



**COWLEY ABBOTT**  
CANADA'S ART AUCTIONEERS

Auction of Select Important Collections  
May 30<sup>th</sup>, 2024











## **LIVE AUCTION**

**Thursday, May 30<sup>th</sup> at 7 pm EST**

**To follow Session 1**

The Globe & Mail Centre

351 King Street East, 17<sup>th</sup> Floor, Toronto, Ontario

## **AUCTION OF SELECT IMPORTANT COLLECTIONS**







## PREVIEW EXHIBITIONS

### **Winnipeg**

*A selection of artworks will be on display.*

Mayberry Fine Art  
212 McDermot Ave

Wednesday, May 1<sup>st</sup> to Saturday, May 4<sup>th</sup>  
10:00 am–5:00 pm

### **Toronto**

Cowley Abbott

Saturday, May 11<sup>th</sup> to Thursday, May 30<sup>th</sup>  
Monday to Friday: 9:00 am–5:00 pm  
Saturdays and Sundays: 11:00 am–5:00 pm  
Thursday, May 30<sup>th</sup>: 9:00 am–noon

## AUCTION PARTICIPATION

### **In-Person Bidding**

Please contact our offices to reserve your seat and to register for bidding.

### **Live Stream**

A live stream of the auction will be available at [CowleyAbbott.ca](http://CowleyAbbott.ca) on May 30<sup>th</sup>.

### **Absentee & Telephone Bidding**

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

### **Online Bidding**

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

Please note that purchases through the Auction Mobility online platform are subject to a 21% Buyer's Premium.









With over a decade of exemplary service to the art market in Canada, Cowley Abbott continues to exceed the expectations of our clientele. Offering auction, private sale and appraisal services, the Cowley Abbott team has the experience, relationships and reputation to provide the highest level of assistance.

## THE COWLEY ABBOTT TEAM



Rob Cowley



Lydia Abbott



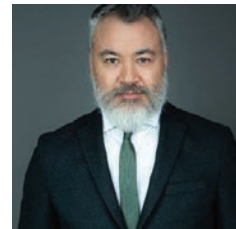
Ryan Mayberry



Anna Holmes



Peter Ohler



Perry Tung



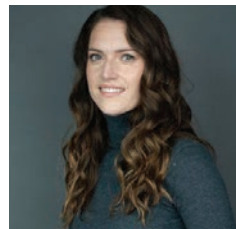
Leah Carey



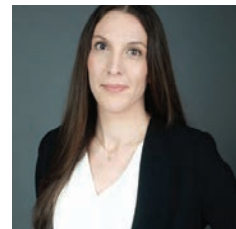
Katherine Meredith



Nicole Plaskett



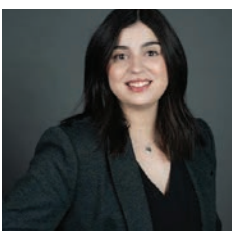
Eryn Brobyn



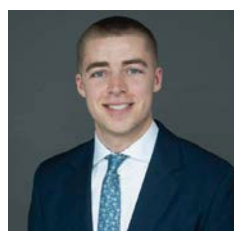
Catherine Lacroix



Patrick Staheli



Sydney Rodrigues



Matthew Ohler



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# Works from the Collection of The Winnipeg Art Gallery (WAG)-Qaumajuq

Cowley Abbott is delighted to present a selection of historical and post-war artworks from the collection of the Winnipeg Art Gallery (WAG)-Qaumajuq, with an emphasis on artists from the Winnipeg region.

We have partnered with Mayberry Fine Art to assist and advise the Winnipeg Art Gallery (WAG)-Qaumajuq towards the offering of this curated assemblage of work this season.

This artwork is being sold to benefit the Winnipeg Art Gallery (WAG)-Qaumajuq in establishing an endowment fund to support more diverse representation in the permanent collection, beginning with contemporary Indigenous art. Cowley Abbott is pleased to donate our selling commission to the fund as part of the sale.

We extend our thanks to Mayberry Fine Art and to the community of curators, writers and academics who contributed to the research and writing for this collection of artworks. We thank Stephen Borys, Mark Cheetham, Nicole Fletcher, Brian Foss, Charles C. Hill, Andrew Kear, and Michael Parke-Taylor.



## JAMES EDWARD HERVEY MACDONALD

## Lake O'Hara

oil on board, laid on board

signed and dated 1925 lower left

8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms

## PROVENANCE

Possibly George Overton, Winnipeg

Arnold Brigden, Winnipeg, circa 1945

Estate of Arnold O. Brigden

Collection of The Winnipeg Art Gallery, 1973

## EXHIBITED

*The Brigden Collection, A Winnipeg Centennial Exhibition*, Winnipeg Art Gallery, 29 May-13 October 1974, no.40*Development of Canadian Art*, Winnipeg Art Gallery, 26 March 1977-2 April 1978*The Development of Canadian Art*, Winnipeg Art Gallery, 10 June 1978-28 January 1979*The Development of Canadian Art*, Winnipeg Art Gallery, 10 March 1979-13 July 1980*Some Canadian Landscape Painters from the Winnipeg Art Gallery Collection*, Winnipeg Art Gallery, 10 October 1981-28 February 1982*Little Pictures*, Winnipeg Art Gallery, 19 February-17 April 1983*Stored Secrets: The Vault on View*, Winnipeg Art Gallery, 11 September-27 November 1994*The View from Here*, Winnipeg Art Gallery, 20 May-31 December 2000  
*Painting Canada: Tom Thomson and the Group of Seven*, Dulwich Picture Gallery, London; travelling to the National Museum of Art, Architecture and Design, Oslo; The Groninger Museum, Groningen, the Netherlands; McMichael Canadian Collection, Kleinburg, Ontario, 19 October 2011-6 January 2013, no. 89*The Collection on View: Tom Thomson and the Group of Seven*, Winnipeg Art Gallery, 27 June 2015-2 April 2018*Salon Style: 20th Century Painting*, Winnipeg Art Gallery, 12 October 2018-18 May 2020

## LITERATURE

J.E.H. MacDonald, *A Glimpse of the West*, Canadian Bookman, VI:11, (November 1924), pages 229-231Patricia E. Bovey, "Introduction," *The Brigden Collection*, Winnipeg, 1974Mary Jo Hughes, *The View from Here: Selections from the Canadian Historical Collection*, Winnipeg, 2000, reproduced page 64Gerald Friesen, "Can You Trust It? The View From Here and the WAG Canadian Collection as Historical Documents," *Manitoba History* (Spring/Summer 2001), no.41, reproduced page 35Lisa Christensen, *The Lake O'Hara Art of J.E.H. MacDonald and Hiker's Guide*, Calgary, 2003, pages 15, 20-23, 38-59Jane Lytton Gooch, "Artists of the Rockies: Inspiration of Lake O'Hara," *The Alpine Club of Canada, The Rockies Network*, Fernie, B.C., 2003, reproduced page 111Stephen Borys, *Winnipeg Art Gallery: Guide to the Collections*, Winnipeg, 2010, reproduced page 77Ian A.C. DeJardin, "Tom Thomson and the Group of Seven," in *Painting Canada: Tom Thomson and the Group of Seven*, London, 2011, no. 89, page 24, reproduced page 164Olivier Côté, "Construire la nation au petit écran: Le Canada, une histoire populaire de CBC/Radio-Canada 1995-2002," *Septentrion*, Quebec, 2014, reproduced page 209

J.E.H. MacDonald

*Lake O'Hara*, 1924pen and black ink with white gouache on wove paper, 28.5 x 34.7 cms  
National Gallery of Canada, Purchased 1925

Not for sale with this lot

Group of Seven members J.E.H. MacDonald, Lawren Harris and A.Y. Jackson all painted in the Rockies in the summer of 1924.

Harris and Jackson painted in Jasper Park while MacDonald painted slightly further north at Lake O'Hara in Yoho National Park. He was entranced. "I got to the beautiful O'Hara lying in a rainbow sleep, under the steeps of Mount Lefroy and the waterfalls of Oesa," he wrote in *The Canadian Bookman*. "For nineteen days I wandered in the neighbourhood of O'Hara. I sat and sketched her beauty." Returning to Toronto he showed paintings of Lake O'Hara, Lake McArthur and Mount Goodsir in the January 1925 Group of Seven exhibition as well as an ink drawing of Mount Lefroy rising above Lake O'Hara, a similar view to this sketch of 1925. As Lisa Christensen, the scholar of the art of the Rocky Mountains, has observed, "It was likely one of the first scenes that MacDonald would have sketched, an easy walk from the Bungalow Camp through a rolling and open valley." Writing about a closely related oil sketch of 1924, titled *Morning, Lake O'Hara*, Christensen described the view MacDonald depicted here as "the classic depiction of Lake O'Hara... Looking south and slightly east across the lake... Sunlight bathes Mount Lefroy's glaciers, Allen Glacier and Glacier Peak, in brilliant white... The lake is a still grey-green sliver of malachite."

MacDonald returned to Lake O'Hara in August 1925 when he painted this sketch, possibly the one he described in his diary on 30 August, "Sketched Lefroy and Peaks in afternoon with O'Hara and rocky foreground." This is a much more animated and less pastoral view than the drawing of 1924 and must have been painted from higher up, not from the shores of the lake. The water is even a smaller sliver of blue and the trees on the lower slopes are reduced to undefined brushstrokes of darker green. MacDonald has focused on the colourful, fallen rocks that superbly animate the foreground, playing against the more muted tones of the mountain peaks above and beyond.





This oil sketch was donated to the Winnipeg Art Gallery from the estate of Arnold Brigden (1886-1972). Born in London, England he came to Toronto in 1914 to join his uncle Frederick Brigden Sr., head of the photo-engraving and printing firm Brigdens Limited, and in 1919 moved to Winnipeg. Opened in 1914 Brigdens of Winnipeg was established to produce the western Canadian catalogue of the T. Eaton Co. and the firm became a centre of art activity in the city. Over the years, employees included, among others, Eric Bergman, Charles Comfort, Fritz Brandtner, Caven Atkins, William Winter, Philip Surrey and Gordon Smith. Arnold was an avid student of Alpine botany and in 1918 joined the Alpine Club spending many summers hiking around Banff. It was undoubtedly his love of the mountains that attracted him to this superb sketch by J.E.H. MacDonald.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at 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.

\$70,000–\$90,000



## DAVID BROWN MILNE

## Bare Trees in Snow (New York)

oil on canvas

inscribed "David Milne: Bare Trees in Snow, New York 1914-15" and  
 "Winnipeg Art Gallery" on the stretcher; catalogue raisonné no. 106.7  
 18.25 ins x 20.25 ins; 46.4 cms x 51.4 cms

## PROVENANCE

Picture Loan Society (Douglas Duncan), Toronto  
 Collection of The Winnipeg Art Gallery, 1962

## EXHIBITED

*Paintings by David Milne*, Winnipeg Art Gallery, 26 January 1962  
*Selections from the Permanent Collection*, Winnipeg Art Gallery, 1 July  
 -1 August 1962  
*David B. Milne from the Winnipeg Art Gallery Collection*, Winnipeg Art  
 Gallery, 22 December 1975-4 February 1976  
*Works of Lionel LeMoine FitzGerald and David Brown Milne*, Southern  
 Alberta Art Gallery, Lethbridge, Alberta, 4-26 June 1977  
*Lionel LeMoine Fitzgerald and David B. Milne: Selections from the  
 Winnipeg Art Gallery Collection*, Winnipeg Art Gallery, 19 January-24  
 February 1980  
*The Development of Canadian Art*, Winnipeg Art Gallery, 14 April  
 1980-13 July 1980  
*The Canadian Landscape*, Winnipeg Art Gallery, 30 April-7 June 1981  
*Some Canadian Landscape Painters from the Winnipeg Art Gallery  
 Collection*, Winnipeg Art Gallery, 10 October 1981-28 February 1982  
*An Evolving Tradition: Canadian Landscape Painting*, Winnipeg Art  
 Gallery, 12 February-12 June 1983  
*Trees of a Thousand Kind and Tall*, Winnipeg Art Gallery, 10 December  
 1983-1 April 1984  
*Historical Canadian Works from the Collection*, Winnipeg Art Gallery,  
 31 May-19 October 1986  
*David Milne*, Winnipeg Art Gallery, 31 January-22 February 1987  
*Stored Secrets: The Vault on View*, Winnipeg Art Gallery, 11  
 September-27 November 1994  
*David Milne: Interior with Paintings*, Winnipeg Art Gallery,  
 18 January-29 March 1998  
*David Milne*, Winnipeg Art Gallery; travelling to the Art Gallery of  
 Southwestern Manitoba, Brandon; Thunder Bay Art Gallery; Moose  
 Jaw Art Museum, National Exhibition Centre, Saskatchewan; Prairie  
 Art Gallery, Grande Prairie, Alberta and Kamloops Art Gallery,  
 18 January 1998-15 April 2001  
*Into the Collection*, The Winnipeg Art Gallery, 23 July 2005-  
 13 August 2006  
*The Collection on View: The Modernist Tradition 1900-1950*, Winnipeg  
 Art Gallery, 19 February 2010-31 July 2011  
*The Collection on View: The Modernist Tradition 1900-1950*, Winnipeg  
 Art Gallery, 19 August 2011-31 March 2013

## LITERATURE

"Showing of Milne Paintings Is Special Event of Friday", *Winnipeg  
 Tribune*, 20 January 1962, reproduced page 16 (exhibition photograph)  
 Pierre Theberge, *Douglas M. Duncan Collection and the Milne-Duncan  
 Bequest*, Ottawa, 1971, reproduced on the frontispiece  
 Alan Hepburn Jarvis, *Douglas Duncan: A Memorial Portrait*, Toronto,  
 1974, reproduced on the frontispiece and jacket  
 Paul Caulfield, *A Path of His Own: The Story of David B. Milne*, film,  
 1979, the picture is painted over a landscape of circa 1911  
*Winnipeg Art Gallery Pocket Exhibition Schedule*, Fall/Winter  
 1997/1998, reproduced  
 Mary Jo Hughes, *David Milne: Interior with Paintings. A Selection  
 of Works from the Permanent Collection of the Winnipeg Art Gallery*,  
 Winnipeg, 1998  
 David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue  
 Raisonné of the Paintings, Volume 1: 1882-1928*, Toronto, 1998,  
 reproduced page 141, no.106.7

One of the pleasures of David Milne's work is that we can see the  
 formal experiments that he habitually set for himself and follow how  
 he worked and thought through these challenges. In *Bare Trees in Snow  
 (New York)*, there is an oscillation between surface pattern and the  
 receding street scene he depicts. Perhaps we can see these dimensions  
 simultaneously, since we look both at and through the screen of trees.  
 Another challenge adeptly met here is to make a predominantly blue  
 winter scene somehow warm and alive. Milne presents a certain  
 saturated lusciousness in the way the apparently wet snow molds  
 itself to the bare branches, the ground, and the roofs of adjacent  
 houses. Rivulets of intense blue in the foreground suggest melting and  
 movement. Small blue shapes are scattered across the image, making  
 puddles of water but also more surface pattern. These forms also double  
 as windows in the background buildings.

Where and when this canvas was painted matters in Milne's career,  
 though perhaps not so much in our current appreciation of his  
 tremendous abilities. While his reference to New York in his title could  
 refer to the city or the state—he spent many years in both locales—we  
 know that at age twenty-one, Milne left rural Bruce County, Ontario,  
 for NYC to attend the progressive Arts Students' League (1903-05).  
 He worked in the metropolis until 1916, when he moved to Boston  
 Corners in New York State. Milne joined the Canadian Army in 1917  
 but returned to the United States after World War I.

Though it is an early work in his long and prolific life as an artist, *Bare  
 Trees in Snow (New York)* demonstrates the cosmopolitan sophistication  
 of handling and conception widely recognized by Milne's peers  
 in the USA at this time. By 1910, he was exhibiting regularly and  
 was reviewed approvingly in the New York press. As we see in this  
 painting, Milne specialized in urban scenes in the early part of his  
 career, inspired in part by the American Ashcan School (also called  
 'The Eight': Robert Henri, Maurice Prendergast, and William J.  
 Glackens). Milne was a New York artist at this time rather than  
 'Canadian'—in the way that we might say that Jean Paul Riopelle was  
 a Parisian artist in the 1950s and 1960s, for example. It was in the big  
 city that Milne learned the modernist tendencies of both American





and European Impressionism, Post-Impressionism, and Fauvism. Most significantly, he exhibited five paintings in North America's most important and controversial early exhibition of the avant-garde, the Armory Show in 1913. An intensely and sometimes debilitatingly self-critical artist throughout his career, in *Bare Trees in Snow* (New York) Milne shows the confidence that came from his extensive recognition in what was becoming the new centre of modern art.

Mark A. Cheetham has written extensively on Canadian artists, including Jack Chambers, Alex Colville, Robert Houle, and Camille Turner, most recently in the collection *Unsettling Canadian Art History* (2022). He is a freelance writer and curator and a professor of Art History at the University of Toronto.

\$150,000–\$250,000



**ARTHUR LISMER****Georgian Bay***watercolour on paper**signed and dated 1938 lower right**15.5 ins x 21.75 ins; 39.4 cms x 55.2 cms***PROVENANCE**

Collection of the Artist, Montreal

Peter Dobush, Montreal

Collection of The Winnipeg Art Gallery, 1965

**EXHIBITED***The Peter Dobush Donation*, Winnipeg Art Gallery, 16 November 1965, no. 61*Group of Seven: Works on Paper*, Winnipeg Art Gallery, 1-15 October 1976*Trees of a Thousand Kind and Tall*, Winnipeg Art Gallery, 10 December 1983-1 April 1984*Arthur Lismer Watercolours*, MacDonald Stewart Art Centre, Guelph; travelling to the Rodman Hall Arts Centre, St. Catharines, 8 July-27 September 1987**LITERATURE**Ferdinand Eckhardt, *The Peter Dobush Donation*, Winnipeg, 1965, reproducedNancy Dillow, *The Collection Donations, The WAG*, Winnipeg, March 1981, reproduced page 16Norah McCullough, *Arthur Lismer Watercolours*, Guelph, 1987, reproduced page 16Dennis Reid, "The Later Work of Arthur Lismer," and Marjorie Lismer Bridges, "Chronology" in *Canadian Jungle: The Later Work of Arthur Lismer*, Toronto, 1985, pages 28-30, 37, 106

The varying landscapes of Georgian Bay were favourite subjects of the painter Arthur Lismer throughout much of his career. He first painted there in 1913, staying at the cottage of Dr. James MacCallum at Go Home Bay. It was there he painted the sketches for his famous canvas, *September Gale, Georgian Bay* in 1920, but from 1922 he painted further west on McGregor Bay near Manitoulin Island, making almost annual trips with his wife and daughter.

Teaching, first at the Ontario College of Art and, from 1927, at the Art Gallery of Toronto, occupied much of Lismer's time and in 1936-1937 he lectured in South Africa, travelling extensively and had no permanent studio. As Dennis Reid has observed, it was at this time that Lismer began painting in watercolour, a medium he continued to use following his return to Toronto. In July 1938 he resigned as Educational Supervisor at the art gallery but it does not appear he was able to make the family's annual trip to McGregor Bay before leaving to teach at Columbia University in New York on 20 September.

A single tree on a rise in the foreground set against an expansive landscape was a repeated motif in the work of Tom Thomson and the Group of Seven. From Thomson's *Jack Pine* (1917) to Lawren Harris' *North Shore Lake Superior* (circa 1926) to Lismer's *September Gale* (1921) and *Pine Wrack* (1933), all in the National Gallery of Canada, the artists reinterpreted this subject with amazing creativity and imagination. In this superb watercolour, dated 1938 and possibly painted from memory rather than on the spot, Lismer excels in animating the trees, water and clouds. The grey trunks of dead trees left and right and the yellow tree in the foreground frame the dense growth of stunted, wind-blown trees hugging the rocky shore. The central tree, painted in dense greens and browns and drawn with a nervous black line, twists and turns in a writhing dance. The yellow and mauve washes of the clouds echo the movement of the branches that take on an almost anthropomorphic personality. With remarkable expressiveness Lismer has captured the force of nature on the Bay.

The Montreal architect Peter Dobush (1908-1980) most likely acquired this remarkable watercolour directly from Arthur Lismer who, from 1940, taught at the Montreal Museum of Fine Arts. A native of Winnipeg, Dobush worked in Montreal from 1951 and had branch offices in St. John's and Ottawa. An active collector of Canadian art, he made major donations to the Winnipeg Art Gallery in 1965 and to Newfoundland and Labrador in 1972.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at 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.

\$20,000–\$30,000







**CHARLES FRASER COMFORT****Aura Lee, 1949/1950***oil on canvas**signed lower right**24 ins x 30 ins; 61 cms x 76.2 cms***PROVENANCE**

Acquired directly from the Artist

Collection of The Winnipeg Art Gallery, March 1952

**EXHIBITED***Canadian Paintings*, Brandon College, Manitoba,  
1-31 October 1963*Charles Comfort: Fifty Years*, Winnipeg Art Gallery; travelling to  
the Art Gallery of Windsor; the Art Gallery of Hamilton and the  
Confederation Art Gallery and Museum, Charlottetown,  
2 January-30 April 1973, no. 41*An Evolving Tradition: Canadian Landscape Painting*, Winnipeg Art  
Gallery, 12 February-12 June 1983*Stored Secrets: The Vault on View*, Winnipeg Art Gallery, 11 September-  
27 November 1994*Take Comfort: The Career of Charles Comfort*, Winnipeg Art Gallery;  
travelling to the Confederation Art Centre, Charlottetown and  
Museum London, Ontario, 10 February-16 December 2007, no. 73  
*Into Our Collection: Staff Picks*, The Winnipeg Art Gallery, 26 June-  
4 October 2008**LITERATURE***Canadian Paintings*, Brandon, Manitoba, 1963Ferdinand Eckhardt, *Charles Comfort: Fifty Years*, Winnipeg, 1973,  
no. 41, unpaginated, reproducedMary Jo Hughes, *Take Comfort: The Career of Charles Comfort*, Winnipeg,  
2007, no. 73, page 24, reproduced page 113

An official war artist for Canada during the Second World War, Charles Comfort served during the Allied invasion of Italy in 1943. In 1946, he returned to Canada and earned recognition for his powerful depictions of his wartime experiences. The adjustment to civilian life presented challenges for the artist, as he grappled with financial difficulties and the artistic necessities of finding new subject matter. Comfort persevered, establishing himself as a notable arts organizer and administrator. In the late 1940s, he served on the committees for the Art Gallery of Toronto and the Hart House Gallery, and was elected president of the Canadian Group of Painters in 1950.

During these years, Comfort regularly spent his summers at Cedar Lake in northwestern Ontario, often with fellow artists A.Y. Jackson and Will Ogilvie. Comfort had connections to members of the Group of Seven dating back to the early part of his career. Lawren Harris had been a critical early supporter, and in the 1930s, Comfort had a studio next to A.Y. Jackson in Toronto's famed Studio Building. With his colleagues, Comfort drew inspiration from the distinct Canadian Shield landscape of the Cedar Lake region. The artist's work evolved away from his war paintings and increasingly incorporated elements of symbolism and abstraction into his landscapes. Comfort found potential for visual metaphors in tangled piles of branches and driftwood, which regularly formed the foreground of his paintings from the period. At times these shapes take on overt anthropomorphic qualities, as in *Aura Lee*. Author Mary Jo Hughes observed: "*Aura Lee*... has a pile of driftwood screening the small island that appears to float like a ship through the solid, Cedar Lake landscape. Comfort was not merely painting the landscape for itself, his work communicated his concern for the human condition—in this case of deterioration, death, and the promise of renewal."

In the years following the war, Comfort participated in numerous exhibitions, including the Royal Canadian Academy and the Canadian Group of Painters. Significant public sales followed, including the acquisition of *Aura Lee* by the Winnipeg Art Gallery in 1952. Respected as a cultural activist and administrator, Comfort would go on to serve as director of the National Gallery of Canada from 1959 to 1965.

**\$10,000–\$15,000**









105

## WALTER JOSEPH PHILLIPS

### York Boat on Lake Winnipeg, 1930

colour woodcut on paper

signed, titled and numbered 145/150 in the lower margin  
10.25 ins x 13.75 ins; 26 cms x 34.9 cms

#### PROVENANCE

Marie Guest

Collection of The Winnipeg Art Gallery, 1957

#### LITERATURE

Malvina Bolus, *The Beaver: Magazine of the North*, Winter 1969, a similar work illustrated page 4

Roger H. Boulet, *The Tranquility and the Turbulence*, Markham, Ontario, 1981, a similar work illustrated page 133

Roger H. Boulet, *Walter J. Phillips: The Complete Graphic Works*, Markham, Ontario, 1981, a similar work illustrated pages 10 and 335

Maria Tippet and Douglas Cole, *Phillips in Print: The Selected Writings of Walter J. Phillips on Canadian Nature and Art*, Manitoba, 1982, a similar work illustrated (unpaginated plate)

Nancy E. Green, Kate Rutherford and Toni Tomlinson, *Walter J. Phillips*, Portland, 2013, pages 27-30, a similar work illustrated page 30

Walter Joseph Phillips is revered as one of Canada's most accomplished printmakers, with artworks rich in masterful technique, graceful design and harmonious balance. The formation of a colour woodcut is a long process. The first step is to create a sketch in the field, then produce a watercolour in the studio and then, design the woodblock, which involves carving the blocks and preparing the paper.

Here, Phillips depicts one of the iconic trading vessels of the Hudson's Bay Company. These boats played an integral role in transporting goods from inland trading posts to York Factory on the Hudson Bay. The painstaking detail of the precise, curved lines that are repeated in the waves, boat and sail attest to the artist's talent at printmaking. *York Boat on Lake Winnipeg* is one of Phillips' most popular images, with editions included in the collections of the National Gallery of Canada, The Glenbow Museum and the Art Gallery of Greater Victoria.

\$15,000–\$20,000





106

## IVAN KENNETH EYRE

### Café

acrylic on canvas

signed and dated 1968 on the reverse; titled on the stretcher  
50 ins x 50 ins; 127 cms x 127 cms

### PROVENANCE

Roberta Pollock, Ottawa  
Collection of The Winnipeg Art Gallery, 2015

### EXHIBITED

*Ivan Eyre: Landscapes and Still Lifes*, Winnipeg Art Gallery, 15  
September-31 October 2017

### LITERATURE

Denis Cooley, Amy Karlinsky and Mary Reid, *Figure Ground: The Paintings and Drawings of Ivan Eyre*, Winnipeg, 2005, pages 17-18

Sometimes identified as a Surrealist, Ivan Eyre would simply state that his work is characterized by his own personal mythology. In 1966-67, he travelled to England and throughout Europe where he was able to sell many of his paintings to private collectors. His works were inspired by the Symbolist philosophy of following subjective recollection and reaction rather than the Realist-Impressionist technique of observation-based painting. His still life paintings, including *Café*, dating to 1968, contain ambiguous items, including boxes, scrap papers and photographs, which are only somewhat discernable to the eye, as the forms are heavily stylized and tightly arranged. Upon a very close inspection of the painting, we are able to identify a mug and a cord plugged into an outlet, but much remains a mystery. Eyre was committed to engaging the viewer; he brings us on "an active journey through his work by creating paths of movement." This realm of unidentifiable figuration, yet separate from abstraction, is a unique and intriguing characteristic of Eyre's work.

\$12,000–\$15,000











**LIONEL LEMOINE FITZGERALD****Untitled (Broken Tree in Landscape)***oil on canvas**signed lower left; inscribed "G56-29" on the reverse**14 ins x 17 ins; 35.6 cms x 43.2 cms***PROVENANCE**

Collection of The Winnipeg Art Gallery, 1956 (Acquired by The Women's Committee of the Winnipeg Art Gallery)

**EXHIBITED**

*Paintings by the Canadian Group of Painters, Annual Art Exhibit*, Heinz Art Salon, Heinz Ocean Pier, Atlantic City, N.J., Summer 1933, no. 19 as *Dead Tree*

*An Exhibition of Paintings by the Canadian Group of Painters*, Art Gallery of Toronto, 3 November–early December, 1933, no. 19 as *Dead Tree*

*Exhibition of Paintings by Canadian Group of Painters*, Art Association of Montreal, 1–21 January 1934, no. 16 as *Dead Tree*

*Memorial Room for LeMoine FitzGerald 1890–1956*, Winnipeg Art Gallery, 30 March 1957, no. 4 as *Broken Tree in Landscape*  
*FitzGerald-Memorial Exhibition*, Winnipeg Art Gallery, 23 February–23 March 1958, no. 66

*FitzGerald 1890–1956*, Brush and Palette Club, Portage la Prairie, October 1958, no. 4

*The First Ten Years of the Women's Committee/An Enthusiastic Venture*, Winnipeg Art Gallery, 16 April–12 May 1961, no. 13  
*Canadian Painting in the Thirties*, National Gallery of Canada, Ottawa, 1975, no. 44

*Works of Lionel LeMoine FitzGerald and David Brown Milne*, Southern Art Gallery, Lethbridge, 1977

*Lionel LeMoine FitzGerald: The Development of an Artist*, Winnipeg Art Gallery; travelling to National Gallery of Canada, Ottawa; Norman MacKenzie Art Gallery, Regina; Musée d'art contemporain de Montreal; Art Gallery of Ontario, Toronto; the Glenbow-Alberta Institute, Calgary, 28 July 1978–1 December 1979, no. 25  
*FitzGerald in Context*, Gallery One One One, University of Manitoba, 11 October–9 November 2007

*A Vital Force: The Canadian Group of Painters*, Agnes Etherington Art Centre, Kingston; travelling to The Robert McLaughlin Gallery, Oshawa; Owens Art Gallery, Mount Allison University, Sackville; Mendel Art Gallery, Saskatoon, 16 March 2013–21 September 2014, no. 14

*Into the Light: Lionel LeMoine FitzGerald*, McMichael Canadian Art Collection; travelling to the Winnipeg Art Gallery, 12 October–7 September 2020

**LITERATURE**

*The Winnipeg Art Gallery 1912–1962: An Introduction to the History, the Activities, and Collection*, Winnipeg, 1962, page 31

Frank Bagnall, "Canadian Artists' Show," *Saturday Night* 48, 21 October 1933, no. 50

L.L. FitzGerald to Bertram Brooker, 19 February 1937

Paul Duval, *High Realism in Canada*, Toronto, 1974, page 38

Charles C. Hill, *Canadian Painting in the Thirties*, Ottawa, 1975, page 71, reproduced page 81

Ann Davis, "Lionel LeMoine FitzGerald: A North American Artist," in *Lionel LeMoine FitzGerald: The Development of an Artist*, Winnipeg, 1978, reproduced page 47

Lund Humphries, *The True North: Canadian Landscape Painting 1896–1939*, London, 1991, reproduced page 94

*Art Talks Tours Videos Brochure*, Winnipeg Art Gallery, November–December 1998, reproduced

*Winnipeg Art Gallery Pocket Exhibition Schedule*, Fall/Winter 1998/1999, reproduced

*The Volunteer Committee 50th Anniversary Project*, Winnipeg Art Gallery, Winnipeg, 1998, reproduced page 4

Linda Jansma, "Highlights from the Exhibitions 1933–1938," in *A Vital Force: The Canadian Group of Painters*, Kingston, 2013, page 41, reproduced page 40

Michael Parke-Taylor, *Lionel LeMoine FitzGerald: Life & Work*, Art Canada Institute [online publication], 2019, reproduced page 70

Sarah Milroy, Ian A.C. Dejardin and Michael Parke-Taylor, *Into the Light: Lionel LeMoine FitzGerald*, Kleinburg, 2020, reproduced page 53

Winnipeg artist Lionel LeMoine FitzGerald sensed a "definite connection" to the Ontario-based Group of Seven although his aims differed significantly. He did not seek sublime views of Canada's vast wilderness as source material for his work nor did he buy into the Group's aggressive brand of Canadian nationalism. His was a subtle approach to Canadian consciousness communicated by depicting the Winnipeg prairie and urban surroundings that he loved.

With a sequence of exceptional paintings, including *Pritchard's Fence*, circa 1928 (Art Gallery of Ontario), *Poplar Woods (Poplars)*, 1929 (Winnipeg Art Gallery), and *Doc Snyder's House*, 1931 (National Gallery of Canada), FitzGerald achieved artistic maturity in the late 1920s and early 1930s. In May 1932, Arthur Lismer, acting on behalf of the Group of Seven, invited FitzGerald to become an official member. He was pleased to accept this recognition as the only Western Canadian artist to join their ranks. However, his direct association with them was short-lived. The Group disbanded by early 1933 and formed The Canadian Group of Painters (CGP), a larger exhibiting society consisting of the up-and-coming generation of Canadian modernists. FitzGerald was a founding member.

The first opportunity for the CGP to exhibit came during the summer of 1933 at the Heinz Art Salon located on the Heinz Ocean Pier, Atlantic City. Realizing that this would offer an international stage to showcase contemporary Canadian art south of the border, the participating artists chose those paintings which best represented their work. FitzGerald selected three outstanding small pictures that he had never exhibited: *At Silver Heights*, 1931 (Art Gallery of Ontario), *Apples, Still Life*, 1933 (Private Collection), and *Untitled (Broken Tree in Landscape)*, originally titled *Dead Tree*.





An American reviewer of the CGP exhibition, Frank Bagnall, singled out *Untitled (Broken Tree in Landscape)*: “FitzGerald’s *Dead Tree* has a purity of form akin to the work of Georgia O’Keefe [sic].” Furthermore, FitzGerald’s painting evokes a similar kind of mystical wonder and beauty as that found in O’Keefe’s visionary landscapes.

FitzGerald’s special relationship with nature is well documented in his writings. “The seeing of a tree, a cloud, an earth form always gives me a greater feeling of life than the human body. I really sense the life in the former, and only occasionally in the latter. I rarely feel so free in social intercourse with humans as I always feel with trees.” The tree featured in *Untitled (Broken Tree in Landscape)* is almost split in two, its upper trunk twisted and stripped of bark as if to reveal underlying muscle tissue and its splintered base evoking the legs of a human being. In keeping with his belief that nature is animated by a vital, living force,

FitzGerald invests the seemingly dead tree with a life of its own. He adds a mystical element with a focused beam of light that illuminates a verdant valley bounded by a blue, curved, and shimmering aura. This painting conveys enigmatic and dream-like qualities (“surreal” as some observers have noted) that contribute to its originality making it one of the artist’s most accomplished pictures from the height of his career.

Michael Parke-Taylor is a Canadian art historian, curator, and author of *Bertram Brooker: When We Awake!* (McMichael Canadian Art Collection, 2024) and editor of *Some Magnetic Force: Lionel LeMoine FitzGerald Writings* (Concordia University Press, 2023).

\$30,000–\$40,000



**LIONEL LEMOINE FITZGERALD****East Kildonan***oil on canvas**signed lower left; titled and dated twice ("1920" and "Sep. 18/20") on the reverse**21.75 ins x 23.75 ins; 55.2 cms x 60.3 cms***PROVENANCE**

Collection of Douglas M. Duncan, Toronto

Collection of The Winnipeg Art Gallery, 1970

**EXHIBITED***FitzGerald in Rural Manitoba*, Winnipeg Art Gallery; travelling across the province to McCreary; Neepawa; Dauphin; Virden; Holland; Leaf Rapids and Portage la Prairie, 6 March 1992–10 November 1993*L.L. Fitzgerald's Impressionist Decade 1910–1920*, Winnipeg Art Gallery, Spring 2015**LITERATURE***FitzGerald in Rural Manitoba*, Winnipeg Art Gallery, 1992

As a teenager, Lionel LeMoine FitzGerald awakened to art when he discovered the Carnegie Library in Winnipeg shortly after it opened in 1905. There he read the writings of the British artist and critic John Ruskin (1819–1900), who not only offered guidance on how to draw but introduced FitzGerald to England's most famous nineteenth-century landscape painters: John Constable (1776–1837) and J.M.W. Turner (1775–1851).

After several classes in drawing from a living model at A.S.

Keszthelyi's School of Fine Arts in 1909, FitzGerald entered the world of commercial art where he worked for the next nine years.

By the beginning of the First World War, his exposure to fine art would have been informed primarily by Barbizon and Hague School landscape paintings with some knowledge of French Impressionism gained indirectly by looking at black-and-white reproductions in the *Studio Magazine* and its American counterpart *International Studio*.

FitzGerald might also have seen some French Impressionist inspired paintings by Canadian artists such as Marc-Aurèle de Foy Suzor-Coté, Maurice Cullen, and Clarence Gagnon when the Winnipeg Museum of Fine Arts (now the Winnipeg Art Gallery) opened in 1912.

FitzGerald would not embark on a formal course of art training until late 1921 when he attended the Art Students League in New York.

But in 1920, at age thirty, he was sketching and painting *en plein air* in the immediate environs of Winnipeg. He painted several pictures in East Kildonan, a primarily agricultural community located about eight kilometres northeast of Winnipeg that could be reached easily by streetcar from downtown. The "Rural Municipality of East Kildonan," as it was known at the time, became one of FitzGerald's favourite painting locations and a place that in the early thirties also inspired Winnipeg artists Eric Bergman and Caven Atkins.

*East Kildonan*, 1920 presents a lively version of FitzGerald's self-taught Impressionism. The active brushwork of the lush foreground foliage, conceived in blue and green, is complemented by the colour of the farm buildings that are set against an active pattern of sky and cloud. Human presence is represented by the barn and water tower. FitzGerald's brushwork blends these elements with the rural landscape to create a unity and overall feeling of harmony and natural beauty.

Michael Parke-Taylor is a Canadian art historian, curator, and author of *Bertram Brooker: When We Awake!* (McMichael Canadian Art Collection, 2024) and editor of *Some Magnetic Force: Lionel LeMoine FitzGerald Writings* (Concordia University Press, 2023).

\$12,000–\$15,000







**KENNETH CAMPBELL LOCHHEAD****Wide Inside (AC-33)***acrylic on canvas**signed and dated 1964 on the reverse**68 ins x 80 ins; 172.7 cms x 203.2 cms***PROVENANCE**

Gift of the Artist's Family

Collection of The Winnipeg Art Gallery, 2006

**LITERATURE**Ted Fraser, *Kenneth Lochhead: Garden of Light*, Regina, 2005, page 54

Kenneth Lochhead moved to Regina in 1950 to teach art at the University of Saskatchewan. Because of his art, teaching, as well as his active role in the contemporary art world, Lochhead helped to give the Regina arts scene national status and has inspired generations of artists across Canada in the second half of the twentieth century. The artist's cubist path to abstraction resulted in a colourful geometric abstract style, with clean, straight lines and shapes, as well as a large scale, as exemplified in *Wide Inside (AC-33)*.

Dating to 1964, this work was painted during the height of Lochhead's career as an abstract artist. The early sixties were highly active and successful for the painter on a national and international level.

Lochhead had been painting in an entirely non-representational manner since the beginning of the decade, and was included in the 1961 National Gallery exhibition, *Five Painters from Regina*, who were considered to be at the forefront of Canada's modern art movement. He had been participating in the Emma Lake Professional Artists' Workshops since 1955, with guest workshop leaders including Abstract Expressionist painters and critic Clement Greenberg. Lochhead's abstract work of the 1960s and 1970s, such as *Wide Inside (AC-33)*, bear resemblances to the Colour-Field painting movement, which had recently established itself in New York. The curved blocks of black, blue, orange and red radiate from the centre of the composition, creating a pentagon shape within the negative space of the bare canvas.

The year 1964 was a significant one for Lochhead, as it marked a shift in his work from gestural to hard-edge abstraction. Toward the end of 1963, he had abandoned using masonite as a support, in favour of adjustable rolls of cotton duck canvas. Lochhead also abandoned textural enamel paint for the new transparency of water-based acrylic, a preferred medium among Colour-Field painters. The artist corresponded frequently with Clement Greenberg during 1963-64, discussing formalism, the international art scene, and exhibition opportunities. Lochhead and Kenneth Noland were both featured in Clement Greenberg's 1964 influential exhibition *Post-Painterly Abstraction*, curated for the Los Angeles County Museum of Art, and subsequently the Walker Art Center and the Art Gallery of Toronto.

**\$25,000–\$35,000**







110

## TONY TASCONA

### Prop-Cycle, 1973

*lacquer on aluminum*

48 ins x 60 ins; 121.9 cms x 152.4 cms

#### PROVENANCE

Collection of the Artist

Collection of The Winnipeg Art Gallery, 1974

#### EXHIBITED

*Tascona: Lacquer on Aluminum and Mixed Media*, Winnipeg Art Gallery, 21 January-3 March 1974

*Recent Acquisitions of Contemporary Art*, Winnipeg Art Gallery, 24 April -1 September 1974

*Skylight Lounge Filler*, Winnipeg Art Gallery, 23 December 1975-16 February 1976

*Winnipeg Art Gallery Collection*, Winnipeg Art Gallery, 25 June-12 September 1976

*Offices, Edmond Préfontaine*, Manitoba, 18 September 1979-8 February 1982

*Contemporary Art from the Winnipeg Art Gallery Collection*, Winnipeg Art Gallery, 5-22 April 1984

*Stored Secrets: The Vault on View*, Winnipeg Art Gallery, 11 September -27 November 1994

*Tony Tascona: Resonance*, The Winnipeg Art Gallery, 24 May-16 September 2001, no. 21

*Government House*, Winnipeg, Manitoba, 5 October 2001-23 April 2002, no. 21

*Tony Tascona In Memoriam*, The Winnipeg Art Gallery, 20 May 2006-24 August 2006

*The Collection on View (to accompany the 2013 Gallery Ball)*, Winnipeg Art Gallery, 11-20 October 2013

#### LITERATURE

Ferdinand Eckhardt, *Tascona; Lacquer on Aluminum*, Winnipeg, 1974

Patricia E. Bovey, *Tony Tascona: Resonance*, Winnipeg, 2001, no. 21, reproduced page 66 as *Untitled (Prop-Cycle)*, 1973

Justin Barski "Constructing New Horizons: The Art of Winnipeg Modernist Tony Tascona", *The Arbutus Review*, Fall 2014, Vol. 5, No. 1, reproduced page 234

Born in St. Boniface, Manitoba in 1926, Tony Tascona graduated from the Winnipeg School of Art in 1950. His early style was rich with glazes and impastos, and expressionistic with diverse surface textures. To support himself as an artist, Tascona took a job with Canadian Aerospace Industries and, later, with Trans-Canada Airlines (now Air Canada). Here in these industrial environments, the artist became interested in plastics, metals, and lacquers: the synthetic materials and industrial products that went on to inform his work. Tascona explored and exploited the manipulative possibilities of industrial materials, appropriating their visual and practical elements and combining them with a graphic sensibility. He worked with brilliantly coloured printer's inks, including fiery reds, acidic purples, and lucid greens. In 1962 Tascona relocated to Montreal, meeting Guido Molinari and Claude Tousignant, whose hard-edge colour painting aligned with his own interest in geometric work. His work moved away from its dense, organic nature to more crisp lines, in lacquered colours on aluminum surfaces. After two years in Montreal, Tascona returned to Winnipeg and began to simplify his compositions, aiming at absolute control of forms. He continued his exploration of shape and space into the 1970s, including *Prop-Cycle*, 1973, in shades of yellow and ochre synonymous with the decade.

\$8,000-\$12,000





111

## WILLIAM KURELEK

### Negrich Family Threshing Outfit

*oil and graphite on masonite*

*signed with monogram and dated indistinctly*

*17.75 ins x 30.5 ins; 45.1 cms x 77.5 cms*

#### PROVENANCE

The Negrich Family, *circa* 1972

Collection of The Winnipeg Art Gallery, 2010

In 1966 William Kurelek held his first solo exhibition at a public institution, which was at the Winnipeg Art Gallery. The exhibition was spearheaded and co-sponsored by the Alpha Omega Ukrainian Women's Alumnae Association, an organization founded in 1958 by a dozen University of Manitoba graduates with a desire to foster Ukrainian cultural activities within Winnipeg. This included promoting the work of amateur and professional artists of Ukrainian origin.

Nadia Negrich (*nee* Skremetka), a member of the association and, its social convener, coordinated Kurelek's visit to Winnipeg for the opening. She and her future husband Michael Negrich developed a friendship with the artist and hosted him on several occasions over the following decade. Michael sometimes joined Kurelek on his sketching trips throughout southern Manitoba. When Nadia and Michael married in the early 1970s, Kurelek gifted them this painting. *Negrich Family Threshing Outfit* is a vicarious memory painting that recounts Michael's recollection of his childhood homestead in Venlaw, Manitoba in the 1920s, and the farming experience of his parents, Andrew Negrich and Justyna (*nee* Dzumaga) Negrich.

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 Institute's *William Kurelek: Life & Work*, available at [www.aci-iac.ca](http://www.aci-iac.ca).

\$90,000–\$120,000



112

## ALBERT HENRY ROBINSON

### Green and Gold

oil on canvas

signed and dated 1909 lower left

12.25 ins x 18.25 ins; 31.1 cms x 46.4 cms

#### PROVENANCE

Peter Dobush, Montreal

Collection of The Winnipeg Art Gallery, 1965

#### EXHIBITED

*The Peter Dobush Donation*, Winnipeg Art Gallery, 16 November-1 December 1965

*Development of Canadian Art: 1900-1965*, Winnipeg Art Gallery, 18 January-23 March 1975

*Canadian Art from the Permanent Collection, 1820-1919*, Winnipeg Art Gallery, 16 October-21 December 1976

*Canadian Impressionism from the Permanent Collection*, Winnipeg Art Gallery, 23 December 1976-9 January 1977

*Circa 1900: Selections from the Winnipeg Art Gallery Collection 1880-1910*, Winnipeg Art Gallery, 9 May-27 July 1980

*The Canadian Landscape*, Winnipeg Art Gallery, 2 December 1980-7 June 1981

*Some Canadian Landscape Painters from the Winnipeg Art Gallery Collection*, Winnipeg Art Gallery, 10 October 1981-28 February 1982

*Founders' Exhibition: The Peter Dobush Donation*, Winnipeg Art Gallery, 26 April-7 July 1985

#### LITERATURE

Thomas R. Lee, *Albert H. Robinson: The Painter's Painter*, Montreal, 1956, unpaginated

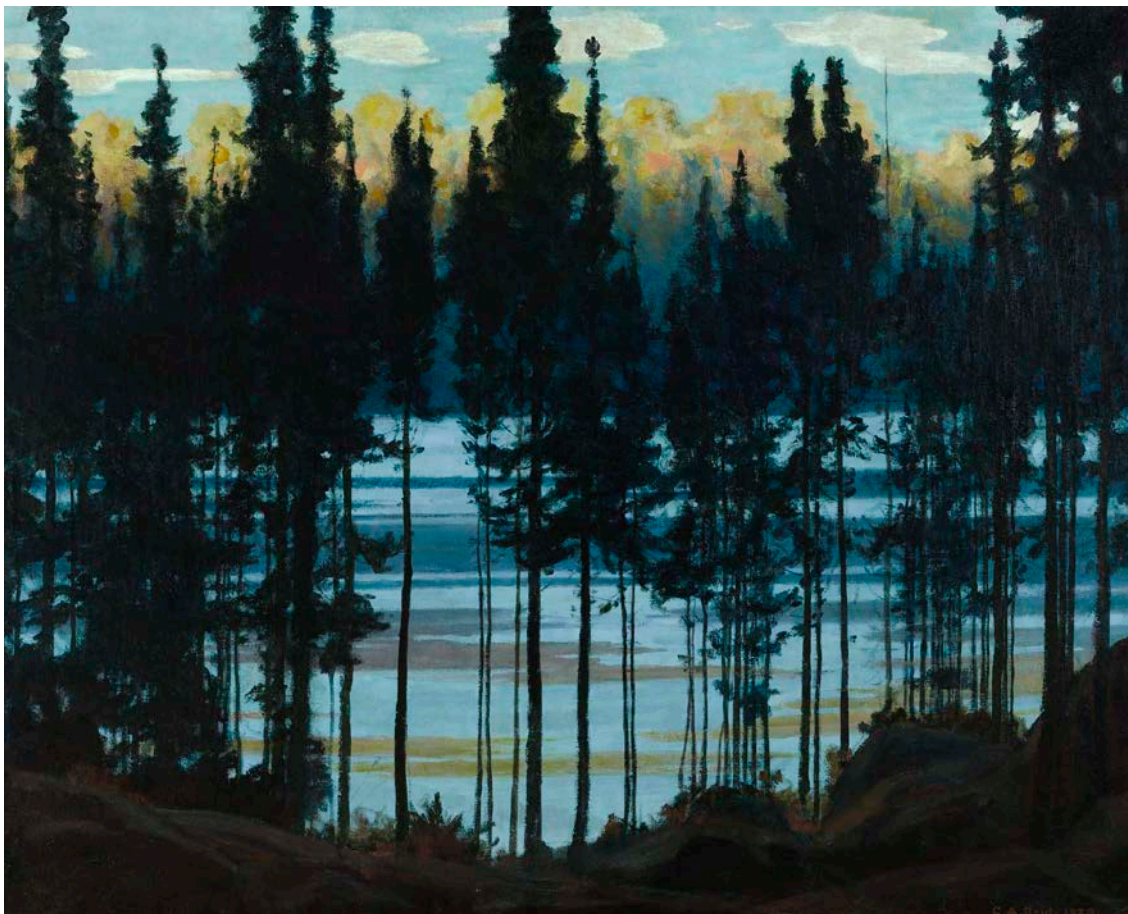
Born in Hamilton, Ontario, Albert Robinson left Canada to pursue academic training in Paris in 1903, where he studied at the Académie Julian under William Bouguereau and at the École des beaux-arts. Having received formal European training, Robinson would remain faithful to his Canadian roots, returning to paint the rural landscapes of Ontario and Quebec for the remainder of his career alongside Clarence Gagnon, Edwin Holgate, and A.Y. Jackson.

With the support of two patrons in 1907, Robinson relocated to Montreal, where he established his studio and met with prominent artists William Brymner and Maurice Cullen. Robinson exhibited with the Royal Canadian Academy of Arts from 1909 to 1933 and then with the Canadian Group of Painters of which he was a founding member. Robinson was inducted into the Royal Canadian Academy of Arts in 1920, the same year in which he participated as a guest artist at the inaugural exhibition of the Group of Seven in Toronto.

Robinson was once described as “a colourist of the first order” by Group of Seven member Arthur Lismer. “His art is the colourful expression of daily life, full of charm, devoid of sentimentality, a thoroughly sincere painter who sees life with a gay, simple philosophy, as a colourful arrangement of little towns poised on a hillside... all the lyrical environment of the French-Canadian,” wrote Lismer. Robinson’s *Green and Gold*, 1909 serves as a brilliant example of the artist’s unique use of brushstroke and colour to convey atmosphere in an impressionistic way. Indeed, the subject of the work is reflected light as the sunset illuminates the clouds above, eliciting shimmering reflections across the surface of the water. Sketches such as this were produced *en plein air*, an important tenet of the Impressionist movement which greatly influenced Robinson. The sense of an evanescent moment in nature quickly captured on the canvas is a tribute to Robinson’s skill as a master landscape painter.

\$8,000–\$12,000





113

## GEORGE AGNEW REID

### Blue and Gold (Blue and Gold-Temagami Forest or Harmony in Blue & Gold)

oil on canvas

signed and dated 1928 lower right

40 ins x 50 ins; 101.6 cms x 127 cms

#### PROVENANCE

Collection of the Artist

Collection of The Winnipeg Art Gallery, 1943

#### EXHIBITED

*Canadian Painting Exhibition of Selected Artists*, National Gallery of

Canada, Ottawa, November 1935, no. 92 as *Harmony in Blue and Gold*

*Works by Senior Painters in Canada*, Art Gallery of Toronto, January

1937, no. 63 as *Harmony in Blue and Gold*

*Fifty-Eighth Annual Exhibition of the Royal Canadian Academy*, Art

Association of Montreal, December 1937, no. 184

*Stored Secrets: The Vault on View*, Winnipeg Art Gallery,

11 September-27 November 1994

*A River Runs Through It: Impressions of Canada's Waterways*, Winnipeg

Art Gallery, 30 June-23 August 1996

*Canadian Mosaic: Selections from the WAG's 20th Century Canadian*

*Collection*, The Winnipeg Art Gallery, 21 August 2004-6 March 2005

*10th Anniversary Art Exhibition*, Gallery in the Park, Winnipeg,

7 June 2018-15 July 2018

#### LITERATURE

"Review of the Fifty-Eighth Annual Exhibition of the Royal Canadian Academy", *Montreal Gazette*, Montreal, 1937

Muriel Miller-Miner, *G.A. Reid Canadian Artist*, Toronto, 1946, pages 162-163, listed page 206

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

Muriel Miller-Miner records the fine detail and compositional aptitude of this painting in *G.A. Reid Canadian Artist*, stating, "Rhythmically spaced black spruces rise in front of a steel-blue lake; yellow woods beyond are touched by flaming sunrays." Miller-Miner continues, "During this period Reid was painting quiet scenes of lake-studded stretches of forest and barren rock tableland, flaming northern sunsets and expanses of blue sky and metallic water, raging torrents and foaming spray. The rugged grandeur of the north, he depicted from Algoma to Temagami and from Abiti to Lake Nipigon." The power and atmospheric expression of *Blue and Gold* marks it as a superb example of Reid's masterly hand.

\$12,000-\$15,000

**BERTRAM RICHARD BROOKER****Still Life with Top Hat, Stone Fragment, Glass Ball and Tumbler, 1931***oil on board**inscribed "Return to 107 Glenview Ave., Toronto" on the reverse**15.75 ins x 19.75 ins; 40 cms x 50.2 cms***PROVENANCE**

Gift of Robert and Margaret Hucal, Winnipeg, 2000

Collection of The Winnipeg Art Gallery

**EXHIBITED***Sounds Assembling: Bertram Brooker in Winnipeg Collections*, Winnipeg Art Gallery, 3 October 1999–30 January 2000Possibly *The View From Here: Selections from the Canadian Historical Collection*, Winnipeg Art Gallery, 28 May–31 December 2000*Focus on Paintings*, Winnipeg Art Gallery, 24 January–9 March 2003

Lionel LeMoine FitzGerald

*Still Life*, 1925

oil on canvas, 46.4 x 50.1 cms

Private Collection

Cowley Abbott, auction, Toronto, 8 June 2023, lot 53

*Not for sale with this lot*

Bertram Brooker established his artistic credentials with a landmark exhibition of abstract paintings at the Arts and Letters Club, Toronto in 1927. Although the initial response of his peers was negative, the ensuing notoriety launched his artistic career and eventually catapulted him to fame as the first artist in Canada to hold a solo show devoted exclusively to abstraction. After meeting Winnipeg artist Lionel LeMoine FitzGerald during the summer of 1929, Brooker shifted to more representational images in the thirties. From that point on, Brooker toggled between abstraction and figuration, sometimes combining both approaches in a single picture.

In October 1930, FitzGerald sent Brooker the painting *Still Life*, 1925 (Private Collection), which he would later purchase. This picture, a constant source of joy for Brooker, included a classical Roman statue (likely a plaster reproduction after the *Farnese Hercules*) and was perhaps painted at the Winnipeg School of Art where plaster casts were readily available for FitzGerald's students to copy. The picture may have been a demonstration piece for the students since FitzGerald taught courses on both the Antique and Still Life as part of the general plan of instruction.

With FitzGerald's *Still Life* hanging in his living room, Brooker painted *Still Life with Top Hat, Stone Fragment, Glass Ball, and Tumbler*, 1931. Against a curtained backdrop and upward tilted foreground à la Paul Cézanne, Brooker organized a group of objects representing a basic vocabulary of geometric forms that recall Cézanne's famous dictum to see nature reduced to the essentials of "cylinder, sphere and cone." Like FitzGerald, Brooker introduces a historical element with a plaster fragment most likely depicting a detail of the right eye from Michelangelo's marble sculpture *David* (Galleria dell'Accademia, Florence). In addition to recreating this surface in paint, Brooker demonstrated his technical versatility by painting a silk hat, glass globe, and metal cup. As the thirties progressed, Brooker would turn continuously to Cézanne as a source of inspiration for the underlying structure and surface treatment of still life compositions.

Michael Parke-Taylor, Canadian art historian, curator and author of *Bertram Brooker: When We Awake!* (McMichael Canadian Art Collection, 2024) and editor of *Some Magnetic Force: Lionel LeMoine FitzGerald Writings* (Concordia University Press, 2023).

**\$10,000–\$15,000**











# Works from the Collection of Art Windsor-Essex

Cowley Abbott is pleased to work with Art Windsor-Essex (AWE) to support their new endowment fund by offering a Paul Kane masterpiece and a print of “The Great One” by Andy Warhol at auction this spring season. This fund was established to support the care and diversification of the collection at the AWE.

The gallery holds close to 4,000 works of art in their collection, featuring important work from some of our country’s most celebrated artists. Collecting since 1943, the institution continues to evolve and share its collection while inspiring challenging conversations with every exhibition.

We extend our thanks to I.S. MacLaren and the staff of Art Windsor-Essex who contributed to the research and writing for this collection of artworks.

## ANDY WARHOL

## Wayne Gretzky #99 (F&amp;S II.306)

colour screenprint on Lenox Museum Board  
 signed, numbered 51/300 lower left and signed by Wayne Gretzky and  
 inscribed "99" lower right; printed by Rupert Jasen Smith, New York;  
 published by Frans Wynans, Vancouver  
 40 ins x 32 ins; 101.6 cms x 81.3 cms

## PROVENANCE

Private Collection  
 Collection of Art Windsor-Essex

## LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, 4th edition, 2003, catalogue no. II.306  
 Pat Hackett, *The Andy Warhol Diaries*, New York, 2014, page 515  
 CBC Archives, "When Andy Warhol and Wayne Gretzky Teamed Up for a Portrait," 12 December 2019 [online publication]

"My idea of a good picture is one that's in focus and of a famous person."

–Andy Warhol

Andy Warhol and Wayne Gretzky were brought together by Vancouver gallerist and dealer Frans Wynans hoping to expand his client's collection of works that focused on The Group of Seven. Gretzky was reportedly a fan of the artist long before their meeting. The idea also appealed to Warhol since, in 1977, he had created his portfolio, *Athletes*, featuring ten portraits, including those of Muhammad Ali, O.J. Simpson, Jack Nicklaus and Pelé.

On the day of the sitting at the artist's Manhattan studio, Warhol thought he was being stood up, as Gretzky was over three hours late, due to traffic. Adding to the tense atmosphere, Gretzky arrived without hockey equipment, but the problem was quickly resolved at the sporting goods store just across the street.

A section of Warhol's diary entry, for Thursday, June 9, 1983, describes the meeting: "Got up early because I had a 10:00 appointment at the office that Fred had made with Wayne Gretzky of the Oilers (cab \$6). When I got there they said the Gretzky had just called and said he was coming right down. Meanwhile Fred who had made this early, early meeting wasn't there yet. By 12:30 I was still the only one there, and I was mad... And finally Gretzky arrived and he was adorable, blond and twenty-two and cute. He doesn't wear shoulder pads when he plays. I told him he should go into the movies and he said that he was going to be in a *Fall Guy* and a Tom Selleck. He dates a Canadian singer."

Warhol focuses on "The Great One's" boyish blond hair and intense stare, highlighted by the neon colours placed on a large white square, which is further offset against the intense blue background. He also uses a large neon pink square to highlight Gretzky's famous number, ninety-nine, with stylistic coloured outlines drawing attention to the hockey stick he holds, as the last few letters of the hockey logo 'Titan' are just visible; a brand Gretzky would be associated with throughout his career.

The original paintings Warhol created from the sitting were originally sold for \$35,000, and the screenprints sold for \$2,000. Gretzky kept one of the portraits for himself, choosing the one with: "The Oiler colours, if you can see the blue with the orange and white," he said. "They all look the same, but the colour in that one was the one that I seemed to like the most."

\$20,000–\$30,000















## PAUL KANE

**Party of Indians in Two Canoes on Mountain Lake, circa 1855***oil on canvas**catalogue raisonné no. IV-281**18.75 ins x 29 ins; 47.6 cms x 73.7 cms***PROVENANCE**

Collection of Fred and Beverly Schaeffer

Collection of Art Windsor-Essex, April 1980

**EXHIBITED***Canadian Roots*, Rodman Hall Arts Centre, St. Catharines, Ontario, 8 January-1 February 1982*Canadian Painting Before 1900*, Burlington Cultural Centre, 1 September-29 October 1982*New World-Old World: Eurocentric Perceptions of First Nations Peoples and the Landscape*, Art Gallery of Windsor, 9 April-18 September 1994, no. 24*Referencing Robert Reginald Whale: Selections from the Collection*, Art Gallery of Windsor, 23 February-24 March 1996, no. 5*Art for Canada: An Illustrated History*, Art Gallery of Windsor, April 2009-January 2013*ReAppearances: "Old Friends" from the AGW Collection*, Art Gallery of Windsor, April 2012-February 2015*Look Again! Celebrating the AGW Collection*, Art Gallery of Windsor, April 2015-October 2018*Look Again! The AGW Collection at 75 Years*, Art Windsor-Essex, November 2018- June 2021**LITERATURE**[Paul Kane], *Wanderings of an Artist among the Indians of North America from Canada to Vancouver's Island and Oregon through the Hudson's Bay Company's Territory and Back Again*, London, 1859

George William Allan, "Notes to Daniel Wilson," 1871. Transcribed by John A.H. Vernon and Susan E.H. Vernon, Royal Ontario Museum, 12 September 2000

John Russell Harper, *Paul Kane's Frontier*, University of Toronto Press, Toronto, 1971, page 292, no. IV-281: "Party of Indians in two canoes" on mountain lake. Evidently this is a representation of an Indian legend. IV-280 is possibly a preliminary sketch. Oil on canvas. 1'6" x 2'5". (Colln Peter Winkworth)"

John Russell Harper Fonds, Library and Archives Canada, MG30 D352, vol. 10, file 16, Correspondence, 1972

Catherine Mastin, *New World-Old World: Eurocentric Perceptions of First Nations Peoples and the Landscape*, Windsor, 1994, no. 24Robert Stacey, *Referencing Robert Reginald Whale: Selections from the Permanent Collection*, Windsor, 1996, listed as no. 5I.S. MacLaren, *Paul Kane's Travels in Indigenous North America: Writings and Art, Life and Times*, McGill-Queen's University Press, Montreal and Kingston, 2024, page 4:230, no. IV-281 (IV-280 is "Party of three Indians in birch-bark canoe. Pencil. 50" x 90". (ROM 94-6.15.301)."

In an important respect, the studio canvas known as *Party of Indians in Two Canoes on Mountain Lake* (catalogue raisonné no. IV-281) differs from all but about one dozen canvases in the Kane oeuvre. Like *Ojibwa Camp in the Spider Islands*, which Cowley Abbott Fine Art sold at auction from a private collection 1 December 2022, *Party of Indians* did not number among the 100 canvases that Kane painted to fulfill his \$20,000 commission from Torontonians George William Allan (1822-1901), now in the Royal Ontario Museum, or the twelve that the Legislative Assembly of the Province of Canada commissioned for £500, eleven of which are now in the National Gallery of Canada. Almost needless to note, the availability of a Kane canvas is a rare event, indeed.

The subject matter of *Party of Indians in Two Canoes on Mountain Lake* is typical of a Kane canvas in several details: the delicately rendered deciduous trees that serve as the work's left-hand *coulisse*, the rocky outcropping, the lacustrine middle ground, and the cloud-laden sky. The colouration is also typical for a studio canvas by Kane and resembles very much that found in *Ojibwa Camp in the Spider Islands* (III-30). This typical choice of palette in his studio was described in 1871 by George Allan, his patron: a "predominance of light browns and yellows ... a sameness in tone and colouring which I attribute to their being painted in the studio from his sketches instead of out of doors on the spot". Another similarity are the measurements of *Party of Indians* and *Ojibwa Camp*, 46 x 74 cm. (Fifty-three works by Kane at the Royal Ontario Museum, ten at the National Gallery of Canada, and ten others, that is, about sixty per cent of Kane's output on canvas share this signature scale.) Finally, both works enjoyed each other's company in the same private collection during much of the 1970s, before the Art Gallery of Windsor (now Art Windsor-Essex) acquired *Party of Indians* in 1980.

When in 1971 he gave the work its name, John Russell Harper estimated the subject matter of *Party of Indians in Two Canoes on Mountain Lake* as "evidently ... a representation of an Indian legend," he was indulging in speculation, principally perhaps because the canvas can be linked to none of Kane's surviving sketches. However, the location of the setting of the work is discernible by the presence just to the right of the deciduous tree of the readily recognizable form of the mountain known to fur-trade brigades and still today as Roche Miette.



Paul Kane

*Ojibwa Camp in the Spider Islands, circa 1845**oil on canvas, 45.7 x 73.7 cms*

Private Collection

Cowley Abbott, auction, Toronto, 1 December 2022, lot 136

*Not for sale with this lot*







Paul Kane

*Jasper's Lake with Miette's Rock*, early November 1846

watercolour and graphite on paper, 12.5 x 17.8 cms

ROM, 946.15.130

*Not for sale with this lot*

(Notably, Kane revised the placement of this mountain's shape after introducing it farther into the background; the original is discernible farther to the right and above it.) Under the distinctive right angle of Roche Miette flows the Athabasca River on its way northeast and out of today's Jasper National Park. Roche Miette serves aesthetically as the park's eastern portal; it greets westbound travellers of the Yellowhead Highway as they descend from the upper town of Hinton, Alberta, to the park's east gate.

Kane sketched Roche Miette at least four times, all works in the collection of the Royal Ontario Museum: *Athabasca River and Roche Miette*, catalogue raisonné IV-246, (ROM 946.15.268); *Athabasca River and Roche Miette*, catalogue raisonné IV-247, (ROM 946.15.234); *Jasper's Lake with Miette's Rock*, catalogue raisonné IV-249, (ROM 946.15.130); *Athabasca River with the Rocky Mountains in the Distance*, catalogue raisonné IV-245, (ROM 946.15.131.1). The last of these, a watercolour, offers a very similar perspective of Roche Miette; it may



Paul Kane

*Athabasca River with the Rocky Mountains in the Distance*,

early November 1846

watercolour and graphite on paper, 12.5 x 17.8 cms

ROM, 946.15.131.1

*Not for sale with this lot*



Paul Kane

*Dalle des Morts, or the Rapid of the Dead*, 1849-1856

oil on canvas, 46 x 74 cms

ROM, 912.1.20

*Not for sale with this lot*

be found at the mouth of Fiddle River, with the Athabasca River in the foreground flowing from left to right, just to the south of where it widens into Lac Brûlé, as the fur trade knew it. In the upper right, *Party of Indians* supplies an entire range of taller mountains than one finds looking upriver in Jasper National Park. By contrast, the deciduous trees are not out of place; they could represent any of the aspen, balsam poplar, black cottonwood, or white birch that populate the portion in the Rockies of the Athabasca River valley.

In terms of setting, this is Kane's only canvas with a setting of the eastern Rockies (He made two renditions of the Selkirks and Monashees, the ranges through which the Columbia River flows. One is *Dalle des Morts, or the Rapid of the Dead*, catalogue raisonné IV-17, (ROM 912.1.20), and the other is *Boat Encampment*, catalogue raisonné IV-278, (ROM 912.1.60), a second version of which is *The Encampment*, catalogue raisonné IV-279, (Glenbow Museum 57.32.5).

In a conventional manner, Indigenous figures that supply the staffage in the left foreground animate the scene. Perhaps they are offering to trade with the figure on the rocky foreground river bank. However, the three rolled items in the right-hand canoe do not appear to be trade items; rather, their lined surfaces suggest mats or lodge covers. Meanwhile, one would normally consider Ojibwe canoes inappropriate for a setting in the Rockies, and this could be an instance of poetic license, of which Kane's studio work offers numerous examples. However, it needs recalling that even by the turn into the nineteenth century, the North West Company was hiring Iroquois, Ojibwe, and Nipissing to trap beaver and other fur-bearing animals on the Eastern Slopes. That said, the two hide shirts that are distinctive among the eight garmented members of the canoe party replicate Plains Cree shirts that Kane collected and used in other works. For example, the beadwork in the disc and shoulders of the shirt worn by the figure in the bow of the larger canoe somewhat resembles that worn in Kane's oil-on-paper sketches of *Potika-Poo-Tis* or "*The Little Round Man*," catalogue raisonné IV-207, (Stark Museum of Art, 31.78.146), and *Cree Indian*, catalogue raisonné IV-139, (Stark Museum of Art 31.78.154).

The figure with his back to the viewer in the canoe on the left wears a skin shirt the stroud cloth-and-beaded shoulders of which call to mind the shirt worn by Wahhe-joe-tass-e-neen, the Assiniboin chief on the right of the sketch *Assiniboin Chiefs at Rocky Mountain House*, catalogue raisonné IV-221, (Stark Museum of Art, 31.78.112). There, it is shown





Paul Kane  
*Boat Encampment*, 1849-1856  
 oil on canvas, 46.1 x 73.8 cms  
 ROM, 912.1.60  
*Not for sale with this lot*

from the front and without a beaded disc, as is also the case in another field sketch, *Wah-be-joe-tasse-neen*, catalogue raisonné IV-225, (ROM 946.15.55) and in the subsequent studio canvas, *Second Chief of the Assineboins*, catalogue raisonné IV-226, (ROM 912.1.14).

Only three of the eight figures in *Party of Indians in Two Canoes on Mountain Lake* face the viewer. The signature facial depiction for Kane's staffage representation of an Indigenous person may be found in the profile of the sternsman of the larger canoe, whose paddle keeps the craft headed into the bank. That signature comprises straight dark hair dividing the oval of the head more or less in half. More details include the feather worn by the figure on the far left in the nearer canoe, with his back to the viewer; the figure of the woman dressed in a belted garment second from the left in the nearer canoe is trading something or trading news (or Harper's legend?) with the figure and his dog on the river bank, although it is uncertain which is listening and which talking; in the tradition of situating the "plot" of the scene so that the lower figure is looking up to the light, one finds a conventional representation of oral exchange that is directed upwards, as if to enlightenment. Why the figure onshore is left unfinished and thus contributes a vestigial presence is uncertain. The two pairs of trees evoke the landscapes of Claude Lorrain, while numerous black spruce across the river on the point that serves as the right-hand coulisse of the work are appropriate to the Athabasca River valley. The larger canoe has more detail along the gunwale and at bow and stern, but that detail adumbrates the irregularities of birch bark rather than any painted design. The blue blanket hanging over the gunwale is the correct shade of blue to be an HBC trade blanket. This is the case, as well, for the red of the blanket at the infant's head and feet in the midships of the larger canoe.

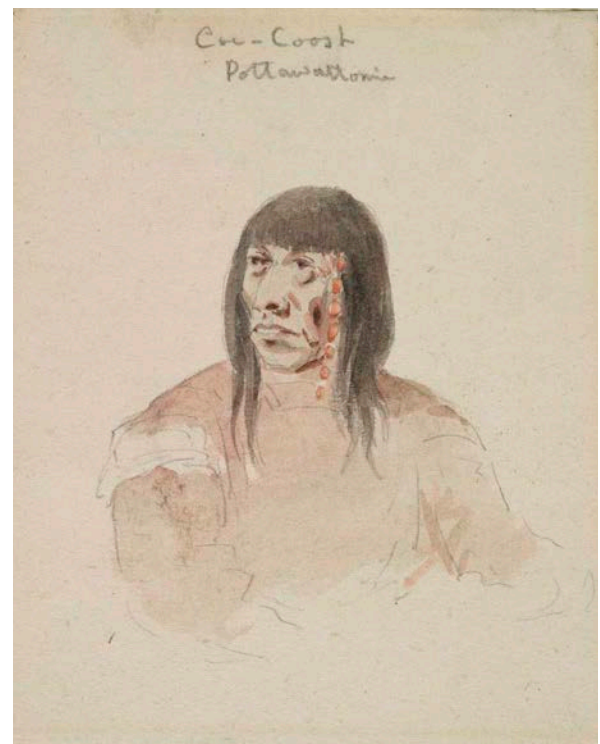
Altogether, *Party of Indians in Two Canoes on Mountain Lake* possesses both narrative and aesthetic interest of great value.

We extend our thanks to I.S. MacLaren, Professor Emeritus, University of Alberta, for contributing the preceding essay. McGill-Queen's University Press has just issued his four-volume work, *Paul Kane's Travels in Indigenous North America: Writings and Art, Life and Times*.

\$600,000–\$800,000



Paul Kane  
*Second Chief of the Assineboins (Portrait of Wah-be-joe-tasse-neen)*, 1849-1856  
 oil on canvas, 63.3 x 51.2 cms  
 ROM, 912.1.14  
*Not for sale with this lot*



Paul Kane  
*Wah-be-joe-tasse-neen*, late April-early May 1848  
 watercolour and graphite on paper, 12.8 x 10.7 cms  
 ROM, 946.15.55  
*Not for sale with this lot*





# Works from a Private Collection of Canadian Art

Cowley Abbott is privileged to be entrusted with an important private collection of Canadian art this spring season.

The strength of the artists and artworks in this collection is a rarity, spanning over one hundred and twenty years of Canadian art history. Major representation of Canadian art movements and periods is present. Beginning with a rare watercolour by Paul Kane, a 1923 masterpiece by the Quebec artist Clarence Gagnon, captivating works by Beaver Hall artists Anne Savage and Ethel Seath, and prime canvases by Group of Seven members, such as a 1924 sketch and canvas for *Brazeau Snowfield, Jasper Park* by Lawren Harris. Further historical art is well-represented with major oils by Quebec artists such as Maurice Cullen, Marian Dale Scott, Edwin Holgate, A.Y. Jackson, Robert Pilot, Albert Henry Robinson and Marc-Aurèle de Foy Suzor-Coté.

These collectors had a passion for Canadian historical art, acquiring artworks primarily through a prominent commercial gallery. Many of these works are appearing at auction for the first time, having been included in various exhibitions, as well as reproduced in publications. These artworks are just a selection from a private collection amassed over decades.

We extend our thanks to the community of curators and academics who contributed to the research and writing for this collection. We thank Mark A. Cheetham, Brian Foss, Michèle Grandbois, Charles C. Hill and I.S. MacLaren.

## PAUL KANE

## Lodges Near Fort Vancouver, 1847

*watercolour**titled lower centre, catalogue raisonné no. IV-397a**5.5 ins x 9.25 ins; 14 cms x 23.5 cms*

## PROVENANCE

Family of the Artist (great-great grandson)

Joyner Fine Art, auction, Toronto, 20–21 May 1987, lot 80

Kenneth R. Thomson, Toronto

G. Blair Laing, Toronto

Masters Gallery, Calgary

Private Collection

## EXHIBITED

*Sketches of Indians and Indian Chiefs, Landscapes, Dances, Costumes, &c., &c. by Paul Kane*, Old City Hall, Toronto, 9–17 November 1848, no. 235 as *Lodges on Prairie, near Fort Vancouver*Possibly *Catalogue of Sketches and Paintings by Paul Kane*, Winnipeg Art Gallery, March–April 1922 as *Near Port [sic] Vancouver*

## LITERATURE

*Paul Kane, Landscape Log 1846–1848*, Stark Museum of Art, 11.85.4, ManuscriptGeorge Walton, comp. *York Commercial Directory, Street Guide and Register, 1833–4*, pr. for Thomas Dalton, York, 1834; quoted by Carole D. Lowrey, “The Society of Artists & Amateurs, 1834: Toronto’s First Art Exhibition and its Artists,” *RACAR: revue d’art canadienne / Canadian Art Review*, vol. 8, no. 2 (1981), pages 99–118, on pages 101 (“Coach”), 106 (“Society”)Harriet Peek Clench, *Sketches of Indians and Indian Chiefs, Landscapes, Dances, Costumes, &c., &c. by Paul Kane*, Toronto, November 1848, no. 235 (appears incorrectly on page 8 as no. 225 due to a typographical error)[Paul Kane], *Wanderings of an Artist among the Indians of North America from Canada to Vancouver’s Island and Oregon through the Hudson’s Bay Company’s Territory and Back Again*, London, 1859William Henry Giles Kingston, “The Life and Adventures of Paul Kane,” *Kingston’s Magazine for Boys*, vol. 2 (1861), pages 70–80, 130–38, reproduced on page 71John Russell Harper, *Paul Kane’s Frontier*, Toronto, 1971, Appendix 3, page 320, listed as no. 235 as *Lodges on Prairie, near Fort Vancouver*

John Russell Harper Fonds, Library and Archives Canada, MG30 D352, vol. 10, file 16, Correspondence, 1972

*Canadian Art, May 20th & 21st, 1987*, Joyner Fine Art (auction catalogue), Toronto, 1987Helen Hersh Schuster, “Yakima and Neighboring Groups,” Deward E[dgar] Walker, Jr, ed. *Plateau*. Vol. 12 of *Handbook of North American Indians*, Smithsonian Institution Press, Washington, DC, 1988, pages 327–51, on page 336Ted Binnema and Gerhard J. Ens, eds., *Hudson’s Bay Company Edmonton House Journals, Correspondence, and Reports 1806–1821*, Historical Society of Alberta, Calgary, 2012, pages 42–43I.S. MacLaren, *Paul Kane’s Travels in Indigenous North America: Writings and Art, Life and Times*, McGill–Queen’s University Press, Montreal and Kingston, 2024, page 4:235, no. IV-397a and page 4:257

Paul Kane was born in Ireland and emigrated with his family to York, Upper Canada, as a young boy. His desire to become a painter prompted Michael Kane (1776–1851), his disappointed father, not to arrange for him to be educated. A consequent autodidact, Paul wrote oddly, often phonetically, while advertising himself as a “Coach, Sign and House-painter, 158 King-street” in the 1833–34 edition of the *York Commercial Directory* (the town took the name of Toronto the next year, by which time it had grown to 9,000 inhabitants). In the early 1850s, Kane told English novelist William Henry Giles Kingston (1814–1880) that for a time in his youth he had “contented himself with covering deal boards, or the walls of the neighbouring shanties with the productions of his hand.” By the age of twenty-four, Kane exhibited his copies of paintings in the exhibition of the fledgling Society of Artists & Amateurs in 1834.

Kane spent the later 1830s working in Ogdensburg, New York; Cobourg, Upper Canada; in towns along the Mississippi River; and in a studio in Mobile, Alabama. On 19 June 1841, he sailed from New Orleans for Europe, where he undertook studies on his own in Italy and also visited France and England before returning to Mobile in April 1843.

Nearly two years later, he apparently had amassed sufficient funds to undertake a western trip with the aim of painting Indigenous peoples as a prelude to creating his own version of the genre known as an “Indian Gallery,” which contemporaries such as George Catlin (1796–1872) and John Mix Stanley (1814–1872) were undertaking, and that Thomas Lorraine McKenney (1785–1859) was publishing in hand-coloured lithographs in the three volumes of *History of the Indian Tribes of North America* (1837–1844), from portraits painted by Charles Bird King (1785–1862), James Otto Lewis (1799–1858), and Henry Inman (1801–1846). In Summer 1845, Kane’s travels took him to Penetanguishene and Owen Sound, on Georgian Bay, and to both a council of Anishinaabe leaders at Saugeen, Lake Huron, and an annual gift ceremony at Manitowaning, Manitoulin Island. This trip extended under Kane’s own steam to Wisconsin Territory in the Fall, where he sketched Menomini, Potawatomi, and Winnebago people, including Oshkosh. His itinerary took this turn after Kane was persuaded at Sault Ste Marie by Hudson’s Bay Company Chief Trader John Ballenden (1810–1856) that the HBC could expedite much wider travels if the artist returned to Toronto for the winter and gained the permission and support of George Simpson, the company’s inland governor.

With the help of a letter from Ballenden to Simpson, Kane secured these and set out again in May 1846. The next thirty months of transcontinental travel to and from the Pacific Ocean made his fame as an adventurer and provided him with the opportunity to draw more than 500 sketches of Indigenous people and their lifeways. With HBC brigades, he became the only nineteenth-century sketcher of Indigenous peoples to cross Turtle Island.





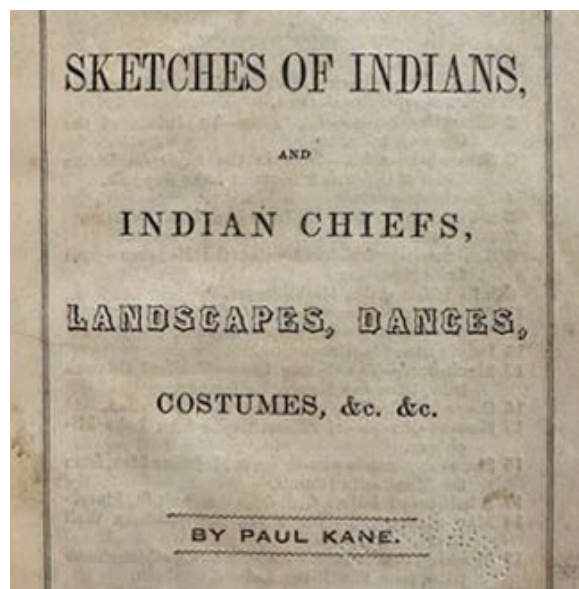
For nine days in November 1848, within a month of his return to Toronto, Kane exhibited 240 finished sketches. He then set about preparing canvases for annual provincial exhibitions, and securing and fulfilling commissions. The first of these, from Simpson, was for ten sketches in oils on paper. Thereafter, he worked at executing his "Indian Gallery." With this genre, he could exploit his paramount talent of portraiture on canvas. By also including many works depicting both peopled and empty landscapes, Kane's gallery also became a full-blown illustrated atlas.

With most of the 240 finished sketches that Kane exhibited 9–17 November 1848 now lodged in the Stark Museum of Art, Orange, Texas, and a few at the Royal Ontario Museum, it is extraordinary that one of them, *Lodges on Prairie, near Fort Vancouver* (catalogue raisonné no. IV-397a), has become available. Possibly exhibited in Winnipeg in March and April 1922 under the title "Near Port [sic] Vancouver," it remained in the Kane family until 1987, when Joyner Fine Art of Toronto auctioned it to collector Kenneth Thomson (1923–2006). Numbered 235 in graphite by Kane in the centre of the verso and with the sign still intact of the hole made in all four corners so it could be pinned to the wall in the rooms of the building that stood on the southwest corner of King Street East and Jarvis Street until Toronto's Great Fire razed it 7 April 1849, only five months later, it was the last of the watercolours on paper in the exhibit (like nos. 1–80, nos. 236–240 were oils on paper).

The setting is Fort Vancouver, on the lower Columbia River (today operated by the US National Park Service as Fort Vancouver National Historic Site across the Columbia from Portland, Oregon). In the *Catalogue of Sketches of Indians, and Indian Chiefs, Landscapes, Dances, Costumes, &c. &c. by Paul Kane*, which Harriet Peek Clench (1823–1892) compiled for the 1848 exhibit, and which was printed by Hugh Scobie (1811–1853), editor of the *British Colonist* newspaper and promoter of Kane, the watercolour was for the first time given the title *Lodges on Prairie, near Fort Vancouver*. This title is repeated in part in "Lodges near Fort Vancouver," written by Paul Kane II (1854–1922) in his distinctive hand and black ink along the foot of the sketch, handwriting that his daughter Irene (1887–1982) identified as his for the eminent Canadian art historian Russell John Harper (1914–1983) in a letter dated 25 January 1971.

The longer title situates the work on the Fourth Plain or Mill Plain, the largest grassy pasturage at the HBC's largest post on the Pacific Slope (before operations began being moved to British territory at Fort Victoria). The two buildings in the right background are doubtless outbuildings for the post's vast farming operations. As military artist Henry James Warre (1784–1853) and other travellers contemporary with Kane recorded, the plain was also used for horse racing. The sketch faces west; if it did not, it would have had to include a representation of Mt Hood beyond the background hills, farther up the Columbia River.

Kane's deployment of orthogonal lines is conventional, directing the viewer's line of sight on the left by the tipi, lodge, and human figures, on the right by dark bars of some low vegetation, deep into the plain. Also conventional is the setting of the horizon line three-fifths up the left and right edges of the paper. The colours used and the wash of the sky and background hills are typical of Kane's watercolour palette. The sketch possesses extraordinary aspects as well, for example, in the depictions of Indigenous dwellings and people. The mat-covered lodge is typical of the region, but the tipi, apparently hide covered, was less common. (Perhaps it served as the lodgings of some upriver or



Harriet Peek Clench  
*Catalogue of Sketches of Indians, and Indian Chiefs, Landscapes, Dances, Costumes, &c. &c. by Paul Kane*  
 Toronto, November 1848  
*Not for sale with this lot*



aimed 30 feet high  
 49. A Chinuck lodg, into  
 nian painted at <sup>near</sup> vanco  
 these lodges are made of  
 split cedar and mats.  
 50. Klickitat lodg, on  
 the Columbia near <sup>sw</sup> vancon  
 51. the fourth plane 8 miles  
 back of Vancouver  
 52. A walla walla lodg  
 53. the lower plane near  
 Vancouver with mount  
 Hood in the distance.  
 54. A sketch of mount  
 Hood above Vancouver.  
 55. Indians playing ball in  
 the plane in front of Fort  
 Vancouver.  
 56. Oregon from below

Paul Kane  
*Detail of Landscape and Portrait Log Page, 1845–1848*  
 pen and pencil on paper; bound in brown leather with metal clasp  
 12.4 x 8.3 x 1.6 cms  
 Stark Museum of Art, Orange, Texas  
 Bequest of H.J. Lutzer Stark, 1965  
 11.85.4  
 Not for sale with this lot

transmontane visitors, Fort Vancouver being a prodigious emporium for trade in the 1840s.) It is notable, however, that the lower Columbia River Basin's Klickitat/Klikatat people did make and use tipis, and so did Yakama: "When people started hunting for bison on the Plains, the skin-covered tepee was adopted. ... The Yakima used a three-pole foundation for their tepees." *Lodges near Fort Vancouver* exemplifies very well the unrivalled ethnohistorical value of many of Kane's field sketches.

Perhaps as important as the identification of this sketch as one of the 240 that Kane chose to exhibit upon his return to Toronto is the fact that it possesses another ethnographically significant curiosity. In his landscape log, Kane's "Fifty-fifth Entry" supplied this description of the sketch in his characteristic spelling: "Indans playing ball in the plane in frunt of Fort Vancouver." If this had remained the sketch's title once Kane was back in Toronto, more attention would have focused on the fact that the figures dotting the plain are indeed playing a game. In particular, the largest of them, to the right of the mat lodge and nearest to the viewer, has a stick over his left shoulder. As Robert Boyd of Portland State University has observed, Kane's wording allows for the documentation that what, on the Prairies and Eastern Woodlands is known as bagattaway/tewaaraton/lacrosse, was played as well on the Pacific Slope, doubtless taken there by transmontane travellers.

Because of an error of omission in its catalogue raisonné, Harper's *Paul Kane's Frontier* (1971) does not include an entry for this watercolour. It is included as IV-397a in the catalogue raisonné of I.S. MacLaren's *Paul Kane's Travels* (2024), volume 4, page 235.

We extend our thanks to I.S. MacLaren, Professor Emeritus, University of Alberta, for contributing the preceding essay. While teaching at the University of Alberta in the Canadian Studies Program, the Department of History and Classics, and the Department of English and Film Studies, Professor Emeritus MacLaren wrote, co-wrote, and edited books and articles about poetry, and the writing and art of explorers, cartographers, and travellers. McGill-Queen's University Press has just issued his four-volume work, *Paul Kane's Travels in Indigenous North America: Writings and Art, Life and Times*.

\$125,000–\$175,000

**CORNELIUS KRIEGHOFF****The Settler's Log House***oil on canvas**signed, dated 1859 and inscribed "Quebec" lower right**24 ins x 36 ins; 61 cms x 91.4 cms***PROVENANCE**

M. Reford, Quebec

Walter Klinkhoff Gallery, Montreal

Masters Gallery, Calgary

Private Collection

**EXHIBITED***Exhibition of Paintings by Cornelius Krieghoff 1815-1872*, National Gallery of Canada, Ottawa; travelling to the Art Association of Montreal, February-March 1934, no. 114 as *Settler's Log House*, 1856**LITERATURE***Exhibition of Paintings by Cornelius Krieghoff 1815-1872*, Ottawa, 1934, no. 114, listed page 18 as *Settler's Log House*, 1856Marius Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, Toronto, 1934, page 52, listed page 107 as *Settler's Log House*, 1856David Burnett, *Masterpieces of Canadian Art from the National Gallery of Canada*, Alberta, 1990, page 26Dennis Reid, *Krieghoff: Images of Canada*, Toronto, 1999, page 85

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

Krieghoff specialized in genre paintings of the people of Quebec and their lives in the nineteenth century. *The Settler's Log House* is a remarkable anecdotal image of the beginnings of settlement in the depths of winter in the Quebec region. While pioneer life was rugged and precarious, it was also a productive and fruitful time for the artist as he recorded the industry and ingenuity of the people. Marius Barbeau, the first biographer of Krieghoff, lists twelve known versions of this subject, painted between 1855 and 1862. According to Barbeau, "The series of twelve Settler's Log Houses in Winter (1856-1862) is characteristic of the new settlements of Stoneham and Laval in the Laurentians, where the artist frequently went with Lorette guides and Quebec sportsmen to hunt the moose and the wild deer. It also opens up a chapter in pictorial forest life which has left deep traces in the character of many French-Canadian people."

A similar variant to this 1856-1859 painting is *Settler's Log House*, an 1856 canvas in the collection of the Art Gallery of Ontario. Both canvases depict a house built of round logs on cleared land, with figures of a habitant family in various stages of work. However, *The Settler's Log House* has the addition of an outbuilding, along with the main house of round logs. Krieghoff has possibly depicted a settlement in its second year on the land, as there is no horse or sleigh, just a sturdy ox and sledge placed squarely as the central focus. The family is represented hard at work with all the figures in the family in the midst of executing their designated tasks. Only the smallest of children remain idle, while still engaging in the cold, winter environment by sledding and playing with the dog. This harmonious family of self-sufficiency offers an image where man lives in unity with nature. Dennis Reid remarks on *Settler's Log House* in the collection of the AGO, stating, "A huge pine tree immediately behind the house, seeming to shelter it, exemplifies the strength of this 'natural order'. A brilliant sky celebrates it." This sentiment of natural order and strength is shared in *The Settler's Log House*, as the enormous pine tree in the background solidifies both the composition and the orderly homestead scene. The sumptuous elements of this painting are rendered in Krieghoff's quintessential masterly hand. From the architectural detail of an early settler's home, to the aspects of habitant life and the picturesque Laurentian mountains rising in the background, the work is a compositional delight, brimming with immense detail, rich colour and descriptive tone.

Reid shares, "It was two or three years after moving to Quebec before Krieghoff returned with any real interest to habitant scenes, but in 1856 a series of ambitious canvases began to appear." *The Settler's Log House* is certainly one of these ambitious canvases representing early settlement in Canada. Krieghoff would have encountered these farmsteads up the St. Maurice and Shawinigan Rivers, in the hinterlands up the Montmorency and beyond Lake St. Francis. 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. The rarity of a canvas with such an abundance of figures, exquisitely rendered detail and narrative strength is paramount. Brimming with pathos, sentimentality, drama, and, above all, accuracy, Krieghoff's works are a true record of his surroundings.

**\$300,000–\$400,000**





**ANNE DOUGLAS SAVAGE****Landscape with Skeena Mountains, 1927***oil on board**initialed on the reverse**9 ins x 12 ins; 22.9 cms x 30.5 cms***PROVENANCE**

Estate of the Artist

Galerie Walter Klinkhoff, Montreal

Kenneth R. Thomson, Toronto

Masters Gallery, Calgary

Private Collection

**EXHIBITED**

*Uninvited: Canadian Women Artists in the Modern Moment*, McMichael Canadian Art Collection, Kleinburg, Ontario; travelling to the Glenbow Museum, Calgary; the Vancouver Art Gallery and the National Gallery of Canada, Ottawa, 20 September 2022–20 August 2023

**LITERATURE**

Anne McDougall, *Anne Savage: The Story of a Canadian Painter*, Montreal, 1977, page 74

Anna Hudson, "Anne Savage" in Sarah Milroy, *Uninvited: Canadian Women Artists in the Modern Moment*, Kleinburg, Ontario, 2021, page 52, reproduced page 55 as *Skeena River with Mountains*, 1927

In 1927, Anne Savage travelled with the sculptor Florence Wyle and ethnographer Marius Barbeau to the Skeena River district of British Columbia. Organized by the National Gallery of Canada, the purpose of the trip was to record the totem poles of the area—Savage with paint and Wyle with plaster. Funding for the project came from Duncan Campbell Scott, Deputy Superintendent of the Department of Indian Affairs from 1913–1932.

It was a difficult journey. From the train, Savage, Wyle and Barbeau rode on horseback along the edge of the Skeena River to the lodge at Hazelton. The landscape had an impact on Savage, which is exemplified in the rhythmically painted sketches she executed. As Anne McDougall recalls, "They are a collection of small pine boards, 10" x 12", and show the dusky totems standing against the heavy green-black of the B.C. bush, with turquoise peaks behind. The mountains and pines, although done on a small scale, are monumental in their effect."

As Anna Hudson shares, "Savage saw life, not extinction, in the world she discovered in the Skeena River Valley. Yet her primary concerns as an artist were always formal. 'It is not the poetry of subject matter which is the legitimate country of painting,' Savage argued, 'it is the artist's organization of his canvas.' For Savage's generation of artists, this organization hinged on the 'search for essential beauty within reality', expressed through compositional design. In her joyful renderings of Gitksan traditional life, Savage captured that beauty." The Gitksan people of Skeena River were well known for defending their traditions and territory. Prior to the trip, Savage did not know anything about Barbeau, and soon found that the Gitksan people were resistant to his totem pole restoration project. His plan was contrary to their traditional practices and beliefs.

The paintings Savage executed from this pivotal trip were displayed, along with the work of other "moderns", such as Emily Carr, in the 1927 exhibition, *Canadian West Coast Art, Native and Modern* at the National Gallery of Canada in Ottawa. Anne Savage valued these Skeena River sketches and kept them together as a complete collection all her life.

**\$15,000–\$20,000**





120

**MARIAN MILDRED DALE SCOTT**

**Staircase, circa 1940**

*double-sided oil on canvas*

*signed on the reverse*

*24 ins x 18 ins; 61 cms x 45.7 cms*

**PROVENANCE**

Masters Gallery, Calgary

Private Collection

**LITERATURE**

Sarah Milroy, *Uninvited: Canadian Women Artists in the Modern*

*Moment*, Kleinburg, Ontario, 2021, similar work reproduced page 250

(*Stairway*, circa 1940, Montreal Museum of Fine Arts)

Montreal painter Marian Mildred Dale Scott acquired her first formal art training at the Art Association of Montreal between 1917 and 1920. She then became one of the first women to enroll in the École des beaux-arts de Montréal, before completing her training the following year at the Slade School of Art in London, England. Despite being a mother, wife of a prominent lawyer, poet, and member of Canada's social democratic movement, Scott continued to pursue her art practice her entire life.

Over the course of her long career, Scott evolved her style from realism to abstraction as she worked to develop her own personal response to the rapidly evolving art world. While her mature work is dominated by abstraction, Scott began her career by painting very structured landscapes and botanical imagery, followed by a series of human faces with strong linear forms. During the Depression the artist depicted the people of Montreal: scenes of labourers, machinery, and urban life. *Staircase*, dating to circa 1940, is characteristic of Scott's style during this time. It portrays a quintessential outdoor spiral staircase of Montreal's urban housing. The architecture, tree and four figures are painted in the artist's structured approach, as are the quasi-abstract figures Scott depicted on the reverse of the canvas.

The year after *Staircase* was completed, in 1941, Scott was the subject of a solo show in Boston. Her style shifted again in 1943 when she was commissioned to paint an enormous mural for McGill University to commemorate their ground-breaking research on the endocrine system, executed in a style referencing 'scientific symbolism' or 'biomorphism'. By the 1960s, Scott's paintings became increasingly abstract, always maintaining a sense of order, symmetry and repetition.

\$20,000–\$30,000





**ALBERT HENRY ROBINSON****Les Éboulements en haut***oil on canvas**signed lower right; titled and dated "circa 1924" on the gallery labels on the reverse**22 ins x 26 ins; 55.9 cms x 66 cms***PROVENANCE**

G.L. Robinson

G. Blair Laing, Toronto

Masters Gallery, Calgary

Private Collection

**EXHIBITED**Possibly Royal Canadian Academy of Arts, n.d., as *Les Éboulements en haut***LITERATURE**

A.Y. Jackson to Clarence Gagnon, 20 March 1927

Arthur Lismer, *Canadian Picture Study*, Toronto, 1940, page 18

The subject of this painting is a view of Les Éboulements en haut, identified by the prominent spire of the Église de l'Assomption de la Sainte Vierge. The artwork postdates a 1921 trip that A.H. Robinson made with A.Y. Jackson to Cacouna, on the south shore of the Saint Lawrence River: the first of what became Robinson's yearly late winter/early spring sketching expeditions along the Saint Lawrence below Quebec City. But despite his initial 1921 foray along the south shore, Robinson's preference was for the north shore where, throughout the 1920s and into the early 1930s, his annual trips in Beaupré and Charlevoix counties included visits to Saint-Tite-des-Caps, Baie-Saint-Paul, Les Éboulements, Murray Bay (now La Malbaie), Saint-Fidèle and Saint-Siméon.

Robinson and A.Y. Jackson both painted oil sketches of Les Éboulements in the early 1920s, painted from a similar vantage point and with the church steeple positioned slightly left of centre. There are significant differences between the sketches, although these are not sufficient to obviate the possibility that they were painted at the same time—and, indeed, the verso label indicates that Robinson at one point owned the Jackson. Robinson treats the buildings more individually, whereas Jackson abstracts them to emphasize their compositional rhythm: a decision that perhaps accounts for his omission of Robinson's decorative trees and his simplification of the foreground fences.

*Les Éboulements en haut* embodies the qualities for which Arthur Lismer praised Robinson in one of his 1940 *Canadian Picture Study* booklets: "In Robinson's pictures we expect no great dramatic subject treatment, nor dynamic lines and sombre tones. His art is the colorful expression of daily life, full of charm, devoid of sentimentality." The qualities of intimacy and harmonious colour that Jackson associated with the north shore are certainly present in Robinson's painting: "The south shore," wrote Jackson, "... depends more on the contours of its big spaces ... its [sic] too intricate for sketching". Indeed, part of the attraction of *Les Éboulements en haut*—like that of many other 1920s works by Robinson—resides in the deceptively simple compositional contrasts, in this case between the horizontality of the clustered buildings, and the soft diagonals of the foreground road, posts and snowdrifts. Equally characteristic of Robinson's technique is the refined colour scheme, with the subdued purplish tonality of the buildings punctuated by carefully placed areas of warm pink, orange, yellow and white, under a beautifully painted two-toned sky. When comparing Robinson's oil sketch with the finished canvas version of the same name, the two works appear quite similar. The only striking compositional difference between the sketch and the canvas is a rearrangement of the sketch's foreground fences: an alteration presumably made to increase the speed with which the eye travels from foreground to middle ground.

We extend our thanks to Brian Foss, Carleton University Chancellor's Professor of Art & Architectural History, and co-curator of *1920s Modernism in Montreal: The Beaver Hall Group* for his assistance in researching this artwork and for contributing the preceding essay.

**\$100,000–\$120,000**















## CLARENCE ALPHONSE GAGNON

**A Laurentian Homestead, 1923***oil on canvas**signed lower right, Lucile Rodier Gagnon inventory no. 175**29.25 ins x 37.5 ins; 74.3 cms x 95.3 cms***PROVENANCE**

Johnston Art Galleries, Montreal

Watson Galleries, Montreal

Mrs. Algernon Lucas, Westmount

Masters Gallery, Calgary

Private Collection

**EXHIBITED***British Empire Exhibition, Canadian Section of Fine Arts, Wembley Park, London, the National Gallery of Canada, 23 April-October 1924 [shown elsewhere in England and Scotland until 21 March 1925], no. 65 as *Winter in the Laurentians***Paintings and Sculpture by British, Russian and Canadian Artists: Graphic Art and Photography, Canadian National Exhibition, Toronto, 29 August -12 September 1925, no. 274 as *A Laurentian Homestead, Winter 47th Annual Exhibition of the R.C.A., Art Association of Montreal, 19 November-20 December 1925, no. 80***Special Exhibition of Canadian Art, National Gallery of Canada, Ottawa, 21 January-28 February 1926, no. 40**Exposition rétrospective de Clarence A. Gagnon R.C.A., 1881-1942 / Memorial Exhibition Clarence Gagnon, 1881-1942, Musée de la province de Québec, Quebec City, no. 35; travelling to the Art Association of Montreal, no. 35; Art Gallery of Toronto, October-November 1942, no. 39 and the National Gallery of Canada, Ottawa, 16 June 1942-January 1943, no. 35 as *Les Éboulements***Clarence Gagnon, 1881-1942: Dreaming the Landscape, Musée national des beaux-arts du Québec, Quebec City; travelling to the National Gallery of Canada, Ottawa and the McMichael Canadian Art Collection, Kleinburg, 7 June 2006-19 August 2007, no. 92*

Clarence Gagnon

*Barn, Rang de Misère, Baie St. Paul, 1921**oil on wood, 11.8 x 18 cms**The Thomson Collection, the Art Gallery of Ontario**Not for sale with this lot***LITERATURE***Canadian Section of Fine Arts, British Empire Exhibition, Ottawa, 1924, no. 65, page 14**Catalogue of Paintings and Sculpture by British, Russian and Canadian Artists: Graphic Art and Photography, Toronto, 1925, page 40**Forty-Seventh Exhibition of the Royal Canadian Academy of Arts, Montreal, 1925, no. 80, page 12*

Clarence Gagnon to Dr. Euloge Tremblay, 8 November 1931

Albert H. Robson, *Canadian Landscape Painters*, Toronto, 1932, page 194François Larocque, "Un grand artiste, Clarence Gagnon," *La Revue Populaire*, Montreal, vol. 30, no. 3, March 1937, page 36, reproduced page 37 as *Petite ferme des Laurentides sous la neige**Exposition rétrospective de Clarence A. Gagnon, R.C.A., 1881-1942 /**Memorial Exhibition Clarence Gagnon, 1881-1942, Québec, 1942, no. 35 and no. 39, page 8**Memorial Exhibition of Paintings, Sketches, Etchings, Etc. by Clarence Gagnon, R.C.A., Montreal, 1942, unpaginated**Memorial Exhibitions of the Work of Clarence Gagnon, R.C.A., J. W.**Beatty, R.C.A., O.S.A., Toronto, 1942, page 6**Memorial Exhibition, Clarence Gagnon 1882-1942, Ottawa, 1942, page 16*Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881-1942, Dreaming the Landscape*, Quebec City/Montreal, 2006, no. 92, reproduced pages 154 and 353A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, reproduced page 596

Just a century ago, *A Laurentian Homestead* by the painter Clarence Gagnon publicly appeared in one of the rooms of the prestigious Palace of Arts of the British Empire Exhibition at Wembley, London, the first major international art event after the First World War. The thirty-four rooms of the Palace presented exhibitions that primarily focused on the development of art in Great Britain while offering space to the dominions of South Africa, Australia, Canada, India, Burma, and New Zealand. In this great art salon of the British Empire, Canada had two rooms not far from the entrance hall on the right, where 270 works created by 108 Canadian artists were deployed. "Canada is having the opportunity of measuring her art for the first time against that of the other British Dominions at the *British Empire Exhibition*, and whatever may be the relative verdict, Canada will at least show that she possesses an indigenous and vigorous school of painting and sculpture, moulded by the tremendously intense character of her country and colour of her seasons." The verdict was clear: British critics acclaimed the works of the Canadian section. The Times of London conceded that "[...] it is here in particular that the art of the Empire is taking a new turn—at any rate, there can be no question that Canada is developing a school of landscape painters who are strongly racy of the soil." Because it had asserted its own style, young Canadian painting centered around Tom Thomson, members of the Group of Seven, Morrice, Walker, Gagnon and several other painters, thus gaining fame internationally in 1924 at Wembley.





Clarence Gagnon was no stranger to this success. He exhibited three paintings and six etchings. He also acted as a selection jury member, sponsored by the National Gallery of Canada and its director, Eric Brown. The eight men and women of the jury, all members or associate members of the Royal Academy of Canada, had opted for a bold selection, defying the dictates of outdated academicism to highlight the landscapes of the immense and diverse territories of the nine Canadian provinces. The splendid cover of the catalogue, decorated with a drawing by J.E.H. MacDonald, complemented the expressiveness of Canadian landscape scenes that visitors would discover while exploring the EE and FF rooms of the Palace of Arts.

In 1924, Clarence Gagnon had a flourishing career. The painter and engraver had been living in Paris for twenty years, where he had his studio at 9 rue Falguière in the 15th arrondissement. His journey is made up of more or less extended stays in France and Canada. His works were distinguished in Paris, in the Salons of French Artists and of the National Society of Fine Arts, in the special exhibition dedicated to him by the Galerie Adrien Reitlinger in 1913. They circulated in London, Chicago, New York, Toronto and Montreal. As a successful etcher and painter of the Canadian winter, Gagnon attracted the admiration of collectors and the respect of authorities in the Canadian art world. During his fourth stay in Quebec, from 1919 to 1924, while he lived in Baie-Saint-Paul with his young wife Lucile Rodier, we recognize his qualities as an emissary of Canadian painting abroad. Also, he is entrusted with participating actively in organizing the two *British Empire Exhibitions* at Wembley (1924-1925) and then the *Canadian Art Exhibition* at the Musée du Jeu de Paume in Paris (1927).

The five years he spent in Quebec were fruitful on several personal and professional levels for Gagnon. Baie-Saint-Paul is a place of intense creation, measured by the most significant number of sketches the artist created in Charlevoix. During this extended stay, Gagnon had the opportunity to travel through the entire territory, on foot in summer, on skis in winter, and sometimes aboard a boat going down the river. His painter friends Edwin Holgate, A.Y. Jackson and Albert Robinson came to join him in March 1923. This period also dates to the collaborative projects that he undertook with the artisans of the village, as well as his renunciation of commercial colours in favour of an oil paint manufactured according to his own recipes. The remarkable landscape *A Laurentian Homestead*, painted in 1923, is imprinted by research and discoveries tied to this stay in Charlevoix, among his happiest memories. In a letter from 1931, Gagnon writes: "I constantly delved into my memories of the bat, which were probably the happiest days of my life... the time that I spent there will leave an imprint on my works that, I hope, will survive long after the worms have disposed of the rest of me."

*A Laurentian Homestead* is inspired by a sketch in The Thomson Collection at the Art Gallery of Ontario. Thanks to the latter, executed in 1921, we can identify the place that inspired the painter, known as the Rang de la Misère, located on the outskirts of Les Éboulements, one of the most picturesque villages of Charlevoix. Perched at an altitude of 365 meters, it offers an extraordinary view of the St. Lawrence River and Île aux Coudres. On the other hand, poor harvests caused by recurring frosts and violent winds had so impoverished the inhabitants of this area in the 19th century that it was nicknamed "Misère" or misery. The Rang de la Misère was known to the famous ethnologist Marius Barbeau (1883-1969), where, in 1916, he discovered an unexpected wealth of music and French oral literature. A master in executing small landscape compositions and scenes from the Quebec region, Gagnon has captured a view of the mountainous location on his small wood panel. The firewood next to the thatched-roof barn alludes to a human presence. Only the two orange-vermilion doors and a few loose planks on the right warm the silent, frozen nature.

Two years later, when the painter recreated the sketch to a surface six times larger, he accentuated the impression of a low-angle view, granting two-thirds of the composition to the white mass of the uneven terrain. Gagnon raised the summit of the Laurentian mountains in the background. He imbues it with a completely different experience of the land by adding a draft horse, pulling a well-bundled inhabitant in his cart along the path marked with tree branches stuck in the snow. Compared to the sketch, he assigned a secondary role to the barn and instead emphasized the farmhouse, typically French-Canadian with its gable roof, its chimney, its paned windows and the wraparound porch.

With the smoke billowing into the sky, the icicles formed at the roof's edge, together with the accents of orange and red, make it a comforting haven of warmth in the depths of winter.

Art critics and columnists in America and Europe have praised Clarence Gagnon's snow scenes. The liveliness and purity of the colours that the painter meticulously developed according to Old Master traditions earned him the Trevor Prize from the Salmagundi Club of New York in 1923, for his painting *Winter in the Laurentians, Quebec*, 1922 (Private Collection). *A Laurentian Homestead* portrays the mountain air covered in white clouds under a slightly hazy afternoon sky. Even if Gagnon only reserved a fifth of the composition for celestial movements, they animate the vast snow-covered surface with luminous nuances.

Of the three paintings exhibited by Clarence Gagnon at Wembley in 1924, *A Laurentian Homestead* is the most bare in formal terms. The work had been hung in one of the Canadian art rooms a short distance from his two other winter scenes, *A Quebec Village Street, Winter*, 1920 (The Thomson Collection at the Art Gallery of Ontario) and *Heating the Oven, Winter Scene*, 1923 (Private Collection). Their character, decorative motifs and very stark colours contrasted with the peaceful mood of rural life in Les Éboulements.

Following the exceptional showing in Wembley, *A Laurentian Homestead* enjoyed great visibility in several Canadian exhibitions in Toronto, Montreal and Ottawa before disappearing from public life for almost two decades. It was reproduced in *La Revue Populaire* in March 1937, illustrating an article by François Laroche, an unconditional admirer who viewed Gagnon as one of the founders of the modern school of landscape in Canada. In his article, the author notes the incomparable charm and poetic softness of the painter's luminous canvases, describing: "their qualities of sobriety, sensitive observation, intelligence and taste, their decorative beauty and their originality". A few years later, *A Laurentian Homestead* was featured in a 1942 exhibition to commemorate Gagnon, which circulated in the major museums of Quebec and Ontario. Only sixty-two years later did the painting reemerge for public view in 2006 as part of the vast retrospective covering the remarkable legacy of Clarence Gagnon, an essential figure in the history of Canadian art.

We extend our thanks to Dr. Michèle Grandbois, Canadian art historian, for her assistance in researching this artwork and contributing the preceding essay.

\$400,000–\$600,000





123

## ROBERT WAKEHAM PILOT

### Quebec Winter

oil on canvas

signed lower left; signed and dated 1925 on the reverse

15.25 ins x 18 ins; 38.7 cms x 45.7 cms

#### PROVENANCE

Walter Klinkhoff Gallery, Montreal  
Masters Gallery, Calgary  
Private Collection

#### LITERATURE

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

Similar to his stepfather Maurice Cullen, Robert Pilot's most renowned work focuses on the villages and towns of Quebec and eastern Canada. Pilot's poetic compositions share the same search for identity that motivated J.W. Morrice, Clarence Gagnon and Albert Robinson - his Quebec predecessors and counterparts. Pilot preferred

to paint the landscape of Quebec, which he often frequented, recording the local conditions of the time and of people co-existing with nature. A.K. Prakash, describing the work for which Pilot received accolades throughout his life, says that through his work, the painter "offered his own interpretation of the Canadian landscape, one he handled with great visual clarity and sharp focus. Although he painted many charming subjects throughout Canada, Spain, Morocco, England, France, and Italy, it was the countryside and the urban life of old Quebec that were his preferred subjects - as they had been for Cullen, Suzor-Coté, and Gagnon before him."

The warmth and gentle brushstrokes of *Quebec Winter* are synonymous with the celebrated painter's ability to depict the province's landscape with great charm and artistry. The painting was completed shortly after Pilot returned from an extended stay in France. His work took on Impressionist influences after he visited the artists' colony at Concarneau. The many pastel grey, blue and pink tones of the sky and snow in *Quebec Winter* recall the work of the European Impressionists; however, Pilot has applied these methods to a wintry subject that remains quintessentially Canadian.

\$15,000-\$20,000









## LAWREN STEWART HARRIS

## Brazeau Snowfield, Jasper Park. Mountain Painting XII

oil on canvas

signed and dated 1924 lower right; numbered 190 upon the "Lawren Harris LSH Holdings Ltd." stamp and numbered 5015 upon a National Gallery of Canada stamp on the reverse; inscribed with the artist's name, the title and "Mountain Paintings XII" on a label affixed to the reverse  
48 ins x 59.5 ins; 121.9 cms x 151.1 cms

## PROVENANCE

Collection of the Artist  
LSH Holdings Limited, 1963  
Mira Godard Gallery, Toronto/Calgary  
Private Collection, Vancouver  
Roberts Gallery, Toronto  
The Art Emporium, Vancouver  
Corporate Collection, Toronto  
Galerie Walter Klinkhoff, Montreal, 1998  
Joyner Fine Art, auction, 21 November 2000, lot 82  
Kenneth R. Thomson, Toronto  
Masters Gallery, Calgary  
Private Collection

## EXHIBITED

Group of Seven Exhibition of Paintings, Art Gallery of Toronto, 9 January-2 February 1925, no. 19  
Lawren Harris Retrospective Exhibition of his Paintings, 1910-1948, Vancouver Art Gallery, 1-20 March, 1949, no. 49 as *Brazeau Snowfield, Rocky Mountains*  
[Lawren Harris], Edmonton Museum of Art; travelling to Calgary Allied Arts Centre, March-June 1953  
*Lawren S. Harris: Urban Scenes and Wilderness Landscapes*, Art Gallery of Ontario, Toronto, 1978, no. 146



Lawren Harris  
*Coronet Glacier Near Maligne Lake*, 1924 or 1926  
oil on panel, 27.1 x 35.1 cms  
Private Collection  
Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris* (Calgary, 2000, page 54)  
*Not for sale with this lot*

## LITERATURE

E.P. Taylor Library & Archives, Art Gallery of Ontario, Toronto:  
AGO Archives: Exhibitions Curatorial Box 23, File 1: Harris Retrospective 1948 and A.5.8 – Private Works of Art, Box 3, file 1.  
Photographs of Canadian Art, Box 6, File 30, Library and Archives, National Gallery of Canada, Ottawa: 7.1-Correspondence with Artists – Harris; 1.71-H Gifts-Bequests-Harris; 5.5-Harris Exhibition 1948, and Curatorial File, L.S. Harris *January Thaw Edge of Town* (acc. 5005)  
Bess Housser, "In the Realm of Art, Impressions of the Group of Seven", *The Canadian Bookman*, February 1925, page 33  
*The Paintings of Lawren Harris Compiled by Mrs. Gordon Mills*, July-December 1936 (Library and Archives, National Gallery of Canada) as *Brazeau Snowfield, Jasper Park. Mountain Painting XII*  
"Canadian Art Given Gallery," *London Free Press*, 22 April 1950  
Carl Weiselberger, "Lawren Harris Donates 12 Paintings to Gallery," *Ottawa Journal*, 22 April 1950  
R. W. Hedley, "Paintings by Lawren Harris Displayed in Museum of Arts," *Edmonton Journal*, 16 March 1953  
"Harris Paintings Exhibit Opens," *Calgary Herald*, 6 June 1953  
Bess Harris & R.G.P. Colgrove, *Lawren Harris*, Toronto, 1969, reproduced page 69, dated 1926  
Jeremy Adamson, *Lawren S. Harris: Urban Scenes and Wilderness Landscapes, 1906-1930*, Toronto, 1978, pages 167-170, reproduced page 171  
Peter Larisey, *Light for a Cold Land: Lawren Harris's Work and Life – An Interpretation*, Toronto, 1993, pages 103, 106  
Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*, Calgary, 2000, page 132 note 43  
Joyner Canadian Art, Toronto, 21 November 2000, lot 82, unpaginated, as *Brazeau Snowfield, Jasper Park. Mountain Paintings XII*  
Paul Duval, *Lawren Harris*, Toronto, 2015, page 392, reproduced on dedication page

In 1924 Lawren Harris and A.Y. Jackson travelled to Jasper Park in the Rocky Mountains and sketched at Maligne Lake and in the Tonquin Valley. Harris was so enthused by the experience that in one day he painted five sketches of Coronet Mountain and the Brazeau Icefield (see lot 125). This was the beginning of Harris' life-long fascination with the mountains and he exhibited five mountain canvases with the Group of Seven at the Art Gallery of Toronto in January 1925, including his famous painting *Maligne Lake, Jasper Park* (National Gallery of Canada). Eric Brown, the National Gallery's Director, wrote to Harold Mortimer Lamb in Vancouver on 17 January 1925, "I have just seen the Group of Seven show in Toronto. It contains many pictures done in the Rockies last year and is excellent, and much the most interesting show of modern Canadian painting ever seen."

The city's critics were startled and delighted by the new subject matter. Fellow Arts and Letters Club member Augustus Bridle wrote in the *Toronto Star Weekly* on 10 January 1925. "One might say that the whole show is an expanse of lakes and foothills between one Mount Harris and another Mount Harris.... He has put these piles of granite into a powerful mental press and squeezed out of them every common ocular property of mountains leaving only their cold austere sublimity. He does not give you a mountain, but the platonic idea of a mountain, a mathematical infinite series of mountain impressions, something gigantically geometrical and impressively pyramidal, if not veridical, a real brain storm amongst mountains."





Fellow artist Bess Housser was also impressed by the exhibition, writing in *The Canadian Bookman*, “To walk into the Grange Gallery with the Group of Seven on its walls is to find vigor, conviction and an exuberance of vitality pouring toward you. The air is vibrant with courage and the will-to-do. That out-pouring vigor, that vitality, that will and flowing power, is the essence of the Canadian spirit. ... Lawren Harris ... uses locality for the expression of an inner attitude, mood or posture. ... There is a strange quality of rest in the light-bathed forms and vibrant skies even while they seem to vibrate on a high note like a top spinning at full speed. In ‘Brazeau Snow Field, Jasper Park,’ locality has been almost entirely discarded to accentuate the sense of peace of that place, which is beyond the whirling rhythms of activity. Here the onlooker and participator is left curiously free. There seems no intrigue of line or color to draw him into the work itself. There are no accented spots into which he needs must travel. It is a gesture, a salutation. Peace is held in the folds that are almost sculpted over the dark rock forms and in the poised vibrancy of the sky.”

Two canvases of the Brazeau Glacier were developed from three, and possibly all five, of the sketches Harris painted that day. The canvases were *Mountain Glacier*, *Mountain Paintings VIII* and *Brazeau Snowfield, Jasper Park*. *Mountain Painting XII*. The sketch *Coronet Mountain, Brazeau Glacier* (see lot 125) grew out of the sketch *South End of Maligne Lake* (McMichael Canadian Art Collection) and in a third sketch, *Coronet Glacier, Near Moraine Lake* (Private Collection), Harris further simplified the forms of rocks and ice. A band of lighter brown crowns the foreground ledge and, at the left, the green foliage and snow and rocks have been abstracted and two conical rocks added by the bottom edge. The peak upper right is further cropped and three small clouds float across the sky. This latter sketch was one of three sketches of the Coronet Glacier that Harris selected for inclusion in his retrospective exhibition at the Art Gallery of Toronto in October 1948, but this was the only one exhibited, as catalogue number 129, “One of five sketches made on one day”. A photograph of this latter work was sent to the National Gallery on 3 December 1948.

The composition of the canvas, *Brazeau Snowfield, Jasper Park*, being offered here, is largely defined in this latter sketch but with subtle modulations. In the canvas the right foreground is painted in green crowned with a band of lighter, mauve-grey brown. The two conical rocks lower left are more prominent, pointing to the abstract green form that echoes the green lower right. The swelling rhythm of the rocks centre left is repeated in the adjacent shadow and the complex linear pattern of the glacier’s sensuously painted whites, blues and greens looks forward to Harris’ later abstracts. The abruptly cropped peak upper right has become a sheer wall of partially snow-covered rock further compressing the space and creating a dramatic tension between the three elements framing the central rocks, now devoid of snow.

*Brazeau Snowfield, Jasper Park* was stored in the Studio Building when Harris left Toronto for New Hampshire in 1934 and subsequently at the Art Gallery of Toronto where it was inventoried and photographed in September 1947 in preparation for Harris’ retrospective exhibition in October 1948. In that photograph no clouds appear in the sky. The canvas was not included in the Toronto exhibition but was sent to Vancouver for inclusion in the reduced Harris retrospective at the Vancouver Art Gallery in March 1949. The oil sketch *Coronet Glacier, Moraine Lake* included in the Toronto retrospective was also sent to Vancouver and was possibly one of the twenty untitled sketches in the 1949 exhibition.

In preparation for his Toronto retrospective Harris wrote to the gallery’s curator, Martin Baldwin, in March 1948. “I am very anxious to have three weeks or more before the exhibition opens to retouch some of the paintings, clean some of them, repaint or reglaze some of the frames, etc. There are also a number of corrections I have had in mind for years and now is my chance to make ‘em....” He continued in a subsequent letter, “this would be minor in every case – changes I have had in mind for years. I have made changes on several of the older canvases which I have here and unless people were told they had been repainted in parts no one would know it. In every case the painting has been improved but this has been done in terms of the day the painting was painted.”

Seeing the oil sketch *Coronet Glacier, Moraine Lake* and the canvas *Brazeau Snowfield, Jasper Park* for the first time in almost fifteen years, it was possibly at this time that Harris incorporated into the canvas two of the three clouds depicted in the sketch. In the canvas these two clouds create a dynamic energy across the upper part of the composition, in an area Harris must have found empty in its original form.

Following the closure of the Vancouver show Harris offered *Brazeau Snowfield, Jasper Park* and eleven other canvases as a donation to the National Gallery of Canada. Negotiations concerning the gift continued until 1960 when Harris finally donated ten paintings. *Brazeau Snowfield, Jasper Park* was withdrawn and was retained by the artist until his death.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at 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.

\$2,000,000–\$3,000,000







## LAWREN STEWART HARRIS

## Coronet Mountain, Brazeau Glacier, 1924

oil on panel

signed twice, titled, inscribed "Not for Sale" (twice), "Bess Harris Collection", "9" (circled), "78", "one of 5 sketches made in one day in July 1925 or 6" with a cross in a circle in black ink on the reverse  
10.75 ins x 13.75 ins; 27.3 cms x 34.9 cms

## PROVENANCE

Collection of the Artist  
Bess Harris, Vancouver  
Laing Galleries, Toronto  
Jennings D. Young, Toronto, circa 1966  
Kenneth R. Thomson, Toronto  
Private Collection  
Masters Gallery, Calgary, 2020  
Private Collection

## EXHIBITED

*The Jennings Young Collection*, Tom Thomson Memorial Gallery, Owen Sound, 20 September–15 October 1967, no. 21 as *Brazeau Glacier and Coronet Mountain*, 11 x 14 ins, circa 1925  
*Small Landscapes by the Group of Seven From the Collection of Mr. Jennings Young*, McMaster University Art Gallery, Hamilton, 23 February–16 March 1986, no. 7 as *Brazeau Glacier*, 10 5/8 x 10 1/2 ins, [sic] 1925–1926  
*Lawren Harris: Works from Private Collections*, Masters Gallery, Calgary, 22 October–1 November 2016

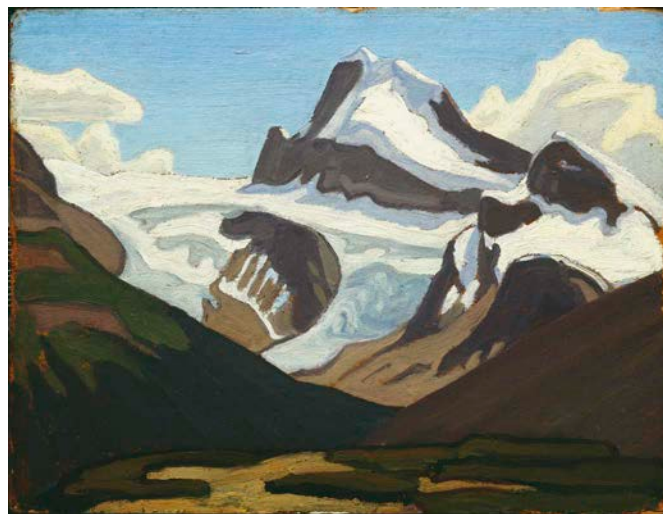
## LITERATURE

A.Y. Jackson, "Artists in the Mountains," *The Canadian Forum*, (January 1925), pages 112–114  
Lisa Christensen, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*, Calgary, 2000, pages 50–54, 132–133 notes 43–62, 128–129, 132, notes 43–44

In the summer of 1924 Lawren Harris and A.Y. Jackson travelled to Jasper Park and painted at Maligne Lake and in the Tonquin Valley. This was Harris' first expedition to the Rockies and he was enthralled, initiating his lifelong fascination with the mountains. In January 1925 Jackson described their experiences in the pages of *The Canadian Forum*. "We camped at the south end of Maligne Lake on a wide delta of gravel which Coronation Creek is hurling out into the lake. ... [U]p a valley we could see the great Brazeau icefields, and, ... we climbed above timber ... and looked across great rolling pastures to the glaciers that almost cover Mount Henry McLeod and Coronet Peak."

In her important book, *A Hiker's Guide to the Rocky Mountain Art of Lawren Harris*, Lisa Christensen illustrated two Harris oil sketches depicting the region between Coronet Glacier and Mount Henry MacLeod: *South End of Maligne Lake* in the McMichael Canadian Art Collection and *Coronet Glacier Near Maligne Lake* (Private Collection) (see lot 124).

Harris had originally identified three sketches of Coronet Glacier, painted on 10 1/2 x 13 3/4 inch panels, for inclusion in his 1948 exhibition: 8. *Coronet Glacier, Jasper*; 9. *Coronet Mountain & Glacier*; and 10. *Coronet Glacier*. The oil sketch presented here, *Coronet Mountain, Brazeau Glacier*, was number nine on that list (as marked on the verso) and is one of the five sketches Harris painted in one day, as he again inscribed on the back of this sketch and on the back of the McMichael sketch.



Lawren Harris  
*South End of Maligne Lake*, 1924  
oil on wood panel, 27 x 35.2 cms  
McMichael Canadian Art Collection  
Gift of Mrs. Lawren Harris  
*Not for sale with this lot*



Hans Jensen after Lawren Harris  
*Mountain Glacier. Mountain Painting VIII*  
in *The Paintings of Lawren Harris*  
Compiled by Mrs. Gordon Mills, July–December 1936  
Lawren S. Harris fonds (1:3), Library and Archives  
National Gallery of Canada, Ottawa  
*Not for sale with this lot*





*Coronet Mountain, Brazeau Glacier* is key to the understanding of the evolution of two canvases by Harris depicting the Brazeau Icefields: the unlocated canvas, *Mountain Glacier, Mountain Painting VIII*, as well as *Brazeau Snow Field, Mountain Painting XII*, the latter shown in the January 1925 exhibition of the Group of Seven and also offered in this sale.

In the McMichael sketch, the open foreground allows an expansive view of the valley, painted in rich browns and dark greens, and of the glacier and two mountain peaks. The snow on the upper peaks is bordered by blue shadows, and yellow-edged clouds animate the blue sky.

In *Coronet Mountain, Brazeau Glacier*, Harris has zoomed in on the glacier. A dramatic diagonal dark brown and green ridge defines the right foreground leading to the rich green rocks lower left. The broadly painted avalanche of snow and ice is framed by a single peak at the right, the shadows painted with a fluid brush in mauve-blues and blue-greens, with greenish-brown snow-covered rocks at the left. Heavy sculpted grey and white clouds move across the sky. Both sketches include the harp-like pattern of snow on the central rocks.

*Coronet Mountain, Brazeau Glacier* served as the source for an unlocated canvas titled *Mountain Glacier, Mountain Painting VIII*, measuring 48 x 60 inches and known only from a drawing by Hans Jensen in Doris Mills' 1936 inventory of the unsold paintings Harris left in Toronto when he moved to Dartmouth, New Hampshire in 1934. The snow-capped rock forms at the left and sweep of snow and ice around the central rocks closely follow the design of this oil sketch, though he included the twin peaks depicted in the McMichael sketch. The clouds appear to retain the solid density and patterning of the clouds in the sketch offered here.

The year 1924 marked a turning point in Lawren Harris' career. He discovered subject matter that would obsess him for decades and, the following year, possibly to accommodate the scale of his new subject matter, he began to paint on larger panels that were approximately 12 x 15 inches.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at 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.

\$300,000–\$400,000

**ROBERT WAKEHAM PILOT****Cabbies, Old Montreal***oil on board**signed lower right, titled and dated 1926 to a label on the reverse  
6.25 ins x 8.75 ins; 15.9 cms x 22.2 cms***PROVENANCE**

Woods Estate, Ottawa  
A.K. Prakash & Associates, Inc., Toronto  
Peter Ohler Fine Art, Vancouver  
Masters Gallery, Calgary  
Private Collection

**LITERATURE**

*Magazin/Art* (Spring 1994), reproduced page 112  
A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*,  
Stuttgart, 2015, pages 621, 632

Soon after Robert Pilot's return to Canada following the First World War, the Montreal painter was invited by A.Y. Jackson to include two of his works in the Group of Seven's first exhibition in 1920. Following the exhibition, A.K. Prakash explains that Pilot declined "to formalize an association with these artists. Like Maurice Cullen, he differed philosophically from the group's nationalistic approach to art. [Pilot] preferred to paint inhabited places rather than the untamed wilderness, so he differed philosophically from the group's nationalist approach to art." He was given the opportunity to study in Paris in 1920. There, he enrolled at the Academie Julian and exhibited in the Paris Salon in 1922. Upon his return to Canada, he was elected an associate of the Royal Canadian Academy of Arts in 1925.

*Cabbies, Old Montreal* is one of Pilot's quintessential inhabited scenes of Quebec, depicting a bustling scene of horse-drawn cabs in Montreal's Old Port. "He generally excluded the new world from his record—there is, for example, a noticeable absence of automobiles in his compositions," notes Prakash. "Rather, his paintings convey a precise image of a world that was soon to disappear."

*Cabbies, Old Montreal* depicts a glimpse into another era, when Montreal was still a horse-dependent society. The monochromatic palette of pastel greys and mauve speak to Pilot's influence of the European Impressionists; however, Pilot has applied these methods to a wintry subject that remains quintessentially Canadian.

\$8,000–\$10,000





## FRANK HANS JOHNSTON

## Sun Song of Algoma

tempera on paperboard

signed lower left; titled and dated circa 1920 on the gallery label on the reverse

40 ins x 30 ins; 101.6 cms x 76.2 cms

## PROVENANCE

The Art Emporium, Vancouver

Masters Gallery, Calgary

Private Collection

## EXHIBITED

Nationalism in Canadian Art, Art Gallery of Greater Victoria, British Columbia, 24 January-30 March 1979 as *Algoma*

## LITERATURE

F.H. Johnston, Toronto to Eric Brown, Ottawa, File 5.42 Johnston, Library and Archives, National Gallery of Canada, Ottawa

"Etchings Predominate at Art Exhibition," *Daily Star* (Toronto), 3 May 1919F.H. Johnston, Hubert to Florence Johnston, Toronto, 1 October 1919 and 6 October 1919, Mary Bishop Rodrick and Franz Johnston Collection, R320, vol. 1-8, Library and Archives Canada, Ottawa [Fred Jacob], "Seven Artists Invite Criticism," *Mail and Empire* (Toronto) 10 May 1920Margaret L. Bell, *Nationalism in Canadian Art*, Victoria, British Columbia, 1979

Algoma is intimately associated with the early history of the Group of Seven. If Georgian Bay and Algonquin Park were the stages for their first shared ventures, Algoma inspired their bold new explorations in the years following World War I. Twenty-five Algoma subjects were included in the first Group of Seven exhibition in May 1920. Such classics as Lawren Harris' *Island*, *MacCallum Lake* (Vancouver Art Gallery), J.E.H. MacDonald's *Falls*, *Montreal River* (Art Gallery of Ontario), Frank Johnston's *Fire-Swept, Algoma* (National Gallery of Canada), A.Y. Jackson's *First Snow, Algoma* (McMichael Canadian Collection) and Arthur Lismer's *Isles of Spruce* (Hart House, University of Toronto), were all inspired by Algoma's dramatic landscapes.

In August 1918 Johnston received a commission to draw and paint the activities of the flight training schools in southern Ontario for the Canadian War Memorials program; however, a trip to Algoma with Lawren Harris and J.E.H. MacDonald in October interrupted his war work and set him off in a new direction. "Our trip north was a great success – we struck new country in every respect and had a wonderful time sketching for all that was in us," he wrote to Eric Brown, director of the National Gallery. "I returned with fifty three sketches—all sizes ranging from four to seven inches up to thirty by thirty. We all came back without a regret as regards the amount of work we could do. Next time you are in Toronto I would like you to see them. Sir Edmund Walker seemed to like them well enough to ask if Harris, MacDonald and myself would hold a three man show in the Grange this coming spring, so we are going to keep the collection of sketches intact, and try and get a couple of big ones painted to include in the show."

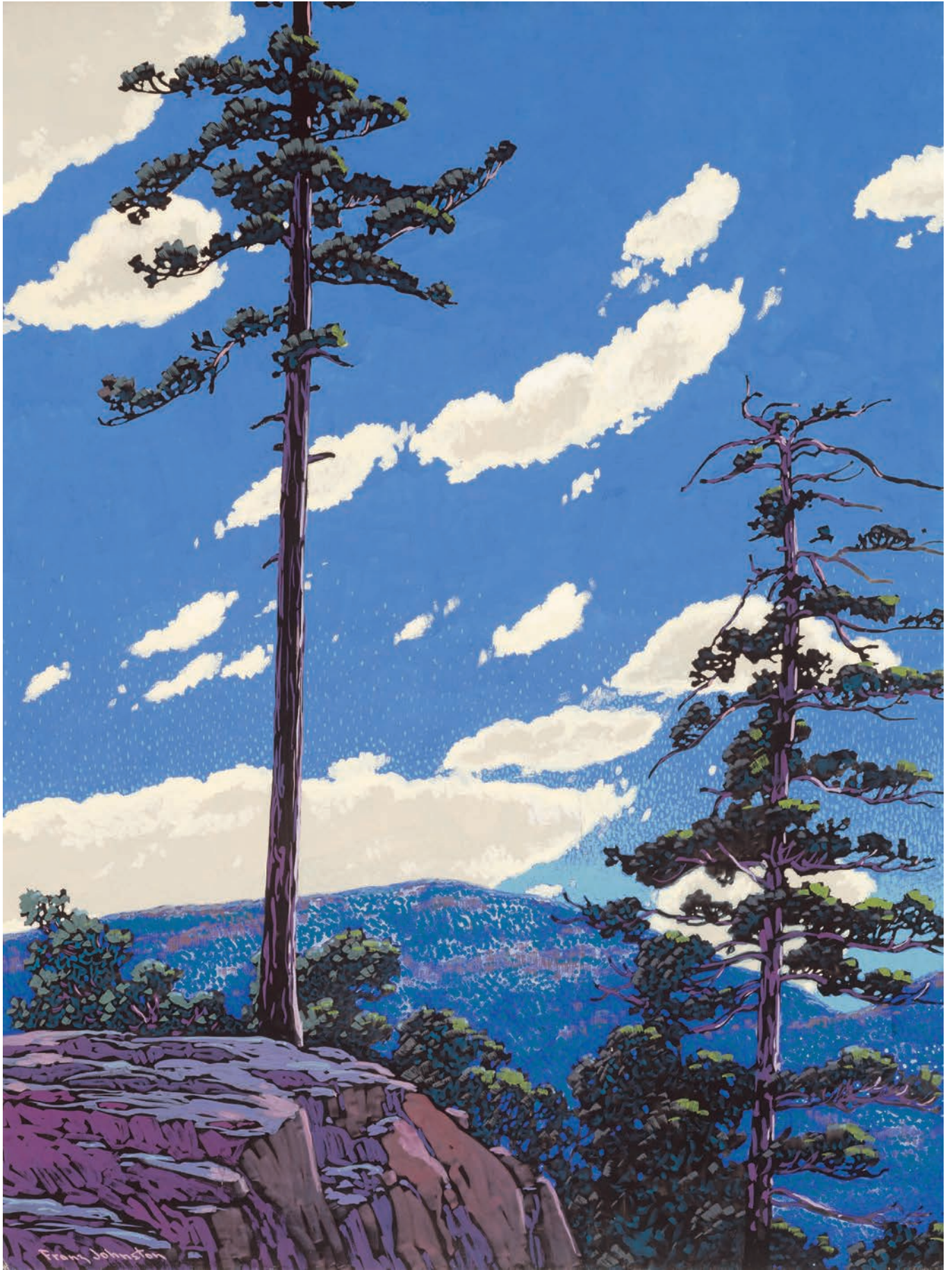
Johnston had fifty-seven works in the Algoma exhibition at the Art Museum of Toronto in late April 1919, fifty-one sketches of varying dimensions, probably most in tempera, his favoured medium, and six larger canvases previously shown with the Ontario Society of Artists in March. The writer in the *Toronto Daily Star* admired Johnston's contributions, stating, "Mr. Johnston sees nature much as a huge decoration—the blue and purple mountains with a glimpse of orange sky; the sparkle of autumn foliage against the molten grey of a placid lake—he eliminates detail and finds wide unbroken expanses."

In September 1919 Johnston returned to Algoma with Harris, MacDonald and A.Y. Jackson, prior to the first Group exhibition in May 1920. In early fall of the same year, Johnston once again went to Algoma with Harris, Jackson and MacDonald to paint at Mongoose and nearby Wart Lake. It was during this trip when he would have painted this tempera on paperboard. *Sun Song of Algoma* is set from an unusual vantage point, providing a view looking up at the pine trees and an indigo sky. Johnston used a striking monochromatic colour palette of deep blues and purples, repeated in the sky, mountains and rock formations, contrasted with the bright white clouds.

Johnston was a prolific artist, as evidenced by his delight in his own production. Having encountered financial difficulties constructing a house in north Toronto, in the fall of 1920 he moved his family to Winnipeg, where he taught at the city's art school and directed the public gallery. In January 1922 he held an exhibition at the Winnipeg Art Gallery that included three hundred twenty-six works of which over one hundred bore Algoma titles. In spite of the great number of Algoma subjects he painted, they remain relatively rare and most of the known works are decorative arrangements of trees and foliage against hills or sky.

\$70,000–\$90,000





## ALEXANDER YOUNG JACKSON

## The River, Baie-Saint-Paul

oil on canvas

signed and dated 1929 lower right; inscribed indistinctly on the stretcher  
25 ins x 32 ins; 63.5 cms x 81.3 cms

## PROVENANCE

Collection of the Artist, Toronto  
 Mary Osler Boyd, Toronto, 1934  
 Private Collection, Ottawa, by descent  
 Dominion Gallery, Montreal, 1966  
 David Molson, Montreal, 1966  
 Kenneth G. Heffel Fine Art Inc., Vancouver  
 Private Collection, Vancouver  
 Joyner Fine Art, auction, Toronto, 25 November 1994, lot 31 as  
*The Gouffre River, Baie St-Paul*  
 Masters Gallery, Calgary  
 Private Collection

## EXHIBITED

*Exhibition of the Group of Seven*, Art Gallery of Toronto, 5-27 April 1930, no. 81 as *The River, Baie St. Paul*  
*Exhibition of Paintings and Drawings by Group of Seven and Other Artists*, Art Association of Montreal, 3-18 May 1930, no. 81 as *The River, Baie St. Paul* at \$300  
*Paintings by A.Y. Jackson*, J. Merritt Malloney's Gallery, Toronto, to 10 March 1934, no.14 as *The River at Baie Paul*

## LITERATURE

Library and Archives Canada, Ottawa, Naomi Jackson Groves fonds (MG30-D351) Container 95-11, Letters to Florence Clement 1923-1924; Container 69-20 Inventory Binder 1930  
 A.Y. Jackson, "Winter Sketching," *Supplement to the McGill News*, VIII:3 (June 1927), pages 298-300  
 "Kenneth G. Heffel Fine Art. Inc.," *Canadian Art Sales Index 1980-81*, Vancouver, 1981, reproduced page 4

The Lower Saint Lawrence became A.Y. Jackson's favourite painting site in the 1920s. He painted at Cacouna on the south shore opposite Tadoussac in the spring of 1921 and in March 1923 visited Baie-Saint-Paul for the first time. Situated on the north shore of the Saint Lawrence, the picturesque village lies at the mouth of the Gouffre River, which meanders down from Saint-Urbain, the village made so famous by Clarence Gagnon's 1925 canvas *Village in the Laurentian Mountains* (National Gallery of Canada). On 16 March 1923 Jackson wrote 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 village is rather fine. New church, very awful architecture replacing a fine old one and a lot of gaily painted houses, but rather hard to compose. However there should be something to do when the little river breaks up."

On 10 January 1924 he again wrote to Florence Clement from Baie-Saint-Paul. "I don't like the winter quite so early in January. I like it when it is over the divide and you can see or feel the oncoming of spring. Now winter is just a little too cocky. It looks too much like Christmas cards here now. I see them all over."

Jackson was fascinated by the changing effects of light and snow. "March and April are the happy sketching months, when the snow is old and rich in form and texture, and the cold does not stiffen the colours or nip the fingers, and when the thaw starts, every day brings changes of colour and new elements in design.... The snow ... is sensitive to every phase of light, and changes in sympathy with the sky; the relationship of the two is often the chief problem," he wrote in the *Supplement to the McGill News* in 1927.



A.Y. Jackson  
*River, Baie St. Paul, Quebec*, 1928  
 oil on wood panel, 21.6 x 26.7 cms  
 McMichael Canadian Art Collection  
 Gift of the Founders, Robert and Signe McMichael  
 Not for sale with this lot





Jackson was especially attracted to the architecture and inhabited rural landscape of the older regions of Quebec and his principal subjects in the mid-1920s were the villages and farmhouses, the rural roads and wind-swept barns. However, the landscape was changing, as he bemoaned in that same McGill article. "The picturesque side of Quebec is rapidly disappearing, the traditional architecture has given way to the bungalow and red brick atrocities surrounded by verandahs, the homespun and rugs and blankets are being made to sell to tourists, the old boat-shaped red sleigh which faded to violet grey is being supplanted by an artist-proof factory article.... The painter, however, is not dependent on the picturesque, ... fine canvases can be developed from the slightest of external [motifs]."

In March 1928 Jackson once again returned to Baie-Saint-Paul to find the village smothered in snow. Possibly disturbed by the changes in the architecture of the village and unable to move up to Saint-Urbain due to an outbreak of smallpox, Jackson painted the landscape around the Gouffre River. Worked up from an oil sketch painted that March and now in the McMichael Canadian Art Collection, *River, Baie St. Paul*, marks a turning point in Jackson's depiction of the rural Quebec

landscape. No house, barn or sleigh occupies the river valley. The painting has been developed from "the slightest of external motifs," the river and surrounding hills. The muted palette of browns and greys, similar to Jackson's *Beothic at Bache Poste* (National Gallery of Canada) also shown in the 1930 Group of Seven exhibition, is accented by rich blue shadows and white snow in the distant hills. Red branches emerge from the snow on the far slope and the transparent brown water is edged by touches of green ice. From the foreground shore to the curving river to the riverbank, hills and clouds, the whole composition is determined by the interplay of broadly brushed, rolling rhythms.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at 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.

\$150,000–\$200,000











## DAVID BROWN MILNE

## The Black Chimney

oil on canvas

signed and dated 1932 upper left; catalogue raisonné no. 302.139  
26.25 ins x 32.5 ins; 66.7 cms x 82.6 cms

## PROVENANCE

Collection of the Artist

The Rt. Hon. Vincent Massey, Port Hope, 1934

Mellors Galleries, Toronto, 1934

Professor W.J. McAndrew, 1938

By descent to a Private Collection

Masters Gallery, Calgary

Private Collection

## EXHIBITED

*Exhibition of Paintings by David B. Milne*, Mellors Galleries, Toronto; travelling to James Wilson and Co., Ottawa and W. Scott and Sons, Montreal, 27 November 1934–February 1935, no. 2 as *The Chimney*  
*David Milne*, Hart House, University of Toronto, 14–28 March 1955  
*David Milne*, Hart House, University of Toronto, 7–22 January 1962

## LITERATURE

*Exhibition of Paintings by David B. Milne*, Toronto, 1934, no. 2 as *The Chimney*

Robert H. Ayre, “Exhibit of Works by David B. Milne”, *Gazette*, (Montreal), 19 March 1935

Possibly E.W. Harrold, “David Milne's Original Art”, *Ottawa Citizen*, 1 February 1935

Emile Venne, “Un Fauve: M. David B. Milne”, *L'Ordre* (Montreal), 28 March 1935

*David Milne*, Toronto, 1955, possibly reproduced

Susan Pamela Chykalink, “David B. Milne's Return to Canada: A Study of the Temagami, Weston and Palgrave Years, 1929–1933” (M.A. Thesis, Queen's University, 1986) page 98

David P. Silcox, *Painting Place: The Life and Work of David Milne*, Toronto, 1996, pages 197, 230, 240

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929–1953*, Toronto, 1998, reproduced page 540, catalogue raisonné no. 302.139

David Milne was a master with black pigment and used it often. Here it describes the main architectural element in a view from the upper floor of the Milne's home in Palgrave, Ontario, a village of about 100 at this time, in the Caledon Hills north of Toronto. He and Patsy Milne moved back to Canada from the USA in 1929, lived briefly in Toronto, and arrived in Palgrave the spring of 1930. The place where he painted was especially important to Milne. Palgrave's serene, agrarian surrounds and village sights were ideal aesthetically.

Milne frequently painted prospects of this town and neighbouring countryside from this vantage point. As the late David Silcox has pointed out, one reason for this choice is that strong, anchoring motifs such as this chimney provide visual interest through contrast with a relatively calm sky. We see that strategy here and in cognate paintings such as *Kitchen Chimney*, 1931 and *Chimney on Wallace Street*, 1932.

Looking at *The Black Chimney*, we might recall that Milne was a skillful printmaker, a medium that demands nuanced attention to tonalities. In his oils too, black is not just black: paint is applied thinly to describe the title's motif and the roofs of most of the adjacent buildings. He was sparing with the saturation of his forms for economic as well as aesthetic reasons, as he explained in a letter from this time: “The reason for this way of putting on the paint is a feeling for economy – of aesthetic means ... a hankering to do things by the slightest touch on the canvas, the brush meeting it and no more ... Some feeling of economy prevents me from varying hues in the same picture (by adding white or less white). This is so strong that I sacrifice economy of touch ... to economy of value in the hues. These things are slight when put in words but they are very strong and control you pretty completely.”

The Great Depression was particularly dire for the always impecunious Milne, but as always, he made personal hardship into an aesthetic triumph. His blacks here are living skins of paint, not unrelieved, inanimate blocks. White accents sparkle through on the chimney itself. The flashing joining this structure to the roof is completely white. The longer we look, the more apparent it becomes that *The Black Chimney* is articulated throughout using black, white, and just a few coloured accents. In Milne, maximal vision is achieved with minimal means.

Mark A. Cheetham has written extensively on Canadian artists, including Jack Chambers, Alex Colville, Robert Houle, and Camille Turner, most recently in the collection *Unsettling Canadian Art History* (2022). He is a freelance writer and curator and a professor of Art History at the University of Toronto.

\$200,000–\$300,000





## JACK LEONARD SHADBOLT

### 25 Birds of Good Omen

acrylic and watercolour on illustration board

signed and dated 1970 lower right; titled and inscribed "For Doris on the occasion of our 25th anniversary Sept. 21, 1970" lower left  
60 ins x 40 ins; 152.4 cms x 101.6 cms

#### PROVENANCE

Estate of the Artist  
Doris Shadbolt, Vancouver  
Masters Gallery, Calgary  
Private Collection

#### EXHIBITED

*Correspondences: Jack Shadbolt*, Glenbow Museum, 2 November 1991-5 January 1992, no. 72 as *Birds of Good Omen For Doris*, 1970  
*Jack Shadbolt, R.C.A., Works from the Estate*, Masters Gallery, Calgary, 4-6 April 2002 as *25 Birds of Good Omen*, 1970

#### LITERATURE

Scott Watson, *Jack Shadbolt*, Vancouver/Toronto, 1990, reproduced page 145  
Patricia Ainslie, *Correspondences: Jack Shadbolt*, Calgary, 1991, no. 72, reproduced page 64  
Masters Gallery, *Jack Shadbolt, R.C.A., Works from the Estate*, Calgary, April 2002, reproduced on the cover

Jack Shadbolt played a significant role in the Vancouver art scene starting from the 1940s, alongside B.C. Binning. Drawing inspiration from Cubism, Surrealism, American Regionalism, and Northwest Coast Native American art, Shadbolt utilized these diverse influences to express his profound connection to nature and its cultural significance. Surrealism was a formative influence on Shadbolt's work and the thread that tied all periods of the artist's body of work together. The use of Surrealism became more clear and specific as the years progressed. While Surrealism informed the work, Shadbolt's attention to the formal principles, such as draughtsmanship and deliberate structuring of form provided cohesion and harmony.

Shadbolt emigrated from England in 1912, initially settling in the B.C. interior before making Victoria his home in 1914. His encounter with Emily Carr in 1930 at Victoria College left a lasting impact on his life and work. Despite their differing artistic styles, both artists drew inspiration from the spiritual connection with nature seen in Northwest Coast Native American art. This shared interest in the mystic unity of natural, cosmic, and cultural elements resonates deeply in Jack Shadbolt's work.

Created as a twenty-fifth anniversary gift for his wife, Doris, *25 Birds of Good Omen* is a calendar of owls, which represent the 25 happy years of marriage for the couple. Jack and Doris were a close couple who married in 1945. Together they founded the Vancouver Institute of Visual Arts together, which was a charitable foundation that provided grants to artists to nurture and support their practice.

Birds were a recurring theme for the artist whose work regularly dealt with metamorphosis and the natural world. *25 Birds of Good Omen* was created during the same year that Shadbolt was featured in a touring thirty year retrospective organized by the Vancouver Art Gallery in collaboration with the National Gallery of Canada. It was also the year that Shadbolt began a series of works that featured owls, with some incorporating collage. Other works in the series included *Birds in a Tree*, *October* and *The Owl Shop*. Shadbolt's exploration of sequences and series in the 1970s was often likened to pop aesthetics, but he viewed repetition as a way to connect to myth, ritual, and sexuality. While Romans believed the owl to be a bad omen associated with death and ill fate, the Greeks had a more favourable view. The owl was revered and symbolized wisdom. Owl trinkets were meant to protect the bearer and brought good fortune and luck. Among the single species is dynamic variety. In *25 Birds of Good Omen* each owl is given a distinct look and personality in recognition that each year of a marriage is different and constantly evolving.

\$20,000–\$30,000







## ALEXANDER YOUNG JACKSON

## Eastern Arctic

oil on panel

signed lower right; signed, titled, dated 1930, inscribed "Arctic" [sic], "Joe McCulley", "owned by "H.V. Ross" and the Naomi Jackson Groves inventory number ("NJG 108") on the reverse

8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms

## PROVENANCE

Joseph McCulley, Toronto

H.V. Ross, Toronto

Joyner Waddington's, auction, Toronto, 2 December 2003, lot 53

Masters Gallery, Calgary

Private Collection

## EXHIBITED

Possibly *Arctic Sketches* by A.Y. Jackson, Hart House, University of Toronto, November 1930, no. 4 as *Neerke, Greenland*

Possibly *Arctic Sketches* by A.Y. Jackson, R.C.A. & Lawren Harris, National Gallery of Canada, Ottawa, 26 November–8 December 1930, no. 4 as *Neerke, Greenland*

Possibly *Arctic Sketches* by Lawren Harris and A.Y. Jackson, R.C.A., Art Gallery of Toronto, from 1 May 1931, no. 357 as *Nerke, Greenland*  
A.Y. Jackson, Arts & Letters Club, Toronto, from 3 October 1972

## LITERATURE

Library and Archives Canada, Naomi Jackson Groves Fonds, MG 30 D351, Container 52, file 13, A.Y. Jackson's Arctic Diary 1930, and Container 69-21 Inventory Binder Arctic 1930

A.Y. Jackson, *A Painter's Country*, Toronto, 1958, pages 98, 105-108  
Dennis Reid, *Le Groupe des Sept/The Group of Seven*, Ottawa, 1970, pages 231-234, 237-240

A.Y. Jackson *The Arctic 1927*, Moonbeam, Ontario, 1982, unpaginated, plate 58

David Silcox, *The Group of Seven and Tom Thomson*, Toronto, 2003, page 390

A.Y. Jackson's trips to the Arctic in 1927 and 1930 are key moments in the artist's life-long exploration of Canada's many landscapes. On both trips he travelled on the Canadian government supply boat, the *Beothic*. In 1927 he was accompanied by Dr. Frederick Banting and in 1930 by fellow artist Lawren Harris. The first voyage resulted in a large number of drawings, oil sketches and several canvases, one of which, *North Shore, Baffin Island* (also exhibited as *Eskimo Village*), acquired by Toronto's East York Collegiate in 1928, depicted an encampment of tents, houses, dogs and Inuit on a rise in the foreground with an expansive view of the hills of Bylot Island across ice-strewn water. As Jackson later wrote, "Since our time at any of our stopping places was, of necessity, limited, we got into the habit of making notes [i.e. drawings] while ashore. When we were at sea again we made paintings from these notes in our cabin." This canvas was worked up from a drawing (reproduced as plate 58 in *A.Y. Jackson The Arctic 1927*) made at Pond Inlet in Northern Baffin Island on 16 August 1927 and from an oil sketch (sold at Heffel Fine Art Auction House, 23 May 2007, lot 146a), possibly painted from the drawing in the artists' cabin.

The first part of Jackson's second trip north followed much the same route as in 1927, but ice and fog were constant variables. The ship's stop at Pangnirtung on the east coast of Baffin Island resulted in a good number of drawings and the canvases *Summer, Pangnirtung Baffin Island* (McMichael Canadian Art Collection, 1979.26.4) and *Eskimo Summer Camp, Pangnirtung*. These paintings rework the composition of the earlier *North Shore, Baffin Island*, with a foreground encampment, a body of water in the middle ground and distant hills, as does the oil sketch offered here. But *Eastern Arctic* was not painted at Pangnirtung but, as Naomi Jackson Groves has noted, at Nerck (or Nerke) on Robertson Bay or Fjord in Northern Greenland. As Jackson wrote in his autobiography, *A Painter's Country*, from the first northern stop at Godhavn, the *Beothic* headed north to Ellesmere Island then followed the Greenland coast south where Jackson "saw a noble range of big reddish-violet hills covered by glaciers standing in relief against warm grey skies. We called at Nerck ... an old settlement of stone igloos...". Most striking are the dramatic glaciers discharging from the Greenland ice sheet across the water. This composition also began in a drawing, now in the Firestone Collection at the Ottawa Art Gallery,



A.Y. Jackson

*Encampment, Eastern Arctic*

oil on canvas, 50.8 x 66 cms

Private Collection

Not for sale with this lot



Lawren Harris

*Robertson Bay, Greenland, circa 1930*

oil on wooden panel, 29.5 x 37.5 cms

University of Alberta Art Collection

Gift of Alexander (Andy) and Margaret Andrekson

Not for sale with this lot





dated 16 August 1930, three years to the day after Jackson drew the Pond Inlet study for *North Shore, Baffin Island*. Another, more detailed preliminary drawing sold at Joyner Waddington's in Toronto, 2 December 2003, lot 54 together with this oil sketch.

Jackson's affectionate depiction of the tents, dogs and family group, painted in earth tones with accents of blue and a rollicking rhythm, contrasts strikingly with Lawren Harris' oil sketch of Nerke (inscribed on the back *Robertson Bay, Greenland* and *Nerke, Greenland North*) that he gave to Emily Carr in November 1933 and that is now in the collection of the University of Alberta. Harris' sketch is an intellectual construct, devoid of human life. The reddish violet hills are colder, as are the grey sky and clouds. In both works the glaciers flow into the sea. Harris worked up his sketch to paint the canvas *Greenland Mountains* (National Gallery of Canada, 4279).

*Eastern Arctic* was formerly in the collection of Joseph McCulley, who was warden of Hart House from 1952 to 1965, and was subsequently acquired by Arts and Letters Club member Harry Ross, who, in 1964 (Groves) or 1965 (Silcox), asked Jackson to paint a canvas from this 1930 sketch. That canvas sold with the drawing and oil sketch at Joyner Waddington's in Toronto on 2 December 2003, lot 52. Ross loaned two untitled canvases and two untitled sketches, most likely including this sketch and the canvas, to the A.Y. Jackson exhibition celebrating the artist's ninetieth birthday, at the Arts and Letters Club in 1972.

We extend our thanks to Charles Hill, Canadian art historian, former Curator of Canadian Art at 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.

\$70,000–\$90,000

**MAURICE GALBRAITH CULLEN****View of Quebec from Lévis***oil on canvas**signed and dated 1904 lower right; Cullen Inventory No. 1000**16.5 ins x 22.25 ins; 41.9 cms x 56.5 cms***PROVENANCE**

Walter Klinkhoff Gallery, Montreal

Peter Bronfman, Toronto

Masters Gallery, Calgary

Private Collection

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

Following a six year stay in Paris and further travels through the French countryside, in 1895 Maurice Cullen exhibited at the Salon and was the first Canadian to be offered an associate membership to the Société nationale des beaux-arts. Despite his growing success in France, the artist chose to return to Montreal that same year. Cullen was determined to give Canadians the opportunity to appreciate the impressionist art he admired in Paris, and to portray the Canadian landscape in this preferred style. He began to exhibit his works in 1896, which received overwhelmingly positive reviews.

In the early 1900s Cullen was exhibiting regularly in Montreal and garnered more significant recognition from critics. He was awarded a bronze medal at the 1904 World's Fair in St. Louis, Missouri; this success motivated Cullen, together with William Brymner, to build a studio in Saint-Eustache, northwest of Montreal. Every year he travelled up and down the Saint Lawrence River between Montreal and Quebec to paint his surroundings. Here, Cullen depicts a favourite subject of Quebec painters, *View of Quebec from Lévis*, in his quintessential impressionist style which lends itself perfectly to the subtle and monochromatic colour palette of the snow and ice-covered river scene. Cullen created a completely new vision of the Canadian wilderness, which influenced the next generation of landscape artists including the Group of Seven. A.Y. Jackson praised these works, remarking: "To us [Cullen] was a hero. His paintings of Quebec city, from Lévis and along the river are among the most distinguished works produced in Canada."

**\$10,000–\$15,000**





**ETHEL SEATH****St. Sulpice Garden, 1930***oil on board**signed lower right; titled on a label on the reverse**16 ins x 12 ins; 40.6 cms x 30.5 cms***PROVENANCE**

A.K. Prakash &amp; Associates, Inc., Toronto

Masters Gallery, Calgary

Private Collection

**EXHIBITED***The Beaver Hall Group Retrospective Exhibition*, Walter Klinkhoff Gallery, Montreal, 13-27 September, 1999, no. 22**LITERATURE**A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, Richmond, Hill, Ontario, 2008, reproduced pages 114, 135 and 326 as *Nuns, St. Sulpician Garden*, 1930

Saint-Sulpice Seminary is located in Montreal and boasts the oldest religious building in the city, which was erected between 1684 and 1687. The grounds included a garden where priests, following a monastic tradition, grew fruits and vegetables. It is regarded as one of the first gardens of its kind in North America. The geometric design of the garden was borrowed from the French style of the Renaissance. The diagonal aisles are arranged around a central statue.

As a prominent figure in the Montreal art scene for over sixty years, Ethel Seath worked as an illustrator for Montreal newspapers and taught art at a private school for girls for over 45 years. In addition to her successful illustration career, she attended sketching classes and trips with William Brymner, Edmond Dyonnet and Maurice Cullen with the Art Association of Montreal. It was under the tutelage of William Brymner that the artist met fellow artists with whom she would form the notable Beaver Hall Group. The group was known for their equal inclusion of male and female artists and their contributions to modernism. In contrast to the Group of Seven, the Beaver Hall Group was predominantly interested in urban life as we see in *St. Sulpice Garden*. The picture serves as a testament to the rich history of the city. The cloaked figures in the foreground remind us of the site's function as a religious educational institution. Like Emily Carr's depictions of missionary structures within the landscape, Seath reminds the viewer of society's enduring footprint on the land and the complex histories of Canada's development.

The repeating red and pink brushstrokes create a sense of unity and rhythm throughout the picture and the sinuous trees in the foreground anchor the elements of the picture while lending themselves to the movement of the work. We see the simplification of form and bold brushwork inspired by the work of the Impressionists. The volume of form that is characteristic of Seath's work is on full display in this picture and demonstrates the artist's desire to be freer in her artistic practice and move away from the more rigid constraints of her graphic art career.

**\$40,000–\$60,000**





**EDWIN HEADLEY HOLGATE****Madeleine, 1937***oil on board**signed with initials lower left**16 ins x 12.5 ins; 40.6 cms x 31.8 cms***PROVENANCE**

Dominion Gallery, Montreal

Madeleine Rocheleau Boyer, *circa* 1955

Estate of Madeleine Rocheleau Boyer

Masters Gallery, Calgary

Private Collection

**EXHIBITED**

*Edwin Holgate*, Montreal Museum of Fine Arts; travelling to the Glenbow Museum, Calgary; McMichael Canadian Art Collection, Kleinburg, Ontario; National Gallery of Canada, Ottawa; Beaverbrook Art Gallery, Fredericton, 26 May 2005–15 April 2007, no. 91

**LITERATURE**

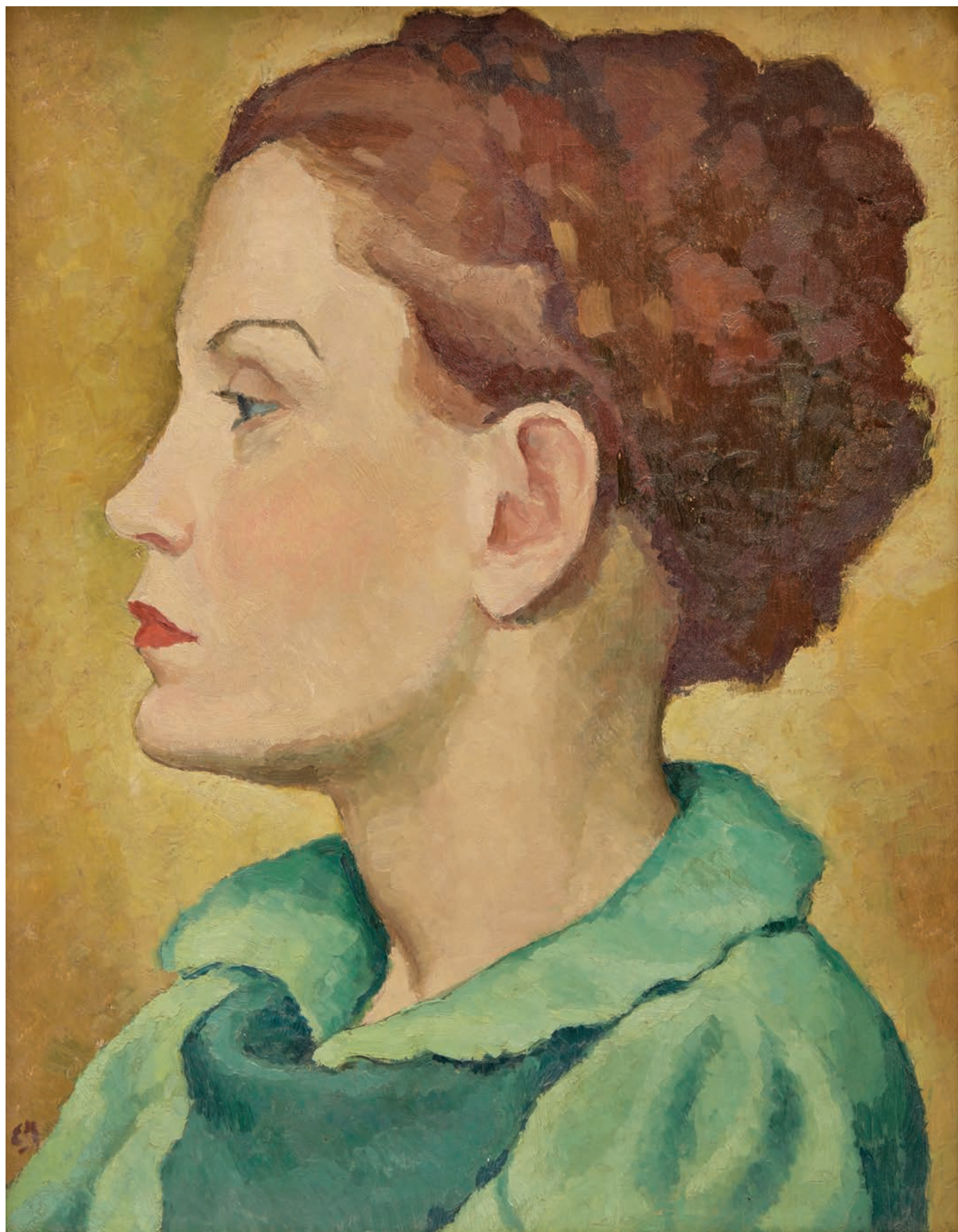
Dennis Reid, *Edwin Holgate*, Ottawa, 1976, no. 44, reproduced page 67  
 Brian Foss, Rosalind Pepall and Laura Brandon, *Edwin Holgate*, 2005, no. 91, reproduced page 152

Edwin Holgate joined the Group of Seven in 1931 and was a founding member of the Canadian Group of Painters. Holgate established himself as one of the leaders of a modernist current in Canadian painting which centred on depictions of the human figure. His formal training in Paris under Lucien Simon and René Ménéard in 1912 had provided him with a highly skilled approach based on careful draughtsmanship and considered compositions. Holgate had exhibited portraits and nudes with the Group of Seven as early as 1924. By the 1930s, he had created many celebrated portraits, while also receiving acclaim for his landscapes and wood engravings. Rather than work on commissioned portraits as a source of income, Holgate's focus was on the exploration of the formal properties of portraiture.

Holgate's portrait of Madeleine Rocheleau Boyer alludes to both traditional and modernist conventions of portraiture. The studied composition of the sitter in profile harkens back to portraits of the early Renaissance. Similar profile views were favoured in the coins of ancient Greek and Rome. Europe of the fifteenth century had seen a revival of the art of antiquity, which coincided with a greater interest in individual identity and a new emphasis on portraiture. While Holgate based *Madeleine* on these traditional conventions, the model's hair and makeup root the painting in the 1930s. The subjects of Holgate's portraits tended to be family and friends of the artist. An artist herself, Madeleine Rocheleau Boyer worked at the studio of Holgate and Ernest Neumann. Popular as an artist's model, Rocheleau posed for some of Holgate's most celebrated oils of nudes in landscapes, including *Early Autumn* of 1938. In later years, she would exhibit her own work regularly in Montreal. Here, her expression appears stoic and introspective. Acclaimed for his portraits and nudes, Holgate's interest in the formal possibilities of portraiture are evidenced by his methodical, carefully structured works.

\$20,000–\$30,000





**MARC-AURÈLE DE FOY SUZOR-COTÉ****Indian in the Wood (Indien à la chasse)***oil on canvas**signed and dated 1907 lower left**25.75 ins x 18.5 ins; 65.4 cms x 47 cms***PROVENANCE**

Watson Art Galleries, Montreal

Galerie Bernard Desroches, Montreal

Private Collection

**EXHIBITED**William Scott & Sons Gallery, Montreal, December 1907-January 1908 as *Indian in the Wood*6th Annual Exhibition, Canadian Art Club, Art Museum of Toronto (Public Reference Library Building), Toronto, 29 April-31 May 1913, no. 33 as *Indian Hunting in the Woods*Watson Art Galleries, Montreal, 16-27 November 1927, no. 3 as *Indian in the Woods*50th Spring Exhibition, Art Association of Montreal, 16 March-16 April 1933, no. 308 as *Indien chassant à l'arc**Suzor-Coté, 1869-1937, Light and Matter*, Musée de Québec; travelling to the National Gallery of Canada, Ottawa, 10 October 2002-11 May 2003, no. 49 as *Indian Hunting in the Woods***LITERATURE**"Paintings and Sculpture Shown", *The Montreal Daily Star*, 24 December 1907, page 12Laurier Lacroix, *Suzor-Coté, 1869-1937, Light and Matter*, Québec/Ottawa, 2002, no. 49, pages 137, 144, reproduced page 145

Marc-Aurèle de Foy Suzor-Coté

*Jacques Cartier Meeting the Indians at Stadacona, 1535, 1907**oil on canvas, 264.5 x 401 cms*

MNBAQ, Purchased in 1923 (1934.12)

Photo: MNBAQ, Jean-Guy Kérourac

*Not for sale with this lot*

Born in the village of Arthabaska, Marc-Aurèle de Foy Suzor-Coté came from an affluent family. In 1891, he moved to Paris for three years to study fine art at the École de beaux-arts. His art was included in the Paris Salon of 1894. He returned to North America briefly, pursuing commission work, before returning to Europe for an extended period between 1897 and 1907. He had an early interest in landscape painting, however, his academic training held strong and he continued to paint historical pictures until 1902. Suzor-Coté was a very versatile artist and upon returning to Canada in 1907, he began to produce his richly textured style inspired by the Impressionist work he saw in Paris. *Indian in the Wood* was completed in 1907, the year he left Paris for Montreal. This oil painting demonstrates a clear influence of French Impressionism, when compared to the artist's previous works. The colour palette is brighter and more decorative, and the brushstrokes are looser and distinct. Suzor-Coté also adopted their techniques of interpreting light and shadow; flecks of sunlight shine through the forest onto the figure and the ground.

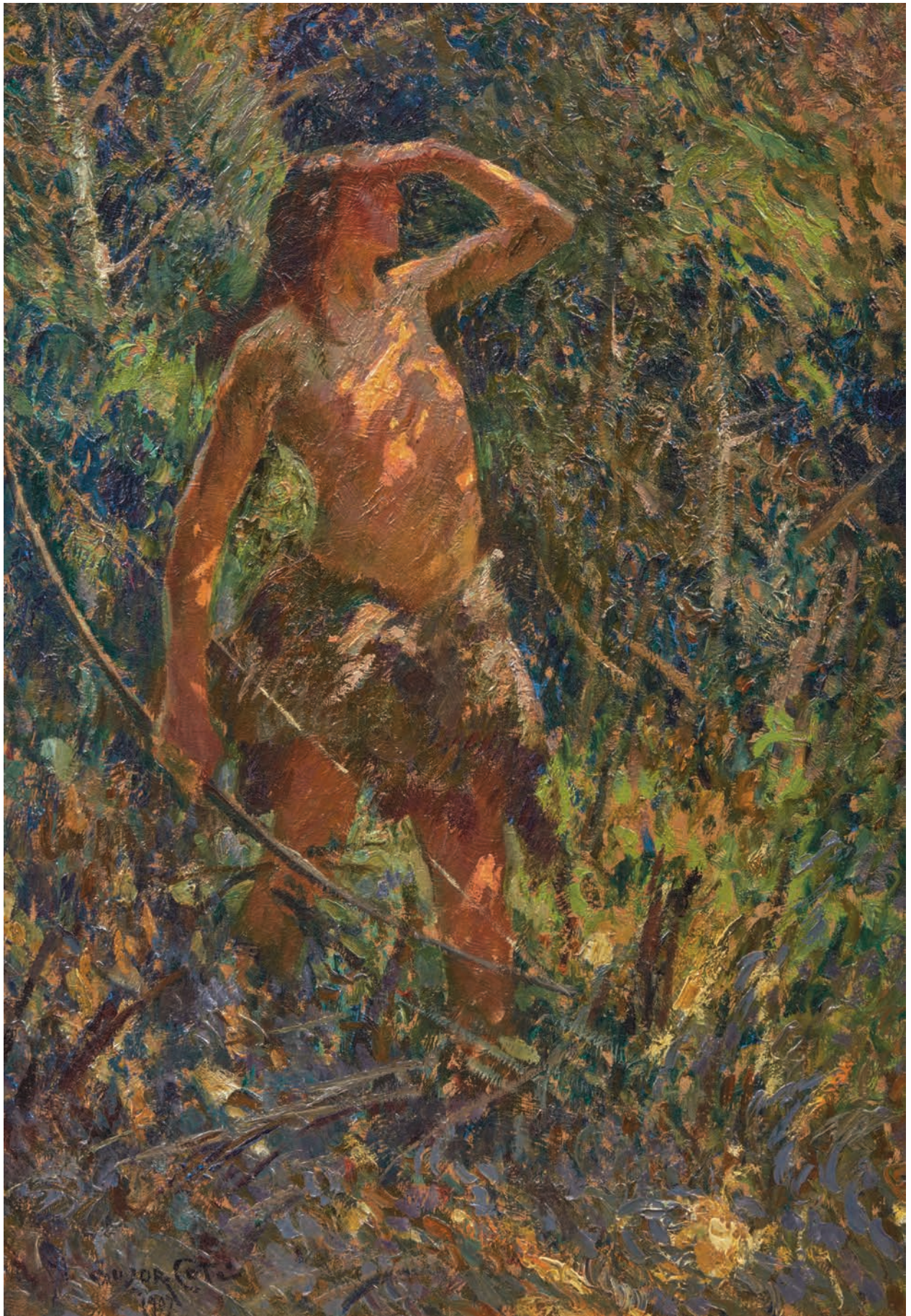
Suzor-Coté would go on to have a successful career as a painter of figures, in oil painting, pastel and bronze. Inspired by French Realist artists such as Jean-François Millet, Suzor-Coté focused on portraying the Québécois peasants in their daily life through portraits and genre scenes. In the early 1900s, Suzor-Coté received many commissions to paint portraits of members of the social elite, as well as one of Sir Wilfrid Laurier in 1909. In these artworks he enlivened the poses and portrayed a more official character to his sitters.

Depicting an Aboriginal man hunting, *Indian in the Wood* is an atypical subject within Suzor-Coté's category of figural work. The artwork was part of the artist's brief exploration of the genre of historical painting, serving as a preparatory work for the large painting *Jacques Cartier Meeting the Indians at Stadacona, 1535*. Laurier Lacroix writes that on Cartier's second voyage, "he returned from France with the two sons of Chief Donnacana, whom he had taken as guides for his first exploration in 1534, when the mythical meeting between the two peoples had taken place. In 1535, Stadacona was inhabited by the Iroquois, depicted by Suzor-Coté as the natural sons of the forest." Lacroix also notes that in 1907, Suzor-Coté painted another version of one of the Iroquois men in the forest, shielding his eyes from the sun, which is *Indian in the Wood*, depicting the figure with the same arm pose as in the large historical scene.

*Jacques Cartier Meeting the Indians at Stadacona, 1535* caused a stir in 1907. The artist's painting abilities were praised, particularly his separated brushstrokes and his ability to create atmosphere. The content of the painting was criticized, as it was not seen as an accurate historical account, due to Jacques Cartier being too handsome, and the French men's clothes being too formal and in pristine condition (considering they had just arrived after four months at sea), and the artist "giving into exoticism" when portraying the Iroquois people. Lacroix writes that this painting brought up more general questions surrounding the practice of painting historical events, such as: "How was one to go about representing historical facts four centuries after they took place? How should they be interpreted, and how should the episode be treated both formally and stylistically?"

**\$50,000-\$60,000**









136

MARC-AURÈLE DE FOY SUZOR-COTÉ

Le vieux pionnier canadien

bronze  
signed (incised), dated 1912 and inscribed "Copyrighted-Canada 1914" and "USA" on the base; stamped "Roman Bronze Works N.Y." on the underside of the base  
15.75 ins x 16.25 ins x 8.5 ins; 40 cms x 41.3 cms x 21.6 cms

PROVENANCE

Private Collection

LITERATURE

Pierre L'Allier, *Suzor-Coté, L'oeuvre sculpté*, Quebec, 1991, pages 48-49

The multi-talented Quebec artist was also able to seamlessly shift from painting to working in three dimensions. Marc-Aurèle de Foy Suzor-Coté's bronzes were cast in New York at the Roman Bronze Works and became sought after by collectors in Canada and the United States. He produced over forty different bronze figures and groups. Suzor-Coté presents *Le vieux pionnier canadien* as a dreamer, pondering his life, the rifle and varied tools represented on either side of the base testifying to his activities. Suzor-Coté depicts the figure in a comfortable seated position, capturing the essence of his subject, the heritage of his people present in the features and attitude of his model. While the artist was renowned for his depictions of the landscape, he was also determined to include images of their rural inhabitants. Inspired by French Realist artists such as Jean-François Millet, Suzor-Coté focused on portraying the individuals in their daily life through portraits and genre scenes. The artist had a particular respect and empathy for these people, which is "attributable to the fact that the artist and model shared a common origin."

\$4,000-\$6,000





137

**MARC-AURÈLE DE FOY SUZOR-COTÉ**

**La compagne du vieux pionnier canadien**

bronze

signed (incised), dated 1912 and inscribed "Canada Copyrighted U.S.A." on the base; stamped "Roman Bronze Works N.Y." on the underside of the base  
15.75 ins x 16.25 ins x 9.25 ins; 40 cms x 41.3 cms x 23.5 cms

**PROVENANCE**

Private Collection

**LITERATURE**

Pierre L'Allier, *Suzor-Coté, L'oeuvre sculpté*, Quebec, 1991, pages 48-49

The faithful companion to *Le vieux pionnier canadien*, Pierre L'Allier describes *La compagne du vieux pionnier canadien* as more discrete than her partner, whose strong personality is imposed by the sculptor. Unlike her husband, *La compagne's* world is defined within the home. Suzor-Coté included clear detail in the quilted texture of the sitter's skirt (suggesting homespun clothing) and the grained design of the floor beneath her chair. Even at her advanced age, she continues to knit. Suzor-Coté's preoccupation with the gestures of *La compagne* are evident, paying particular attention to the hands of the old woman, which show clear signs of strength and arthritic wear.

L'Allier notes that *Le vieux pionnier canadien* and *La compagne du vieux pionnier canadien* form a pair of inseparable figures, completing a cycle of existence, the husband and wife symbolizing the tenacity and perseverance of rural life.

\$4,000–\$6,000

## Terms & Conditions of Sale

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

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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.

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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.

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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

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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.

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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.

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

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

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Ydessa Hendeles

**Organizing Institution:**

Art Museum at the University of Toronto

**Curator:** Wayne Baerwaldt

**Project Producer:** Barbara Edwards

**Exhibition Venue:** Spazio Berlendis, Venice, Italy

**Hours:** Wednesday through Sunday 12 to 7 pm

Image: Ydessa Hendeles, *Grand Hotel* (detail), 2022.

Family-album photograph, "Sommer 1946," gelatin silver print, with hand-written annotation in ink on recto, original print: 5.9 × 8.9 cm. Collection of Ydessa Hendeles. © Ydessa Hendeles

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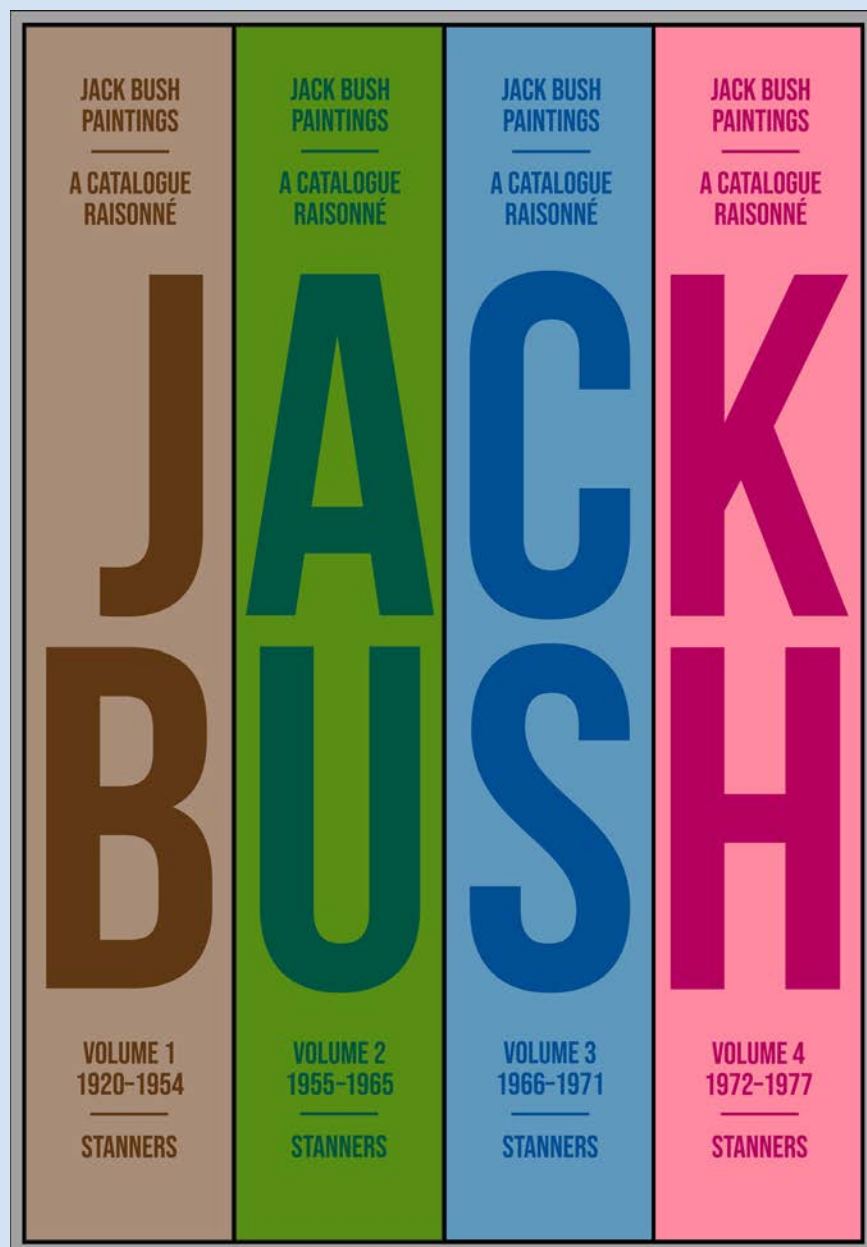
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# Bertram Brooker WHEN WE AWAKE!

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Bertram Brooker (1888–1955), *Sounds Assembling* (detail), 1928, oil on canvas, 112.3 x 91.7 cm, collection of the Winnipeg Art Gallery, L-80.  
Photo: Ernest Mayer, courtesy of WAG-Qaumajuq; Robert Pilot (1898–1967), *St. Patrick's Church*, Montreal, oil on canvas, 71.7 x 91.4 cm, Comsatec Inc.  
Photo: Heffel Fine Art Auction House



## INDEX OF ARTISTS

Brooker, Bertram Richard (1888-1955)	114	MacDonald, James Edward Hervey (1873-1932)	101
		Milne, David Brown (1881-1953)	102, 129
Comfort, Charles Fraser (1900-1994)	104		
Cullen, Maurice Galbraith (1866-1934)	132	Phillips, Walter Joseph (1884-1963)	105
		Pilot, Robert Wakeham (1898-1967)	123, 126
Eyre, Ivan Kenneth (1935-2022)	106		
		Reid, George Agnew (1860-1947)	113
FitzGerald, Lionel LeMoine (1890-1956)	107, 108	Robinson, Albert Henry (1881-1956)	112, 121
Gagnon, Clarence Alphonse (1881-1942)	122	Savage, Anne Douglas (1896-1971)	119
		Scott, Marian Dale (1906-1993)	120
Harris, Lawren Stewart (1885-1970)	124, 125	Seath, Ethel (1879-1963)	133
Holgate, Edwin Headley (1892-1977)	134	Shadbolt, Jack Leonard (1909-1998)	130
		Suzor-Coté, Marc-Aurèle de Foy (1869-1937)	135, 136, 137
Jackson, Alexander Young (1882-1974)	128, 131		
Johnston, Frank Hans (1888-1949)	127	Tascona, Tony (1926-2006)	110
Kane, Paul (1810-1871)	116, 117	Warhol, Andy (1928-1987)	115
Krieghoff, Cornelius (1815-1872)	118		
Kurelek, William (1927-1977)	111		
Lismer, Arthur (1885-1969)	103		
Lochhead, Kenneth Campbell (1926-2006)	109		

### Front Cover

Lawren Harris, *Brazeau Snowfield, Jasper Park. Mountain Painting XII* (Lot 124)

### Back Cover

Clarence Alphonse Gagnon, *A Laurentian Homestead, 1923* (detail) (Lot 122)

### Inside Front Cover

Arthur Lismer, *Georgian Bay* (detail) (Lot 103)

### Inside Back Cover

Albert Henry Robinson, *Les Éboulements en haut* (detail) (Lot 121)

### Artwork Features

Page 1: Frank Johnston, *Sun Song of Algoma* (detail) (Lot 127)

Page 2: Alexander Young Jackson, *Eastern Arctic* (detail) (Lot 131)

Page 4: Ivan Eyre, *Café* (detail) (Lot 106)

Page 6: William Kurelek, *Negrich Family Threshing Outfit* (detail) (Lot 111)

Page 18/19: Lionel LeMoine FitzGerald, *Untitled (Broken Tree in Landscape)* (detail) (Lot 107)

Page 32: Andy Warhol, *Wayne Gretzky #99* (detail) (Lot 115)

Page 36/37: Paul Kane, *Party of Indians in Two Canoes on Mountain Lake* (detail) (Lot 116)

Page 42: Paul Kane, *Lodges Near Fort Vancouver, 1847* (detail) (Lot 117)

Page 56/57: Clarence Alphonse Gagnon, *A Laurentian Homestead, 1923* (detail) (Lot 122)

Page 62/63: Lawren Harris, *Brazeau Snowfield, Jasper Park. Mountain Painting XII* (detail) (Lot 124)

Page 67: Lawren Harris, *Coronet Mountain, Brazeau Glacier, 1924* (detail) (Lot 125)

Page 76/77: David Milne, *The Black Chimney* (detail) (Lot 129)

Page 102: Ethel Seath, *St. Sulpice Garden, 1930* (detail) (Lot 133)

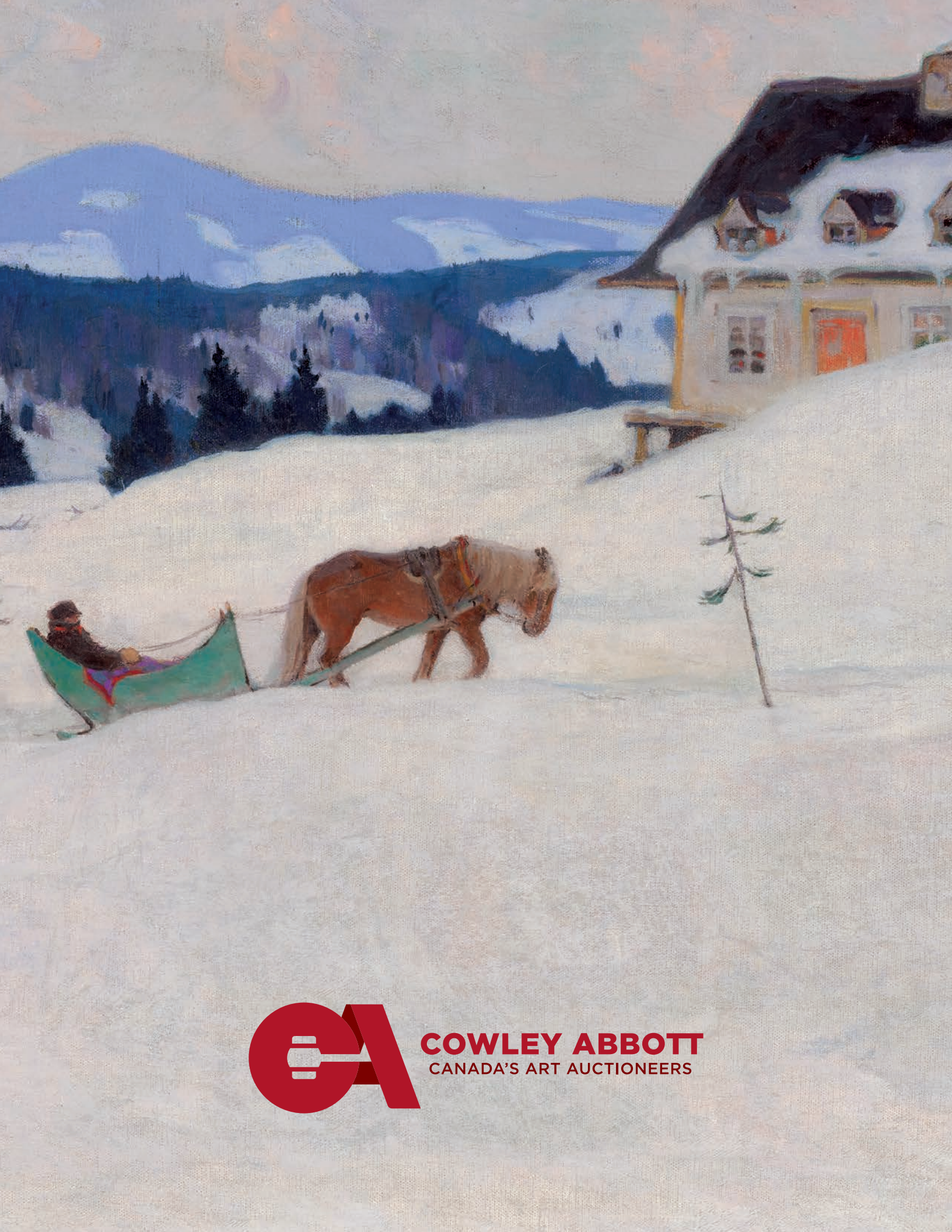












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