after the Group disbanded. Jackson had a particularly strong connection to the region.

\$20,000 - \$30,000



64

WILLIAM GOODRIDGE ROBERTS

Still Life with Fruit & Flowers

oil on canvas

signed lower right

25 ins x 30 ins; 62.5 cms x 75 cms

PROVENANCE

Galerie Valentin, Montreal
Private Collection, Toronto

William Goodridge Roberts' still life paintings are an apt demonstration of the artist's range; from the pared-down modernist experiments of the 1940s to the vigorous impastos of his late period. What remained constant was Roberts' diligent commitment to his studio practice and his emphasis on painting from direct, careful observation. Roberts drew on the influence of French painting, particularly the works of Cézanne and Chardin. With lively but precise brushstrokes, Roberts depicts each object with highlights and subtle tonal shifts. The flowers delicately catch the light, drawing them out from the earthy background. Roberts seems to take enjoyment in the painterly skill involved in contrasting the dimensional objects on the table from the flat decorative motifs of the tablecloth.

\$12,000 - \$15,000



65

ALFRED JOSEPH CASSON

Goose Lake

oil on board

*signed lower right; signed, titled and dated 1974 on the reverse
12 ins x 15 ins; 30 cms x 37.5 cms*

PROVENANCE

Collection of the artist
Roberts Gallery, Toronto
Private Collection, Calgary

LITERATURE

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

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. The energetic application of paint in *Goose Lake* contributes to our understanding of the scene. Short, active brushstrokes transport the viewer lakeside where we feel the wind as it sweeps through the trees.

Goose Lake is situated just east of Lake Simcoe and was a prized sketching location for the artist. By the time Casson painted *Goose Lake* he was the last surviving member of the Group of Seven. He had received numerous honours and served as a prominent member of Canada's artistic community.

\$15,000 - \$20,000



66

JEAN PAUL RIOPELLE

D'avantage d'oiseaux

litho collage laid on canvas

signed lower right; titled on the stretcher; dated 1967 on the gallery label on the reverse; catalogue raisonné #1967.011P.1967

36 ins x 29 ins; 90 cms x 72.5 cms

PROVENANCE

Galerie Maeght, Paris

Private Collection, Toronto

EXHIBITED

Riopelle, Assemblages, Galerie Maeght, Paris, 1967, Derrière le miroir no. 171, no. 21

Jean Paul Riopelle, Assemblages, New Lithographs, Albert White Gallery, Toronto, 1968

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Volume 4, 1966–1971*, Montreal, 2014, reproduced page 259, cat. no. 1967.011P.1967

François-Marc Gagnon, *Jean Paul Riopelle: Life & Work* [online publication], Art Canada Institute, Toronto, 2019, page 69

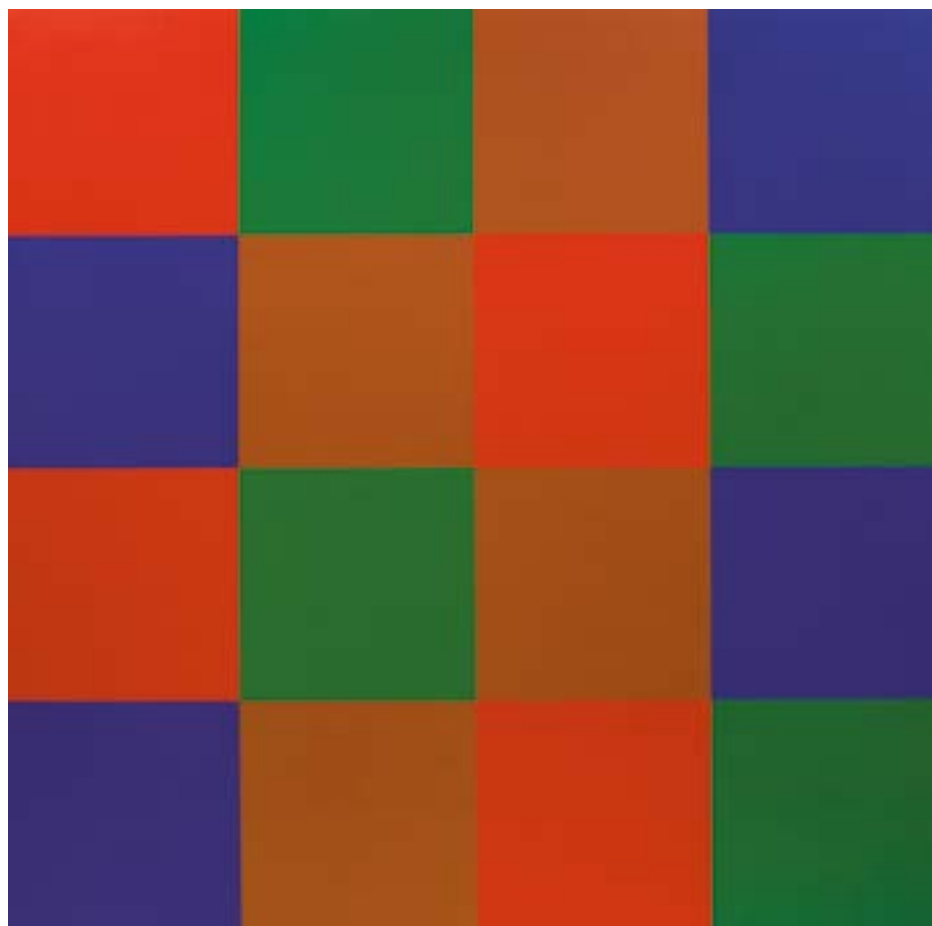
Jean Paul Riopelle's first encounter with printmaking was in 1946 when he visited New York. There, he visited the studio of William Hayter and met fellow artists such as Joan Miró and Franz Kline. Nearly twenty years later, Riopelle and Joan Mitchell spent time in Vétheuil, a village outside of Paris, where Monet lived from 1878 to

1881. It was during this period when Riopelle began to rediscover the medium. The artist travelled back and forth between Vétheuil and Paris almost daily, frequenting the Imprimerie Arte-Adrien Maeght, a printmaking studio. If not completely satisfied with a print, he cleverly repurposed the work by cutting it into pieces and making a collage. This new series of compositions were large in scale and dated to 1967, including *D'avantage d'oiseaux*.

François-Marc Gagnon comments on Riopelle's collages of this period, describing them as "complex and anarchic patterns reminiscent of his early abstractions. In them, fine line is accentuated by larger and smaller cut up abstraction prints, arranged in a haphazard fashion that shows little regard for the way an image should look. His collage work, grounded in printmaking, is an exploration of potential abstract arrangements that celebrate the chance encounter that occurs when pieces never intended to share the same space are brought into contact with one another."

The renowned Galerie Maeght and the Imprimerie Arte-Adrien Maeght were owned by Adrien Maeght, a prominent Parisian art dealer known for exhibiting works of famous modern and contemporary artists. Mr. Maeght had included Riopelle's early abstractions in a landmark 1947 surrealist exhibition with André Breton and Marcel Duchamp. *D'avantage d'oiseaux* bears an original Galerie Maeght label on the canvas stretcher, indicating that the artwork would have been created at the print studio and then exhibited at the gallery.

\$25,000 - \$35,000



67

GUIDO MOLINARI

Squares

acrylic on canvas
signed and dated "1/70" on the reverse
68 ins x 68 ins; 170 cms x 170 cms

PROVENANCE

Collection of the artist
Private Collection, Montreal
Heffel Fine Art, auction, Vancouver, May 2, 2002, Lot 129
Private Collection, Toronto
Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

LITERATURE

Gilles Daigneault and Margarida Mafra (eds.), *Molinari*, Guido Molinari Foundation, Montreal, 2018, pages 68 and 108
Roald Nasgaard and Ray Ellenwood, *Automatiste Revolution: Montreal, 1941-1960*, Toronto, 2009, pages 78, 92 and 97
Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 184

In 1955, Guido Molinari visited New York for the first time and "looked long, hard and analytically at the modern work on the walls of the city's galleries and museums. He returned to Montreal with an astute understanding of the issues at stake for painting within the larger international context." On Molinari's work and objective in

painting, Claude Tousignant recounted that he, "turned the painting—which up until that period had been an object or representation, expression, or decoration—into an object of perception...It became an autonomous object, with its own internal organization and dynamic interplay that had nothing to do with the expression of nature."

Revered as the painter of stripes, Molinari took a dramatic turn in 1969 and began experimenting and producing 'checkered' paintings. François-Marc Gagnon writes about these works, stating, "Given that horizontal bands cross the vertical bands, the painting is saved from having 'dead time' near the angles, and an equal amount of energy is distributed across its surface." On the artist's use of the square patterning, Gagnon remarks that these works differ significantly from the geometric works of Mondrian and Klee. He argues that these works are "using a serial or contrapuntal distribution, frequently maintaining discordant relationships between the colours, and appealing to a 'durational' perception that continuously alters the structure depending on the attention given to any one subset." The works of this series are chromatically energized and in a constant flux of movement. Rather than lingering in the 'dead time', the eye constantly moves over the picture plane guided by the balanced arrangement of coloured squares. Building on the vertical bands which Molinari was widely celebrated for, these 'checkered' works introduce the horizontal plane to the pictorial field, but maintain the pure abstraction without reference to objects or figures in space. *Squares* is a prime example of Molinari's experimental practices during the 1970s and his dedication to abstraction.

\$60,000 - \$80,000



68

DAVID URBAN

The Red Canvas (Destroyed Version)

oil on canvas over board

*signed, titled and dated 1995 on the reverse; unframed
60 ins x 54 ins; 150 cms x 135 cms*

PROVENANCE

Sable-Castelli Gallery, Toronto

The Collection of Jared Sable, Toronto

By descent to the present Private Collection, Toronto

LITERATURE

John Bentley Mays, "David Urban: Night and Day, Seven Paintings that changed my life", *Canadian Art*, Winter 1995, pages 66, 69 and 81, reproduced page 67

In 1995 a unique project was undertaken by artist David Urban and the critic John Bentley Mays, in which Mays and his family would live with a series of abstract works: "The cycle of abstract canvases David created for the occasion is called Bordertown, and consists of seven works dedicated to the memory of the American jazz saxophonist and composer Julius Hemphill, who died in New York last spring,

while the paintings were being made." Mays continues describing the works: "Most of the paintings are big, hectic oblongs criss-crossed by linear imagery that at times could be wildly abstracted grey or yellow expressway interchanges floating in shallow pictorial space, or melting sewage conduits, or soft heaps of bowel. If a picture is not going right, Urban tends to bandage the botch with thick, rumpled patches of paint, then whack, scrape and dot the dressing. Despite this heavy invention and re-invention in the series' four largest works, and in the somewhat smaller one, Urban rarely crowds or clutters even a corner of the canvas. Our minds are allowed free passage along the underpasses and down the laneways of big-city contemporary experience."

The Red Canvas (Destroyed Version) was a part of this critic and artist experiment that lasted for a period of four months. Adding to the experience, Urban lent Bentley Mays recordings of Julius Hemphill to listen to as he contemplated and jotted down his thoughts in a dairy about the works that surrounded him. Bentley Mays discusses the paintings and the recordings he listened to, sharing, "I began to work with them, letting them be heard - hearing the freedom and pathos David heard when he painted them, writing his lament for Hemphill (as well as his own determination to resist the world that ignored Hemphill) in the stressed line and impure colour, the break, rhyme, and complex rhythm of his paintings."

\$14,000 - \$18,000

69

TED HARRISON**On the Hill***acrylic on canvas**signed lower right; signed, titled and dated 2003 on the reverse*
*24 ins x 18 ins; 60 cms x 45 cms***PROVENANCE**

Private Collection, Ottawa

The son of a miner, Ted Harrison was born in 1926 in Windgate, County Durham, England. Harrison lived and worked in far-flung regions of the world, including Malaysia and New Zealand, before settling in Canada. Harrison lived in the Yukon from 1968 to 1993, and northern Canada deeply shaped his artistic sensibility. Having formed a profound bond to Canada, it is fitting that Harrison would pay tribute to the nation's capital with his painting *On the Hill*.

The Parliament Buildings grandly loom over the scene, but it is the skaters in the foreground who energize the painting with life and movement. Harrison's special talent lay in his ability to fill simplified figures with vitality and individual character. The lively figures take to the ice on a crisp winter night. One skater takes an unfortunate tumble, his red cap slipping off as others look on. The nocturnal scene is presented in undulating layers of pinks and wintery blues. With his distinctive sense of colour and form, Harrison portrayed the world around him with whimsy and affection.

\$10,000 - \$15,000



70

TED HARRISON**Maggie's World***acrylic on canvas**signed lower right; signed, titled and dated 2001 on the reverse*
*20 ins x 16 ins; 50 cms x 40 cms***PROVENANCE**

Caswell Lawrence Fine Art Gallery, Victoria

By descent to the present Private Collection, Edmonton

Ted Harrison infused his paintings with a child-like sense of joy and wonder. His sophisticated abilities as a colourist belie the apparent visual simplicity of his work. Harrison's professed favourite subjects of people, children, dogs and birds consistently infuse his painted scenes with movement and life. The artist's beloved Paisley terrier Maggie became a recurring character in his art. Over her long life, Maggie was a loyal studio companion to the artist. With one ear raised, Maggie charmingly peers out of a high window to eagerly take in the action outside. A pink moon accents the purple sky as townsfolk go about their day. Harrison would often wander and take mental note of his surroundings, rushing home to sketch and paint when inspiration took hold.

\$8,000 - \$12,000





71

FREDERICK ARTHUR VERNER

Three Bison

watercolour

signed and dated 1899 lower right

10 ins x 13.5 ins; 25 cms x 33.8 cms

PROVENANCE

Private Collection, Ontario

A keen admirer of Paul Kane, Frederick 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. Among his most popular motifs, Verner's depictions of bison capture the quiet nobility of the creatures and imbue them with expressive qualities. Verner's romanticized views of the Canadian west held great appeal to overseas collectors in his lifetime.

\$3,000 - \$5,000



72

CORNELIUS KRIEGHOFF

Moccasin Seller

oil on canvas

signed and inscribed "Quebec" lower left

11.25 ins x 9.25 ins; 28.1 cms x 23.1 cms

PROVENANCE

Continental Galleries of Fine Art, Montreal

Private Collection, Montreal

LITERATURE

J. Russell Harper, *Krieghoff*, Toronto, 1979, pages 59 and 129

Dennis Reid, *Krieghoff, Images of Canada*, Toronto, 1999, pages 232-33

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

\$15,000 - \$20,000



73

NORVAL MORRISSEAU

Animal Unity

acrylic on canvas

signed in syllabics lower right

50 ins x 108 ins; 125 cms x 270 cms

PROVENANCE

Collection of the artist

The Pollock Gallery, Toronto

Private Collection

Joyner Waddington's, auction, Toronto, November 22, 2010, Lot 204

Kinsman Robinson Galleries, Toronto

Private Collection

LITERATURE

Lister Sinclair and Jack Pollock, *The Art of Norval Morrisseau*, Toronto, 1979, page 158

Armand Garnet Ruffo, *Norval Morrisseau, Man Changing into Thunderbird*, British Columbia, 2014, pages 196 and 198

Lister Sinclair and Jack Pollock note that *Animal Unity* is "reminiscent of [the artist's] earliest imagery [and] shows the interdependence of all creatures who inhabit the sky, the earth and the water."

In 1976 Norval Morrisseau was introduced by his assistant Eva Quan to Eckankar, a belief system that welcomes past lives, dreams and the ability of the soul to travel. Quan hoped it would help with Morrisseau's heavy drinking. As Armand Garnet Ruffo writes of Morrisseau, "a light goes on that illuminates the world and confirms everything taught to him by his grandfather Potan all those years ago. He connects Eckankar's emphasis on soul travel through the astral planes to his traditional Ojibway teachings." Ruffo goes on to quote Morrisseau at this great turning point in his life: "What I'm going to paint is the Indian spiritual version, the Indian way of what the physical universe looks like, and the astral heaven on top, and all the things we believed in up there. There'll be men and animals and there'll be thunderbirds, they'll be everything."

Ruffo captures Morrisseau's new excitement, noting: "And with this Morrisseau plunges fully into what he now calls his 'psychic state' and the circles that stood off in the corners of his early paintings become central. Soon they will open up and become portals where humans, fish, and animals move through levels of existence. It is a theme that he will continue to develop as he explores what he calls the 'healing power of colour'."

Interestingly, *Animal Unity* was painted two years after Morrisseau's exposure to this new belief system and is a wonderfully balanced composition of colourfully depicted animals, connected by red and black lines set against an intense yellow background.

\$70,000 - \$90,000

ISABEL MCLAUGHLIN**Backyards***oil on canvas, laid on canvas*

25 ins x 26 ins; 62.5 cms x 65 cms

PROVENANCE

Collection of the artist

Robert McLaughlin Gallery, Oshawa, 1983

Private Collection

EXHIBITED

Three-person exhibition with Isabel McLaughlin, Prudence Heward and Sarah Robertson, Scott & Sons Gallery, Montreal, 1934

Five-person exhibition with Isabel McLaughlin, Paraskeva Clark, Rody Kenny Courtice, Kathleen Daly [Pepper] & Yvonne McKague [Housser], Malloney Galleries, Toronto, 1936, no. 13

Rody Kenny Courtice, B. Caghill Haworth, Yvonne McKague Housser, Isabel McLaughlin, Ontario Society of Artists Little Picture Exhibition, Print Room, Art Gallery of Toronto, 1940

An Exhibition of Paintings by Isabel McLaughlin and Margaret Luke McLaughlin [Alexandra Luke], Adelaide House (Y.W.C.A.), Oshawa, 1946, no. 3

Paintings by Isabel McLaughlin, Hart House, Toronto, 1948, no. 4*Tribute to Ten Women Artists*, Sisler Gallery, Toronto, 1975, no. 13

Three-person exhibition with Isabel McLaughlin, Yvonne McKague Housser and Kathleen Daly Pepper, Heliconian Club, Toronto, 1979

Isabel McLaughlin: Recollections, Robert McLaughlin Gallery, Oshawa, 1983, no. 15**LITERATURE**Joan Murray, *Isabel McLaughlin: Recollections*, Robert McLaughlin Gallery, Oshawa, 1983, page 16, reproduced page 41: "Backyards, which both Harris and Jackson liked, shows her firm grasp of structure and spatial depth"Joan Murray, *Home Truths*, Toronto, 1997, reproduced page 28: McLaughlin "painted this canvas in her studio on the fourth floor of the Royal Bank building in Toronto, at the northeast corner of Bloor and Yonge streets. This is a view from the window, looking down into the fascinating patterns of the backyards of nearby houses. As she painted, she sometimes smelled peppermint wafting up a central ventilation shaft from the lower floors of the building, which was mostly occupied by dentists' offices"Fred Housser, "The Amateur Movement in Painting," *Yearbook of the Arts in Canada, 1928-1929* (ed. Bertram Brooker), Toronto, 1929, pages 89-90"Women Painters Exhibiting Work," *Gazette* (Montreal), 8 May 1934Arthur Lismer, "Work by Three Canadian Women," *Montreal Star*, 9 May 1934

As a young painter, Isabel McLaughlin lived in Toronto and had design talent to burn. The paintings she did in her late twenties and thirties constitute her major offering to Canadian art. They were often, to some extent, big, strongly painted scenes of the urbanscape or landscape that were pictorially powerful renderings, if also indicative of her admiration for the work of friends such as Lawren Harris. However, they manage to look refreshing and even commanding, a tactic reminder of the artist's gift for pattern, colour and shape. Paintings such as *Backyards* have compositions with a blocky solidity, almost an allegory of the artist holding fast to her roots in the earth of painting itself. She was an artist who interacted wryly and resourcefully with the world of art before her, and the painting indicates both how quickly she was developing at this point (only three years after graduation from the Art Students' League in Toronto), but also how fixed she already was on giving her work her own distinctive quality. With recollections supplied by the Group of Seven shows before her (by 1930, Canada's "National School"), the artist focused on the scene from her studio window, pushing the potential of painting to deliver a jolt. It speaks volumes about the era's imperatives of steely ambition and personal audacity and comes across as a persuasive argument for the ability of women artists of the period. As Fred Housser wrote, two years earlier, in an article of 1929, that McLaughlin was "one of the boldest young women painters we have. ...Her compositions are intensely modern in feeling...characterized by great thoroughness of search and real power, together with originality of expression and a fine structural sense."

McLaughlin herself knew the value of this painting as the opening salvo of her contribution to Canadian art. As one of her most important paintings, she used it in every exhibition she could. In 1934, in an exhibition at Wm Scott & Sons in Montreal with Prudence Heward and Sarah Robertson, *Backyards* was singled out for praise in the *Montreal Gazette* as "well handled and sound in colour." Arthur Lismer in the *Montreal Star* also mentioned the painting when he described McLaughlin as the "most modern" of the three painters in that "her paintings are definitely subjective in motive and execution -- a design is made of snowy roofs [as here] or trees and houses, or a shoreline of spruce and the depths of tangled bush country. The treatment is mostly a question of relationships of forms and colors to the design or pattern of her idea, and is carried out boldly and uncompromisingly."

McLaughlin also used the view from her studio window in her painting *Budding Hyacinths* (c. 1933) in the collection of the Robert McLaughlin Gallery, Oshawa.

The artwork's frame is the original. The studio in which McLaughlin painted this work was one previously occupied by Lawren Harris.

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

\$15,000 - \$20,000





75

ALEXANDER YOUNG JACKSON

Gatineau Hills

oil on canvas

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

"Kingston Collegiate" on the stretcher

16 ins x 20 ins; 40 cms x 50 cms

PROVENANCE

Commission for Kingston Collegiate and Vocational Institute, 1950 (a gift of the Class of 1950 to the school)

A.Y. Jackson followed a pattern of travelling three seasons a year on sketching excursions and made an annual trip to Quebec in early spring. It was in Quebec that he earned the moniker, Père Raquette, or 'Father Snowshoe', for his practice of venturing out into the snow to paint *en plein air*. He skillfully committed the scene to panel before

his paints thickened in the cold air, rendering them unworkable. The process from oil sketch to finished canvas was involved and methodical. Jackson would often create supplementary drawings with shorthand numbered annotations to elaborate on shades and colours and provide further details for the final painting. The journey from first opening his old sketch box in Quebec to perfecting the finished canvas in Toronto could take anywhere from weeks to several years.

The artist's treatment of the Quebec landscape differed significantly from his depictions of northern Ontario. While his pictures of northern Ontario emphasized the absence of man, the undulating hills of Quebec were often punctuated with signs of human influence. The barn is a classic motif of these excursions into Quebec. *Gatineau Hills* embodies the soft and rounded forms with a muted palette and an easy rhythm that became Jackson's trademark. In *Gatineau Hills*, the barns sit like boulders in a stream, anchoring the picture, while Jackson's brushwork ebbs and flows around them.

\$25,000 - \$35,000

76

ALEXANDER YOUNG JACKSON**Georgian Bay Landscape***oil on board**signed lower right**10.5 ins x 13.5 ins; 26.3 cms x 33.8 cms***PROVENANCE**

Kaspar Gallery, Toronto

Galerie d'Art Michel Bigue, Saint-Sauveur-des-Monts

Private Collection, Montreal

\$20,000 - \$30,000



77

ALFRED JOSEPH CASSON**Rocky Point, Penn Lake***oil on board**signed lower right; signed, titled and dated "September 1980" on the reverse**12 ins x 15 ins; 30 cms x 37.5 cms***PROVENANCE**

Private Collection, Toronto

Joyner Waddington's, auction, Toronto, June 3, 2003,
Lot 152

Private Collection, Ontario

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

Rocky Point, Penn Lake was painted in the year after A.J. Casson was awarded the Order of Canada. He had a long and influential career as an artist, painting numerous depictions of rural Ontario. In this oil painting, the artist has created a balanced composition of foreground, middleground and background, with the lake leading to a mountainous horizon below a blue and white sky. 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." In *Rocky Point, Penn Lake*, Casson uses a palette with repeated use of grey, as well as other colours of the same value, creating a calming and peaceful atmosphere.

\$15,000 - \$20,000



GERSHON ISKOWITZ

Untitled (Studies for the Umbrella)

two oils on canvas

each unsigned; each stamped by the Gershon Iskowitz Foundation on the reverse (Inventory numbers B248 & B248B); each unframed sold together with an umbrella from the resulting project by the artist and the Volunteer Committee, Art Gallery of Ontario

"Untitled" (B248A; purple and yellow segments): 25 ins x 30 ins; 62.5 cms x 75 cms

"Untitled" (B248B; orange, green & blue segments); 24 ins x 39 ins; 60 cms x 97.5 cms

PROVENANCE

Collection of the artist
Gershon Iskowitz Foundation

In 1986 the Volunteer Committee of the Art Gallery of Ontario approached Gershon Iskowitz to design an umbrella canopy for the Committee's Artweek celebration of the visual arts in Toronto, held from May 10-18, 1986. Rather than a colour sketch Iskowitz developed his proposal as a painting diptych. The ovaloid 'figure on ground' composition of purple, yellow, red and green colours, relates closely to his paintings of the early 1980s, in particular the *Northern Lights* and *Sunlight* series from 1984, which continued through to his last works in 1987.

While the triangular shapes conform to that of umbrella canopy panels, Iskowitz had commenced a series of irregularly shaped, large-scale works. These Septet titled paintings, created from 1984-86, have dome-shaped tops and akimbo perspectives. This untitled umbrella diptych is only one of two commissioned works. In 1977, Iskowitz was one of 23 Canadian artists approached to create tapestry designs, a project initiated by Fay Loeb with an exhibition organized and circulated by the Art Gallery of Ontario. There are two Iskowitz print edition works; *Yellow Variations* (aquatint, 1983) and *Midnight No. 2* (lithograph and aquatint, 1987).

Two AGO promotional photographs of Iskowitz with the umbrella diptych are the only known images of the artist in his Tecumseth Street studio. The umbrella, included with the Lot, is the only one that has come to light. It was produced at the Atlas Umbrella Company (south of the AGO on John Street) in a limited edition of 200, an accurate screen-printing of the painting diptych, with a puckered ink impasto. One canopy section has a facsimile of Iskowitz's signature and date – verifying the production date of the diptych – and another with a credit line as a project of the Volunteer Committee.

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

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

\$15,000 - \$20,000



Umbrella by Atlas Umbrella Manufacturers (Toronto)
A Project of the Volunteer Committee, Art Gallery of Ontario
Sold with this lot



Gershon Iskowitz with painting design for a limited edition
Art Gallery of Ontario umbrella, 1986
Gershon Iskowitz Fonds, E.P. Taylor Library and Archives
Photo: Art Gallery of Ontario





79

JEAN-PAUL MOUSSEAU

Abstraction

oil on canvas

signed and dated 1951 lower right

14.5 ins x 11.75 ins; 36.3 cms x 29.4 cms

PROVENANCE

The A. K. Prakash Collection

Private Collection, Ottawa

The youngest member of Les Automatistes, Jean-Paul Mousseau was only 21 years old when the group's pivotal Refus Global manifesto was published in 1948. A multi-disciplinary artist at heart, Mousseau focused on collage, works on paper and small-scale paintings in his early period, before embracing a wide variety of disciplines in his later career. Mousseau was deeply interested in exploring Surrealist ideas which emphasized stream-of-conscious, chance and free-association. In this early abstract, the artist used both brush and palette knife to create an improvised, gestural work with the aim of liberating and expressing the subconscious. The compact scale of the work creates tension with the explosive, painterly mark-making. The warm, subdued tones of the painting are reminiscent of American painter Mark Rothko. Mousseau approached his art with a spirit of innovation and experimentation throughout his career, and this early work shows a young artist finding focus for his creative ambition.

\$8,000 - \$10,000



80

MARCELLA MALTAIS

Ciel brisé

oil on canvas

signed and dated 1958 lower right; signed, titled and dated 1958 on the reverse; titled on the stretcher

22 ins x 30 ins; 55 cms x 75 cms

PROVENANCE

Private Collection, Montreal

Private Collection, Toronto

A major shift in Marcella Maltais's career occurred in 1955, when she moved from Quebec City to Montreal, encountering the Automatistes and other avant-garde artists, including Guido Molinari, Claude Tousignant, Marcelle Ferron and Rita Letendre. Her paintings, such as *Ciel brisé*, began to show the influence of these painters. The black palette knife strokes and organic abstract forms recall the heavy gestural works of Ferron and Letendre, and the vibrant complementary colour palette of Les Plasticiens. Maltais visited Paris for the first time in 1958, the year *Ciel brisé* was completed, spending her time painting and further enriching her artistic knowledge. Maltais quickly became recognized as one of the most talented young painters in Quebec of the period, a reputation she has maintained to this day.

\$10,000 - \$15,000

81

JEAN-PAUL MOUSSEAU**Espace mauve***oil on canvas**signed and dated 1963 lower right; signed, titled and dated on the reverse
40 ins x 30 ins; 100 cms x 75 cms***PROVENANCE**Sotheby's, auction, Toronto, December 3, 1997, Lot 50
Private Collection, Ontario

Montreal artist Jean-Paul Mousseau was heavily involved in the avant-garde abstract art movements of the post-war era. *Espace mauve* was completed in 1963, during a highly experimental period at the height of Mousseau's career. That year, Mousseau participated in a group show "Festival of the Two Worlds" in Spolette, Italy, and a sculpture exhibition at Galerie Agnès Lefort in Montreal.

Espace mauve is a composition of diagonal bands of colours - a recurring format for his works of the 1960s. The orange triangle in the lower right corner is the only solid colour; the others are thinly layered on a black ground. The painting presents a balance, and perhaps a transitional moment for the artist, between gestural abstraction and the growing hard-edge movements in Quebec.

\$12,000 - \$15,000



82

CHRISTIAN MARCEL BARBEAU**Abstract, 1976***oil on canvas**signed and dated 1976 lower left; signed and dated 1976 on the reverse
18 ins x 22 ins; 45 cms x 55 cms***PROVENANCE**

Private Collection, Ontario

LITERATURERoald Nasgaard, *Abstract Painting in Canada*, Vancouver/Toronto, 2008, page 75

In this work from 1976, Marcel Barbeau returns to the all-over abstraction of the 1950s in a more intimate format. Barbeau was close with Riopelle, Mousseau, Borduas and Gauvreau, and for a time, shared a studio with Riopelle. Describing the beginning of Barbeau's venture into abstraction with these other artists, Roald Nasgaard writes, "Together, these artists experimented with a variety of automatic methods, making frenetic informal, non-figurative paintings, in effect creating their own version of action painting, independent of what was happening in New York and Europe, if, as always, on a much smaller scale." After a period of hard-edge kinetic abstraction in the 1960s, Barbeau has returned to the abstraction of his career where he employs drips, splatters, slashes, and daubs of colour reminiscent of earlier work.

\$3,000 - \$5,000





83

MAUD LEWIS

Three Black Cats

mixed media on board

signed to the right

11.5 ins x 11.75 ins; 28.8 cms x 29.4 cms

PROVENANCE

Acquired directly from the artist (1964)

By descent to the present Private Collection, Ontario

The 1960s marked the most profitable period of Maud Lewis' career. It was in 1964 that the Premier of Nova Scotia, Robert L. Stanfield, visited the artist and paid \$6 for two of her paintings. One of the paintings was featured on the Premier's Christmas card that year. In 1963, the Alms House of the Poor Farm closed its doors. Maud's husband, Everett Lewis, was nightwatchman and a former inmate of the Poor Farm. The artist's rise in popularity came just in time for the couple. With the closure of the Poor Farm, the picture business became their sole source of income. Everett salvaged many items from the institution, including tins of red, white and green house paint. It seems likely that these tins of paint were then used not only to paint the Lewis' House, but also to paint the pictures sold at their roadside business. As finances were tight in the Lewis household, it is unlikely that the paint went unused. The colours were versatile: white and red could be turned into pink, and green and red became brown. As we see in *Three Black Cats*, these colours formed a major part of Maud Lewis' palette.

Three Black Cats is a classic Maud Lewis motif. She repeated her subjects and scenes from memory, and cats and flowers ranked among the artist's favourite subjects. Three startled black cats stare directly at the viewer. They are framed by a cascade of cherry blossoms and a riot of colourful tulips. The intention was to delight the viewer and humour was a hallmark of her style.

\$15,000 - \$20,000



84

MAUD LEWIS

Winter Sleighride

mixed media on board

signed lower right

11.5 ins x 13.75 ins; 28.8 cms x 34.4 cms

PROVENANCE

Acquired directly from the artist (1964)

By descent to the present Private Collection, Ontario

\$12,000 - \$15,000



85

MAUD LEWIS

Car Ride through Town

mixed media on board

signed lower right

12.25 ins x 13.75 ins; 30.6 cms x 34.4 cms

PROVENANCE

Acquired directly from the artist

Private Collection, Nova Scotia

LITERATURE

Ray Cronin, *Maud Lewis: Life & Work* [online publication], Art Canada Institute, Toronto, 2021

Likely based on memories from her first year of marriage, Maud Lewis created this cheerful scene of a couple out for a pleasant drive in their antique car. When Maud met Everett Lewis in 1938, he owned an old Ford Model T. The two would venture out in the Model T to sell fish around Digby County. Lewis painted many variations of this motif. Her signature cheerful tulips crowd the foreground, and the colourful Nova Scotian buildings in the background add to the lively charm.

\$18,000 - \$22,000



86

FREDERIC MARLETT BELL-SMITH

Bide-A-Wee Cottage in Honey Harbour, Georgian Bay

oil on canvas

signed and dated 1920 lower right

25 ins x 36 ins; 62.5 cms x 90 cms

PROVENANCE

Thomas Alexander Duff, London, Ontario (a commission by the artist)

By descent to the present Private Collection, Ontario (the grandchild of T. A. Duff)

LITERATURE

Thomas A. Duff, "Fishing on the Georgian Bay", *Magazine Angling Stories*, Vol. 5, 1906, page 260

F.M. Bell-Smith was commissioned by Col. Thomas A. Duff of Toronto and London, to execute a painting of his summer home, "Bide-a-Wee" in 1920. The cottage is located in Honey Harbour, Georgian Bay and according to Col. Duff: "In the spring of 1905 was built after my own notions, and from my own plans, a convenient cottage which has been named 'bide-a-wee'. It is very prettily situated and nicely laid out, being built on a rocky peninsula which juts out in a narrow channel through which a current constantly flows, thus assuring pure and cool water." Bell-Smith stayed at the cottage for a week that year, working on his depiction of the beloved summer house. Bell-Smith would set-up his easel across the bay from "Bide-a-Wee" to paint. The artist has embodied the essence of Duff's summer paradise in this lush composition.

\$8,000 - \$12,000



87

CLARENCE ALPHONSE GAGNON

Crépuscule, Charlevoix

oil on panel

titled, dated c. 1923 and certified by Lucile Rodier Gagnon (no. 618) to the artist's estate label on the reverse

4.75 ins x 7 ins; 11.9 cms x 17.5 cms

PROVENANCE

Private Collection, Toronto

From 1919 to 1924, Clarence Gagnon lived in Baie-Saint-Paul located in Charlevoix County. He had a deep affection for the region and was drawn to the quiet, peaceful scenery and slow pace of life. In *Crépuscule, Charlevoix* the soft pastel palette and flowing brushstrokes instill a sense of calm and impress upon the viewer that in this quiet corner of the world time stands still.

\$10,000 - \$15,000



88

DOROTHY ELSIE KNOWLES

Wheat Fields

oil on canvas

signed, titled, dated 1984 and inscribed "OC-20-84" on the reverse
47.5 ins x 47.25 ins; 118.8 cms x 118.1 cms

PROVENANCE

Pegasus Gallery, Salt Spring Island, British Columbia
Mayberry Fine Art, Winnipeg
Private Collection, Winnipeg

LITERATURE

Roald Nasgaard, *Dorothy Knowles: Woven Beauty*, Han Art, Montreal, 2017, page 2

Influenced early on by her experiences at the Emma Lake Artists' Workshops, Dorothy Knowles applied her painterly skills to capturing the grand landscapes of her home province. With *plein-air* painting being a key element of her art practice, Knowles created drawings, photographs and even large, fully finished paintings working outdoors. In *Wheat Fields*, the artist has made expert use of the characteristics of oil paint, varying the surface from thin washes to the thick impasto treatment of the clouds. The low horizon emphasizes the great expanse of prairie sky, while the palette aptly captures a crisp and clear Saskatchewan day. Roald Nasgaard observed, "...above all it is the parklands of northern Saskatchewan, their rolling plains and the rivers and valleys cutting into them that she has studied with loving attentiveness. This is her Algonquin Park and her north of Lake Superior. It is a farmed and man-shaped land, and yet too vast to walk, its horizons lying only at the distance encompassed by the imagination."

\$8,000 - \$12,000



89

MARC-AURÈLE DE FOY SUZOR-COTÉ

Woman Reading a Book

oil on canvas laid down on board

signed lower left

9.25 ins x 10 ins; 23.1 cms x 25 cms

PROVENANCE

Private Collection, Montreal

Marc-Aurèle de Foy Suzor-Coté was a very versatile artist and upon returning to Canada in 1907 from Paris, he began to produce his richly textured style inspired by the Impressionists. *Woman Reading a Book* is painted in a moody palette of ochre, sepia and greys. The cool greys frame the warm tones of the sitter's face. Her arms and book blend into her surroundings, while Suzor-Coté focuses the attention on the sitter's face by casting the light to the centre of the picture. The diminutive size of the picture draws the viewer in and creates an intimacy with the subject.

\$6,000 - \$8,000



90

PETER CLAPHAM SHEPPARD

Nude in Profile

oil on canvas

estate stamp on the reverse

30 ins x 15 ins; 75 cms x 37.5 cms

PROVENANCE

Private Collection, Ontario

LITERATURE

Tom Smart, *Peter Clapham Sheppard: His Life and Work*, Toronto, 2018, pages 76 and 80

Studying closely under J.W. Beatty, P.C. Sheppard benefitted from the rigorous European-style art training with particular attention to life drawing. Sheppard had a natural talent for capturing the model's energy without sacrificing the formal proportions and rendering of the figure. Tom Smart argues: "As a student of Beatty, Sheppard did much more than execute his lessons well; he emulated the master's example, equalling his accomplishment and perhaps even exceeding it." He continues, "Sheppard's drawn models all retain a human quality because of the manner in which he was able to preserve their gestures throughout the often-long hours of posing and drawing." Sheppard captured the relaxed contrapposto positioning of the model and conveys a lyrical rendering of her form as the dramatic lighting highlights her contours. Sheppard's figural studies testify to his raw artistic talent and key role in Canadian art history.

\$5,000 - \$7,000

91

SOREL ETROG**Study for The Couple***bronze**13.5 ins x 3.5 ins x 2.5 ins; 33.8 cms x 8.8 cms x 6.3 cms***PROVENANCE**

Private Collection, Toronto

LITERATUREAlma Mikulinsky, *Sorel Etrog: Life & Work* [online publication], Art Canada Institute, Toronto, 2019, page 67

Created as part of a series of ten works in 1965, Sorel Etrog's *Study for The Couple* employs the artist's recurring link motif of the decade. The link dominated Etrog's work for eight years, during which he used it to articulate the existential contrasts of human life, stating, "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." The link is a fitting motif for "The Couple" bronze series, as it ties in the bonds, commitments and tensions involved in romantic relationships.

\$8,000 - \$10,000



92

MARC-AURÈLE DE FOY SUZOR-COTÉ**Le pionnier***bronze**incised signature, date (1925) and inscriptions "Roman Bronze Works NY" & "Copyright Canada & United States"**20.5 ins x 9 ins x 8 ins; 51.3 cms x 22.5 cms x 20 cms***PROVENANCE**

Private Collection, Ontario

LITERATUREPierre L'Allier, *Suzor-Coté l'Oeuvre Sculpté*, Musée du Québec, Quebec, 1991, pages 94-95, page 92 and 94 reproduced

Le pionnier was produced during one of Marc-Aurèle de Foy Suzor-Coté's most productive creative periods. 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. 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.

\$7,000 - \$9,000



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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.



Eduardo Kingman, *Figura*

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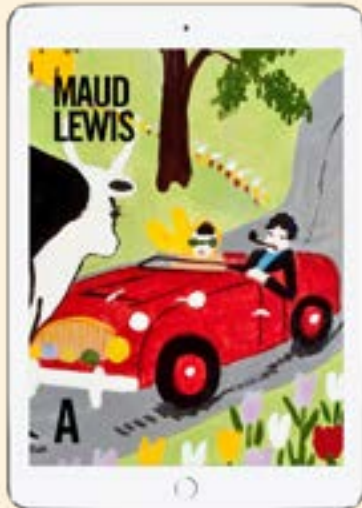
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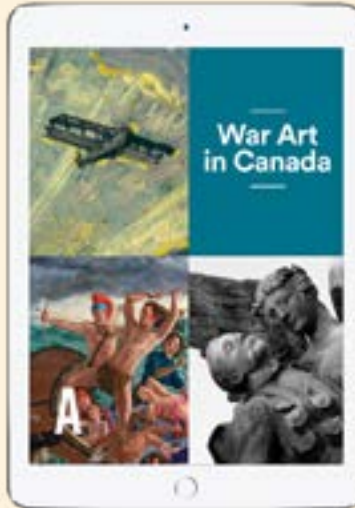
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Front Cover

Tom Thomson, *Nocturne* (Lot 19)

Back Cover

Guido Molinari, *Série noir/blanc* (Lot 26)

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Inside Front Cover

Bertram Brooker, *Still Life (Variation No. 3)* (detail) (Lot 27)

Inside Back Cover

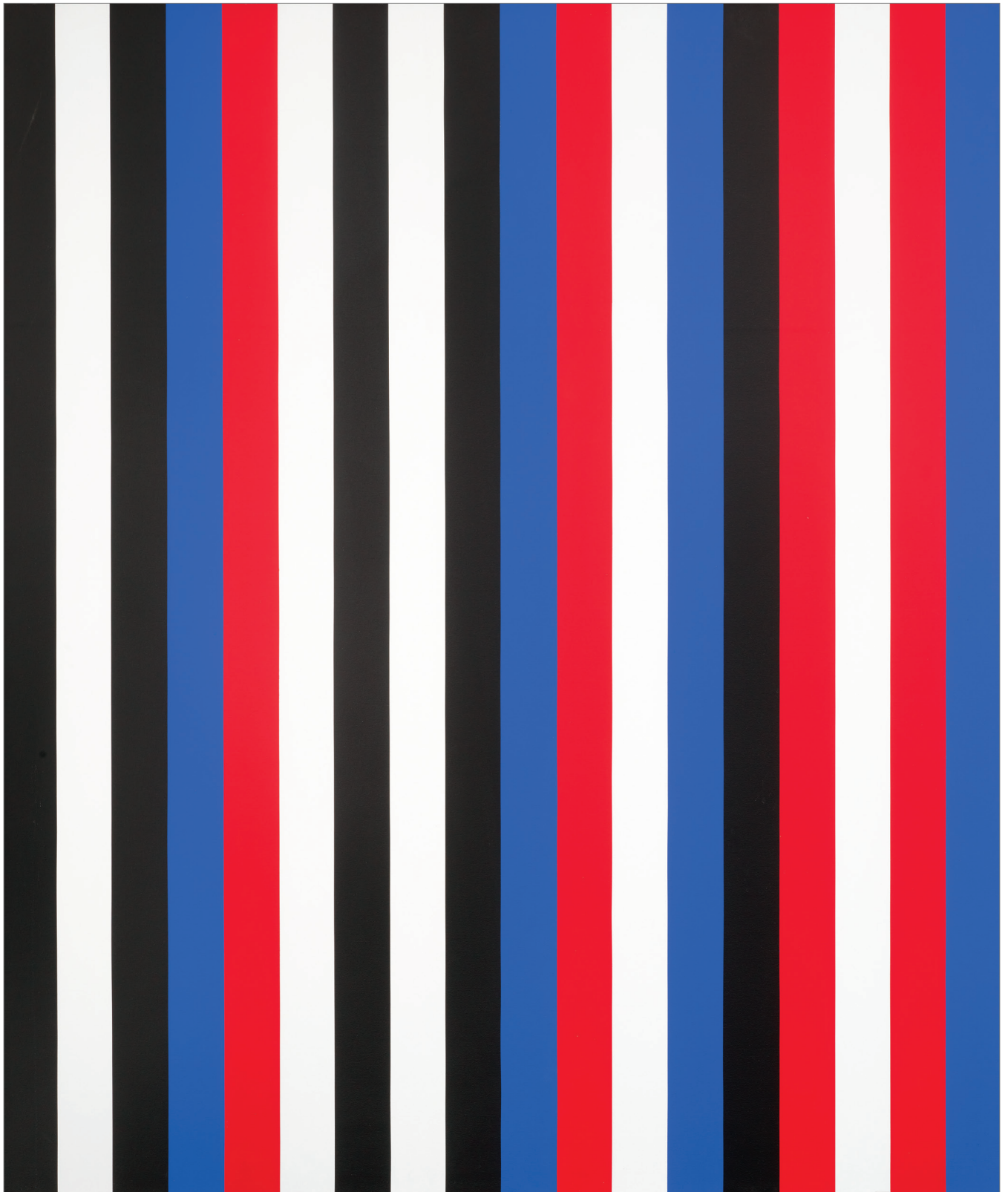
Franklin Carmichael, *Study of Trees, Autumn (circa 1920-22)* (detail) (Lot 39)

Pages 4/5 Artwork Feature

Cornelius Krieghoff, *French Canadian Habitants*

Playing at Cards (detail) (Lot 23)





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