



COWLEY ABBOTT
CANADA'S ART AUCTIONEERS

Auction of Important Canadian & International Art
November 27th, 2024





LIVE AUCTION

Wednesday, November 27th at 7 pm EST

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

AUCTION OF IMPORTANT CANADIAN & INTERNATIONAL ART





PREVIEW EXHIBITIONS

Winnipeg

A selection of artworks will be on display.

Mayberry Fine Art
212 McDermot Avenue

October 17th to 19th: 11:00 am - 5:00 pm

Calgary

A selection of artworks will be on display.

Norberg Hall
333b - 36 Avenue SE

November 7th to 9th: 11:00 am - 5:00 pm

Toronto

Cowley Abbott
326 Dundas Street West

November 15th to 26th

Monday to Friday: 9:00 am - 5:00 pm
Saturday and Sunday: 11:00 am - 5:00 pm
November 27th: 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 on November 27th.

Absentee & Telephone Bidding

Electronic submission of bids & printable bidding forms can also be found at CowleyAbbott.ca.

Online Bidding

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

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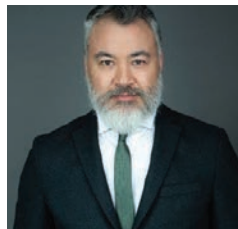
Leah Carey



Nicole Plaskett



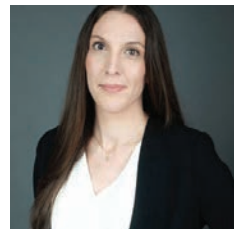
Katherine Meredith



Perry Tung



Eryn Brobyn



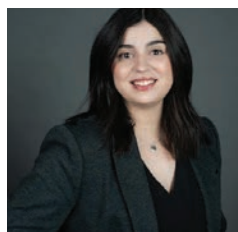
Catherine Lacroix



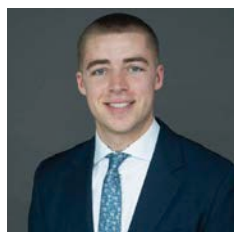
Patrick Staheli



Radek Costa-Sarnicki



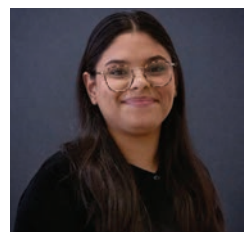
Sydney Rodrigues



Matthew Ohler



Julia De Kwant



Sierra Bailey



1

CARL FELLMAN SCHAEFER

Near Cranberry Lake, Haliburton (Hills, Haliburton), 1933

oil on canvas

signed and dated 1933 lower left; signed with artist's Toronto address with extensive inscriptions on the stretcher, including the original title, "Hills, Haliburton"

32.25 ins x 37.25 ins; 81.9 cms x 94.6 cms

PROVENANCE

Collection of the Artist
L. Bruce Pierce Collection (no. 234)
Private Collection, Ontario

EXHIBITED

Exhibition of Canadian Group of Painters, Art Gallery of Toronto, November 1933, no. 113 as *Hills, Haliburton*
Carl Schaefer Retrospective Exhibition, 1926-1969, Sir George Williams University, Montreal; travelling to the Agnes Etherington Art Gallery, Queen's University, Kingston; the Art Gallery of Hamilton; the London Public Library and Art Museum; the Art Gallery of Windsor, 30 November 1969-30 May 1970, no. 7

Permeable Border, Art of Canada and United States 1920-1940, Art Gallery of Ontario, Toronto, 28 October 1989-7 January 1990, no. 6, as *Near Cranberry Lake, Haliburton*

LITERATURE

Christine Boyanoski, *Permeable Border, Art of Canada and the United States 1920-1940*, Toronto, 1989, unpaginated, no. 6, reproduced

Carl Schaefer was forced by the Depression in the 1930s to re-establish himself and his family at Hanover, where he took up watercolour painting. A vigorous yet sensitive interpreter of rural southern Ontario scenery, he found the countryside around his birthplace particularly inspiring, especially during the lean years of the 1930s.

The extensive notes found on the stretcher of this artwork provide a colourful history for the canvas. The artist notes that he was an "invited contributor" to the Canadian Group of Painters first exhibition in 1933 at the Art Gallery of Toronto. Schaefer notes that the artwork's original title, *Hills, Haliburton* was used for this inaugural showing and he also inscribed his updated title, *Near Cranberry Lake, Haliburton*, indicating the added detail was implemented in October 1961.

\$30,000-\$50,000



2

ALEXANDER YOUNG JACKSON

The Green House

oil on panel

signed lower right; titled on the reverse

8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms

PROVENANCE

Loch Mayberry Fine Art, Winnipeg

Private Collection, Manitoba

Heffel, auction, Toronto, 21 November 2018, lot 131

Mayberry Fine Art, Winnipeg

Private Collection, Vancouver

A.Y. Jackson spent much of his career travelling throughout Quebec, visiting small villages along the north and south shores of the St. Lawrence River. These small, rural towns attracted Jackson and his companions because they retained the traditional way of life during a time when society was becoming increasingly modernized and

populous. Jackson created some of his most iconic works in these areas, capturing their charm and surrounding landscapes by painting directly on location. Sometimes he travelled alone, while other times he was accompanied by fellow artists. He often stayed with local families or in small hotels, where he was warmly welcomed by the predominantly Roman Catholic residents. Many of the locals spoke little English and had limited contact with the world beyond their close-knit communities.

The Green House demonstrates Jackson's strong sense of both colour and composition through its fluid, rhythmic lines of the snowy terrain, trees and hills, as well as the light green house and accents of aqua in the stream and sky. The artist painted from an elevated vantage point, perched on a hill looking at the village below.

Recalling his many adventures in rural Quebec in his autobiography, A.Y. Jackson notes that, at the time, he had missed "only one season" in thirty years of painting in the region, caused by a teaching post at the Ontario College of Art.

\$30,000–\$40,000



3

SIR FREDERICK GRANT BANTING

Inland Lake, Georgian Bay, 1932

oil on panel

signed lower right; signed twice, titled, dated "July 1932" and inscribed "To 'Hugh' In appreciation of his good services and many kindnesses" on the reverse; titled to the exhibition label on the reverse

8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms

PROVENANCE

Gift of the Artist

Hugh M. Douglas

Private Collection, Toronto

EXHIBITED

Exhibition of Paintings by the Late Sir Frederick Banting, Hart House, University of Toronto, 13 February-1 March 1943 as *Inland Lake*
Our Visual Heritage, WKP Kennedy Gallery, North Bay, 3-26 August 2000

After winning the Nobel Prize in Physiology or Medicine in 1923, Sir Frederick Banting was able to devote time to his love of painting and over the years went on many sketching trips with A.Y. Jackson. He thoroughly enjoyed these outdoor painting experiences, including the visits to the Group of Seven haunt, Georgian Bay.

Painted in hues of orange, green, blue and gray, Frederick Banting's *Inland Lake, Georgian Bay* depicts the beauty of rugged northern Ontario. The normally rough waters of Georgian Bay appear calm and reflective of the surrounding trees and landscape. The orange-tinted sky assumes the beginning - or end - of the day. The arched pine tree in the foreground combines with the smaller trees on the left to form almost a keyhole for the viewer to peer into the beauty of this natural landscape.

\$15,000–\$20,000

4

SIR FREDERICK GRANT BANTING

Homestead/Farm Landscape

double-sided oil on board

signed and dated indistinctly lower right; presented in a standing frame, to allow rotation

10.5 ins x 13.5 ins; 26.7 cms x 34.3 cms

PROVENANCE

Private Collection, Toronto

Known to many as the co-discoverer of insulin, Sir Frederick Banting's artistic career, although lesser known, is equally notable. Upon his return to Canada after World War II he sought out Group of Seven artist A.Y. Jackson, also a war veteran, as he was interested in acquiring his work. Banting refined his practice under the tutelage of Jackson. The artist looked to Jackson for guidance and advice to better develop what was first a pastime, into a career.

Banting was very familiar with farm life. The youngest of six children, Banting grew up as part of a hard-working and prosperous farming family in the Alliston area, 60 kilometres north of Toronto. With bold swaths of paint, this double-sided oil encapsulates the artist's affinity for tight compositions. Akin to Jackson's renderings of villages and landscapes, the importance of the daily lives of the inhabitants are equal to the natural landscape. Sleigh tracks, wisps of chimney smoke and firewood piles all signal village life and labour integral to the development of rural villages and industry within Canada. Here, Banting paints this ideal subject - capturing the crisp autumn colours and mood of the changing seasons.

\$20,000–\$30,000





5

FREDERICK HORSMAN VARLEY

Winter Afternoon, Doon

oil on board

signed lower left; Varley inventory stamp no. 1080 on the reverse

11.75 ins x 15 ins; 29.8 cms x 38.1 cms

PROVENANCE

Collection of the Artist

Acquired directly from the Artist by the present Private Collection, 1960s

Frederick Varley's stylized landscapes underscore his skill in translating the essence of the subject through a warm and subtle palette. His personal use of colour became a trademark of his paintings and one that is still used by so many artists today, such was the lasting influence of his work. Here, the artist depicts a view of a church, seen through a screen of mostly bare trees. Taking into account the title of the work, the building can be identified as the Doon Presbyterian Church, with its distinct large Gothic window in the tower. The church opened in 1854 and still stands today in the Kitchener suburb of Doon.

As a teenager, the owner of this artwork provided firewood to Frederick Varley during the 1960s, dropping off the wood at the McKay family home. At the encouragement of his parents, the owner purchased *Winter Afternoon, Doon* from Varley, the painting hanging in his home for sixty years.

\$15,000–\$20,000



6

WILLIAM KURELEK

A Little Girl and Her Snowman, 1973

mixed media on board

signed with monogram and dated 1973 lower right; inscribed "The painting expresses that endearing quality children have of investing inanimate things with life - even human life as you will note in the future when you have your own little ones. The child in the picture is addressing her little snow man once in a while as she pulls him along. - Bill Kurelek" on a wedding card affixed to the reverse which is signed by the Kurelek family, "Bill, Jean, Barbara, Cathy, Steve, Tom"
 9.5 ins x 13 ins; 24.1 cms x 33 cms

PROVENANCE

Wedding Gift of the Artist to the present Private Collection, 1973

LITERATURE

William Kurelek, *A Prairie Boy's Winter*, Toronto, 1973, unpaginated

Born on a farm near Willingdon, Alberta in 1927, William Kurelek created paintings that explored the reality of farm life during the Depression. In the book, *A Prairie Boy's Winter* by William Kurelek, the artist dedicates the book to "everyone who ever spent a winter on the prairies - and for all the others who wonder what it was like".

Published in 1973, the same year he created *A Little Girl and Her Snowman*, Kurelek chronicles the advent of the first snowfall until the end of winter. Images depict children playing games in the snow and enjoying winter in the vast expanse of the prairie landscape.

Gifted by the artist to the owners for their wedding, Kurelek inscribed on the back of this painting his intent to express "that endearing quality children have of investing inanimate things with life". A small child wrapped in a warm winter snowsuit pulls a snowman on a bright red sleigh in the snowy landscape. The child and snowman are both smiling as they enjoy the bright, beautiful winter day.

\$12,000-\$15,000



7

MAURICE GALBRAITH CULLEN

River in Winter

oil on canvas

signed lower right; Cullen inventory no. 1122

24 ins x 32 ins; 61 cms x 81.3 cms

PROVENANCE

Private Collection, Montreal

By descent to the present Private Collection, Toronto

LITERATURE

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

Having met during their respective studies in Paris, Canadian artists Maurice Cullen and James Wilson Morrice formed a close and collaborative friendship. Cullen had developed his skills painting in an Impressionist style, and was determined to introduce the new artistic idiom to a Canadian audience. When Morrice visited Canada in the 1890s, the two embarked on painting expeditions, travelling north to Quebec City and on to Beaupré. Cullen would repeat sketching trips up and down the St. Lawrence for years to come, gaining a deep familiarity with the scenic vistas of the Laurentians. Author A.K. Prakash observed, "He continually watched the ice and snow on the Laurentian rivers, noting the atmospheric effects at every hour of the day, during all weathers and in every changing season... They have an atmosphere of dreams and secret places that few other artists have been able to attain."

River in Winter aptly demonstrates Cullen's expert skill at capturing the subtle light and atmosphere of a crisp Quebec winter day. The painting is luminous, with sunlight falling in patterns on the hills, trees, snow and river. Cullen taught private painting classes to artists such as A.Y. Jackson and Kathleen Moir Morris. Frequently, he brought his students with him on sketching trips. Cullen's artistic influence proved crucial for a younger generation of Canadian artists.

\$40,000–\$60,000



8

JEAN PAUL LEMIEUX

La chasse aux phoques, circa 1979-1980

oil on linen

titled and dated circa 1979-1980 to the gallery labels on the reverse

21.75 ins x 81.75 ins; 55.2 cms x 207.6 cms

PROVENANCE

Mira Godard Gallery, Toronto

Galerie Jean-Pierre Valentin, Montreal

Private Collection, Montreal

LITERATURE

Jacques Thériault, "J.-P. Lemieux s'explique sur sa nostalgie," *Le Devoir*, Montreal, 18 September 1971, page 11

Michèle Grandbois, *Jean Paul Lemieux: Life & Work* [online publication], Art Canada Institute, Toronto, 2016, pages 54, 60, 63

A key figure of Canadian modernity, Jean Paul Lemieux was an astute observer of the milieu in which he lived. His works are a reflection patiently developed over more than seventy years of collective actions that stirred up the art world in this country. From the end of the 1920s to the artist's death in 1990, the direction of his pictorial oeuvre was rooted in the free expression of his world vision, imbued with Nordic sensibility, melancholy and concern for the future of humanity.

Lemieux's realm was the figurative; therefore, he was detached from the immense wave of abstraction that rolled through North America in the 1940s and 1950s. During these decades and the years that followed, Lemieux remained faithful to the figurative, viewing abstract art as the expression of a society in decline. From his perspective, the work of his contemporaries illustrated the stressed, mechanistic quality of the time they were living through and the frightening future it portended. "An anxious era will not produce tranquil art," Lemieux stated. "Painting today is in transition. It is tormented, disturbed, and seeking, like contemporary humanity, new modes of expression."

Lemieux carried his surrounding environment deeply within himself. "The world around me only interests me in as much as it allows me to paint my inner world," he confided in 1971. Nearing his 70th birthday, the artist withdrew from modern life. Resisting the prevalent scientism, in which he saw a threat to the future of humankind, he drew much of his inspiration from memories of a bygone era in which Quebec traditions, customs, and popular and religious beliefs gave life and structure to his community.

Empty spaces and a bare horizon line crossing a plastic, flat field were among the key features of Lemieux's oeuvre, beginning during his classic period of the late 1950s. Michèle Grandbois elaborates, writing that "this purification of imagery would develop further as the painter began to compose pictures using long diagonals, creating an unstable equilibrium. His deserted landscapes, most frequently staged in the winter, are charged with feelings of time passing, of death, of the human condition, and of the loneliness and smallness of human beings before the infinite horizons of the vast landscapes of Canada."

La chasse aux phoques presents Lemieux's quintessential subject matter and panoramic format. Rifles point toward an invisible prey hidden amid a blanket of freshly fallen snow. The hooded hunters, their backs turned to the viewer, flank each side of the pictorial space, creating a kind of symmetry echoed by the barren islands in the distance. The feeling of vastness reflects Lemieux's wonder and obsession with human nature and wilderness.

Up until the late 1950s, Lemieux had painted directly from nature and often outdoors. He then switched to working exclusively from inside his studio, without models, and using only daylight for illumination. The artist declared: "I am painting ... an interior world. I have stored up a lot of things." He elaborated on his spontaneous approach that stemmed from his imagination, stating, "You are guided by the picture much more often than you guide it. And that can lead to results completely unlike what you may have intended or planned."

\$125,000–\$175,000



9

ALFRED JOSEPH CASSON

Log Barn, Haliburton, 1929

oil on board

signed lower right; signed and titled on the reverse; dated 1929 on two gallery labels on the reverse

9.5 ins x 11.5 ins; 24.1 cms x 29.2 cms

PROVENANCE

Roberts Gallery, Toronto

Masters Gallery, Calgary

Private Collection, Victoria

Log Barn, Haliburton was created at a point in A.J. Casson's career when the primary subject of his paintings and larger canvases were drawn from the Lake Superior and Haliburton regions. Depicting a scene from rural Ontario, this work reflects Casson's interest in inserting uninhabited structures into landscapes, a choice that set him apart from his Group of Seven peers.

An abandoned log barn appears nestled among lush greenery, serving as an echo of the human life that once inhabited this space. Tracks lead the viewer to the empty building, conveying a sense of an occupation of the structure that has long since faded.

Beyond the subject of rural Ontario, *Log Barn, Haliburton* showcases Casson's characteristic muted palette. The subtle greens, earthy browns, and soft blues create an ambiance that draws viewers into the scene. This colour scheme enhances the tranquility of the landscape, while the interplay between the abandoned barn and the encroaching wilderness evokes a sense of melancholy for the remnants of human presence amidst nature's persistence.

\$25,000–\$35,000



10

DAVID BROWN MILNE

Burch's Store, 1916

watercolour

titled on a label on the reverse; catalogue raisonné no. 107.28

11 ins x 15 ins; 27.9 cms x 38.1 cms

PROVENANCE

Estate of the Artist, 1996

Mira Godard Gallery, Toronto

Private Collection, Toronto

EXHIBITED

Centenary Exhibition, Mira Godard Gallery, Toronto, 1982, no. 4 as *Burch's Store*

David Milne, Boston Corners, Mira Godard Gallery, Toronto, 1988, no. 11

LITERATURE

Paul Caulfield, *A Path of His Own: The Story of David B. Milne*, film, 1979

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882-1928*, Toronto, 1998, reproduced page 167, no. 107.28 as *Burch's Store*

Thriving artistically yet struggling commercially, David Milne left New York City in May 1916, his home for the last thirteen years. Milne selected Boston Corners as his destination with careful deliberation, seeking out a location with ideal painting places but not too distant from the artistic community of New York. James Clarke, Milne's close friend and patron, lived in Yonkers, which was also within reach by rail. With a population of less than a hundred, the village offered Milne little in the way of employment opportunities. Undeterred, Milne committed himself to painting with unwavering dedication. Re-invigorated creatively, Milne embarked on one of the most productive and experimental periods of his career.

Boston Corners was comprised of only a small number of buildings: a railway station, freight depot, church, school house, a few houses, and Charles Burch's general store. Milne's depiction of the store utilizes a dense composition which fills the pictorial space, with areas of white paper rhythmically dispersed throughout. Omitting a clear horizon line, Milne bisects the picture with the bold horizontal of the railway, creating visual structure. Paint has been applied opaquely, eschewing the traditional watercolour technique of thin, layered washes. Milne has also experimented by radically limiting his palette only to sap green and black. Details such as the building's outside stairway have been described with a few simple lines. *Burch's Store* exemplifies Milne's enthusiastic and experimental output of the period.

\$20,000–\$30,000



JAMES WILSON MORRICE

Venice Night, circa 1906

oil on canvas

signed lower right; titled "Moonlight, Venice" on a gallery label on the reverse

19.75 ins x 24 ins; 50.2 cms x 61 cms

PROVENANCE

Charles Pacquement, Paris, by 1910

Watson Galleries, Montreal, October 1924

Norman MacFarlane, Montreal, 4 November 1924

Watson Galleries, Montreal

Colonel and Mrs. G.M. Strong, Montreal, 15 February 1949

By descent to the present Private Collection, Toronto

EXHIBITED

Exposition de peintres et de sculpteurs sous la présidence d'A. Rodin (ancienne Société Nouvelle), Galerie Georges Petit, Paris, 9 March–4 April 1910, no. 102 as *Venise. Nuit*

Special Autumn Exhibition, Watson Galleries, Montreal, circa 10–20 October 1924 as *Venetian Nocturne*

Memorial Exhibition of Paintings by the Late James W. Morrice, R.C.A., Art Association of Montreal, 16 January–15 February 1925, no. 107 as *Venice, Nocturne*

James Wilson Morrice, Biennale Internazionale d'Arte di Venezia, Canadian Pavilion, Venice, 14 June–19 October 1958, no. 12 as *Venezia di notte, circa 1908*

LITERATURE

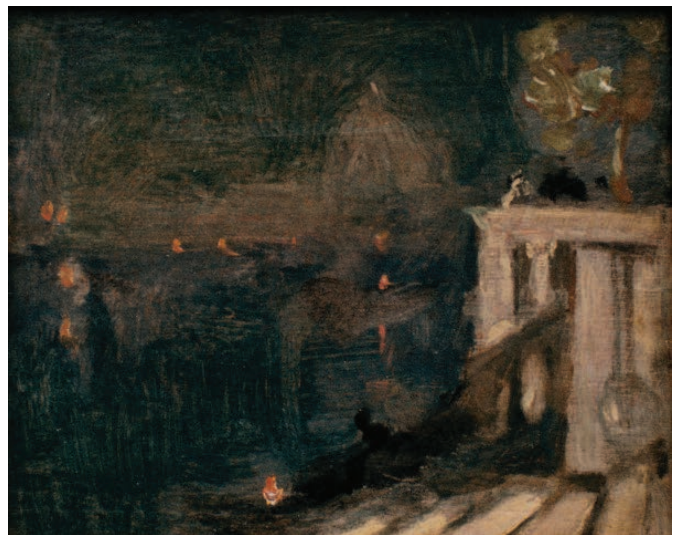
"Paintings to Suit All Tastes in Art", *The Gazette*, Montreal, 16 October 1924, page 8

Sandra Paikowsky, *James Wilson Morrice. Paintings and Drawings of Venice*, Stuttgart, 2023, pages 109–111, reproduced page 110

James Wilson Morrice visited Venice at least seven times between 1894 and 1907, often for weeks at a time. The paintings of that period, from small pochades that he developed into substantial canvases, included views of the Grand Canal in evening. *Venice Night* is likely one of his later images of Venice and demonstrates Morrice's exceptional ability to combine an accurate representation of the city with tonal colour and light that evoke the sensual and haunting atmosphere of his Venetian night views.

In this spectacular painting *Venice Night, circa 1906*, Morrice regards the scene from a low viewpoint and concentrates on the steps and railings along the edge of St. Mark's Basin (Bacino), with silent gondolas and a distant view of the Church of the Salute. The attenuated water steps in *Venice Night*, the high stone wall, and the classical balustrade take up the right corner of the canvas, and with the Salute in the distance. The Bacino is shown at low tide, which accounts for nearby boats waiting for customers to cruise the great waterway. Henrietta Perl, in her 1894 book *Venezia*, described similar scenes on the Grand Canal and Bacino at the end of day: "Everywhere in front of the broad flights of marble steps are to be seen the black gondolas, with their gilded prows."

Morrice painted a small oil panel, perhaps in preparation for *Venice Night*, depicting a similar view along the Grand Canal. *Venice Night's* geometry, especially the parapet, is animated by the two onlookers who look in Morrice's direction, and the balloon-shaped tree that replicates the dome of the Salute Church. The couple are likely *popolani*, Venetian citizens who are at home in the glorious setting without it distracting them from their conversation. The height of the wall and extenuated steps of the canvas are almost the same design as the balustrade and parapet in Venice's Public Gardens. This suggests a different setting from the *Study for "Venice Night"*. Instead, the panel closely resembles the Royal Gardens, near the foot of the Piazzetta San Marco at the western end of the Grand Canal where it becomes St. Mark's Basin. The long curve of the Bacino ends at the Giardini Pubblici (to use its proper name.) In the canvas *Venice Night*, the marble structure near the Public Gardens becomes a belvedere rather than the railings of an urban park like the Royal Gardens. When the canvas was exhibited at



James Wilson Morrice
Study for "Venice Night", circa 1906
 oil on panel, 12.2 x 15.3 cms
 Collection of Pierre Lassonde
 Not for sale with this lot



the Venice Biennale in the Giardini Pubblici in 1958, it was dated *circa* 1908, suggesting it was among the last of Morrice's Venetian images. Perhaps it is more accurate to consider the images of *Venice Night* as two independent pictures, with the panel inspiring the canvas rather than being its direct predecessor.

An extraordinary Baroque church from 1631, the Salute is shown in an accurate side view with its domes lined up in profile to balance the plane of the steps and balustrade. In the canvas, the church accurately appears more distant than in the panel, and Morrice has suggested it is now twilight. The building and the surrounding structures hover over the Bacino like a mythical sea creature, and spread along St. Mark's Basin in a shimmering, diaphanous light rather than the black velvet of the panel painting. The Salute divides the surface of *Venice Night* in half, with the sky a foil in scale and colour for the waters that surround the balustrade and steps. The waterway is punctuated by gondolas and torch lights, with Morrice's deliberate brushstrokes on the marble

balustrade and stairway almost mimicking the repeated motion of the gondoliers' "pulling the water." The monumental canvas is filled with plotted vignettes that create an almost collage-like image; at the same time, the range of colour is comparatively limited, and the spectrum of light to dark is relatively narrow, keeping everything in its carefully composed place, which was intrinsic to Venetian pictures by James Wilson Morrice.

We extend our thanks to Sandra Paikowsky, C.M., author of *James Wilson Morrice. Paintings and Drawings of Venice* (arnoldsche Art Publishers, 2023) for adapting the preceding essay from her book.

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

\$400,000–\$600,000



12

SOREL ETROG**Ritual Dancer, 1960-1962***bronze**stamped signature and numbered 3/7 on the base**57 ins x 15 ins x 9.5 ins; 144.78 cms x 38.1 x 24.1 cms***PROVENANCE**

Private Collection, Toronto

LITERATUREW. J. Withrow, *Sorel Etrog: Sculpture*, Verona, 1967, unpaginated, illustrated

While studying art at Tel Aviv's Arts Institute for Painting and Sculpture in the 1950s, Sorel Etrog created three-dimensional paintings inspired by Cubist collage, modernist music and constructivist reliefs. In 1958, he received a scholarship to attend the Brooklyn Museum of Art School. Upon his arrival in New York City, Etrog was drawn to African and Oceanic art due to their expressive shapes and began incorporating these elements into his work. While trying to find gallery representation in New York City, Etrog befriended the prominent Jewish-Canadian art collector, Samuel J. Zacks. Zacks purchased one of Etrog's paintings and invited him to spend the summer of 1959 on Lake Huron with him in Southampton. While on this sojourn, Etrog created his first sculptures, out of wood, plaster and later, bronze. Etrog was also becoming acquainted with the sculpture of Henry Moore, Barbara Hepworth and Constantin Brancusi—all artists whose works were collected by Sam Zacks. The combination of these new sources of inspiration would influence Etrog's work in the years to come.

Etrog's first Canadian exhibition also took place in 1959, held on October 1st at Gallery Moos in Toronto. Gallery Moos gave Etrog a second exhibition in 1961, which caught the attention of the important American art collector Joseph Hirshhorn, who immediately purchased eight sculptures. This sale was unprecedented in the Canadian art world at the time and was newsworthy enough to be reported in all the major Toronto papers. Etrog's work began to be recognized internationally as well, in part thanks to Zacks's connections and unwavering support. In 1963, following Etrog's first solo exhibition in New York, the Museum of Modern Art purchased *Ritual Dancer*. Other casts of the sculpture edition are in the collection of the Art Gallery of Ontario and the Musée d'art contemporain de Montréal.

\$30,000–\$50,000

13

MICHAEL CRAIG-MARTIN

Hanging Up

mixed media

65 ins x 64.5 ins x 4.25 ins; 165.1 cms x 163.8 cms x 10.8 cms

PROVENANCE

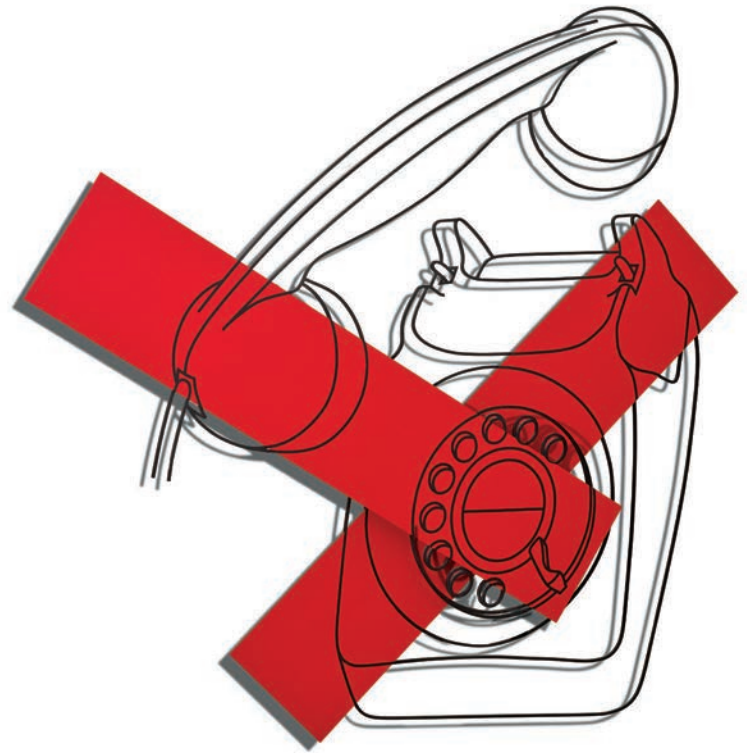
Private Collection, Toronto

LITERATURE

Michael Craig-Martin, *On Being an Artist*, London, 2015, page 176

This wall sculpture presents a monumental rotary dial phone, its shape outlined using thin iron bands, with bright red rectangular layers superimposed over it. The densely clustered forms invade each other's space, thus echoing M.C. Escher's repetitive and interlocking patterns. As Michael Craig-Martin explains: "With the traditional telephone, it was clear what it was used for: there was a handle with a part you spoke into and a part you listened to. Its form was a picturing of the process involved, and you could understand how it worked. Nowadays, you can do practically anything with a phone... The principal function is not expressed in the form." Through this easily recognizable manufactured object, Craig-Martin offers a meditation on the transiency and inevitable obsolescence of modern technology.

\$20,000–\$30,000



14

KAREL APPEL

Flying Fish, 1971

polychrome enameled aluminium

stamped with the artist's name and dated "March 1971" on the base. Executed by Lippincott Company, North Haven, Connecticut
46 ins x 61 ins x 17 ins; 166.8 cms x 154.9 cms x 43.2 cms

PROVENANCE

Private Collection, Toronto

As one of the most illustrious Dutch artists of the twentieth century, Karel Appel is celebrated today for his vibrant, stylistic experimentation across a variety of mediums. His works are whimsical, created using a gestural application of paint, deriving from a combination of children's art, primitive art and folk art. This sculpture represents a colourful fish in shades of blue, purple, yellow, orange, and black. The tones are repeated throughout the work, thus inviting viewers to trace all the different planes of the interconnected aluminum sheets. *Flying Fish* captures the essence of the CoBrA group, whose art was characterized by intensely figurative content drawn from the unconscious mind and expressed in radiant primary tones.

\$12,000–\$15,000



MARCELLE FERRON

Sans titre, 1959

oil on canvas

signed and dated 1959 lower left; signed on the reverse; titled on a gallery label on the reverse

39 ins x 32 ins; 99.1 cms x 81.3 cms

PROVENANCE

Masters Gallery, Calgary

Mayberry Fine Art, Winnipeg

Private Collection

Bold textures, vibrant hues, and constant motion characterize this abstract by Marcelle Ferron, painted at the height of her creativity. Almost seventy years old, the painting's freshness and visual appeal are a testament to the staying power of Ferron's work and of the expressive form of abstraction that she practiced.

The variety of hues, textures, and animated forms in this painting is truly special. While there are dominant emphases, no colour or shape commands the surface. Reds are prominent, for example, but a close look reveals that they are not the same reds across the painting, nor are they repetitive in shape or texture. Adding to the sense of flux here, pigments are dragged through and into one another, some in a robust impasto manipulated with a palette knife, others with a delicate, almost transparent skein. In company with many prominent artists in Montréal in the 1940s, Ferron was mentored and directly influenced by perhaps the most significant painter in Canada of this generation, Paul-Émile Borduas. She was an active member of *Les Automatistes* in Montréal from 1946 and signed the 1948 manifesto *Refus global* ("Total Refusal") that Borduas initiated. We can see his signature in her use of heavily built-up whites in *Sans titre*. These areas suggest a perimeter for Ferron's explosions of form and colour, but they are equal to one another and to the painting's other forms in their texture, their physical presence. White is, therefore, not a background but rather a hue among others.

Refus global was a call to liberate artistic and cultural expression, both personally and in the province. Such changes often entailed a departure in more than artistic style. In 1953, Ferron moved to Paris, where she was active in a supportive community of expatriates, most notably Jean Paul Riopelle. Like him, she was favoured by the French avant-garde. Exhibiting in both France and Montreal from the mid-1950s on, Ferron returned to Québec in 1966.

While a painting cannot truly look forward in an artist's trajectory, today it seems right to think about Ferron's later mastery of stained glass when we see *Sans titre*. In France she had learned advanced stained-glass techniques from artist Michel Blum. In Montreal after her time in Europe, Ferron expanded her pictorial ideas into stained glass at Expo '67's International Trade Centre and in the spectacular roof of the Champ-de-Mars metro station (installed in 1968, the first non-figurative art in the Montreal's metro system was controversial amongst city officials at the time). She also designed the towering stained-glass Permanent Memorial for the Six Million Jewish Martyrs of the Nazi Holocaust for Concordia University in Montreal (1970). In 1983, she was the first woman to be awarded the prestigious Prix Paul-Émile-Borduas. Ferron became a Grand Officer of the Ordre national du Québec in 2000. Accolades and awards notwithstanding, however, Ferron's considerable legacy abides in her passionate yet delicate paintings and her ability to expand their appealing aesthetic into public art.

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

\$200,000–\$300,000





16

JAMES WILSON MORRICE

Anvers (Antwerp)

oil on panel

inscribed "Anvers" lower right; inscribed "W. Scott & Sons/F. R. Heaton" and J.W. Morrice stamp on the reverse

6 ins x 4.75 ins; 15.2 cms x 12.1 cms

PROVENANCE

Estate of the Artist

W. Scott & Sons, Montreal (owned by F.R. Heaton)

Marion and Alan O. Gibbons, Ottawa (acquired before 1977)

Heffel, auction, Vancouver, 23 May 2007, lot 165

Private Collection, Toronto

In this delicate oil sketch, the pigment is so lightly painted, it is almost evanescent. With only a few lines outlining the subject matter and a few patches of colour, we can only vaguely make out a church. The location of Antwerp would not be discernible if Morrice had not written "Anvers" on the panel itself, which is something he did extremely rarely.

Antwerp's cathedral was planned with two very tall spires on the facade overlooking River Scheldt; the left one was completed, but the right one was left truncated and covered by a small roof. From the placement of the spires, we can deduce that Morrice was looking at it from the side, standing near the Hotel de l'Europe, across the street from the Groenplaats / Place Verte. Perhaps he stayed at that hotel, which was "patronised by English and American travellers" (Baedeker, Belgium and Holland, 1905).

We know of only one trip by Morrice to Antwerp, documented in a sketchbook containing at least two drawings of the cathedral seen from across the river (one was later developed into a canvas); the inscription reading "11 July 1906" on another page, dates the sketchbook. The artist's sojourn in Antwerp, the subject of only three painted sketches and one canvas, probably took place in early spring, given the very light foliage here. By the end of July he was in Concarneau in the south of Brittany, on his way to a long stay in nearby Le Pouldu. Antwerp seems to be the only Belgian town he visited, perhaps to meet his father or a brother travelling there on business; it was a short train trip from his home in Paris.

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

\$14,000–\$18,000



17

JAMES EDWARD HERVEY MACDONALD

Cathedral Mountain (Wiwaxy Peaks from Above Shäeffe Lake), circa 1927

oil on board

signed and inscribed "c. 1927, Part of Cathedral Mt." on the reverse
8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms

PROVENANCE

Loch Gallery, Winnipeg

Private Collection

Sotheby's, auction, Toronto, 22 November 2012, lot 101

Private Collection, Calgary

As we learn more about J.E.H. MacDonald's painting sojourns to Lake O'Hara we find, quite pleasantly, the number of works depicting locations outside the O'Hara region proper is increasing. These works, created between Banff and the Lake O'Hara watershed, include vistas at Ross Lake, Sherbrooke Lake, Yoho Pass, and views found near the Great Divide – a spectacular and geologically singular feature of the Canadian Rockies. All of these are within easy reach of the Hector Station train siding at Wapta Lake, B.C.

In MacDonald's time, Wapta Lake would have been a destination stop, where guests of Lake O'Hara Log Cabin Camp (as it was first known) would have stayed. Wapta is a stunningly beautiful lake that sits on the

edge of a sheer mountain pass, just above the famous Spiral Tunnels, and was a destination for all things mountain, where guests could fish, hike, climb, and enjoy the splendour of this gorgeous lake. Now bordered by the modern highway, our tendency is to speed by, missing a beautiful spot of historic significance, the place in the mountains where things really started to get exciting for MacDonald. It was here that he would have met his pack horse, here that he met other guests with which he would share meals and trails, and here that his desire to "get painting" would have been at its height. By 1927, the year attributed to this work, MacDonald had a full understanding of the changeable mountain weather and light, and knew that an opportunity to sketch had to be quickly grasped. A confident scrambler, he only needed to gain a pleasing height of land and find an appealing view with a good place to sit. With his ready sketch box and mountain hues-palette at hand, MacDonald took advantage of even the small windows of time. It is easy to imagine him sitting on his coat, pipe in the corner of his mouth, hat pulled low to shade his eyes, sketching this view of Cathedral Crags, with two gnarled and wizened trees in the foreground. His confident and free brushwork is clearly visible in this delightful work, which is filled with the joyous appreciation of the Canadian Rockies that permeates all of MacDonald's mountain works.

We extend our thanks to Lisa Christensen, Canadian art academic and the author of four award-winning books on Canadian art, including *The Lake O'Hara Art of J.E.H. MacDonald and Hiker's Guide* (2003), for contributing the preceding essay.

\$70,000–\$90,000

CORNELIUS KRIEGHOFF**Returning from the Hunt, near St. Césaire, 10 minutes from Chambly, Lower Canada, 1859***oil on canvas**signed and dated "Quebec 1859" lower left; titled on a label on the reverse
14 ins x 18 ins; 35.6 cms x 45.7 cms***PROVENANCE**

Private Collection, Vancouver

Kaspar Gallery, Toronto

Private Collection, Toronto

By descent to the present Private Collection, Toronto

LITERATURERamsay Cook, "The Outsider as Insider: Cornelius Krieghoff's Art of Describing" in Dennis Reid, *Kriehoff Images of Canada*, Toronto, 1999, pages 155-156, 163

Cornelius Krieghoff specialized in genre paintings depicting the lives of the people of Quebec in the nineteenth century. *Returning from the Hunt* of 1859 is a remarkable anecdotal image of a settlement in the depths of winter in the Quebec region, filled with fantastic and wry details. 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.

According to Dennis Reid, Krieghoff did not just depict rural families as groups of people, but as if they were a cohesive and coordinated unit. In *Returning from the Hunt*, Krieghoff tells several stories: a hunter confidently stands in the foreground, gun in hand and a hare slung over his shoulder, accompanied by his loyal dog. Nearby, a family struggles to move a sleigh filled with logs across the ice. A man wearing a *ceinture fléchée* pushes the heavy load, assisted by a dog pulling the

sleigh. Another man greets the hunter, or perhaps is giving him directions to the nearest town. In the background a plume of smoke rises from a well-built log house. A couple tends to their chores—one man gathers logs while a woman stands in the doorway. This is an industrious, everyday scene of life in winter, recorded as taking place near Saint-Césaire and Chambly.

Kriehoff remains somewhat enigmatic in Canadian art history, as little is known about his formal education or what motivated him to focus so intensely on the lives of everyday Canadians. Historian Ramsay Cook suggests a few possibilities: Krieghoff may have been captivated by the uniqueness of Canadian life, or he may have tapped into a market among soldiers stationed in Quebec looking for souvenirs. Another possibility is that the artist drew inspiration from Dutch genre painting, a style he would have been familiar with due to his Dutch-German background. Cook notes that genre painting was already a key part of 17th-century Dutch visual culture, and Krieghoff's travels in America would have allowed him to study these works firsthand. It is clear that Krieghoff brought the genre painting tradition to Canada in the 1840s and practiced it with great success throughout his career.

Unlike other artists of his time, such as Antoine Plamondon, Théophile Hamel, or Joseph Légaré, Krieghoff focused on everyday, often overlooked subjects. Cook argues that Krieghoff's goal was not to elevate his subjects, but to record and share the human condition. *Returning from the Hunt* 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's paintings seem designed to draw the viewer into the scene, making them feel like participants rather than mere observers, solidifying the artist as a painter of early Canada.

\$100,000–\$150,000





19

LIONEL LEMOINE FITZGERALD

Pastoral Landscape, circa 1914-1917

oil on canvas

titled and dated "c. 1919" to a label on the reverse

35 ins x 47 ins; 88.9 cms x 119.4 cms

PROVENANCE

Commissioned from the Artist for the Gardiner Funeral Home,
Winnipeg

Loch Art Gallery, Winnipeg

Private Collection, Calgary, 1975

Joyner, auction, Toronto, 28 November 1989, lot 137

Private Collection

Heffel, auction, Vancouver, 26 May 2011, lot 305

Private Collection

Winnipeg artist Lionel LeMoine Fitzgerald's first encounter with art was in grade three when he was introduced to reproductions of art masterpieces produced by the Perry Picture Company. After taking drawing lessons at A.S. Keszthelyi's School of Fine Arts in 1909, Fitzgerald hoped to work in a commercial art firm. While he did not find employment during a brief stay in Chicago in 1910, the twenty-year-old no doubt spent time at the Art Institute of Chicago where contemporary American landscape paintings reflecting Barbizon and Impressionist influences were on display.

By 1911, Fitzgerald had met Glasgow-trained artist Donald MacQuarrie (1872–after 1932) who was to become the first curator at the Winnipeg Museum of Fine Arts in late 1912. During his tenure,

MacQuarrie was in charge of an exhibition of "Modern Scottish Art" which was so well received that Richardson Bros. organized a show of Scottish watercolours the following year. These pictures would have been conservative views of nature reflecting MacQuarrie's personal taste for the hazy atmospheric *plein air* landscapes of Camille Corot.

This Barbizon influence appealed to Fitzgerald when he shared studio space with MacQuarrie in 1914. The two artists held a sale together in May 1914, and visitors included several well-known local collectors. This may be when Fitzgerald came to the attention of the Gardiner Funeral Home in Winnipeg, founded by George Gardiner (1852–1912). When previously on the art market, *Pastoral Landscape* was identified as a mural commissioned by the Gardiner Funeral Home, although no documentation has survived. The large size of the painting, so unusual for Fitzgerald at this point in his career, supports the notion that it was intended to decorate an architectural setting.

While Fitzgerald is heralded as an artist who painted directly from nature, this charming picture was carefully constructed in his studio. The remarkable composition, in which a central clump of trees divides the painting into a distant view of a lake with open sky (left) and a dense forest glade (right), suggests that the painting may well have been designed to harmonize with the architecture of a specific room. With pastel-like brilliance and dappled Impressionist brushstrokes, *Pastoral Landscape* conjures a lyrical vision of peace and tranquility.

We extend our thanks to Michael Parke-Taylor, Canadian art historian, curator, and editor of *Some Magnetic Force: Lionel LeMoine Fitzgerald Writings* (Concordia University Press, 2023) for contributing the preceding essay.

\$25,000–\$35,000



20

ALFRED JOSEPH CASSON

Boulter, Near Combermere, 1968

oil on board

signed lower right; titled and dated 1968 on the reverse

9.25 ins x 11.25 ins; 23.5 cms x 28.6 cms

PROVENANCE

Private Collection, Toronto



Present day Boulter, near Combermere
Photograph courtesy of Jim Waddington
Not for sale with this lot

A.J. Casson became a full-time artist after his retirement from his successful career as a commercial artist in 1957. During the 1960s, when this picture was completed, Casson exhibited regularly with the Roberts Gallery and was able to focus on his craft.

Boulter is near Maynooth, northeast of Bancroft, an area where Casson often painted. Famed for his depictions of the more settled areas of southern Ontario, Casson set himself apart from the other Group members by dedicating much of his artistic career to the continuously changing climes of rural Ontario. *Boulter, Near Combermere* features simple wooden outbuildings nestled in a valley surrounded by forests and hills, which hint at the presence of local villagers. Known as the youngest member of the Group of Seven, Casson's work helped to shape the Group's aesthetic through its simplified forms and bold colours. Here we see the lush and rolling landscape typical of the area. A selective and distinct colour palette is synonymous with Casson's work. The greens, blues and variations of light brown evoke the warm sunlight of a summer day, while the stretching bands of cloud glide over the mountains in the background. Casson's lines are graceful and clean and distinctively his own. The artist captures a serene and reflective moment in rural Ontario.

\$20,000–\$30,000





JACK HAMILTON BUSH

Arc, 1969

acrylic on canvas

signed, titled and dated "July 1969" on the reverse;

catalogue raisonné no. 2.105.1969.49

56 ins x 84 ins; 142.2 cms x 213.3 cms

PROVENANCE

The Artist, July 1969

Waddington Galleries, London, United Kingdom, December 1969

Waddington Galleries, Montreal

Private Collection, July 1974

LITERATURE

Sarah Stanners, *Jack Bush Paintings: A Catalogue Raisonné, Volume 3*, Toronto, 2024, reproduced pages 316–317, no. 2.105.1969.49

Jack Bush's *Arc*, painted during the summer of '69, is emblematic in character – presenting a timeless shape amid a riot of colours. He idolized calligraphic shapes at this time, setting q's, flips, and arcs against monochrome grounds. It was the swinging sixties and London, England, was the painting's first destination upon leaving the artist's studio. This showstopper of a painting is confident and bold; a testament to Bush's self-possessed attitude as an artist who had reached the age of 60 by the time *Arc* was painted.

It might seem surprising that a formalist painter like Jack Bush admired the Pop Art pioneer Andy Warhol, yet his work from the late 1960s reflects this unlikely influence. When Warhol first showed his work in Toronto, at the Morris International Gallery on Bloor Street West, in 1965, Bush was taken by the young American's bold shots of colour used to set off familiar Hollywood stars like Marilyn Monroe, Elvis Presley, and Liz Taylor. The poster for the exhibition featured the iconic Liz image against a hot cherry-red background; Bush prized this poster and pinned it up on his studio wall at home for many years.

Bush chased the *Pow!*-factor of a picture as early as 1960 when he began to paint simple shapes against unprimed canvas and, later, sexy thrusting shapes with illustrated bursts against backgrounds of singular, radiant colour. Fields of colour are, after all, the calling card for Color Field painters, but unlike Warhol, Bush never embraced explicit content like movie star icons. Instead, he made icons of shapes and swoops which he heralded against sail cloths soaked in colour. The parts were different but the power just the same.

The comprehensive presentation of Jack Bush's paintings in the recently released *Jack Bush Paintings: A Catalogue Raisonné* sheds light on the artist's recurring use of select shapes across his fifty-plus years of painting. The patterns and proclivities are all there, including evidence that the arc shape is prevalent in his abstract paintings. In Bush's early abstract period, coinciding with his association with the Anglo-

abstract painters' group, Painters Eleven, he was still grappling with religious themes as a focus in his work. *Hymn to the Sun* (catalogue raisonné no. 1.193.1955.223; Vol. 2, pp. 46–47), from the summer of 1955, is wholly abstract but there is an allusion to a figure in a motion of adoration, hailing the sun overhead: A black arcing shape centres on a head-like circle of black. The assemblage of shapes suggests a person in feverish prayer, singing hymns to the sun with their arms raised in praise. Biblical subjects were common in Bush's works from the 1940s and even into the 1950s – a span of years that witnessed his transition to abstraction.

A few months after Bush painted *Arc*, he produced his first ever mottled ground paintings: *Irish Rock #1* and *Irish Rock #2* (catalogue raisonné nos. 2.107.1969.59 and 2.108.1969.60; Vol. 3, pp. 328–331). Aside from their stone-like rolled grounds, these two paintings are distinguished by the crosses they bear, literally; a bold white cross symbol occupies two-thirds of the picture space in each painting. Both also host a fringe of stripes along the bottom of the painting. Comparing the *Irish Rock* paintings to *Arc* underlines the function of their shapes as abstract icons, worthy of recurring contemplation. Revealingly, the original title for *Arc* was "A Time To Cry," as noted in Bush's record book of paintings. This may underline a biblical connection, possibly referring to Ecclesiastes 3: 4–5, "A time to cry and a time to laugh. A time to grieve and a time to dance. A time to scatter stones and a time to gather stones. A time to embrace and a time to turn away." (New Living Translation)

This strange initial title – "A Time To Cry" – draws another comparison to Warhol's icons like Liz, Marilyn, and Jackie – the images of these women coincided with dark times in their lives, or even death, as was the case with Warhol's *Marilyn Diptych*, which he made shortly after she passed away in 1962. This darker side (essentially unseen content) is contrasted by the brightly coloured backgrounds and highlights across their beautiful faces. The unapparent context of Bush's paintings made in the spring and summer of 1969 was the sickness growing in his coronary arteries. Despite his suffering from angina, Bush's paintings from the months immediately following his diagnosis are exuberant with colour and downright cheerful looking. Paintings like *Arc* served to conjure up the positive feelings he needed to feel at this time, like catalysts for faith in better days ahead – times of laughter to follow times of sorrow.

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

\$250,000–\$350,000



YVONNE MCKAGUE HOUSSEY

The Sisters, circa 1955*oil on canvas*

30 ins x 24.25 ins; 76.2 cms x 61.6 cms

PROVENANCE

A.K. Prakash & Associates, Inc., Toronto
 Masters Gallery, Calgary
 Private Collection, Alberta

EXHIBITED

Yvonne McKague Houssey and Eric Goldberg, Montreal Museum of Fine Arts, 17 January–2 February 1958, no. 1 as *The Sisters* at \$400

LITERATURE

Robert Ayre, "Houssey and Goldberg: Contrasting Traditions," *The Montreal Star*, 25 January 1958, page 23

A.K. Prakash, *Independent Spirit: Early Canadian Women Artists*, Richmond Hill, 2008, reproduced pages 174–175 as *circa 1934* with the note: "While the identity of the sitters is not known, in all likelihood, the title of the work aside, the traditional typology of the double portrait suggests they were sisters."

Yvonne McKague Houssey's *The Sisters* is a powerful painting which is both an evocation of the Canadian north and the people that live there and a study in what is now called, 'gender relations,' or to put it more succinctly, sisters. It is also a study in differing kinds of people – one standing, looking at the other with a caring, watchful glance, the other, bent over and secretive.

The painting achieves what Arthur Lismer, Houssey's teacher, told students they had to do, "select the significant and relative forms" and focus on them. His theme of landscape was meaningful to the Group of Seven and to his acolytes. But, of course, like every real artist, Houssey wanted to be her own person, and explore her own point-of-view. In this painting, she chose a Canadian statement of a theme but went beyond that to something more progressive that reflects new forms of expression, the very quality she found in the Canadian Group of Painters, the group she had helped found, in 1933.

Few would argue that through the first fifteen years of its existence, the CGP as it was called, served as a vital force on the scene. In a similar way, *The Sisters*, overtly, essayed energetically a northern scene. The woods recall the woods in Houssey's portrait of a Canadian who lived in the north, Marguerite Pilot, who was a woman half First Nations, half French-Canadian from Lake Nipigon which she painted in around 1932. But in *The Sisters*, she strove for a new effect, which spoke of decade-long studies in the United States.

In 1949, her friend, Alexandra Luke, gave Houssey Hans Hofmann's book, *Search for the Real* (1948). She read it carefully, marking a passage in the introduction that said aesthetic meaning results from perceiving relationships. These words were important to her and stayed with her the rest of her life, particularly throughout the 1950s, when she was experimenting and growing as an artist. She studied with Hofmann in 1952 and 1958, going with Luke to Provincetown, Massachusetts to the successful summer school where he taught, the Hans Hofmann School of Fine Arts. He advocated improvisation and relied on empathy and feeling, both qualities that attracted her and she liked particularly his ideas of composition and colour but although she began to paint abstractly, she still returned often to representation but changed it to capture subjects of new interest to her, such as psychology.

When she was honoured with a show with Eric Goldberg at the Montreal Museum of Fine Arts in 1958 in the prestigious Gallery XII series (the museum's exhibition area in which it showed modern art), she chose to make it an occasion for a representative showing of her work. She wanted something which demonstrated her Canadian art roots, so chose *The Sisters* as a starting point. It was No. 1 on her list of 24 works.

Robert Ayre, the pioneering art critic for the *Montreal Star* who wrote about Canadian art for 20 years (1950–1970), reviewed Houssey first in his article about the show as befitted her stature as a major Canadian painter who was a role model for younger women painters. He said there was something in Houssey's work of the Group of Seven, "for the kind of country she looks at and what she sees in it of simplification and rhythm" but she soon "deviates into her own fantasy, setting out a decorative pattern...of spruce spires" and "formalizing nature". He added that she makes her point "without getting sentimental about it" and concluded, in agreement with her paintings, "The austerity of the country is behind it".

The Sisters is a work that reveals the evolution in Houssey's approach to art. It captures something of the anxiety-filled atmosphere that surrounds family relationships, but intertwined with it is a new way for Houssey of addressing art, and particularly Canadian art, with its references to Cubism in the simplified forms and the complex psychology of relationships. Houssey in this painting spoke to the future and of her faith in feelings, empathy, and women's complexities.

We extend our thanks to Joan Murray, Canadian art historian, for contributing the preceding essay. Joan, the Director Emerita of the Robert McLaughlin Gallery in Oshawa, has written many books on Canadian artists, including *The Art of Yvonne McKague Houssey*, the catalogue for a 1995 retrospective exhibition on the artist.

\$30,000–\$40,000





23

EFA PRUDENCE HEWARD

Sumachs - Study for Background of "Dark Girl"

oil on board

titled on a gallery label and inscribed "5439" and "The Studio of E. Prudence Heward, A. Roug. Heward" on the reverse
12 ins x 14 ins; 30.5 cms x 35.6 cms

PROVENANCE

Continental Galleries, Montreal
Sotheby's, auction, Toronto, 13 May 1975, lot 199 as *Sumach*
Private Collection, Toronto

EXHIBITED

Expressions of Will, Agnes Etherington Art Centre, Queen's University, Kingston; travelling to Concordia University Art Gallery, Montreal; McMichael Canadian Collection, Kleinburg; Mendel Art Gallery, Saskatoon, 1 March 1986-15 February 1987, no. 28

LITERATURE

Natalie Luckyj, *Expressions of Will*, Kleinburg, 1986, no. 28
Julia Skelly, *Prudence Heward Life & Work* [online publication], Art Canada Institute, Toronto, 2015, pages 41, 49

An affiliate of the Beaver Hall Group, the Canadian Group of Painters, and the Contemporary Arts Society, Prudence Heward was a crucial artist of her time, renowned for her portraits of female subjects in a variety of settings, from rural and public spaces to domestic interiors. Portrayals of black women feature prominently in the artist's oeuvre. As the title indicates, this oil on panel is the landscape study for Heward's 1935 painting, *Dark Girl*, depicting a seated nude black woman surrounded by lush foliage. "We do not know for certain Heward's motivations for choosing to paint black women," Julia Skelly writes, "but her decision to produce several paintings of them indicates that she had a particular interest in the black female subject." Heward had painted her first depiction of a black woman with *Dark Girl* (Hart House Collection).

Although predominantly known for her figure paintings, Heward produced many landscapes and still lifes throughout her career. The artist often painted *en plein air* and would occasionally develop these landscape studies to serve as the background in her figure paintings, as exemplified in *Dark Girl*, which incorporates the artist's study of the sumach plant in vibrant shades of red, yellow and green.

\$12,000–\$15,000



24

DAVID BROWN MILNE

Twigs in Winter, 1937

oil on canvas

signed and dated 1937 upper right; catalogue raisonné no. 305.6
12.25 ins x 14.5 ins; 31.1 cms x 36.8 cms

PROVENANCE

Estate of the Artist
Mira Godard Gallery, Toronto
Nicholas Metivier Gallery, Toronto
Private Collection, Toronto
Heffel, auction, Toronto, 23 November 2016, lot 150
Private Collection, Toronto

EXHIBITED

David Milne: City Streets and Northern Scenes, Mira Godard Gallery, Calgary, April 1981, no. 11
David Milne, 1882-1953: 'Bright Garden', Mira Godard Gallery, Toronto, 18 October-5 November 1986
Fifty Years of Canadian Landscape Painting, Grace Borgenicht Gallery, New York, 3 April-2 May 1987

LITERATURE

David Milne: City Streets and Northern Scenes, Calgary, 1981, no. 11
Christopher Hume, "Paintings of Genius," *Toronto Star*, 31 October 1986, D13

Karen Wilkin, *David Milne, 1882-1953: 'Bright Garden'*, Toronto, 1986, reproduced page 17

Karen Wilkin, *Fifty Years of Canadian Landscape Painting*, New York, 1987, page 26

David Silcox, *Painting Place: The Life and Work of David B. Milne*, Toronto, 1996, page 1

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929-1953*, 1998, reproduced page 634, no. 305.6

In April 1933, David Milne parted ways with his wife Patsy and undertook a canoe trip on Lake Couchiching, before settling at the remote Six Mile Lake in Muskoka, Ontario in a cabin he constructed himself. It was during this time that the artist spent his days painting, journaling and maintaining a humble lifestyle in the seclusion of the wilderness. *Twigs in Winter* was completed towards the end of this period in 1937 and illustrates the artist's unique approach to colour and composition during the 1930s. This delightful scene suggests an early-winter day as indicated by the snow-encrusted twigs which are tipped with flowers beneath a lightly clouded blue sky. Milne's intention was not simply to record a detailed representation of the land or a specific object but to transform his impression of nature into aesthetic emotion, which he conveyed through colour, texture and design. Milne observed that: "The painter gets an impression from some phase of nature ... he simplifies and eliminates until he knows exactly what stirred him, sets this down in colour and line and so translates his impression into aesthetic emotion."

\$30,000–\$50,000



25

JAMES DUNCAN

Sleighbing on the St. Lawrence, 1846

watercolour and gouache over graphite on paper
signed lower left

15.5 ins x 26 ins; 39.4 cms x 66 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Acquired by the present Private Collection, June 1981

EXHIBITED

Collector's Canada: Selections from a Toronto Private Collection, Art Gallery of Ontario, Toronto; travelling to Musée du Québec, Quebec City; Vancouver Art Gallery; Mendel Art Gallery, Saskatoon, 14 May 1988–7 May 1989, no. 7 as *Sleighbing on the St. Lawrence, circa 1850*, James Duncan (1806–1881), *Painter of Montreal*, McCord Stewart Museum, Montreal, 2023 as *Sleighbing on the St. Lawrence, 1846*

LITERATURE

Dennis Reid, *Collector's Canada: Selections from a Toronto Private Collection*, Toronto, 1988, no. 7, reproduced page 19
Laurier Lacroix and Suzanne Sauvage, *James Duncan (1806–1881), Painter of Montreal*, Montreal, 2023, reproduced pages 156–157

Sleigh riding was a favourite winter activity of the Montreal upper-class and military during the 19th century. It was expensive to acquire a team of two or four horses and a quality sleigh. The owners formed clubs to organize group outings to parade through the city and across the frozen river, their route marked by branches. These outings provided additional occasions to socialize in winter while showing off one's sleigh as well as jingling bells, luxurious furs, and elegant outfits.

James Duncan recruited many of his clients from among the city's elite, and was well-acquainted with their customs. This spectacular view portrays elegant sleighs fitted with fine metal blades adapted for gliding on ice surfaces. They cross paths with low sleighs driven by local residents, unlike the others, which are led by a coachman.

This panoramic view emphasizes Montreal's diversity, showcasing the range of social classes demonstrated by the types of sleighs. The residential and business areas of the city, with its dominant church steeples and the silhouette of Bonsecours Market, are juxtaposed with the industrial sector, where chimneys rise along the Lachine Canal on the left side of the composition.

We extend our thanks to Laurier Lacroix, C.M., art historian, for researching this artwork and for contributing the preceding essay.

\$8,000–\$12,000



26

JAMES DUNCAN

Bonsecours Market, St. Paul Street, about 1852

watercolour over graphite on paper
signed lower left; titled and dated "circa 1848" on a label on the reverse
15.5 ins x 24 ins; 39.4 cms x 61 cms

PROVENANCE

Mr. and Mrs. W. Bryan, Ottawa, since 1920s
Claude Gugeon, Ottawa, 1989
Private Collection, Toronto
A.K. Prakash & Associates, Inc., Toronto
Acquired by the present Private Collection, April 2009

EXHIBITED

James Duncan (1806-1881), Painter of Montreal, McCord Stewart Museum, Montreal, 2023 as *Bonsecours Market, St. Paul Street*, about 1852

LITERATURE

Laurier Lacroix and Suzanne Sauvage, *James Duncan (1806-1881), Painter of Montreal*, Montreal, 2023, reproduced pages 138-139

Upon his arrival in Montreal in the summer of 1830, the Irish-born artist James Duncan became known for depicting his adopted city. Over the course of his fifty-year career, he made Montreal one of his primary subjects, portraying it from the foot of Mount Royal or from Île Sainte-Hélène through panoramic views or by detailing the customs of its inhabitants in their daily activities throughout the seasons. His keen observational talent is demonstrated through the precision of his drawing, the vibrancy of his palette, and his mastery of watercolour, as shown by the contrast in the treatment of the sky in relation to the street.

This truly exceptional view combines both approaches by offering a broad perspective of St. Paul Street along with all the details of its bustling activity on a business day. The neoclassical elegance of the new Bonsecours Market (built in 1847) by architect William Footner competes with the vernacular architecture of the Bonsecours Chapel, rebuilt in 1773. In this setting, Duncan depicts the activities of a winter market in abundance. The movement of the horse-drawn carriages harmonizes with the vendors, shoppers, delivery workers, and woodcutters. Elegant signs adorn the façades and complete the atmosphere of this lively street.

We extend our thanks to Laurier Lacroix, C.M., art historian, for researching this artwork and for contributing the preceding essay.

\$8,000-\$12,000

CORNELIUS KRIEGHOFF**Indian Encampment***oil on canvas**signed lower right; titled on a gallery label on the reverse**13 ins x 15 ins; 33 cms x 38.1 cms***PROVENANCE**

G. Blair Laing Galleries, Toronto

Kaspar Gallery, Toronto

Private Collection, Toronto

By descent to the present Private Collection, Toronto

LITERATUREJ. Russell Harper, *Krieghoff*, Toronto, 1979, page 44Dennis Reid, *Krieghoff, Images of Canada*, Toronto, 1999, pages 58-61

Cornelius Krieghoff is renowned for his depictions of Canada's Indigenous peoples, which form a significant portion of his diverse body of work. Approximately one-third of his known paintings focus on Indigenous subjects. As noted by J. Russell Harper, Krieghoff portrayed Indigenous figures as "unspoiled by the complexities of artificial and unnatural civilization." After settling in Montreal in 1846, he frequently painted the people of Caughnawaga, a reserve just south of the city. His work included large canvases for wealthy patrons as well as smaller ones for those of modest means. In 1853, he travelled to Quebec, revisiting this favoured subject in his works across the region, including at the Lorette Reserve.

Although Canada was undergoing significant constitutional changes, industrialization, and urbanization during this time, Krieghoff's paintings rarely reflected these transformations. Instead, he focused on rural life, portraying both French-speaking habitants and Indigenous peoples with a sense of humour and admiration. According to Dennis Reid, Krieghoff's German heritage likely fostered a deep respect for those who maintained a close connection to nature and resisted the pressures of "civilization".

Reid also remarks that Krieghoff's most ambitious depictions of Indigenous life from his Montreal period show family gatherings around a fire during the summer, akin to traditional Canadian interior scenes. Though only a few pieces are dated, this series likely spans from around 1848 to 1850. These compositions emphasize the bond of the Indigenous people to the land, with a focused study made to the arrangement of figures and their dress, as well as detailed observations of plant life.

\$70,000–\$90,000



TOM THOMSON

Giant's Tomb, Georgian Bay, Summer 1914

oil on composite wood-pulp board

signed lower right; catalogue raisonné no. 1914.23

8.5 ins. x 10.5 ins; 21.6 cms x 26.7 cms

PROVENANCE

Dr. James MacCallum, Toronto, 1914

Wedding Gift to Mr. and Mrs. George Lawton Ridout, 15 September 1914

Gift to Mrs. McColl, Chattanooga, Tennessee

Sotheby's, auction, Toronto, 18 November 1992, lot 72

Private Collection, Toronto

Private Collection

EXHIBITED

Tom Thomson: North Star, McMichael Canadian Art Collection, Kleinburg, Ontario, 24 June 2023–12 January 2024

LITERATURE

"Capt. W. Ridout Dies in Malaya", *Globe & Mail*, <https://www.veterans.gc.ca/en/remembrance/memorials/canadian-virtual-war-memorial/detail/2142725>Tom Thomson to F. H. Varley, postmarked July 8, 1914. The Thomson Collection (PC-936), quoted in Joan Murray, "Tom Thomson's Letters" in Dennis Reid and Charles C. Hill, *Tom Thomson*, Toronto/Ottawa, 2002, page 298Charles C. Hill, "Tom Thomson: Painter" in Dennis Reid and Charles C. Hill, *Tom Thomson*, Toronto/Ottawa, 2002, page 125Joan Murray, *Tom Thomson Catalogue Raisonné* (2016):<https://www.tomthomsoncatalogue.org/catalogue/index.php>, no. 1914.23Sarah Milroy and Ian. A.C. Dejardin, *Tom Thomson: North Star*, Kleinburg, Ontario, 2023, reproduced page 66

Tom Thomson's *Giant's Tomb, Georgian Bay* is a painting of a breezy, light-filled summer day with an expanse of sky and racing clouds that have changing striations, curling masses, and diffuse edges. In the lower part of the panel, turbulent dark waters are rent by white-capped waves and at left, a partially visible rocky island juts into the lake. Thomson presumably stood on this island to paint – it was the place he was staying in Georgian Bay, Go-Home Island, owned by his host, Dr. James MacCallum, Thomson's friend and patron. In the far distance, scarcely visible since it lies behind the shoreline of yet another island, is the sloping blue shape of the island inhabitants of Georgian Bay called the *Giant's Tomb*. The painting has deft strokes in colours of cream, grey and blue and even peach and lavender as well as blues, white and green. It's a seemingly simple picture painted with a light touch and yet, the effect is one of sweeping grandeur.

Thomson painted the view at three different times – at dawn, dusk, and here, at mid-day. He was transfixed by the overarching sky, the fast water, the sparse trees of the distant island, and the far distant Giant's Tomb Island, which from where he looked could hardly be seen. The slight indication of distant view seemed magical to him.

He had essayed the subject of skies previously in sketches he had brought down to Toronto from Canoe Lake in Algonquin Park in the fall of 1913 so likely it was a fellow worker at Grip Ltd. that year who told him of their potential to add veracity to a scene.

J.E.H. MacDonald, Thomson's boss and mentor, is the main candidate for this advice. English-born, he worked in England at a top design studio from 1903 to 1907, and would have known of the great John Constable and his many sketches in which the English artist accurately observed clouds and weather conditions. While working at Grip, MacDonald had painted a series of cloud studies and if he and Thomson talked about painting clouds, they would have agreed wholeheartedly that skies were a keynote of landscape painting.

Or the idea of painting skyscapes may have come from Arthur Lismer, another 'Brit', and co-worker at Grip who camped with Thomson in May of 1914 about when Thomson began to paint skies in earnest. Or Thomson may have been encouraged to paint skies due to his success with selling cloud pictures. In 1914, the National Gallery of Canada bought his canvas of *Moonlight, Early Evening*.

Thomson painted *Giant's Tomb, Georgian Bay*, not in Algonquin Park but in a subsequent locale to which he travelled in 1914, Georgian Bay. He arrived there by train in early June at the invitation of Dr. MacCallum who was keen to show him the landscape and camped with the doctor at French River, then journeyed with him to MacCallum's cottage at Go-Home Bay and painted sketches in the region.

Early in August, having found cottage life too gentrified for his taste (it had a 'birthday cake and water ice' atmosphere he wrote F. H. Varley), he paddled and portaged by canoe back to his base at Mowat Lodge in Algonquin Park, where he was joined by A.Y. Jackson. There the joint journey began that resulted in the founding of the Group of Seven in 1920.

Skies painted in Algonquin Park and then Georgian Bay were a prelude for Thomson but an important one. Afterwards, he developed many sketches of transient skies and sky phenomena, sunsets and sunrises, thunderclouds, even lightning. It was a theme he explored at length. At the same time, he felt increasingly confident of his medium, bolder, and his work shows it.

He probably gave the sketch to MacCallum who treasured it, giving it as a gift to Dr. G. Lawton Ridout of Toronto and his wife Dorothy on their wedding day, September 15th, 1914. Dr. Ridout must have gone overseas shortly afterwards – he served as a major with the Royal Fusiliers in the First World War, returning to Canada in 1919. MacCallum would have been moved by his young friend's bravery in signing up for active service in the armed forces and given him a wedding gift that meant much to MacCallum personally and also spoke compellingly – and cheerfully, MacCallum would have felt – of the beauties of Canada.

Long afterwards, the painting was given as a gift to a Mrs. McColl of Chattanooga, Tennessee, then it was featured in Sotheby's Auction in Toronto on the 18th of November 1992 lot 72 of "Important Canadian Art". From there, it was treasured in a private collection in Toronto. *Giant's Tomb, Georgian Bay* has always been a favourite, bespeaking summer skies and fine weather of a popular vacation spot for hardy outdoors adventurers in Canada painted by a Canadian master.

We extend our thanks to Joan Murray, Canadian art historian, for contributing the preceding essay. Joan, the Director Emerita of the Robert McLaughlin Gallery in Oshawa, has written many books on Tom Thomson and published the *Tom Thomson Catalogue Raisonné*.

\$500,000–\$700,000





29

CLARENCE ALPHONSE GAGNON

Couleurs au coucher de soleil, Charlevoix, 1923

titled, dated 1923 and certified by Lucile Rodier Gagnon (no. 147) on the reverse

oil on panel

6.25 ins x 9.25 ins; 15.9 cms x 23.5 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Hélène Sicotte and Michèle Grandbois, *Clarence Gagnon, 1881-1942: Dreaming the Landscape*, Quebec City, 2006, page 116

In 1923, Clarence Gagnon was living in Baie-Saint-Paul, one of the now-famous painting locations along the north shore of the St. Lawrence River. Gagnon felt passionately about the inhabitants and the surrounding countryside, which offered the artist infinite seasonal landscapes to capture. “With its unique topography and age-old culture,” Hélène Sicotte writes, “the region represented a rich aesthetic resource, and it was during these years that he truly discovered it and used it to develop the landscape form that would henceforth define him.”

A sense of warmth prevails in this glowing scene of the Charlevoix countryside in autumn. Reduced to a blur of brushstrokes, the setting sun illuminates the hillside against the rich colours of the changing leaves, rendering a dynamic contrast between vertical and horizontal, dark and light. A master of ambience, Gagnon harnesses the warmth of human presence in his depiction of the traditional Quebec homestead, which grounds the composition. Flooded with sunshine and aflame with colour, Gagnon captures the autumn splendour of the Charlevoix landscape, a painting place central to the artist’s oeuvre.

\$7,000–\$9,000



30

ALFRED JOSEPH CASSON

Grenville, Quebec, 1970

oil on board

signed lower right; signed, titled and dated 1970 on the reverse; also signed on the artist's label on the reverse

12 ins x 14.75 ins; 30.5 cms x 37.5 cms

PROVENANCE

Roberts Gallery, Toronto

The Art Emporium, Vancouver

Private Collection, Montreal

A.K. Prakash & Associates Inc., Toronto

Private Collection, Toronto

LITERATURE

Paul Duval, *A.J. Casson*, Toronto, 1951, unpaginated

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

Grenville, Quebec was painted during one of A.J. Casson's rarer ventures into another province; the municipality of Grenville is situated on the Ontario-Quebec border along the Ottawa River. Casson painted extensively in Quebec from 1966 to 1975, staying with friends in the region.

Grenville, Quebec captures a scene in transition. The green, yellow and ochre shrubbery suggest the shift from summer into fall. Common to Casson's work throughout his career is a limited colour palette. In a 1985 interview, the artist recalls this strategy as being present since his early days with the Group of Seven, when "exhibitions were flaming with colour. Well, I've always thought that if you want to stand out, don't follow the herd."

Speaking to Casson's village compositions, Paul Duval notes that, "even when no figures ornament their architecture, this Canadian artist's townscapes are pregnant with mood. Like the contemporary American realist, Edward Hopper, he has the ability to crystallize a moment, to make concrete and eternal the passing vision. It is as though the time-machine has suddenly ceased to function, in a world where the wind had stopped breathing and the shadows no longer moved and every blade of grass and cloud were fixed forever."

\$20,000–\$30,000

PETER CLAPHAM SHEPPARD**Old House, Winter (The Ward, Toronto), circa 1920-21***oil on board**signed lower right; titled, dated "1920-21" and stamped by the estate of the artist (LG205) on the reverse**8.5 ins. x 10.25 ins; 21.6 cms x 26 cms***PROVENANCE**

Estate of the Artist

Private Collection, Ontario

LITERATURE*Mail and Empire*, Toronto, 14 March 1925Hector Charlesworth, "Ontario Society of Artists. Brilliant Portraiture the Outstanding Feature of This Year's Show," *Saturday Night*, 14 March 1925, page 3Tom Smart, *Peter Clapham Sheppard: His Life and Work*, Richmond Hill/Buffalo, 2018, reproduced page 142

In a 1925 review in the magazine *Saturday Night* of that year's Ontario Society of Artists exhibition, the prominent art critic Hector Charlesworth singled out P.C. Sheppard from the crowded field of portrait painters by mentioning that he was the author of "some clever urban studies." A more vociferous reviewer than Charlesworth, writing of the same exhibition in the rival *Toronto Mail and Empire*, declared that, "Peter C. Sheppard is becoming almost entirely an interpreter of cities and crowded commercial centres. There is a certain brutal strength in the colors that he uses which might be regarded as symbolic." *Old House, Winter (The Ward, Toronto)* interprets a dilapidated, bent and broken house from the downtrodden neighbourhood known as the "Ward", which was demolished in the 1960s to make way for the construction of the City Hall.

The composition's open, welcoming nature provides easy visual and imaginative access to the subject. Despite its rundown nature and commonplace features, that no doubt rendered this undistinguished building invisible in its day, and anti-picturesque as a subject to paint, Sheppard gives it an attractive, sympathetic interpretation.

The sketch blends Sheppard's innate talents as a draftsman with his acutely sharp sensibilities as a colourist. He emphasizes the swaying rhythms of the windows and dormers, and the gentle degradation of the structure, which he sets down in lines that seem anthropomorphic. They appear to breathe and groan, lending the forlorn subject a human spirit. The lyrical foreground passage of a sinuous white and grey wave of snow and slush, and the snow-covered roof in the middle ground, which frame the dull, dreary building, set up a dynamic charge of visual energy that animates the whole painting.

As a colourist, this sketch shows that Sheppard was as interested in capturing in paint the fugitive qualities of light, as he was in using colour as a vehicle for expressing mood and emotion, or for accentuating formal relationships in compositions. In the background of this sketch and of his other cityscapes of Montreal and New York, the optical blending of tinted hues may have been inspired by an Impressionist sensibility. Colour passages in a Sheppard painting are freighted both with the requirement to convey expressions and to capture impressions. By the early 1920s, Sheppard had feet in both camps; he made use of aspects of the Impressionist mode, but also saw colour as an instrument of making visible his feelings.

Old House, Winter (The Ward, Toronto) also conveys a sharp social critique, subtly stated, but nevertheless evident in the way Sheppard valorizes what was certainly a marginal, invisible and impoverished segment of the bustling, growing metropolis in the first quarter of the twentieth century. By pointing to the neighbourhood's harsh living conditions in sketches such as this, Sheppard casts light on the underclass that, while living in the shadows of the city, drives its engines of progress.

We extend our thanks to writer, curator and art gallery director Tom Smart, former Director of the Beaverbrook Art Gallery and the McMichael Canadian Art Collection, for contributing the preceding essay. Tom is the author of *Peter Clapham Sheppard: Life and Work* (2018).

\$12,000–\$15,000





32

PETER CLAPHAM SHEPPARD

Circus, 1919

oil on board

signed lower left; titled "Circus (Study)", dated 1919, stamped by the estate of the artist (LG143) and inscribed "Sketch by Peter C. Sheppard...Back Stage, Grand Stands [sic], Toronto Exhibition" on the reverse
8.5 ins. x 10.5 ins; 21.6 cms x 26.7 cms

PROVENANCE

Estate of the Artist
Private Collection, Ontario

LITERATURE

Bernice Fenwick Martin, C.P.E., *Biographical data: Sheppard, Peter Clapham, R.C.A.; O.S.A.* (c. 1965), National Gallery of Canada Artists' Files

"O.S.A. Annual Exhibition. Color, Vigor and Originality Chief Characteristics of the Works. Great War Records," *Globe*, Toronto, 8 March 1919, page 8

Tom Smart, *Peter Clapham Sheppard: His Life and Work*, Richmond Hill/Buffalo, 2018, reproduced page 115

Peter Clapham Sheppard's artistic development in Toronto in the early years of the twentieth century came at a time of rapid change and growth in the nation's artistic landscape. Sheppard's artistic "creed", according to his close friend Bernice Fenwick Martin, "was to observe and paint the world around him, without becoming a participator in the passing scene." Believing that artists should stand apart, Sheppard roamed around his native Toronto capturing in paint and pencil sketches the lively urban scene and the characters of its neighbourhoods. A gang of men constructing the Bloor Street viaduct, a woman sitting contemplatively on a park bench, boys mucking around in a pond, stevedores unloading a steamer, all give evidence

of an artist comfortable with the role of watcher. Sheppard described what he saw with an objectivity that spoke of a curious chronicler of the vitality of the society in which he lived and worked.

In 1919, Sheppard occupied a studio near Toronto's King and Yonge Streets, an address that was at the centre of city life. A contemporary review of his work singled out his predilection to choose "garish commonplace" subjects that caught his attention. Among these were scenes from the nearby Canadian National Exhibition. It was this interest that, no doubt, also drew Sheppard in 1918 to interpret the circus, the subject of a major canvas *Arrival of the Circus* (c. 1919, oil on canvas, 101.6 x 147.3 cm, private collection) in which a circus parade with its gaudily-clad performers, its gaily-caparisoned elephants, and its colour and allurements are all shown against a cityscape background of skyscrapers looming over a grey railway bridge veiled with wisps of lavender smoke that trails the jolly entourage making its way to the CNE grounds.

Circus (study), a *plein air* sketch that is one among many that he made of the CNE at the time, likely constitutes a preliminary study for *Arrival of the Circus*. The view is backstage where Sheppard paused to paint elephants and figures, some on horseback, set on a dais or stage where the elephants are grouped in a cluster at the composition's centre, perhaps hauling the tent poles of the big top. As troubling as the subject is by today's standards that ban the formerly barbaric treatment meted out to circus animals, particularly elephants, Sheppard approached his subject with a non-judgmental touch, more on-the-spot reportage, in which he records what he is witnessing.

We extend our thanks to Tom Smart, the author of *Peter Clapham Sheppard: Life and Work*, for contributing the preceding essay.

\$7,000–\$9,000



33

WILLIAM KURELEK

Lumberjacks Returning to Camp

mixed media on board

signed lower right

17 ins x 34 ins; 43.2 cms x 86.4 cms

PROVENANCE

Acquired directly from the Artist

Private Collection

By descent to a Private Collection

Joyner Waddington's, auction, Toronto, 25-26 November 2008, lot 68
Private Collection, Toronto

LITERATURE

William Kurelek, *Lumberjack*, Montreal, 1974, unpaginated

William Kurelek and Joan Murray, *Kurelek's Vision of Canada*,
Edmonton, 1983, page 78

Patricia Morley, *Kurelek: A Biography*, Toronto, 1986, pages 52-54

Andrew Kear, *William Kurelek: Life & Work* [online publication], Art
Canada Institute, Toronto, 2017, page 4

Before his career as an artist, William Kurelek worked as a lumberjack north of Lake Superior in 1947, then from 1951 to 1952 in a French-Canadian camp called La Tuque in Quebec and finally in Fraserdale, Ontario. The subject of the Canadian lumberjack was depicted extensively throughout Kurelek's career with the most notable example being *Lumberjack's Breakfast*, 1973 (Art Gallery of Greater Victoria). Kurelek further describes his experiences in a picture book titled *Lumberjack* that was published in 1974.

Lumberjacks Returning to Camp is no different. A line of lumberjacks trail away from their job site with axes and swede saws in hand, leaving behind remnant stumps as they gladly welcome the comfort

of their smoke billowing bunkhouses. Kurelek's decision to work as a lumberjack occurred at a pivotal moment in his life. It was the first time he gained independence and freedom from his arduous home life and the job would also later fund his art studies in Europe.

The lifestyle of lumberjacks was attractive to Kurelek for what it represented to him as a gateway to independence, and specifically how it connected people from various nationalities and backgrounds. There was also structure and community. As Kurelek describes, "at all the camps there was the same yarn-telling, backslapping, humor and feast-sized meals, the same admiration for physical prowess, skill and productivity." Kurelek was struck by how rapidly the practice of lumberjacking had changed over time, both in living conditions and technologies, remarking, "as a few students arrived armed with new gadgets called 'power chainsaws.'" As this was something not often written about or captured visually, Kurelek felt a responsibility to do so.

Lumberjacking was a decision largely unsupported by his father, whose anger Kurelek wrote, "lasted until the very morning I was to leave." Andrew Kear explains in *William Kurelek: Life & Work* that his "mental anguish and a fraught relationship with his parents, especially his father, defined Kurelek's journey into adulthood." Perhaps Kurelek, whose artwork was often representational and full of meanings, depicted a bear with its cubs looking towards the fleeting lumberjacks as a symbol of his own family watching his departure. The barrenness and solemnness of the landscape, stripped of its trees, is being left behind for greener and more lush forests ahead.

Regardless of the meaning, William Kurelek felt "very lucky to have [had] experienced traditional lumbercamp living before it disappeared forever." Kurelek kept this lifestyle alive through his images and through the legacy of his artistic career.

\$70,000–\$90,000

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

Cowley Abbott is delighted to be entrusted with another 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 WAG-Qaumajuq towards the offering of this curated assemblage of work this season.

This artwork is being sold to benefit the 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, Lucie Dorais, Nicole Fletcher and Michael Parke-Taylor.



34

DAVID BROWN MILNE

Road to Copake, 1916

gouache and graphite on paper
dated "June 28 1916" at the right edge; an unfinished landscape on the reverse; catalogue raisonné no. 107.31
15.25 ins x 20.25 ins; 38.7 cms x 51.4 cms

PROVENANCE

Estate of Douglas M. Duncan, Toronto
Acquired by the Winnipeg Art Gallery, 1968

EXHIBITED

Paintings by David Milne, Monarch Life Assurance Building, Winnipeg, 1962
David Milne, Watercolours, Winnipeg Art Gallery, 3 October 1974–6 February 1975
Works of Lionel LeMoine FitzGerald and David Brown Milne, Southern Alberta Art Gallery, Lethbridge, Alberta, 4–26 June 1977
David Milne, Mendel Art Gallery, Saskatoon, Saskatchewan, 2 June–6 July 1980, no. 11
David Milne (1882–1953), National Exhibition Centre, Swift Current, Saskatchewan, 18 June–18 July 1981
Historical Canadian Works from the Collection, Winnipeg Art Gallery, 31 May–19 October 1986
David Milne, Winnipeg Art Gallery (Exhibition Services); travelling to the Art Gallery of Southwestern Manitoba, Brandon; Thunder Bay Art Gallery, 8 January 1998–28 May 2000

LITERATURE

Selected Works from the Winnipeg Art Gallery Collection, Winnipeg, 1971, reproduced page 129
David Milne (1882–1953), Swift Current, Saskatoon, 1981
David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, Toronto, 1996, pages 70, 78
David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 1: 1882–1928*, Toronto, 1998, listed and reproduced page 168, no. 107.31

David Milne's move from New York City to the small town of Boston Corners in 1916 marked the beginning of a remarkably innovative and productive period for the artist. Located at the intersecting state lines of Massachusetts, New York and Connecticut, the village lies on the western flank of the Taconic Mountains. Iron ore had been mined in the area, with numerous ponds close by which were originally smelting pits. Two rail lines ran through Boston Corners, crucially allowing Milne to reach Manhattan when needed. Art historian David Silcox noted, "Almost at once Milne fell in love with Boston Corners, and throughout his life it remained a symbol of the perfect painting place. After the grime, hurry and anxiety of New York, he became reunited with his country origins. Here was his Walden, complete with ponds, a haven where he could live quietly and intensely, and where the chief purpose of his life could be pursued."

\$40,000–\$60,000



35

IVAN KENNETH EYRE

Mythopoeic Prairie II, 1965

oil on canvas

signed and dated 1965 lower right

46 ins x 50.5 ins; 116.8 cms x 128.3 cms

PROVENANCE

Collection of the Artist, 1965-1966

Gift of Mary H. Acheson in memory of her mother, Helen E. Acheson to the Winnipeg Art Gallery, 1966

EXHIBITED

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

Images of Woman, Winnipeg Art Gallery, 14 November 1975-4 January 1976

Through Canadian Eyes: Trends and Influence in Canadian Art, 1815-1965, Glenbow Alberta Institute, Calgary, 22 September-24 October 1976

Images of the Prairies, The Saskatoon Gallery and Conservatory Corporation, 11 April-20 May 1979

The Canadian Landscape, Winnipeg Art Gallery, 12 December 1980-7 June 1981

Trees of a Thousand Kind and Tall, Winnipeg Art Gallery, 10 December 1983-1 April 1984

The Human Presence, Winnipeg Art Gallery, 19 August-12 November 1989

The Figure in Canadian Art, Winnipeg Art Gallery, 5 June-19 September 1993

Stored Secrets, The Sequel: The Vault on View, Winnipeg Art Gallery, 2 December 1995-15 September 1996

Government House Selections, Government House, Winnipeg, 16 May 2001-23 April 2002

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

LITERATURE

Ann Davis, *Images of Woman*, Winnipeg, 1975, unpaginated, reproduced
Ann Davis, *Images of the Prairies*, Saskatoon, 1979, unpaginated, reproduced

George Woodcock, *Ivan Eyre*, Markham, 1981, reproduced page 92

Drawing mostly on memory and dream imagery, Ivan Eyre created many surreal, post-apocalyptic scenes in the early 1960s, including *Mythopoeic Prairie II*. Dating to 1965, the oil on canvas depicts a prairie field with a broken car and other scraps of machinery. Aside from the shrubbery of the field, most of the objects are only somewhat discernible to the eye, as the forms are heavily stylized and tightly arranged. Eyre creates pathways for the eyes through his marvelous pointed shapes, which twist and overlap within the landscape.

\$8,000-\$12,000



36

FRANK HANS JOHNSTON

Early Evening, Winter, 1928

gouache on paperboard

signed and dated 1928 lower left

29.25 ins x 19.25 ins; 74.3 cms x 48.9 cms

PROVENANCE

Peter Dobush, Montreal

Gift to the Winnipeg Art Gallery, 1965

EXHIBITED

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

Trees of a Thousand Kind and Tall, Winnipeg Art Gallery, 10 December 1983–1 April 1984

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

Canadian Historical Art from the Collection, Winnipeg Art Gallery, 6 April–16 July 1989

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

Canadian Mosaic: Selections from the WAG's 20th Century Canadian Collection, Winnipeg Art Gallery, 21 August 2004–6 March 2005

Diana Thorneycroft: Canada, Myth and History (Group of Seven Awkward Moments Series), McMichael Canadian Art Collection, Kleinburg; travelling to the Winnipeg Art Gallery, 12 June–22 August 2010

LITERATURE

Robert Burford Mason, *A Grand Eye for Glory: A Life of Franz Johnston*, Toronto, 1998, pages 40, 63

Franz Johnston is a renowned lyrical painter, as his skill in rendering the quality of light and shadow on snow is unsurpassed. Johnston's treatment of the Canadian landscape in a decorative style sets him apart among Canadian artists. In a review of his first independent exhibition in 1920, *The Globe and Mail* commended his approach, remarking, "Mr. Johnston leans strongly to the decorative treatment of his subject, and with it he infuses much poetry and imagination." Johnston exemplifies this approach in *Early Evening, Winter*, 1928. The harmonious composition of crisp white snow and the snow-covered evergreen tree set before a radiant, dramatic sky is quintessential Johnston.

Following a lucrative commission in 1927 to paint nine murals for the auditorium of Pickering College in Newmarket, Johnston embarked on a painting trip to northern Quebec. On this trip Johnston studied the effects of various qualities of light on snow. This was the first of many painting trips Johnston would take in his search for the beauty of light effect. As Roger Burford Mason suggests, "perhaps the thrill of danger and the isolation were an integral and necessary part of Johnston's heady experience of painting in the northland; numerous stories circulated in the press and among Toronto's artistic community of his being lost in snow, or in impenetrable bush, or being snowed in with diminishing supplies. But whatever the case, he continued to study the nature of snow and light in painting trips."

\$15,000–\$20,000

LIONEL LEMOINE FITZGERALD**The Barn, circa 1930***oil on canvas laid on board**signed lower left**11.75 ins x 14.25 ins; 29.8 cms x 36.2 cms***PROVENANCE**

Estate of Arnold O. Brigden, Winnipeg

Gift to the Winnipeg Art Gallery, 1973

EXHIBITED*Fifth Annual Exhibition of the Manitoba Society of Artists,*
Galleries of Richardson Brothers, Winnipeg, 1–8

February 1930

The Brigden Collection, Winnipeg Art Gallery, 30 May–
14 October 1974, no. 23*Manitoba Landscape,* Winnipeg Art Gallery, 14 June–17
August 1986*FitzGerald in Rural Manitoba,* Winnipeg Art Gallery
Extension Services ArtReach Program; travelling to
McCreary; Neepawa; Dauphin; Brandon; Virden;
Holland; Leaf Rapids; Portage la Prairie, Manitoba, 6
March 1992–10 November 1993*Against Wind and Weather: The Barn in Canadian Art,*
Winnipeg Art Gallery Extension Services ArtReach
Program; travelling to Neepawa, Manitoba; Tiger
Hills Art Gallery, Holland, Manitoba; Portage Arts
Centre, Portage la Prairie, Manitoba; Mennonite
Heritage Village, Steinbach, Manitoba; Leaf Rapids
National Exhibition Centre, Manitoba; Heritage
North Museum, Thompson, Manitoba; Art Gallery of
Swift Current, Saskatchewan, 25 November 1994–7
December 1997Winnipeg Real Estate Board Citizens Hall of Fame
induction ceremony for L.L. FitzGerald, Assiniboine
Park Pavilion Gallery, Winnipeg, 7 October 2004*Around Here: Historical Scenes of Manitoba,* Winnipeg
Art Gallery, 4 July–16 November 2007*The Collection on View: Tom Thomson and the Group of
Seven,* Winnipeg Art Gallery, 27 June 2015–2 April
2018*Into the Light: Lionel LeMoine FitzGerald,* McMichael
Canadian Art Collection, Kleinburg, Ontario; travelling
to Winnipeg Art Gallery, 12 October 2019–6 September
2020**LITERATURE**W.J. Phillips, “Art and Artists,” *Winnipeg Evening
Tribune*, 1 March 1930Michael Parke-Taylor, *Lionel LeMoine FitzGerald: Life
& Work* [online publication], Art Canada Institute,
Toronto, 2019, reproduced page 83Sarah Milroy, Ian A.C. Dejardin and Michael Parke-
Taylor, *Into the Light: Lionel LeMoine FitzGerald,*
Kleinburg, 2019, reproduced page 43

From 1926 to 1941, the Winnipeg painter and printmaker Walter J. Phillips authored a column, “Art and Artists”, in the *Winnipeg Evening Tribune*. His lively texts typically covered a range of topics germane to local readers interested in the workings of the world of art. Phillips’s columns often reflect his dogmatic and firmly-held opinions. While not a close friend of Lionel LeMoine FitzGerald, Phillips paid a singular tribute to his fellow artist on 1 March 1930. That evening, his entire column in the *Tribune* was devoted to a painting he had seen exhibited at the annual exhibition of the Society of Manitoba Artists. The picture discussed was FitzGerald’s relatively small oil *The Barn*. Phillips enthused that “its austere beauty was so appealing that I cannot get it out of my mind.” He described the role that light plays in the picture: “The sheer walls of the barn are wrapped in luminous shadow, within which subdued lights dance and play as they are projected from other and sun-washed surfaces. The roof reflects little invisible clouds; the strips of sward in the foreground mirror the sky. The relation of one thing to another – universal interdependence – is symbolized. Light is the expositor.”

The Barn was originally owned by Arnold Brigden, who managed Brigdens of Winnipeg Limited, one of Canada’s oldest commercial printing and graphic design firms. While FitzGerald was never employed by Brigdens, many of his artistic contemporaries such as Charles Comfort, Eric Bergman, Caven Atkins, Fritz Brandtner, Philip Surrey, and Gordon Smith worked there for various periods during the 1920s and 1930s. Arnold Brigden served on the art committee that supervised both the Winnipeg School of Art and the Winnipeg Art Gallery. A close friend of FitzGerald, Brigden was able to choose some of the artist’s finest works, including *The Barn*, when building what has been called “the first modern collection in Winnipeg.”

We extend our thanks to 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) for contributing the preceding essay.

\$14,000–\$18,000



38

FRANKLIN CARMICHAEL

Mountainscape

watercolour

signed lower right

11.25 ins x 13.5 ins; 28.6 cms x 34.3 cms

PROVENANCE

Estate of Arnold O. Brigden, Winnipeg

Gift to the Winnipeg Art Gallery, 1973

EXHIBITED

The Brigden Collection, Winnipeg Art Gallery, 29 May-13 October 1974

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

Group of Seven: Works on Paper, Winnipeg Art Gallery, 1-15 October 1976

The Canadian Landscape, Winnipeg Art Gallery, 12 December 1980-7 June 1981

Franklin Carmichael: Watercolours, Art Gallery of Greater Victoria, 3 September-30 October 1981

Stone and Sky: Canada's Mountain Landscape, Audain Art Museum, Whistler, B.C., 10 November 2017-26 February 2018

After initially focusing on oil painting during the early years of the Group of Seven, Franklin Carmichael returned to watercolour in 1924. Between 1926 and the mid-1930s, he created some of his most significant watercolours. In a talk during the 1930s, Carmichael expressed his deep enthusiasm for this medium, the artists who influenced his appreciation for watercolour, and his confusion regarding the early twentieth-century belief that the Canadian landscape was unsuitable for watercolour painting. As a versatile medium, Carmichael liked that watercolour could adapt to even the most subtle shifts in tone or emotion and that it possessed the ability to be clear and precise, yet also delicate and impactful, capturing all the nuances that exist in-between. In 1925, Carmichael, A.J. Casson and Frederick Brigden founded the Canadian Society of Painters in Water Colour, furthering the manifestation of Carmichael's desire to install watercolour in its rightful place of importance.

Mountainscape is depicted from a high vantage point, showcasing many of the hallmarks of the artist's iconic rendering of the landscape in watercolour. Jack pines and the dramatic rolling mountains leading into the distance were distinctive features of Carmichael's watercolours. Mauve and green tones create an ethereal and calm scene. The soft lavender hues of the rolling hills in the background provide a seamless backdrop to the more tactile green pines in the foreground. This harmonious colour palette evokes a sense of tranquility and serenity.

\$30,000-\$40,000



39

ALEXANDER YOUNG JACKSON

St. Adele, Quebec, 1926

oil on panel

signed lower left; signed, titled, dated "March 1926" and inscribed "Studio Building, 25 Severn St., Toronto" on the reverse

8.5 ins x 10.5 ins; 21.6 cms x 26.7 cms

PROVENANCE

Estate of Arnold O. Brigden, Winnipeg

Gift to the Winnipeg Art Gallery, 1973

EXHIBITED

The Brigden Collection, Winnipeg Art Gallery, 29 May-13 October 1974

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

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

Naomi Jackson Groves, *A.Y.'s Canada*, Toronto/Vancouver, 1968, page 44

Mary Jo Hughes, *The View from Here: Selections from the Canadian Historical Collection*, Winnipeg, 2000, reproduced page 22

Tricia Wasney, *Panoramas: The North American Landscape in Art*, <http://www.virtualmuseum.ca/panoramas>, launched 3 April 2001

The rural landscapes of Quebec came to be known as A.Y. Jackson's hallmark subject matter. Although he had painted in the Eastern Townships prior to World War I, it was not until February and March of 1921 that Jackson began painting in the Lower Saint Lawrence region. In the following decades, Jackson made nearly annual trips in late winter and early spring, capturing the essence of the many small villages along both the north and south shores. These rural communities appealed to Jackson and his fellow artists, as they preserved a traditional way of life amidst a rapidly modernizing and growing society.

St. Adele, Quebec demonstrates Jackson's skill at rendering the Quebec landscape, with its winding country road and the church steeple emerging from a row of farmhouses. Jackson expertly captured the heart of Quebec, and fondly recalled, "I have worked in villages on both the north and south shores of the St. Lawrence. I have happy memories of a great many places."

\$30,000–\$50,000



40

ALFRED JOSEPH CASSON

Lake Kamaniskeg

oil on board

signed lower right; signed and titled on the reverse

12 ins x 15 ins; 30.5 cms x 38.1 cms

PROVENANCE

Roberts Gallery, Toronto

Peter Dobush, Montreal, 1958

Gift to the Winnipeg Art Gallery, 1965

EXHIBITED

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

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

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

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

The Collection on View: The Modernist Tradition 1900-1950, Winnipeg Art Gallery, 19 August 2011-31 March 2013

The Collection on View: The Modernist Tradition 1900-1950, Winnipeg Art Gallery, 27 September 2013-12 October 2014

The Collection on View: Tom Thomson and the Group of Seven, Winnipeg Art Gallery, 27 June 2015-2 April 2018

A.J. Casson, the youngest member of the Group of Seven, was born in Toronto in 1898. He pursued his artistic education at the Ontario College of Art under the guidance of J.W. Beatty from 1918 to 1921 and participated in private lessons with Harry Britton between 1916 and 1918. In 1919, when the young A.J. Casson began his career as a design assistant to Franklin Carmichael at the Rous and Mann firm, he could not have anticipated the extraordinary path his artistic journey would take. Carmichael, who was both demanding and friendly, became a close friend, mentor, and sketching partner. It was through Carmichael that Casson met the influential members of the Group of Seven at Toronto's Arts and Letters Club. This connection allowed the passionate artist to showcase his work with the Group, ultimately leading him to succeed Frank Johnston in 1926 when Johnston chose to explore other pursuits.

Casson established his artistic voice through depictions of southern Ontario villages, rural landscapes, and the Ontario north. This oil depicts Lake Kamaniskeg, which is located just southeast of Algonquin Park in Ontario, near Barry's Bay. This area was frequented by Group of Seven members who embarked on both collective and independent sketching trips. As a result, Algonquin Park and the surrounding area have become an iconic visual reference in Canadian art history. *Lake Kamaniskeg* showcases Casson's expert ability to render the distinct seasons in Ontario and his exploration of the subtleties of the variations of green in the landscape.

\$20,000–\$30,000

41

IVAN KENNETH EYRE

Terrible & Sublime

acrylic on canvas

signed lower right; titled on two gallery labels on the reverse

29.75 ins x 29.75 ins; 75.6 cms x 75.6 cms

PROVENANCE

Collection of the Artist

Albert White Galleries, Toronto

Yellow Door Gallery, Winnipeg

Acquired by the Winnipeg Art Gallery, 1970

EXHIBITED

Development of Canadian Art, Winnipeg Art Gallery, 13 March-14 June 1976

Stored Secrets, The Sequel: The Vault on View, Winnipeg Art Gallery, 2 December 1995-15 September 1996

\$8,000–\$12,000



42

IVAN KENNETH EYRE

Prairial Edge, 1965

oil on canvas

signed and dated 1965 lower right; signed and inscribed "Winnipeg Art Gallery" on the stretcher

48.75 ins x 66.75 ins; 123.8 cms x 169.5 cms

PROVENANCE

Gift to the Winnipeg Art Gallery by Mary H.

Acheson, in memory of her mother, Helen E.

Acheson, 1966

EXHIBITED

Prairie Visions: Selections from the Collection of the Winnipeg Art Gallery, Winnipeg Art Gallery, 14-29 January 1984

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

\$14,000–\$18,000



JAMES WILSON MORRICE**Landscape, Algeria [Oran]**

oil and graphite on canvas

signed lower right; inscribed "Paysage de Jamaïque" on the stretcher, titled "Morroccan [sic] Landscape" on a label affixed to the stretcher, titled "Landscape, North Africa" on a label affixed to the stretcher
21.25 ins x 28.75 ins; 54 cms x 73 cms

PROVENANCE

Marguerite Guichardaz, Paris (wife of art material dealer and agent César Guichardaz)

David R. Morrice (nephew of the artist), Montreal, 1929

Bequeathed to the Winnipeg Art Gallery, with usufruct in favour of his sister, F. Eleanore Morrice, Montreal (he died in 1978, she in 1981)
Collection of The Winnipeg Art Gallery, 1983

EXHIBITED

Salon d'Automne, Grand Palais, Paris, 1 November-16 December 1923, no. 1459 as *Paysage (La Jamaïque)*

Drawings and Paintings by J.W. Morrice, 1865-1924, 74th Annual Exhibition, Memorial Section, Royal Canadian Academy, Art Gallery of Toronto, 27 November-10 January 1954, no. 1 as *Moroccan Landscape Acquisitions*, Winnipeg Art Gallery, 1 December 1984-13 January 1985
Historical Canadian Works from the Collection, Winnipeg Art Gallery, 31 May-19 October 1986 as *Landscape, North Africa*
Canadian Historical Art from the Collection, Winnipeg Art Gallery, 6 April-16 July 1989

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

The View from Here, Selections from the Canadian Historical Collection, Winnipeg Art Gallery, 28 May-31 December 2000, no. 91 as *Landscape, North Africa*



Oran Algerien, La Promenade de Létang, Gehweg, postcard circa 1905-1910

Photo: Alamy Stock Photo

Not for sale with this lot

LITERATURE

The WAG MAG, Winnipeg, June/July 1986, reproduced page 11 as *Landscape, North Africa*

Mary Jo Hughes, *The View from Here, Selections from the Canadian Historical Collection*, Winnipeg, 2000, no. 91, reproduced page 52

James Wilson Morrice resumed his international travels after the First World War, visiting North Africa, Trinidad and, closer to home in Paris, the south of France and Corsica. This painting of a tranquil scene in Algeria was exhibited at the 1923 Salon d'Automne in Paris, with the incorrect title *Paysage (La Jamaïque)*. Also included in the show was *Paysage (Algérie)* by Morrice, also incorrectly titled, as it was in fact depicting a beach in Trinidad. The Salon ended on December 16, and the paintings were returned to César Guichardaz, his agent, until Morrice was able to pick them up. The artist unexpectedly died in Tunis on January 23rd, 1924. Guichardaz kept the two paintings, and sold them to Morrice's nephew David in 1929.

David Morrice might have kept them there for a while, because when Donald W. Buchanan researched his 1936 *Biography and Catalogue Raisonné*, he did not see them in the Montreal family home. When he did, around 1940, he added their descriptions, in pencil, to his own copy of his book (NGC archives), according to Morrice's titles: this painting in the *West Indies* section, the beach scene in *North Africa*. But when he realized that the latter subject was *not* Algerian (and not Jamaican either!), and that Morrice, in his haste at sending his works to the Salon had switched the titles, he corrected both notes in ink, adding "Algeria" on page 177, and "Trinidad?" on page 175. He was right on both counts, and we have renamed the present canvas *Landscape, Algeria*, as Morrice himself had first intended.

The 1921 Trinidad sketchbook was also used in 1922, notably in Algeria, in the capital and in Constantine, a much less Europeanized town in eastern Algeria. We find more images of Algiers in another sketchbook (#19, MMFA Dr.1981.11); after a careful study of its drawings and inscriptions, we concluded that Morrice had returned to Algeria in early 1923, this time accompanied by Léa. The sketchbook tells us that they also visited Oran, the country's second largest city, on the western coast: there is the classic view of Mount Murdjado,



James Wilson Morrice
Untitled, 1923

graphite; Sketchbook no. 19, fol. 33 (detached)

Montreal Museum of Fine Arts, David R. Morrice Bequest (Dr. 1981.11)
Photo: MMFA

Not for sale with this lot



with the Fort Santa Cruz, and another of the *Mosquée du Pacha*. The drawing that corresponds to the present painting is right after another view of the mosque, and before that of a road joining another one at the bottom of a hill. Could they also be Oranese?

A rare postcard shows the exact view that Morrice depicted, a photo taken before the short palm trees were planted; its legend reads *Oran, Algerien - La Promenade de Létang*. This large public park, established in 1837 by a French General of that name, is still in existence, renamed *Promenade Ibn Badis* after the 1962 Independence. Quite large, it is crisscrossed by many alleys, covering two slopes of a hill overlooking the port. After drawing his view of the Murdjadjo from a terrace in the park, Morrice likely walked down the hill behind him (the alley on the left here), reached a small open space near the eastern gate, then turned around: the decorative qualities of this quiet corner appealed to him. *The Chateau Neuf*, high on the hill, is far enough not to be distracting – it is almost invisible in the painting. Satisfied with his drawing, the artist continued down the alley on the right, stopping at mid-slope to draw its junction with the main road below. This last drawing, and one of the mosque, were later developed into beautiful watercolours, but *Landscape, Algeria* is the only canvas from the second Algerian trip.

With its luscious vegetation and its mauve sky, the oil painting continues an artistic style Morrice had adopted in Morocco around 1919-20, and pursued in Trinidad the following year. The flat, decorative composition and the almost saturated palette show the influence of Gauguin more than that of Matisse. And from Cézanne, he borrowed the strong contours of the foliage, though freely and lightly enough to let the white ground show through. This technique is derived from watercolour, Morrice's preferred medium at this point: after years of sketching rapidly in oil, he was pushing even further his simplification of forms and colours. Given its date and its history, *Landscape, Algeria* is very likely his last canvas, making us wonder where his art would have led him, if not for his early passing.

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

\$175,000–\$225,000



44

JAN CYBIS

Untitled (Yellow Houses in Nowy Sacz), 1958

oil on canvas

signed lower right; signed, dated 1958 and inscribed "Zolte domy St. Sacz" on the stretcher on the reverse

25.5 ins x 32 ins; 64.8 cms x 81.3 cms

PROVENANCE

C.R. Hiscocks, Winnipeg

Gift to the Winnipeg Art Gallery, December 1960

Jan Cybis was one of the leading figures of the Colorist movement in Polish painting. This later work presents a street scene with a succession of colourful buildings of different sizes beneath a cloudy sky and a church tower rising in the distance. The artist's colour range of predominantly matte tones is on full display—blending green, blue, beige, purple and vermillion—with a cool gray repeated throughout the work, a shade Cybis favoured especially.

\$8,000–\$12,000



45

ROBYN DENNY

Into Colour, 1964-65

oil on canvas

83.5 ins x 71.5 ins; 212.1 cms x 181.6 cms

PROVENANCE

Mr. and Mrs. Henry Feiwei, before 1973

Samuel Nitikman, 1978

Gift to the Winnipeg Art Gallery, 1978

EXHIBITED

Robert Elkon Gallery, New York, date unknown

Robyn Denny, The Tate Gallery, London, England, 7 March-23 April 1973, no. 6

The British Are Coming, DeCordova Museum, Lincoln, Massachusetts, 12

April-8 June 1975

Marcel Breuer: Furniture and Interiors, Winnipeg Art Gallery,

2 April-16 May 1982

Twentieth Century British Art from the Collection, Winnipeg Art Gallery, 28 July-

27 November 1988

LITERATURE

Robyn Denny, London, England, 1973, no. 46, reproduced page 39 as *Into Colour*, 1964-1965

Robyn Denny was one of the leading young artists who transformed British art during the late 1950s by rejecting the focus on landscape painting from the St Ives School and finding instead in Abstract Expressionism, American culture and urban modernity a colourful source of inspiration. The present work is strongly reminiscent of his *Out-Line* series, where vertical bands at the centre are framed by architectural lines, forming a gateway. Here, the linear shapes have been filled in instead with a combination of dark hues set against a pale blue background. The interplay of form, perspective and colour reveals the complexities of Denny's vision as an artist.

\$14,000–\$18,000



46

FRANKLIN CARMICHAEL

Cranberry Lake, circa 1935

oil on beaverboard
inscribed "Hills Cranberry", "96" and estate stamp on the reverse
10 ins x 12 ins; 25.4 cms x 30.5 cms

PROVENANCE

Family of the Artist
Collection of the Winnipeg Art Gallery

EXHIBITED

The View from Here: Selections from the Canadian Historical Collection,
Winnipeg Art Gallery, 20 May-31 December 2000
Into the Collection, Winnipeg Art Gallery, 23 July 2005-13 August
2006
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

Mary Jo Hughes, *The View from Here: Selections from the Canadian
Historical Collection*, Winnipeg, 2000, reproduced page 60

Cranberry Lake is located southeast of Sudbury. Franklin Carmichael became synonymous with the area, as the artist had a personal connection to the region. Carmichael possessed a deep, reflective spirit, and he was profoundly moved by the untouched beauty of the region. Over the course of two decades, he dedicated himself to sketching the landscape extensively. He explored the nearby hills and lakes, often capturing sweeping views from elevated vantage points. As the first member of the Group of Seven to immerse himself in this particular area, he quickly became an inspiration for others, including A.Y. Jackson and Arthur Lismer, who visited in the 1930s. In 1935, he constructed a cabin in the area and regularly visited with his family for extended stays.

The vibrant strokes of colour on the hills capture a dynamic energy. The landscape depicted is rich and fertile, with sunlight illuminating the rocky terrain. Beyond the captivating, atmospheric effects that Carmichael captures in this work, the artist masterfully communicates a profound sense of depth. The mountains stretch into the distance, undulating gently and fading away at the edges of the canvas.

\$40,000–\$60,000



47

KENNETH CAMPBELL LOCHHEAD

Big Angel, 1971

acrylic on canvas

signed, titled and dated 1971 on the reverse

93.25 ins x 94.25 ins; 236.5 cms x 239.4 cms

PROVENANCE

Acquired directly from the Artist, Ottawa, 1978
Collection of the Winnipeg Art Gallery

EXHIBITED

Lochhead '72: Recent Paintings by Kenneth Lochhead, Winnipeg Art Gallery, 7 January-15 February 1972

Selected Contemporary Works from the Winnipeg Art Gallery Collection, Winnipeg Art Gallery, 3-16 February 1976

Kenneth Lochhead: An Exhibition of Paintings 1952-1975, Art Gallery of Windsor; travelling to the Winnipeg Art Gallery, 16 December 1977-12 February 1978

The Development of Canadian Art, Winnipeg Art Gallery, 10 June 1978-28 January 1979

Contemporary Works from the Winnipeg Art Gallery Collection, Winnipeg Art Gallery, 20 January-10 February 1979

Contemporary Works from the Winnipeg Art Gallery Collection, Winnipeg Art Gallery, 16 August-31 October 1982

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

Canadian Historical Art from the Collection, Winnipeg Art Gallery, 6 April-16 July 1989

Untitled (Big Works from the Collection), Winnipeg Art Gallery, 29 October-19 November 1996

Kenneth Lochhead from the Collection, Winnipeg Art Gallery, 23 November 1999-16 March 2000

New Music Festival, Winnipeg Art Gallery, 27-31 January 2012

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

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 154

In the early 1970s, Kenneth Lochhead began to create paintings using a spray gun rather than paint brushes. Where his paintings of the 1960s had featured hard-edge shapes of free-floating colour, his new work consisted of delicate curving wisps of atmospheric hues. This technique paralleled the poured and stained paint surfaces of artists Morris Louis and Helen Frankenthaler, also championed by Clement Greenberg. *Big Angel* features sensuous, curving forms in atmospheric, soft focus. The monumental scale makes a grand visual statement, enveloping the viewer in cloudy colour.

\$15,000–\$20,000



48

IVAN KENNETH EYRE

Canal Square, 1992

acrylic on canvas

signed lower left; titled and dated 1992 on the stretcher bar on the reverse
87.75 ins x 87.75 ins; 222.9 cms x 222.9 cms

PROVENANCE

Gift of the Artist
Collection of the Winnipeg Art Gallery

EXHIBITED

Contemporary Manitoba Art from the Collection, Winnipeg Art Gallery,
4 February-15 March 1994

Into Our Collection: Staff Picks, Winnipeg Art Gallery, 26 June-4
October 2008

LITERATURE

Michael Hartley, *Senior I Art Interim Guide 1993*, Manitoba Education
and Training, 1993, reproduced page 133

Tableau, Winnipeg Art Gallery, January/February 1995, Vol. 8-1,
reproduced pages 3, 8

*Senior 3 English Language Arts (30S): Literary Focus: A Course for
Distance Learning, Field Validation Version*, Manitoba Education and
Training and Youth, n.d., unpaginated, reproduced
Denis Cooley, Amy Karlinsky and Mary Reid, *Figure Ground: The
Paintings and Drawings of Ivan Eyre*, Winnipeg, 2005, page 19
MyWAG, Winnipeg Art Gallery, Spring/Summer 2018, reproduced
page 12

Landscape painting is paramount in Ivan Eyre's art, with the scenery
of Saskatchewan and Manitoba figuring prominently as works of
imagination, an ode to the artist's personal history. Commenting
on the landscape genre of painting, the artist stated: "The subject is
inexhaustible. Infinite possibilities exist. It's still possible to make of a
landscape a very personal statement even a radical one, different from
anything previous."

Sometimes identified as a Surrealist, Eyre would simply state that his
work is characterized by his own personal mythology. *Canal Square*
is a prime example of one of Eyre's later large-scale cityscapes with a
surrealist and dream-like quality. As the title suggests, it depicts a city
square with tall buildings and highly stylized and distorted figures.
This realm of unidentifiable figuration, yet separate from abstraction, is
a unique and intriguing characteristic of Eyre's work.

\$60,000-\$80,000



49

ANDRÉ KERTÉSZ

Distortion #40, Paris, 1933

gelatin silver print
signed, dated 1933 and inscribed #40 on the reverse; titled and dated on a label, further titled and dated on an exhibition label on the backing on the reverse. Printed later
7.38 ins x 9.62 ins; 18.7 cms x 24.4 cms

PROVENANCE

Collection of the Artist, New York
Collection of the Winnipeg Art Gallery

EXHIBITED

André Kertész—Perception d'une vie entière/A Lifetime of Perception, The Montreal Museum of Fine Arts, 24 September-14 November 1982, no. 15

André Kertész: A Lifetime of Perception, Canadian Centre of Photography, Toronto, 7 April-8 May 1983

The Collection on View: André Kertész: Shadow Marks, Winnipeg Art Gallery, 12 February-2 October 2011

LITERATURE

Hilton Kramer "Introduction" in Nicolas Ducrot, *Distortions: André Kertész*, New York, 1976, unpaginated

Ben Lifson and Jane Corkin, *André Kertész: A Lifetime of Perception*, Scarborough, Ontario, 1982, page 167

André Kertész's *Distortions* series revolutionized modern art photography. In 1927, Kertész was experimenting with distortion in a series of portrait heads, of which only one image from the series survives, as Hilton Kramer describes: "a haunting image of a woman's face, with strong, overlarge eyes, held in a hand that acts as a pedestal for the sculptural configuration of her redrawn features".

There is a direct link between his early experiments with portrait distortion and the distortions of 1933, as Kramer continues, "One notes with interest that the image is a tender one, without the slightest suggestion of anything cruel or grotesque, for this is a key to the *Distortions* of the early thirties."

In 1933, when the racy French magazine *Le Sourire* commissioned him to make a series of figure studies, his full exploration of a distorted body would be fully realized. As new French magazines, such as *Vu*, *Voilà* and *Regards*, gained popularity, they turned to pioneering photographers of the time to fill their pages, including Kertész, Man Ray and Germaine Krull. Using a funhouse mirror from an amusement park, Kertész spent a month making about two hundred negatives.

Interestingly, it was feared that due to the severe oxidation of the original glass-plate negatives, they would be lost forever, but were eventually restored in the 1970s, honouring the artist's devotion to his subject.

This print was produced by the artist, André Kertész, and chosen from his collection in New York by Jane Corkin for the Toronto exhibition *André Kertész: A Lifetime of Perception*.

\$8,000-\$12,000



50

DAVID BROWN MILNE

Blue Bay, 1952

watercolour on paper

titled and dated "February 1952" on the reverse;

catalogue raisonné no. 503.36

14.5 ins x 21.5 ins; 36.8 cms x 54.6 cms

PROVENANCE

Picture Loan Society, Toronto, circa 1953

Douglas Duncan, Toronto

Acquired by the Winnipeg Art Gallery, 1961

EXHIBITED

Watercolours by David Milne, Picture Loan Society, Toronto,

28 February-13 March 1953, no. 13

David Milne (1882-1953), National Exhibition Centre, Swift Current,

Saskatoon, 18 June-18 July 1981

Historical Canadian Works from the Collection, Winnipeg Art Gallery,

31 May-18 October 1986

David Milne, Winnipeg Art Gallery; travelling to Art Gallery of

Southwestern Manitoba, Brandon; Thunder Bay Art Gallery,

8 January 1998-28 May 2000

LITERATURE

David P. Silcox, *Painting Place: The Life and Work of David B. Milne*, Toronto, 1996, reproduced page 367

The Winnipeg Art Gallery, 1912-1962: An Introduction to the History, the Activities and Collection, Winnipeg, 1962, page 28

David Milne (1882-1953), Swift Current, Saskatoon, 1981, unpaginated, reproduced

Amber Nasrulla, "Baptiste Lake: Big Rocks, Big Fish, A Big-Name Artist-and Bancroft Right Next Door", *Cottage Life*, Vol 10.1, March 1997, reproduced page 85

David Milne Jr. and David P. Silcox, *David B. Milne: Catalogue Raisonné of the Paintings, Volume 2: 1929-1953*, Toronto, 1998, listed and reproduced page 974, no. 503.36

Throughout his life, David Milne was frequently on the move, restlessly seeking out new painting places. Milne first scouted out Baptiste Lake in the fall of 1947, travelling by rail from his home in Uxbridge to the strikingly picturesque area eight miles west of Bancroft, Ontario. On a later trip, the artist purchased a lot by the lake for \$10 from the Department of Lands and Forests. In 1949, Milne built a cabin on the site, which would act as his studio for the next three years.

A keen observer of nature, Milne had an extraordinary ability to capture details in his surroundings with a radical economy of means. *Blue Bay* depicts the lake from a high vantage point, with cabins, docks and boats dotting the shores. In his late period, Milne often dampened the paper before applying watercolour paints, creating a delicate, soft-focus effect. Rapid, energetic lines help to define the scene. With direct and deliberate wide swaths of blue, Milne efficiently depicts sunlight on open water. Rather than complete his watercolours *en plein air*, Milne often sketched quickly from observation in pencil, working up his impressions in paints in the following days or even months later. Noted in the artist's diary, *Blue Bay* was painted in February but wonderfully celebrates the brilliant hues of autumn.

\$15,000-\$20,000



51

KENNETH CAMPBELL LOCHHEAD

Huddle Colour, 1976

acrylic on canvas

signed, titled and inscribed "1976 18" on the reverse

57.5 ins x 65.75 ins; 146.1 cms x 167 cms

PROVENANCE

Gift of the Artist, 2000

Collection of the Winnipeg Art Gallery

EXHIBITED

Colour Therapy, Winnipeg Art Gallery, June 2023-June 2024

LITERATURE

Kenneth Lochhead: Recent Works on Paper, Winnipeg, 1972, page 9

Influential both as an artist and educator, Kenneth Lochhead is celebrated as one of the major figures of Canadian post-war art. In 1975, Lochhead moved from Toronto to Ottawa to assume a teaching position at the University of Ottawa. The move coincided with a shift in the artist's preferred technique, from applying paint with an industrial spray gun to painting with viscous acrylic and wide brushes. Lochhead made expert use of the fluid properties of acrylic paint. The artist commented, "I've worked in various media like oil and water-based paints as well as egg tempera and I find I like the water solubleness of paint. I like paint thin and this acrylic is a thin tempera. It comes right out of the tempera tradition. It's not really that far removed from egg although its qualities are quite different."

With *Huddle Colour*, Lochhead has layered large swathes of intense hues with fluid strokes. High-key colours dance in orbit around a central mass. The composition directs the viewer's attention to a sun-like mass at the centre. The pictorial space is charged with outward radiating energy. A central concern for the artist here is the interaction of colours. Lochhead stated, "Colour is of the senses. It must be felt and this is how I think about it. It is a way of life. I feel that colour through painting is primary. It is the one element in painting that gives meaning to light, line and space."

\$15,000–\$20,000



52

WILLIAM GOODRIDGE ROBERTS

Still Life with Iris and Pears, 1962

oil on board

signed lower right; titled on a label on the reverse

48 ins x 60 ins; 121.9 cms x 152.4 cms

PROVENANCE

Walter Klinkhoff Gallery, Montreal

Gift of Duncan Jessiman, 1978

Collection of the Winnipeg Art Gallery

EXHIBITED

Through the Eyes of a Child, Winnipeg Art Gallery, 31 March-21 April 1996

Goodridge Roberts Revealed, McMichael Canadian Art Collection, Kleinburg, Ontario; travelling to Musée du Québec, 31 January 1998-7 March 1999

Government House Selections, Government House, Winnipeg, 11 January 2018-January 2020

LITERATURE

Director's Choice with Michel V. Cheff, Winnipeg Art Gallery Flyer, 20 November 1996

Tableau, Winnipeg Art Gallery, Vol. 9-6, November/December 1996, reproduced page 6

Sandra Paikowsky, *Goodridge Roberts 1904-1974*, Kleinburg, 1998, reproduced page 206, pages 195-196

William Goodridge Roberts produced still life paintings over the course of his career. His work in this motif reflected his changing painterly interests and preferred techniques over time. However what remained constant was Roberts' diligent commitment to his studio practice and his emphasis on painting from direct, careful observation. Art historian Sandra Paikowsky noted, "the ready accessibility of their 'raw ingredients', the potential variety of images achieved by only minor changes in the arrangement of the objects, as well as the fact that the still life could be painted in any space appropriated as a 'studio', goes far in explaining why he constantly returned to the subject." In contrast to painting landscapes *en plein air*, working from a carefully arranged studio still life allowed the artist great control over each element of his subject. *Still Life with Iris and Pears* is particularly notable for its monumental scale. Substantially larger than life, the size shows Roberts' interest in exploring the formal concerns of painting, rather than adhering to the conventional still life as domestic and intimate.

\$12,000-\$15,000

53

ROY LICHTENSTEIN

This Must Be the Place (Corlett III.20), 1965

colour offset lithograph on wove paper
printed signature, dated 1965 (as issued) and signed in the lower margin; titled and dated on a gallery label on the backing on the reverse. From an unknown edition size. Published by Leo Castelli Gallery, New York
21.38 ins x 16 ins; 54.3 cms x 40.6 cms (image)

PROVENANCE

Paul Petro Contemporary Art, Toronto
Private Collection, Toronto

LITERATURE

Mary Lee Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné, 1948-1997*, Manchester, 2000, page 300, catalogue no. Corlett III.20

Roy Lichtenstein had already established himself as a cutting-edge artist, regularly exhibiting with Leo Castelli by the time he was asked to create *This Must Be the Place* as a promotional poster. The futuristic cityscape Lichtenstein has represented is loosely based on the skyline of New York City, where the National Cartoonists Society 19th Annual Reuben Awards dinner was held at the Plaza Hotel in April 1965.

According to Mary Lee Corlett, "An undated NCS press release (found in the New York Public Library clipping files) indicates that it was first published as a poster by the Society. Shortly thereafter the Leo Castelli Gallery republished the image as this print. The press release states: 'The Castelli Gallery in New York has arranged for a special limited edition of the drawing for the NCS poster, printed from the same plates, that will be sold at the Gallery for \$15 a print'."

For *This Must Be the Place*, Lichtenstein has returned to one of his most enduring colour schemes: red, yellow, blue and black filled with Benday dots. The remains of a rocket stream are visible at the top edge with the title of the work, mimicking a speech bubble commonly found in comic books, which Lichtenstein drew from for inspiration.

\$15,000–\$25,000





54

FRANCIS BACON

After Study for Bullfight #1, 1969 (Sabatier 10)

colour lithograph on Arches wove paper
signed and numbered 120/150 in the lower margin; titled "Untitled" on
a gallery label on the reverse. Executed in 1971. Published by Musée du
Grand Palais, Paris, on the occasion of the artist's retrospective exhibition
in 1971

63 ins x 47.25 ins; 160 cms x 120 cms

PROVENANCE

Marlborough-Godard, Toronto
Private Collection, Toronto

LITERATURE

Bruno Sabatier, *Francis Bacon: The Graphic Work*, Paris, 2012, catalogue
no. 10

Mark Stevens and Annalyn Swan, *Francis Bacon: Revelations*, New York,
2020, page 519

This work was inspired by Francis Bacon's triptych of bullfight
paintings from 1969, in which he celebrates this ancient ritual that
remains popular in Spain, Portugal, and southern France. This
colour lithograph was initially issued as the main image on the poster
advertising Bacon's retrospective of paintings in October 1971 at the

Grand Palais in Paris. His close friend, the French author Michel
Leiris, also appreciated bullfights and had sent Bacon in 1966 a copy
of his novel *Miroir de la tauromachie* (Mirror of Bullfighting), which
would have spurred the artist to return to this motif.

Bacon's characteristic fusion of figures, amalgamation of colours, and
dynamic action are on full display to represent the tussle between
a raging bull and a matador. The figure stands upright with one leg
held up in triumph above what appears to be a bull's horn. The man
and the animal are nearly indistinguishable: the flesh-coloured tones
merging with shades of brown, white, gray and crimson red. Despite
the simplicity of the scene in the foreground—to better showcase the
fight—a rectangular panel in the background inevitably draws the
viewer's eye. Only upon a closer examination does one realize that
the indistinct mass of forms represents a crowd of howling spectators.
The large throng ultimately breaks the rhythm of the sandy ground of
the outdoor setting as well as the orange backdrop, reminiscent of the
corrida Bacon would have encountered in his travels.

His series of bullfight scenes pay homage to Bacon's enduring interest
in exploring the intersection of human and animal, of the wild
brutality that animates all of us. By capturing the beauty within the
liminal state between life and death, the Irish-born artist offers a
poignant meditation on the true nature of mankind.

\$30,000–\$40,000



55

GLENN LIGON

Small Malcolm, 2006

*vinyl-based paint, silkscreen ink and gesso on canvas laid on board
signed, titled, inscribed "For Wayne with Much Love XO, Glenn" and
dated 2006 twice on the reverse; unframed
10 ins x 8 ins; 25.4 cms x 20.3 cms*

PROVENANCE

Gift of the Artist
Private Collection, Calgary

LITERATURE

Lauri Firstenberg, "Neo-Archival and Textual Modes of Production:
An Interview with Glenn Ligon," *Art Journal*, Spring 2001, page 47

Born in 1960, the American artist Glenn Ligon combines painting, photography, printmaking and conceptual practices to address issues of racial and sexual identity in his work. In a 2001 interview, Ligon described the Colouring Book project: "I was interested in expanding the range of material that I was using for my paintings to include more image-based source material. Black-themed coloring books from the seventies fascinated me because they were so clearly linked with the project of Black liberation. Any depiction of a Black person, from

Malcolm X to a boy swinging on a tire, was a little revolution because it meant that our histories, stories, images and heroes mattered. But our relationship to all that material is quite different now and I wanted to think about that historical distance and issues of engagement and indifference."

The Colouring Book series was a project executed by the artist during a residency at the Walker Art Center in 2000. Ligon wanted to see the reactions of the children who were given these Afrocentric coloring books from the 1960s and 1970s. After all, the figures depicted were largely unknown to them. In *Small Malcolm*, the African American civil rights leader has been turned into a clown-like figure with pink lips, rosy cheeks and white hair. Ligon transforms images and words through reproduction and repetition, which became intrinsic to his practice.

Despite the repeated image of Malcolm X remaining the same, he is transformed, as each coloured work was created by a different hand, thus becoming a unique work of art. As Ligon explained: "I decided to give the coloring book images to kids from three to nine years old, from all backgrounds, to color on them, then I made paintings based on their drawings. In essence, I commissioned my own source material."

\$70,000–\$90,000



56

SHEPARD FAIREY

Johnny Ramone, 2016

stencil, silkscreen and collage on canvas

signed and dated 2016 lower right; titled and dated on a gallery label on the stretcher on the reverse

42 ins x 30 ins; 106.7 cms x 76.2 cms

PROVENANCE

Yves Laroche Gallery, Montreal
Private Collection, Toronto

EXHIBITED

Hey! Ho! Let's Go: The Ramones and the Birth of Punk, Queens Museum, New York, 10 April-31 July 2016

LITERATURE

Shepard Fairey, *Johnny Ramone*, *Obey Giant*, <https://obeygiant.com/prints/johnny-ramone>

As one of Shepard Fairey's favourite groups of all time, the Ramones enjoy an enviable place within the artist's eclectic oeuvre. He has done portraits of each of the four original members. Fairey started listening

to the Ramones in 1984 and would later recall: "I saw them live in 1988 and 1989 and the shows were non-stop blistering action."

Even though Fairey saw the Ramones three times live, in the end, it was the show at the Living Room in Providence, Rhode Island, in the fall of 1988 that he describes as the most intense: "The Living Room should have held 500, but in Providence clubs paid off the cops and there were probably 1,000 people in the venue... The Ramones played non-stop, no breaks between songs for about two hours. The band was super tight. Johnny leaned into the crowd and didn't even take his leather jacket off for an hour even though it was sweaty as hell in there."

Fairey was asked to design a logo for the Johnny Ramone Army, an organization which acts on behalf of the guitarist's estate. The American artist was subsequently asked to make a fine art piece of the illustration, which was issued as a poster. The artist has used his characteristic mixed media techniques to capture the aggressive stance of the rhythm guitarist mid-downstroke. Fairey has incorporated decorative symbols, text about the band and emblems surrounding Johnny Ramone to create a vibrant energy that best represents the iconic musician.

\$40,000–\$60,000



57

EDWARD BRIAN SEAGO

Shepherds Hut on the Panoramica, Costa Smeralda

oil on masonite
signed lower left; titled on the reverse
20 ins x 29.5 ins; 50.8 cms x 74.9 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

James W. Reid, *Edward Seago: The Landscape Art*, London, 1991, page 205

Following the end of the Second World War, Edward Seago began exploring far-flung painting grounds, first in his small sailboat, then in his yacht *Capricorn*, discovering northern France and Holland, and eventually on the Royal Yacht Britannia and later by air. He worked briefly in various parts of Italy, from Rome to Lake Como, Venice, Chioggia, Sardinia and Corsica. In 1968, Seago purchased a villa apartment at Porto Cervo in Sardinia, a stylish yachting resort located between Olbia and Arzachena known as the Costa Smeralda. He later purchased the apartment above to be converted into a studio, and his terrace offered an unobstructed view of the harbour and the jetty.

As in the present work, Seago's paintings of Sardinia are both cheerful and tranquil, evoking the relaxed spirit of the island. The brilliant white and vivid blue of the sky stretch into the distance while juxtaposing with the more earthy tones surrounding the little hut in the foreground. The composition seems almost effortless, capturing the light and atmosphere surrounding the scenery in efficient brushstrokes. After all, Seago was fascinated by the so-called "in-between" times of day, those moments of transition and metamorphosis fraught with mystery when the sharply defined contours of the day are softened in that evening light which evokes the magic of the Mediterranean world—of Scylla and Charybdis to the south, of the Levant to the East." Under Seago's brush, this vignette of land, sea, and sky is transformed into a contemplative meditation on the simplicity of life and the breathtaking beauty of nature.

\$25,000–\$35,000



58

EDWARD BRIAN SEAGO

Fleet Dyke, Ludham-Norfolk

oil on masonite
signed lower left; titled on the reverse
22 ins x 36 ins; 55.9 cms x 91.4 cms

PROVENANCE

Laing Galleries, Toronto
Private Collection, Toronto

EXHIBITED

Edward Seago, Laing Galleries, Toronto, May 1967, no. 11

LITERATURE

Edward Seago, *A Canvas to Cover*, London, 1947, page 133

In this vast and atmospheric landscape, the composition is divided between light and dark: a pale blue sky with passing banks of clouds overlooks a spacious landscape in which cattle can be glimpsed grazing in the distance. Edward Seago's oeuvre is characterized by the interaction of the sky, the land and the sea, which testifies to the profound attachment that he and other Norwich School artists had for East Anglia. The cool tones and patches of light found in Norfolk and Suffolk fascinated these artists, who drew inspiration from the simplicity of everyday country life. As Seago describes: "That is where each of us must go... right to the very beginning, in the very smallest things."

Similar to the Romantic landscape artists John Constable, Joseph Mallord William Turner and Richard Parkes Bonington, Seago learned to derive the subject matter for his art from his environment. Here, the artist's lifelong appreciation for the ever-changing effects of cloud formations is on full display. Billowing milky clouds dominate the expansive landscape, nearly filling the entire surface of the canvas. However, patterns of light and shadow illuminate the rural scene in the foreground, depicted in shades of mossy green, beige, taupe and black. The curving lane and the leaning tree stretching towards the sky inevitably draw the viewer's eye to the middle ground, where white and brown cattle dot the pastures in light and dark specks. Seago's brushstrokes ultimately paint an image of a vanishing rural England, serving as a reminder that man and nature can coexist despite the gradual encroachment of modernity.

\$35,000–\$55,000



59

ROBERTO MATTA

Untitled, 1990

oil on canvas

signed lower right; titled on the stretcher, dated 1990 and inscribed "90/77"
on the reverse

38 ins x 40.25 ins; 96.5 cms x 102.2 cms

PROVENANCE

Skot Foreman Fine Art, Miami

Private Collection

LITERATURE

Elizabeth Goizueta, *Matta: Making the Invisible Visible*, Boston, 2004, page 31

The Chilean artist Roberto Matta is widely acclaimed for his contributions to Surrealism and Abstract Expressionism through his dynamic and vibrant paintings. He was born in Santiago, Chile, in 1911 before moving to Paris in the 1930s and working as a draughtsman in Le Corbusier's architecture studio.

With the outbreak of the Second World War, like many other European modern artists in Paris, Matta left for the United States, arriving in New York in the winter of 1939. During family visits to Spain, Matta became acquainted with the Spanish poet Federico García Lorca, who would provide an introduction to Salvador Dalí,

who, in turn, would refer him to the father of surrealism, André Breton. As well as being associated with the surrealism movement, after arriving in New York, Matta befriended abstract expressionists, including William Baziotes, Jackson Pollock, Robert Motherwell, and Arshile Gorky.

In her essay, *Roberto Matta: International Provocateur*, Mary Schneider Enriquez captures the essence of the artist's intention, "Critical to Matta's work from the outset was the use of spontaneous expression as a means to articulate a reality unseen—meaning the place beyond the visible where time and space merge." This is a later painting by the artist, reminiscent of his earlier works. Here, Matta pursues his exploration of anthropomorphic shapes interacting and flowing throughout the composition by pouring, wiping, spraying and brushing bright colours across the canvas. Enriquez explains further, "Even when Matta's art lacks obvious visual references, his themes link to human beings and their place in the universe, in which the natural world plays a central role."

Matta's works feature prominently in public and private collections, including The Museum of Modern Art in New York, the Walker Art Center in Minneapolis, the Tate Gallery in London, and the Peggy Guggenheim Collection in Venice.

We are grateful to The Matta Archives for confirming the authenticity of this work.

\$30,000–\$50,000

ANDY WARHOL**Mick Jagger (F&S II.142)**

colour screenprint on *Arches Aquarelle (Rough) paper*
 signed by the artist, numbered 16/250 and signed by Mick Jagger in the
 lower margin; printed by Alexander Heinrici, New York; published by
 Seabird Editions, London, England, with their inkstamp on the reverse
 43.5 ins x 29 ins; 110.5 cms x 73.7 cms

PROVENANCE

PI Fine Art, Toronto
 Private Collection, Toronto

LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue
 Raisonné 1962–1987*, 4th edition, Milan, 2003, catalogue no. II.142
 Christopher Andersen, *Mick: The Wild Life and Mad Genius of Jagger*,
 New York, 2012, page 66
 Stuart Lenig, *The Many Lives of Andy Warhol*, London, 2021, page 91

The pop art sensation Andy Warhol first met the Rolling Stones frontman at “The Mods and Rockers Ball” held at the American photographer and filmmaker Jerry Schatzberg’s Park Avenue South apartment. While Mick was inescapably drawn to this white-blond painter of Campbell’s soup cans, Warhol “was beguiled by Jagger’s unique blend of raw, unschooled talent and gender-bending glamour.” This fateful meeting between two pioneering figures during the revolutionary cultural moment of the 1960s is significant, offering us a glimpse into what animated the zeitgeist at the time.

Their friendship would not only last until Warhol’s death twenty-four years later but, most importantly, lead to the production of one of the most captivating celebrity portfolios. The series captures Mick’s sexual charisma in ten poses, all gamely playing it up for the man behind the lens. Here, Mick is shown in profile with crinkled eyes, his wide mouth

open in laughter. The work focuses primarily on his joyful expression framed by unruly locks of hair curling around his forehead and ear. His slopping, naked shoulders are merely traced and shadowed, covered by shimmery fragments of silver, gold, and midnight blue Color-Aid paper. Mick appears almost godlike. With the right side of his face meticulously outlined on a glistening gold sheet, the singer’s idealized persona has been layered onto the subject’s actual features captured on a Polaroid. The effect is mesmerizing, immortalizing Mick’s outsized personality in print.

During the 1970s, Warhol regularly attended the party circuit in New York, meeting people of wealth and stature who were all too flattered to have such a famous artist in their midst. Even though he was an inveterate socialite who enjoyed gossiping and having a good time, Warhol also attended these events with a singular purpose: finding the right patrons to commission celebrity portraits. The artist would then arrange a photo session with the subject, often going through ten rolls of film while snapping informal shots. They would review the day’s work together, choosing the perfect shot, which would be sent to a photo lab to be enlarged to poster size before being delivered to Warhol’s studio. Once received, the artist would “attach it to an easel, dab it with acrylic transparent paint, often in subtle pastel colors that would retain all the elements of the original portrait with a dash of color, and finish the work. The completed standard-sized, portrait poster artwork would be framed, the work packaged and delivered to the customer with an invoice for \$25,000 to \$40,000.”

Through his celebrity portraits, Warhol reclaims the stars themselves, whether Mick Jagger, Marilyn Monroe, Jackie Kennedy, or Liz Taylor, and replaces the star in the public’s mind. Ultimately, Warhol has preserved the aura of the Rolling Stones frontman in his series of repetitive and glamorous representations, ensuring that Mick Jagger—as both a celebrity to be worshiped and a commodity to be consumed—can live on eternally.

\$100,000–\$150,000





This colour lithograph is based on the middle panel of a triptych Francis Bacon painted for a 1974 retrospective exhibition at the Metropolitan Museum of Art in New York. Here, a distorted figure is poised for action, crouching on a sandy beach as if preparing to leave a violent arena. The beaten fighter's musculature strongly evokes Michelangelo's powerful sculptures of human figures and Eadweard Muybridge's late 1870s photographic studies of wrestling men. However, this vast open space is a mere illusion, since the figure appears stranded while facing a pitch-black canvas in the background.

The figure can be identified in the right-hand panel of the original triptych as George Dyer, who met the artist in 1963. He became his muse and lover until he tragically passed away two days before the opening of the artist's most extensive retrospective at the Grand Palais in Paris. Bacon would obsessively represent Dyer in numerous portraits both during his life and after his untimely death. In this stirring work, the defeated, striped-bare fighter pays tribute to Dyer, inching ever closer to a dark abyss with no possibility of return.

\$9,000–\$12,000

61

FRANCIS BACON

Metropolitan Museum of Art, after early state of the centre panel of 'Triptych 1974-77' (Sabatier 11)

lithograph on Arches vellum paper

signed and numbered 74/200 in the lower margin; titled "Triptych, May/June 1974" and numbered on a gallery label on the backing on the reverse. Published by the Metropolitan Museum of Art, New York, printed by Alexis Manaranche, Paris

62.5 ins x 43.25 ins; 158.8 cms x 109.9 cms

PROVENANCE

Circle Arts International, Toronto
Private Collection, Toronto

LITERATURE

Bruno Sabatier, *Francis Bacon: The Graphic Work*, Paris, 2012, catalogue no. 11



62

KIM DORLAND

The Lost, 2008

oil and acrylic on canvas

signed, titled and dated 2008 on the reverse; unframed
60 ins x 72 ins; 152.4 cms x 182.9 cms

PROVENANCE

Acquired directly from the Artist
Private Collection, Portland, Oregon

LITERATURE

Katerina Atanassova, Robert Enright and Jeffrey Spalding, *Kim Dorland*, Vancouver/Kleinburg, 2014, page 120

Contemporary painter Kim Dorland's work engages in a rich dialogue with the established traditions of Canadian landscape painting. Drawing from art history, personal experience, and his imagination, Dorland has developed an idiosyncratic art practice by pushing the materiality of oil painting to the extreme.

Famously appearing in the work of Tom Thomson, one of Dorland's favourite artists, the northern lights make for compelling subject matter. Dorland has also witnessed the natural phenomena in person: "We would spend a month or two every year in my wife's family cabin in northern Saskatchewan. I don't go deep into the landscape, or hunt, or anything like that. But every time I was there, I would take hundreds of photographs and bring back the experience with me. There's a painting from 2007 of the northern lights that is a direct experience in nature." Painted in 2008, *The Lost* continues his investigation of this motif. In *The Lost*, the dark sky contrasts with the eerie glow of the lights, which flow in tendrils above the nocturnal scene. Aloof figures, themselves highlighted with neon orange and pink, stand gathered yet isolated. The painting's surface is brashly littered with sculptural mounds of oil paint, squeezed directly from the tube. Ominous, spiky trees line the horizon, placing the setting in or near a mysterious forest. The word "lost" has repeatedly appeared in Dorland's titles, likely referring both to the physical and psychological sense of the word. The painting creates a formal and emotional tension between harmony and unease.

\$20,000–\$30,000

DAVID LLOYD BLACKWOOD

Ephraim Kelloway's Night Door, 1989-1990

oil on canvas

signed and dated 1990 lower left; signed, initialled (twice), titled, dated 1989-1990 and inscribed "painted Feb 18 1990" on the reverse
48 ins x 40 ins; 121.9 cms x 101.6 cms

PROVENANCE

Collection of the Artist

Acquired directly from the Artist by the present Private Collection, Ontario

LITERATURE

Lisa Moore, "David Blackwood: Memory and Light", *Newfoundland Quarterly*, Vol. 98-3, 2006

Abbozzo Gallery, *David Blackwood Illumination: Ephraim Kelloway's Door*, Toronto, 2010, pages 3, 4, 12

Communications with Anita Blackwood, September 2024

David Blackwood and his family were neighbours to Ephraim Kelloway and his brothers, Jacob and Alpheus, in Wesleyville, Newfoundland in the 1950s. The Kelloway property, known as "Fifield's Point", was a shed with a wooden door that Ephraim would frequently paint in bright colours. The Kelloway's had close ties with the artist's family, members of the neighbouring family having worked on Blackwood schooners, *Tweedsmuir* and *Flora S. Nickerson*, as well as serving as sealers on the *S.S. Eagle* and *Imogene* under Captain A.L. Blackwood.

In the late 1950s, Ephraim Kelloway painted his shed door green. In a 2006 interview with Lisa Moore, Blackwood remembered: "A couple of weeks later he painted it again. Once he used stovepipe paint and the door was silver. Another time it was fluorescent pink. Gradually he began to add bits and pieces to the surface, a horseshoe and lettered tin. The surface paint peeled, and the texture became a part of the overall effect." When David Blackwood left Newfoundland in September 1959 to attend the Ontario College of Art in Toronto, Ephraim Kelloway stopped painting the shed door and the artist recalled, "the elements

took over where he had left off – transforming the door slowly over the next several years as it shed its coats of many colours."

When the painter's brother Edgar decided to try and become a lobster fisherman, Ephraim Kelloway sold the Blackwood family the small shed for \$25, a place for Edgar to store his lobster gear. The shed was moved off the Kelloway land and onto the Blackwood property, close to David Blackwood's Wesleyville studio. Blackwood's summer visits to Newfoundland led him to examine the door more closely, recalling its long, layered and colourful history. The artist composed his first drawings, and an etching inspired by the door in 1981. Watercolours followed, and eventually the first paintings in 1985.

A devoted and celebrated printmaker for years, Blackwood recalled his teacher, artist Jock Macdonald telling him that "every artist needs a subject." It dawned on him suddenly that "here it was, in front of me... the door became my gateway into an exploration of large-scale painting – and the results were an epiphany."

Blackwood recalls: "I embarked on a major series of paintings that were exhibited in Toronto in 1990. By the year 2000 a significant amount of work had been devoted to the door in a variety of media, and its image had been widely reproduced in exhibition catalogues and posters. Strangely, the door was attracting a following, and people began visiting Wesleyville to look at it, photograph it, and even write about it." After it was removed from the shed during an unsuccessful theft in 2002, the door moved into David Blackwood's studio, where it remained for the rest of his life.

In an interview, Blackwood relayed the importance of the Kelloway shed door to his life and work, saying, "After years of contemplation, it has become a touchstone for me, an object dense with layers of both personal and universal meaning that is so very symbolic of Newfoundland. It is something I relate deeply to; an icon of unlimited potential that continues to provide me with an architectural framework on which to hang all the components of painting."

As Ken Forsyth suggests, "The image of any door carries with it a host of symbolic references and associations, suggesting a passage or journey from one place to another." *Ephraim Kelloway's Night Door* summons mystical elements with the simple fisherman's charms



The Kelloway Shed with David Blackwood's Wesleyville Studio in the background
Not for sale with this lot



David Blackwood with the Kelloway Shed Door
Not for sale with this lot



decorating the door. These charms were meant to ward off possible evil and misfortune at sea. A universal symbol of good luck, the horseshoe, hangs protectively over the half-model cut-out of a boat. The appearance of these features in the works of the Door series highlights Blackwood's awareness of the conjunction of magic and meaning, invoking a form of protective magic.

Mrs. Anita Blackwood has noted that the artist, "Enjoyed depicting the night skies. He was fascinated by light, light of the landscape, moonlight, starlight, clouds, the way the sun breaks... it was an interest that we shared; while driving we would discuss the light on the landscape, clouds, movement, wind and rain. While sitting on our terrace in Port Hope, we would look at the sky and wind in the trees.

David was raised in an environment where weather was a primary focus... his mother always fretted about his father being at sea when the weather turned threatening. I think the focus of weather was something ingrained in him from childhood."

Decades of fascination with the simple object of a door has resulted in a series of monumental and pivotal works by Blackwood. The works in the series allow time, memory and experience to flow together through the door as a relic or reliquary, while simultaneously granting the past, present and future to exist in a transcendent reality.

\$80,000–\$120,000



64

JAMES WILLIAMSON GALLOWAY MACDONALD

The Fringe of the Coast, Nootka, B.C., 1936

oil on board

signed and dated 1936 lower right; signed and titled on the reverse

12 ins x 15 ins; 30.5 cms x 38.1 cms

PROVENANCE

The Art Emporium, Vancouver

Miss A. Bonnycastle, Vancouver, May 1936

Mr. and Mrs. G. A. Parker, Victoria

Gift to the present Private Collection, Ontario, 25 December 1984

EXHIBITED

The Art Emporium, Vancouver, April-May 1936 as *The Fringe of the Coast*

LITERATURE

Joyce Zemans, *Jock Macdonald: The Inner Landscape*, Toronto, 1981, page 62

Ian Thom, *Jock Macdonald: Evolving Form*, Vancouver/London, 2014, page 161

JWG Macdonald, "Art in Relation to Nature" reproduced in Joyce Zemans, *Jock Macdonald: Life & Work* [online publication], Art Canada Institute, Toronto, 2022, pages 106-116

Born in Thurso, Scotland in 1897, artist/designer educator Jock Macdonald was a trailblazer in Canadian art. A graduate of the Edinburgh College of Art and experienced designer, Macdonald emigrated to Canada in 1927 to become head of design and instructor in commercial advertising at the newly established Vancouver School of Decorative and Applied Arts (now the Emily Carr University of Art + Design). Macdonald fell in love with the B.C. landscape and often joined his colleague, Group of Seven member, Frederick Varley, who was head of drawing, painting, and composition at the VSDAA, on sketching and camping trips in the mountains. When the Depression forced severe salary cuts in the VSDAA budget, Macdonald and Varley founded the innovative and pioneering B.C. College of Art.

Three years later, after announcing the College's bankruptcy, Macdonald, his wife and daughter, along with his colleague, Harry Täuber and Täuber's friend and lover, Les Planta, boarded the S.S. Princess Maquinna for the remote island of Nootka, home of the *Nuu-chah-nulth*. (In March 1778, Captain James Cook became the first European to set foot on British Columbian soil when he visited Friendly Cove [Yuquot] on Nootka Island.)

Macdonald was hoping that, in leaving behind the economic reality of life during the Depression in Vancouver, he could explore his growing interest in the spiritual essence of art within the natural environment. He was also hoping to establish an artists' colony. They took up residence in an abandoned cabin, three miles from the village of Friendly Cove, primarily eking sustenance from the land and the sea.

In the end, despite the hardships, his time at Nootka became a pivotal experience during which Macdonald confirmed his belief in the relationship between art and nature and evolved an artistic practice that included both representational work and experimentation with abstraction. The Nootka work, based both on his theoretical readings and the experience of working directly in nature, would become the basis for his artistic evolution.

Fascinated by the experience of the landscape and the sea, Macdonald worked at all times of day, recording the changing weather conditions and the experience of living in this remote and often challenging environment. He would come to know the shoreline well, from every vantage point, as he rowed to Friendly Cove to pick up provisions and mail.

In *The Fringe of the Coast, Nootka, B.C.* we observe, through the artist's eye, the desolate shoreline, the bleached and broken driftwood, the pools of water, the forlorn pine in the center of the work and the somewhat threatening clouds through which sunlight is filtered. But the painting is not just a literal interpretation of the scene, it is

dominated by a strong rhythmic energy. Macdonald wrote: "Art is not found in the mere imitation of nature, but the artist does perceive through his study of nature the awareness of a force which is the one order to which the whole universe conforms... The interpretation of emotional feeling and emotional understanding is the problem of the artist... *The Fringe of the Coast, Nootka, B.C.* embodies the artist's emotions, capturing its viewers, and pulling them into the surging atmosphere of the painting."

While he created few major canvases during this period, Macdonald sent a number of smaller paintings back to his dealer, Harry Hood, at the Art Emporium in Vancouver. Revenues from these sales would help to sustain the family's life on Nootka. *The Fringe of the Coast, Nootka, B.C.*, probably painted on April 13th, 1936, was sent to Vancouver that month, along with a number of other oil on panel works which Barbara Macdonald, the artist's wife, recalled "sold right away." (The artist noted in his diary that this painting was sold to Miss A. Bonnycastle in May 1936.)

We extend our thanks to Joyce Zemans, art historian, curator, professor at York University, former director of the MBA Program in Arts, Media & Entertainment Management at the Schulich School of Business, and curator of the exhibition: *Jock Macdonald: The Inner Landscape* (AGO, 1981) and author of several publications on J.W.G. Macdonald, for contributing the preceding essay.

\$25,000–\$35,000

65

MOLLY LAMB BOBAK

Afternoon at Woolastook

oil on canvas board

signed lower right; titled "Afternoon at Woolastook" [sic] on the reverse
7 ins x 10.75 ins; 17.8 cms x 27.3 cms

PROVENANCE

Private Collection, Fredericton

LITERATURE

Michelle Gewurtz, *Molly Lamb Bobak: Life & Work* [online publication], Art Canada Institute, Toronto, 2018, pages 64, 97

Molly Lamb Bobak has depicted the jubilation and communal excitement of Queen Elizabeth II's visit to Fredericton, New Brunswick on July 15th, 1976, in *Afternoon at Woolastook*. Following the official welcome at the Legislative Assembly Building and a brief stop at City Hall, The Queen and Prince Philip travelled to Woolastook Provincial Park. Here they toured the Boy Scout Jamboree campsite, picnicked with an estimated 3,500 schoolchildren, and viewed a cultural panorama that included performances by *Les jeunes chanteurs d'Acadie* and the Kiwanis Steel Band. A tour of Kings



Landing Historical Settlement, a provincial dinner, and fireworks rounded out the first day's activities. As Bobak recalls, "I've never been so excited as on that day. I think the whole of Fredericton felt that way. I was really excited by the crowd and the joy in the town, the flags. I was laughing, I was crying...at the sheer pleasure everyone was having – the dancers, the pipers, everyone that was there... every place I looked there was a subject for me... to paint."

\$7,000–\$9,000





JACK HAMILTON BUSH

Series 'D' Tan Slant, 1970

acrylic on canvas

signed, titled and dated "Toronto May 1970" on the reverse
79 ins x 129.25 ins; 200.7 cms x 328.3 cms

PROVENANCE

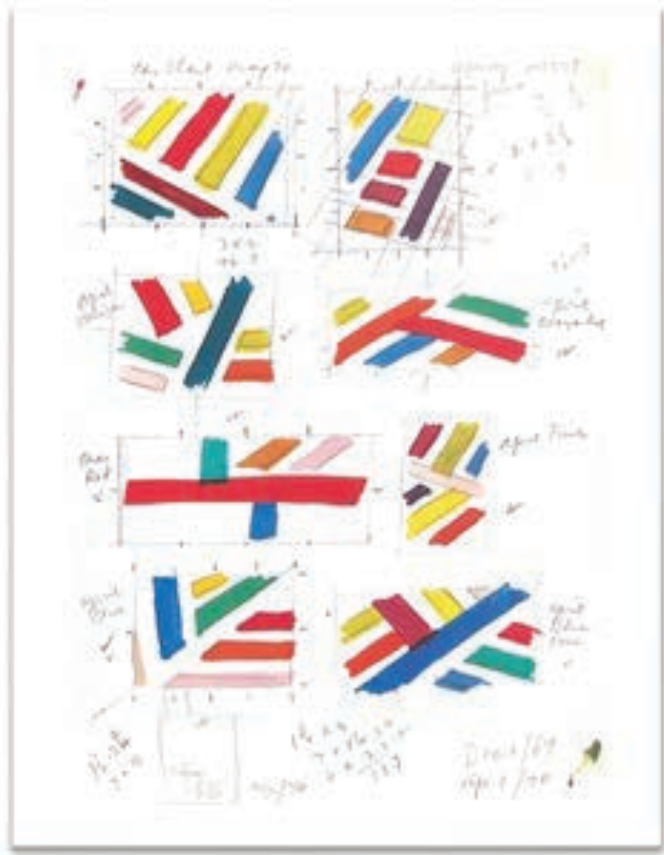
Collection of the Artist
David Mirvish Gallery, Toronto, 1971
Private Collection, Toronto

EXHIBITED

Jack Bush / Series 'D', David Mirvish Gallery, Toronto, 1971
Jack Bush: Paintings and Drawings, 1955-1976, Talbot Rice Art Centre, University of Edinburgh; travelling to the Serpentine Gallery, London; Ikon Gallery, Birmingham, 15 August-23 December 1980, no. 18

LITERATURE

Michael Greenwood, "Jack Bush, The David Mirvish Gallery, March 1971", *artscanada*, June/July 1971, page 71
Duncan Macmillan, "Introduction" in *Jack Bush: Paintings and Drawings, 1955-1976*, London, 1980, no. 18, reproduced on the inside cover, page 10



Jack Bush
Sketch for "Tan Slant"
marker on paper
Jack Bush: Paintings and Drawings, 1955-1976 (London, 1980)
Not for sale with this lot

Martin Hammer, "Jack Bush", *Art Monthly*, no. 40, 1980, page 10
Karen Wilkin, *Jack Bush on Paper*, Toronto, 1986, reproduced page 14, figure 4
Marc Mayer and Sarah Stanners, *Jack Bush*, Ottawa, 2014, reproduced page 29
Sarah Stanners, *Jack Bush Paintings: A Catalogue Raisonné, Volume 3, 1966-1971*, Toronto, 2024, reproduced page 389, no. 2.116.1970.23

Tan Slant is one of only ten *Series 'D'* paintings in the artist's painted oeuvre, which numbers 1,850 paintings. Named 'D' for David of the David Mirvish Gallery (DMG), this highly distinct series of paintings were produced in anticipation of his 1971 solo exhibition at DMG. Though discrete number, these ten largescale acrylic works on stained canvas are mighty in size and style. In fact, the *Series 'D'* paintings are downright conspicuous, leaving no room for misidentification (unlike the Sash paintings which have, in my experience, prompted heated arguments about what is and isn't a Sash).

All but two of the *Series 'D'* paintings sold upon their showing at DMG in 1971. The present owner of *Tan Slant* purchased the painting from this same show and cherished it for 53 years. Since three more *Series 'D'* paintings were held just as tightly – being purchased in 1971 and kept off the market to this day – the appearance of a *Series 'D'* at auction is extraordinary, just like the paintings.

One art critic who reviewed the *Series 'D'* exhibition at DMG found the paintings particularly thought provoking, especially considering Bush's progression as an abstract painter; in an article for *artscanada*, Michael Greenwood observed:

"In a number of recent paintings [Bush] appears almost deliberately to throw a wrench into the delicate mechanism of visual balances and harmonies which formerly he was at such pains to contrive. For example, he now frequently leaves either one or sometimes both ends of his broad swathes of color 'open' and ragged, a hybrid of geometry and gestural brush stroke. By this device ascendancy is given to the value of color over structure in the form, but at the same time a sense of ambiguity is introduced by the confrontation of dissimilar realities – the formal and the spontaneous."

While Greenwood's language (e.g., 'throw a wrench') doesn't give enough weight to Bush's intentions in welcoming difficulties in his work, it is essentially what he tended to do with all his abstract paintings. If a composition was too pat, or too good-looking, he would strive to complicate matters in a way to purposefully extend the viewing experience. Perfectly beautiful paintings get passed by all the time. Adding something like the rough and skinny strokes of colour as footnotes to the bold bars of colour in *Tan Slant* is a device that makes us stop and wonder. Greenwood saw the contrast between the rigid bars and the slimmer, freestyle strokes as "dissimilar realities – the formal and the spontaneous." This move by Bush earned him the affectionate status of "eccentric" among Color Field artists.

The larger bars in *Tan Slant*, and all the *Series 'D'* paintings for that matter, are formal in the sense that they are spaced out in a calculated manner, and much more precisely painted than the minor strokes that seem to simply invade an already complete picture. However, the ragged edge that appears at one or both ends of many of these formal bars disturbs their perfection. What they hint at is a not-so-formal source of inspiration: the nature of the magic marker.



An exhibition titled *Jack Bush: Paintings and Drawings, 1955–1976*, which was organized by the Arts Council of Great Britain in 1980, pointed out the significance of the marker sketches used to plan out the *Series 'D'* paintings. The marker sketch for *Tan Slant* appears at the top left corner of a sheet full of studies for this series. Writing about *Tan Slant* and its related marker sketch, the exhibition's curator, Duncan Macmillan, called the painting "a tremendously energetic picture." He also keenly noted that "The painting follows the drawing precisely, except for one or two small additional elements [i.e., the smaller strokes of colour], and the feathered ends of the colour bars preserve the spontaneity of the original pen movement."

Back in the mid-to-late 1960s, Bush made hundreds of coloured marker sketches for the purpose of working out colour combinations and formats for his paintings, yet, as Macmillan pointed out, "now the relationship between painting and drawing is explicit." Essentially, the ragged edge that is created when colouring-in a bar with marker is represented exactly in the larger painting. Macmillan continued to praise *Tan Slant* in relation to Bush's prowess for including drawing in abstract painting, stating: "The simple and immediate energy of

drawing is combined with the scale, colour density, surface presence and formal design of painting, and opens up the whole composition. The effect is dramatically animated."

It takes time to look at, and appreciate, *Tan Slant*; aspects of its nature as a painting are bothered by representations of drawing in paint. It is a perfect assembly of not-quite-rightness, as Bush does it best.

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

\$250,000–\$350,000



67

GERHARD MARCKS

Laufende Katze (Running Cat)

bronze

incised with monogram, numbered 2/8 and with the foundry stamp "GUSS BARTH BLN. MARIENDORF" to the underside; modelled in 1956
6.25 ins x 16 ins x 9 ins; 15.9 cms x 40.6 cms x 22.9 cms

PROVENANCE

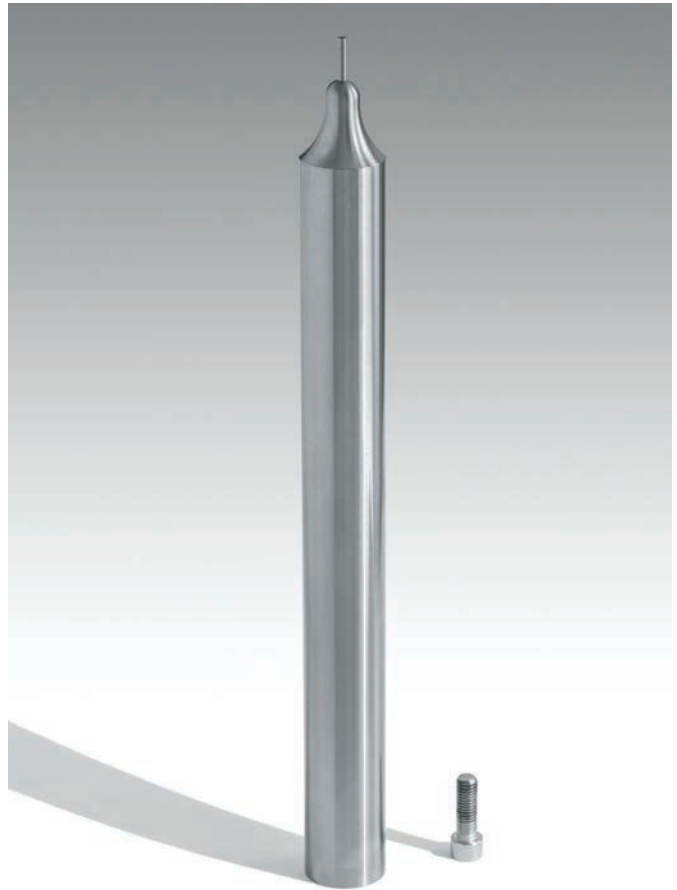
Gift of Mrs. O.D. Vaughan, 1983
Collection of the Art Gallery of Ontario

Gerhard Marcks was born in Berlin in 1889 and apprenticed with the sculptor Richard Scheibe in 1907. Marcks was also an acquaintance of the German-American architect Walter Gropius, whom he met while he was a member of the November Group and The Workers Council for Art.

Marcks then moved to The School of Applied Arts, but with the Nazi occupation, he was fired since his work was deemed *Entartete Kunst* (degenerate art). In 1937, some of his works were included alongside those of other Bauhaus artists, notably Paul Klee and Wassily Kandinsky, in the Degenerate Art exhibition in Munich, which included 740 modern works meant to teach the general public about the "art of decay." He continued to live in Germany during the occupation, even though he was forbidden to exhibit in any German state-owned museums.

Along with female figures inspired by mythology, Marcks also sculpted animals whose features were inspired by his travels to Greece and antique sculpture. He relocated to Cologne in 1950 after teaching for four years at the State School of Arts in Hamburg, where he continued to explore the medium of sculpture. In *Running Cat*, the stylistic influences of antique sculpture are undeniable: in the elongation of the body, perked-up ears and simple facial expression highlighted by the cat's mischievous smile.

\$12,000–\$16,000



68

IRAN DO ESPÍRITO SANTO

Vela (Candle), 1998

stainless steel

incised with initials, dated 1998 and numbered 7/10 to the underside
13 ins x 3 ins x 1.25 ins; 33 cms x 7.6 cms x 3.2 cms

PROVENANCE

Private Collection, Calgary

Iran do Espírito Santo worked in photography laboratories in his youth, where he explored the limits of light on photosensitive papers. When industrial design came into his sculptural practice, he began to reconstruct objects that produce light such as, fluorescent bulbs, light fixtures, and candles. With the artist's candle, the viewer is forced into a meditative experience, realizing that an everyday candle is a temporary object, diminishing as it burns. By fashioning a candle out of polished stainless steel, the multidisciplinary artist invites the audience to consider questions of permanence and temporality.

\$10,000–\$15,000

69

SOREL ETROG**Pagoda Figure Study, 1974***bronze**stamped signature on the base, edition of 10**12.5 ins x 4 ins x 2.75 ins; 31.8 cms x 10.2 cms x 7 cms***PROVENANCE**

Acquired directly from the Artist
Private Collection, Toronto

LITERATURE

Sorel Etrog et La France: A Tribute to the French Masters, Toronto, 1996

When this sculpture was completed in 1974, Sorel Etrog was in a highly experimental phase in his career. The artist was transitioning from the *Screws and Bolts* into the *Hinges* series, as well as a new period primarily characterized by works that he labelled *Extroverts* and *Introverts*. *Pagoda Figure Study* bears similarities to the formal qualities of all of these series, as well as a reference to the tiered and curved roofs of pagodas in eastern Asia.

\$10,000–\$15,000



70

SOREL ETROG**Don Giovanni, 1967***bronze (hollow)**stamped signature and numbered 1/7 on the base**27.5 ins x 22 ins x 5.75 ins; 69.9 cms x 55.9 cms x 14.6 cms***PROVENANCE**

The Three Schools Art Auction, Toronto
Private Collection, Toronto

LITERATURE

Carlo L. Ragghianti, *Sorel Etrog*, Italy, 1968, illustrated page 30

Pierre Restany, *Sorel Etrog*, Munich, 2002, page 77

Throughout the Links period of Sorel Etrog's work, which includes *Don Giovanni*, the preoccupation of linking different parts of the body seamlessly was paramount for the artist. Deeply influenced by ancient carving and sculpture techniques, Etrog notes: "I was lucky to have discovered the Etruscan links which showed me how to join the multiple shapes organically. The Link created a tension at the point where they joined, where they pulled together or pulled apart." Etrog was developing a new visual language of the body, wrapped in internal and external tensions with the use of the linking of body parts.

\$20,000–\$30,000



LAWREN STEWART HARRIS

In From North Shore of Lake Superior, 1921

oil on wood

signed lower left; signed, titled and inscribed "7" in a circle on the reverse,
titled "North Shore, Lake Superior" on a gallery label on the reverse
10.5 ins x 13.75 ins; 26.7 cms x 34.9 cms

PROVENANCE

Collection of the Artist, Vancouver
Dominion Gallery, Montreal
Theodosia Dawes Bond Thornton, Montreal, 29 May 1951 at \$250
Estate of Theodosia Dawes Bond Thornton, Montreal
Heffel, auction, Toronto, 24 November 2011, lot 159 as *circa* 1921-1926
Private Collection, Toronto

EXHIBITED

Lawren Harris, Dominion Gallery, Montreal, May-June 1951

LITERATURE

Theodosia Dawes Bond Thornton, Personal Art Collection Catalogue, unpaginated, reproduced, no. R30
A.Y. Jackson, postmarked Port Coldwell, to Florence Clement, Kitchener, 12 October [1922], Box 95, Naomi Jackson Groves Fonds, MG30-D351, Library and Archives Canada, Ottawa
Lawren S. Harris, "The Group of Seven in Canadian History," *The Canadian Historical Association Report of the Annual Meeting Held at Victoria and Vancouver, June 16-19, 1948*, Toronto, 1948, pages 34, 35
Bess Harris, Vancouver to Max Stern, Montreal, 22 January 1951 and L. S. Harris, Vancouver to Max Stern, Montreal, 29 April 1951, both in Box 391, File 8: Emily Carr, Dominion Gallery papers, Library and Archives, National Gallery of Canada, Ottawa
"Art: Interesting works by Lawren Harris," *The Gazette*, Montreal, 26 May 1951

In 1948 Lawren Harris wrote about his first sketching expedition with A.Y. Jackson on the north shore of Lake Superior in 1921. "There...we found new and inspiring subjects, both in the hills along the shores of the great lake and inland in the high country with its rugged scenery, rocky streams, and innumerable lakes. In the autumn of each of the next four years we camped on or near the shores of Lake Superior from Heron Bay to Rossport, and usually remained there until the end of October."

The two artists returned to the north shore in October 1922 and on 12 October Jackson wrote to his cousin Florence Clement in Kitchener, "A week from tomorrow we will probably board the Toronto train. Yesterday we moved from Port Munro where nobody lives to Pike Lake where nobody lives.... It has been very foggy Color has not been bright but the weather has. We got fed up on sunshine, and want something rough." The cold light and restrained palette of Harris' oil sketch *Lake Superior Country* (McMichael Canadian Art Collection, 1972.7), dated October 1922, clearly shows the artist's sensitivity to the varying effects of light and colour resultant from the changing weather, while the bright autumn colour in this sunlit sketch suggests a possible date of fall 1921 and can be compared to Harris' sketch confusingly titled *Country North of Lake Superior, Algoma Sketch LIII*, sold by Heffel Fine Art, (28 May 2014, lot 147) and catalogued as dated October 1921.

Ever since he had organized a small Group of Seven exhibition in May 1944, Max Stern hoped to be able to obtain paintings from Harris for sale at the Dominion Gallery in Montreal. Finally on 22 January 1951, following a visit to the newly opened gallery on Sherbrooke Street, Bess Harris wrote from Vancouver that they had recently received about thirty Algoma, Lake Superior and Rockies sketches that had been in storage in Toronto. On 29 April, Harris sent Stern twenty-one unframed sketches, "numbered 1 to 21 on the back of each in a circle." Harris' framer, Alfred Boughton of Toronto, would send him frames for the sketches. The paintings were exhibited at the Dominion Gallery at the end of May when the noted Montreal collector Theodosia Dawes Bond Thornton purchased seven sketches, including *In From North Shore of Lake Superior*, that is still housed in its Boughton frame.

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.

\$175,000–\$225,000



JEAN PAUL RIOPELLE

Sans titre, 1964

oil on canvas

signed and dated 1964 lower right; titled and dated to a gallery label on the reverse; catalogue raisonné no. 1964.037H.1964

25.5 ins x 32 ins; 64.8 cms x 81.3 cms

PROVENANCE

Gallery Moos, Toronto

Private Collection, Toronto

LITERATURE

Yseult Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Volume 3, 1960–1965*, Montreal, 2009, reproduced page 221, no. 1964.037H.1964

A Jean Paul Riopelle painting is part of several important histories of art. Internationally, he was in his lifetime – and arguably remains – the most internationally recognized artist from Canada, especially for the period after World War II until the 1970s. Riopelle's work was a touchstone for debates about the increasingly wide and sometimes testy gap between post-World War II European and American abstract painting. His recognition and acclaim included appearances at the Bienal de São Paulo in 1951 and 1955, in the *Younger European Painters* exhibition at the Solomon R. Guggenheim Museum in 1953, and at the Venice Biennale in 1954 and 1962. In these contexts, he was received more as a French, and specifically a Parisian artist, than as a Québécois or a Canadian.

Riopelle's readily identifiable manner of abstract painting is also significant in the long history of that form, both aesthetically and institutionally. By showing with the Pierre Matisse Gallery in New York City from 1954 on, Riopelle promoted that gallery's explicit mandate to reintroduce then-contemporary European art to an ascendant American context. By the 1960s, he had successfully navigated frequent, if perhaps artificially manufactured, comparisons between European and American abstraction in the 1950s.

First and last, Riopelle is central in the history of art in Quebec, especially its powerful turn to abstract expression in the 1940s and after. A pupil of Paul-Émile Borduas in Montreal, he was a signatory to the manifesto *Refus Global* (1948), this country's most famous and influential proclamation of artistic and cultural liberty. He was a prominent member of the avant-garde group Les Automatistes before moving to France in 1947, where he initially became part of the Surrealist circle.

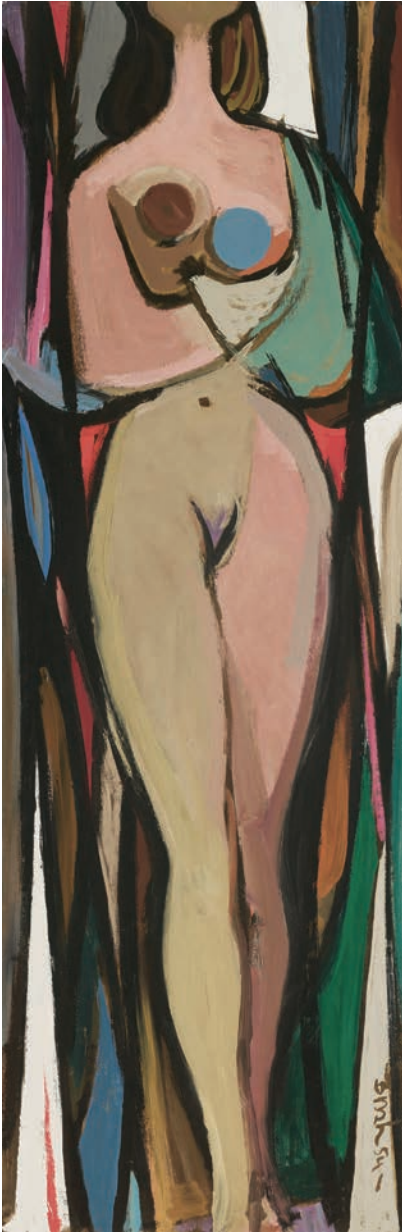
In his work of the 1960s, Riopelle often sought new directions against the backdrop of his worldwide recognition at this time and the signature style he had pioneered. Overall, this painting shows a much cooler palette than his work of the 1950s, in which red typically dominated. Light greens streaked with white appear at the top right, only to be overlaid along the right part of the surface by his white abstract calligraphy. There is an overall array of light blue areas and accents. The painting provides infinite visual intrigue.

Sans titre of 1964 is enmeshed with the pedigree and legacy of Riopelle's painting in general. As if to recall his most acclaimed period and style, for example, a 1950s mosaic-like passage is remembered though much modified in the top left, only to be eclipsed in scale, hue, and presence by a more assertive play of bold white and black lines. Pushed through thick black paint, the white forms are bounded for contrast with black and dominate the surface with their snaking tracery. These arabesques in white can seem like the outline of an object, a form straining to appear in Riopelle's painterly cosmos. But it never quite does. That said, while never figurative, the arc of his work after he returned permanently to Quebec in 1972 was indeed towards more descriptive content.

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

\$150,000–\$250,000





73

JACK HAMILTON BUSH

Nude, March 1954

oil on masonite

signed and dated 1954 lower right; titled and dated 1954 on three labels on the reverse; catalogue raisonné no. 1.191.1954.204

52.25 ins x 17 ins; 132.7 cms x 43.2 cms

PROVENANCE

The Artist

Estate of Jack Bush, 1974

Roberts Gallery, Toronto

Miriam Shiell, Toronto

Terry Bush (son of the Artist)

LITERATURE

Sarah Stanners, *Jack Bush Paintings: A Catalogue Raisonné: Volume 1: 1920–1954*, Toronto, 2024, reproduced pages 448–449, no. 1.191.1954.204

Jack Bush created approximately 250 paintings during his Painters Eleven period (October 1953 to 1960). These works are known for their bold, often audacious abstractions, and *Nude* stands out as the only full-length depiction of a nude female figure from this pivotal phase in his career.

The contrast in *Nude* between the abstracted rendering of the breasts and the lifelike curve of the figure's hips is captivating. Just as the forms diverge, so do the colours: flashes of flesh tone are interspersed with distinct sections of green and blue. The background, filled with multiple hues, frames the figure and lends the composition a sense of theatricality. The nude takes centre stage, confidently poised, fully aware of the attention she effortlessly holds.

We extend our thanks to Dr. Sarah Stanners for contributing the preceding essay. Sarah is currently an Adjunct Professor at the University of Toronto's Department of Art History and recently published the *Jack Bush Catalogue Raisonné*.

\$40,000–\$50,000



74

PAUL RAND

Untitled (Penticton)

oil on canvas

signed lower right

34 ins x 38 ins; 86.4 cms x 96.5 cms

PROVENANCE

Estate of the Artist

Helena Rand, wife of the Artist

Private Collection, Vancouver

EXHIBITED

Possibly *13th Annual B.C. Artists' Exhibition*, Vancouver Art Gallery, 23 September–22 October 1944, no. 79, as *Clay Banks, Penticton*, 1944, at \$300

\$20,000–\$30,000



75

JEAN PAUL LEMIEUX

Le croisement, 1967

oil on canvas

signed and dated 1967 lower right; titled on the stretcher
19.5 ins x 70.25 ins; 49.5 cms x 178.4 cms

PROVENANCE

Galerie Agnès Lefort, Montreal
Edgar and Dorothy Davidson, Montreal/Ottawa, 1972
Heffel, auction, Toronto, 24 November 2011, lot 32
Private Collection, Toronto

LITERATURE

Michèle Grandbois, *Jean Paul Lemieux: Life & Work* [online publication], Art Canada Institute, Toronto, 2016, pages 55, 61, 63

In a world that was rapidly changing around him, Jean Paul Lemieux responded with a body of work in which time seems to stand still, inviting the viewer to pause for contemplation and meditation. The artist explained that he had needed to “change environment, to get out of the country to get to know it better by observing it from a distance”. In 1955, upon returning from a one-year sabbatical in France as a grant recipient from the Royal Society of Canada, Quebec’s territory appeared to him in all its vastness and northernness. He came to grips

with the fragility – and futility – of the human destiny when faced with the infinite horizons of the immense country that he called home. Jean Paul Lemieux’s work thus entered its classical period (1955-1970), which is the most familiar to art lovers and the general public. Using minimal form and colour, the artist succeeded in maximizing the expression of the Nordic Expressionist tradition: endless expanses of whiteness glisten with light under a horizon; characters of all ages cast a steady and penetrating gaze upon the viewer, exhibiting solitude and human frailty. From this point on, Lemieux’s vision of his world becomes austere, bare and masterful.

During the 1950s and 1960s, as Quebec was experiencing a period of artistic innovation with flourishing avant-garde abstract movements, Lemieux turned away from narrative to focus on the flat space of the picture plane. He never fully embraced abstraction, however; the artist rather painted large, empty landscapes with a bare horizon line or a figure in the foreground. These features came to be the defining traits of Lemieux’s “classic period”, categorized as dating between 1956 and 1970. Michèle Grandbois writes that the artist’s deserted landscapes from this time, which include *Le croisement* dating to 1967, “are charged with feelings of time passing, of death, of the human condition, and of the loneliness and smallness of human beings before the infinite horizons of the vast landscapes of Canada.” The oil painting presents a view of a snow-covered field at night, barren of any human presence save for some overlapping tracks along the ground. These tracks are also the main element that keeps the composition in the figurative realm, though on the edge of abstraction. The soft brushstrokes and very limited and muted colour palette is calming, yet almost eerie. The colour scheme is also in keeping with the period: Grandbois remarks that “his palette was now limited to just a few pigments: olive green, white, shades of ochre, earth colours, and red. [...] Lemieux used subdued, in-between shades that accorded with the meditative nature of these canvases. The softened tones parallel the evocation of memory, and the monochrome or oligochrome (reduced) palettes add to the effect of immensity created by the horizontal format.”

\$100,000–\$150,000



Detail of *Le croisement*



76

CORNELIUS KRIEGHOFF

Falling Down, 1856

oil on canvas, framed as an oval
signed and dated "Quebec 1856" lower right
9 ins x 13.5 ins; 22.9 cms x 34.3 cms

PROVENANCE

Private Collection, Edmonton

LITERATURE

Albert Robson, *Cornelius Krieghoff*, Toronto, 1937, pages 5-7
Hugues de Jouvancourt, *Cornelius Krieghoff*, Toronto, 1971, reproduced page 60 as *Falling Down*, 1855 (oil, 9 x 11 ins)
Hugues de Jouvancourt, *Krieghoff*, Montreal, 1979, reproduced page 93 as *La Culbute*, 1856 (9 x 11 ins)

Winter sports were popular in Quebec in the nineteenth century and were part of the social season in the cold, snowy months. These sports and pastimes included moose hunting, sleigh driving, snowshoeing and tobogganing. The habitant way of life in Quebec was unique and the artist found parallels, as well as a comfortable familiarity with his own native rural Dutch traditions.

Krieghoff often depicted the exuberant pleasures of pastimes in this period, such as the rowdier side of social life in the Merrymaking

paintings. Albert Robson noted that it was in Quebec that Krieghoff "published his finest and most significant work" and that "without question, Krieghoff fell in love with French Canada and the Canadian people... His keen mind and fertile imagination enjoyed to the fullest the picturesque life of the habitant, the Canadian winters with sleighing and tobogganing. His wide-awake intelligence overlooked nothing of significance, and has left a valuable record of a picturesque people and a passing age." Robson discusses the varied subjects that Krieghoff captured in his work and, although the painter created many depictions set in the autumn, "it was the snow-covered landscapes of winter, with the bright Quebec sleighs and the colourful costumes of the habitants, that he painted with the greater artistic success. He realized that winter was the most typical and picturesque season, as it was also the period of sleighing parties, snowshoeing and dances, and it was with these subjects that he reached his highest levels of excellence."

Falling Down is a rarity, as it is both a lively, amusing scene and a depiction of a casual mishap. The figures are in a heap at the foot of the hill, finding merriment in the calamity of falling off the toboggan into the cold snow. This cheerful painting is a representation of innocent everyday fun and signifies the exhilarating pleasure of social winter activities. These playful winter scenes were a highly sought-after subject matter in this period and one the artist would return to often. They continue to be a coveted token of early Canadian art, culture and life.

\$40,000–\$60,000



77

JOHN WILLIAM BEATTY

Winter, Baie St. Paul, Quebec, 1931

oil on canvas

signed and dated 1931 lower right; titled to a gallery label on the reverse
30 ins x 38.25 ins; 76.2 cms x 97.2 cms

PROVENANCE

Laing Fine Art Galleries, Toronto
Private Collection, Toronto

LITERATURE

Dorothy M. Farr, *J.W. Beatty: 1869-1941*, Kingston, 1981, pages 35, 38

A forerunner in the movement which became the Group of Seven, John William Beatty was central to the establishment of a distinctly Canadian style of painting. Beatty was both an influential painter and a visionary art educator, having taught at the Ontario College of Art for almost thirty years. Dorothy Farr describes Beatty's teaching as seeking to sharpen the vision and technique of young painters, imploring his students to "simplify to structural basics what they saw before them and to be sensitive to their perceptions of light." As an educator, Beatty mentored a number of up-and-coming Canadian artists including George Pepper, Alan Collier, and Peter Clapham Sheppard.

Beatty was among the pioneering artists who ventured into the northern Ontario wilderness to capture its natural beauty on canvas. Beatty was inspired by the raw landscape, and his artistic journey brought him closer to well-known artists Tom Thomson and A.Y. Jackson, with whom he formed lifelong friendships. Although older than the emerging members of the Group of Seven with whom he sketched at famous locations, including the Laurentians and Algonquin Park, Beatty shared their enthusiasm and nationalist pride in depicting the landscape with a new, distinctly Canadian identity.

This sizeable canvas offers viewers a serene glimpse into the winter landscape of the Charlevoix region of Baie-Saint-Paul, a renowned painting place on the north shore of the St. Lawrence River. At the centre, two cottages sit behind a line of thin crimson trees, providing the viewer with a clear view of the traditional Quebec homestead. Beneath the open sky, tinged by the setting sun, rolling hills of alternate blues and mauves contrast with a dense tree line of vibrant shades of red, green and yellow. As Helen Bannerman observes, "There is a cheerful zest about Beatty's work that is most refreshing in these jaded times, when most artists, particularly young ones, are obsessed with a 'message'. Beatty bothers with no message except perhaps an unconscious one urging us to glory in the beauties of Canadian landscape as he does." Painted with precision and skillful brushwork, this delightful rendering serves as an outstanding example of Beatty's academic approach to composition, colour and atmospheric effects as he captures the quiet serenity of a cold winter's day in Canada.

\$40,000–\$60,000



78

FRANKLIN CARMICHAEL

Winter Landscape

oil on board

"Estate of Franklin Carmichael" stamp and inscribed "OS-4-S" on the reverse

8 ins x 10 ins; 20.3 cms x 25.4 cms

PROVENANCE

Estate of the Artist

By descent to a Private Collection, Ontario

Private Collection

In the fall of 1914, Franklin Carmichael took up residence in the Studio Building, eventually sharing the space with Tom Thomson during the winter season. Thomson had only that year left the commercial art firm, Rous and Mann, in order to devote his full energies to his art, spending as much of the year as possible in Algonquin Park. Carmichael profoundly respected Thomson's abilities as an outdoorsman and greatly admired Thomson's painting. For Carmichael, Thomson and the other artists in their circle, life in the wild was an integral part of their visual expression of the landscape, and Thomson's close relationship with the wilderness deeply impressed Carmichael.

In the fall of 1915, Thomson invited Carmichael to accompany him on a sketching trip to Algonquin Park. Carmichael was unable to go, as his time was already occupied with plans for his upcoming wedding. During this time, Carmichael was balancing his personal life with his passion for art and eagerness to bring change to the Canadian art tradition. The drawings and paintings created between 1915-1919 show Carmichael's continuing interest in the "untouched" Canadian landscape, foreshadowing the groundbreaking movement that was soon to come. Carmichael was known to sketch on small panels from 1915 to 1916, before changing to a 10 x 12-inch format.

\$25,000–\$35,000



79

ROBERT WAKEHAM PILOT

March Mist

oil on canvas

signed lower right; titled in pencil to the stretcher

21 ins x 28 ins; 53.3 cms x 71.1 cms

PROVENANCE

Continental Galleries of Fine Art, Montreal, circa 1965

By descent to the present Private Collection, Connecticut, USA

A pioneer of Canadian Impressionism, Robert Pilot's most renowned work focuses on the urban scenes and rural landscapes of Quebec. The artist famously painted the Laurentian landscapes, executed numerous views of Montreal, and sketched the villages of Baie St. Paul, depicting this region of Canada through the sentimental eyes of a local who considered it home. Pilot often painted *en plein air* and during these sketching trips, observed all the nuances of light and colour that define a Canadian winter.

The artist captures the soft ambience of the winter season in this scene of a bustling Montreal street, perhaps depicting a south view of Sherbrooke Street towards the Roddick Gates of McGill University. The influence of Impressionism is evident in the artist's muted palette of pastel greys and mauves, which casts a cold mist over the frost-tipped trees. Textural brushwork also lends a sense of authenticity to the scene, where thick snowbanks frame the slush-laden street with tracks made by the runners of horse-drawn sleighs. As a renowned practitioner of Impressionism in Canada, Pilot's scenes of winter serve as an expression of this style in a quintessentially Canadian context.

\$10,000–\$15,000



80

JACK HAMILTON BUSH

Highways, circa 1958

oil on board

signed lower left; titled and inscribed "This painting is the 'original sketch' used for the painting 'Highways' painted for the Imperial Bank of Canada and used on their 1959 calendar" on the reverse of the framing
12 ins x 16 ins; 30.5 cms x 40.6 cms

PROVENANCE

Private Collection, Ontario

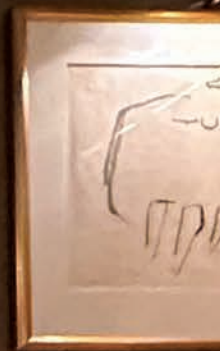
Highways is a relatively large oil sketch created in preparation for a commission Jack Bush received from the Imperial Bank of Canada (now CIBC). This preliminary painting, likely executed *en plein air*, served as a reference for Bush when he completed the larger final work for the bank, now known as *Road Building Scene* (catalogue raisonné no. 0.0.1949.1; Vol 1, pp. 362–363).

Although Jack Bush's talent as a commercial artist is remarkable, it is often underappreciated in art history. He built an award-winning career in commercial art, establishing his reputation as a master illustrator, particularly through his work with his largest client during the late 1930s and 1940s: the International Nickel Company of Canada. For this company, Bush created industrial scenes—depicting mining, clear-cutting, and road-building—designed to encourage Canadian investment in industries supporting the war effort.

Highways reflects the postwar ethos of celebrating modern progress. As the Imperial Bank of Canada noted in the description accompanying the calendar that featured Bush's work, "super highways" were seen as vital investments for a rapidly growing nation.

We extend our thanks to Dr. Sarah Stanners for contributing the preceding essay. Sarah is currently an Adjunct Professor at the University of Toronto's Department of Art History and recently published the *Jack Bush Catalogue Raisonné*.

\$6,000–\$8,000



Works from the Collection of Robert Noakes

A leading national and international professional designer, Robert Noakes' career spanned over fifty years, a beloved and colourful character whose eye, passion and expertise enriched the lives of his clients, family and friends.

Robert established Robert Noakes Design in a small coach house in Toronto in 1970. Robert's firm and stature grew steadily, and not before long, Robert Noakes International Limited was founded. The showroom at Davenport and Avenue Road became a destination in Toronto's design world.

Noakes' extensive research, insight and international travel connected his clients with rare and exquisite art, furniture and fabrics. Robert was known for his impactful talent incorporating differing styles from the traditional to the modern, creating timeless settings. Clients from Toronto to New York, to London to France, to Switzerland and beyond, had their lives enriched by Robert's unique touch and talents.

Describing his vision, Robert said in an interview, "Everything is yin-yang to me. Complimentary opposites working together to create a whole. Dark/Bright. Feminine/Masculine. Negative/Positive. Full/Empty. One creates the other and one needs the other. One element doesn't overpower the other. The closer all the elements are in tune with one another, the closer you are to perfection. Some people can approach this balance within a mile and some people can approach it within a millimeter: It is the pursuit of balance, this harmony of elements, that is the perfect expression of yin-yang."

Like his eclectic and vibrant showroom, Robert's home was a sight to behold. His extensive personal collection of fine furniture, decorative items and artwork filled each room, providing not only a sense of spectacle but also warmth, his prizes chosen with the same desire and knowledge that served his clients for decades.

Robert's particular passion for art led him to create a substantial collection of Canadian and international work. Cowley Abbott is privileged to be entrusted with artworks from the Art Collection of Robert Noakes, beginning with a selection in our fall live auction.





81

LAWREN HARRIS

Houses, University Ave., Toronto

ink drawing

signed lower right; signed and titled on the reverse, inscribed "Ink Houses-Sumac St. Toronto" on a label affixed to the frame

8.5 ins x 10.75 ins; 21.6 cms x 27.3 cms

PROVENANCE

Estate of Howard K. Harris

Joyner, auction, Toronto, 30 May 2006, lot 108 as

Sumac (sic) St., Toronto

Estate of Robert Noakes

EXHIBITED

British Empire Exhibition, Canadian Section of Fine Arts, Fine Arts Galleries, Wembley Park, London, 9 May-31 October 1925 as *Houses, University Avenue*

LITERATURE

Paul Duval, *Lawren Harris: Where the Universe Sings*, Toronto, 2011, page 26

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

From 1910 to 1918, Harris painted the buildings and streets of Toronto. In 1913, an exhibition of modern Scandinavian painting at the Albright Gallery in Buffalo had a profound effect upon him, due to its bold expression of the raw northern landscape. After this, the artist began to broaden his subject matter to include the landscape that surrounded the urban and suburban houses.

As no figures are present, the scene stands as a portrait of houses and a Toronto street. For Harris, it was not merely an exercise in depicting what he saw, but incorporating what he conceived should be reality. In this respect, the artist captures the feeling of home and a token of Toronto's past, a glimpse into the urban history and development of the metropolis.

\$15,000–\$20,000



82

CAMILLE PISSARRO

Landscape

pencil on paper

signed with initials lower right

5.25 ins x 9 ins; 13.3 cms x 22.9 cms

PROVENANCE

Doyle, auction, New York, 4 May 2011, lot 62

Estate of Robert Noakes

EXHIBITED

Pissarro Exhibition, Schoneman Galleries Inc., New York, 1959, no. 8627

LITERATURE

Terence Maloon, *Camille Pissarro*, Sydney, 2005, page 18

At the age of twenty-five, Camille Pissarro settled in Paris after leaving the Caribbean island of Saint Thomas, where he was born. There, he met Claude Monet and Paul Cézanne at the Atelier Suisse, a walk-in studio school. Cézanne and Pissarro would develop a close relationship, painting together *en plein air* in villages on the outskirts of Paris.

There is a certain level of sensitivity in Pissarro's works that is apparent in his meticulous inspection and interpretation of clouds, trees, foliage, buildings, and light, but also in his rendition of workers, peasants and crowds. For him, the natural environment and human condition are equally worthy of attention. In the present work, a simple landscape has been rendered in quick, short pencil strokes, the cross-hatching especially visible in the foreground to depict dense vegetation. The scene opens up onto an open field, with a mound rising in the background underneath a cloudy sky.

Pissarro followed in the footsteps of Jean-Baptiste-Camille Corot, who could imbue a mundane motif with the most skilled artistic qualities. In his late 60s, he would reminisce on his awe at seeing one of Corot's works in person at the Universal Exhibition of 1855: "One can make such beautiful things with so little... Old Corot made lovely things at Gisors: two willows, a bit of water, a bridge—like the picture in the Universal Exhibition, what a masterpiece! Happy are those who see beautiful things in modest places, where others see nothing. Everything is beautiful, the whole thing is knowing how to interpret."

We are grateful to Dr. Joachim Pissarro and Alma Egger for confirming the authenticity of this work. The work will be included in the forthcoming catalogue raisonné of drawings and watercolours by Camille Pissarro.

\$15,000–\$20,000



83

HAROLD BARLING TOWN

Variation on a Variation, 1957

oil and Lucite on board

signed and dated 1957 lower right; titled and dated 1957 to an exhibition label on the reverse

48.25 ins x 45 ins; 122.6 cms x 114.3 cms

PROVENANCE

Mrs. O.D. Vaghan, Toronto
Estate of Robert Noakes

EXHIBITED

Painters Eleven Exhibition, Park Gallery, Toronto, 31 October-16 November 1957

Harold Town: A Retrospective, Art Gallery of Ontario, Toronto, 16 May-6 July 1986

LITERATURE

David Burnett, *Harold Town: A Retrospective*, Toronto, 1986, reproduced page 96, listed page 218

During the early stages of his artistic career, Harold Town was keenly attuned to the gestural action paintings of the New York Abstract Expressionists. Along with fellow members of Toronto's Painters Eleven, Town found this spontaneous, process-based approach to painting an inspiring model of creative liberation. American artist William de Kooning was a significant influence on Town and his close friend and collaborator Oscar Cahén. *Variation on a Variation* is a vigorous action painting executed in a warm palette of yellow, orange and earthy ochres. Densely layered central forms sit below hovering, balloon-like forms, creating an unsettling, ambiguous image. The painting features striped areas, reminiscent of Pablo Picasso's work, another life-long influence for Town. The linear black strokes at the lower middle have a deft, calligraphic quality, a feature the artist would go on to explore more deeply through his varied output. Shortly after its creation, *Variation on a Variation* was exhibited at the groundbreaking Painters Eleven Exhibition at Toronto's Park Gallery in 1957. Town's career was in ascendancy in the late 1950s. Terrifically prolific and inventive, Town would earn international recognition while remaining firmly rooted in Toronto.

\$18,000–\$22,000



84

WILLIAM RONALD

The Judge, 1958

oil and acrylic on canvas

signed and dated 1958 lower left; titled three times on the reverse; titled and dated 1958 to a label on the reverse; William Ronald Authentic Inventory WRAI.1958.0032

48 ins x 52 ins; 121.9 cms x 132.1 cms

PROVENANCE

Kootz Gallery, New York

Christie's, auction, New York, 6-7 September 2006, lot 136

as *Judge*, 1958

Estate of Robert Noakes

Prolific Canadian abstract painter William Ronald was the youngest member of the Painters Eleven. His studies of the Abstract Expressionists in New York in the 1950s left a long-lasting influence on the artist's work for the remainder of his career. Ronald quickly caught the attention of New York gallery owner Samuel Kootz, who exhibited his work in 1956. This support provided financial security

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

Ronald would have seven solo exhibitions at the Kootz Gallery in New York from 1957 to 1963. He carefully crafted each show to be a unique, artistic evolution. On April 15th, 1957, Ronald's debut New York exhibition, *Insurgent*, won critical acclaim. With his innovation of the central image in Abstract Expressionism, his artistic signature was established. By the end of 1957, William Ronald had works in major public galleries, including the Museum of Modern Art, the Guggenheim Museum, the Art Gallery of Toronto (now the Art Gallery of Ontario) and the National Gallery of Canada. *The Judge* dates to 1958, during these fruitful New York years when Ronald was painting a large central image that hinted at representation but remained true to total abstraction.

\$20,000–\$30,000



85

RONALD ALBERT MARTIN

Mass Plane Black, One in the Series, 1976-1977

acrylic on canvas

24 ins x 18 ins; 61 cms x 45.7 cms

PROVENANCE

Private Collection, Toronto

Private Collection, Vancouver

Sotheby's, auction, Toronto, 23 November 2010, lot 138 as *Mass Plane Black, One in the Series, 1976-1977*

Estate of Robert Noakes

LITERATURE

Walter Klepac, *Ron Martin, To Foil Oils Phase III and IV*, Toronto, 1999, unpaginated

Born and raised in London, Ontario, Ron Martin has been associated with the London Regionalism group of artists, which included Greg Curnoe, Jack Chambers and Paterson Ewen. Influenced by Curnoe's interest in Marcel Duchamp and Kurt Schwitters, Martin developed a strategic and conceptual approach to abstract painting.

Ron Martin paints in series, exhausting his objective before moving on to the next. In his artist statement, Martin remarks: "the idea of realising in a group of serial abstract paintings a multiplicity of mental perspectives rooted to the specification of the medium through its relation to colour, material, and sensation provides viewers with the means to appreciate a rich and inexhaustible mother load of perception." In 1974, Martin began painting black paintings, a colour that he focused on until 1981. The gestural paintings shared a consistent and pre-defined method of working. Martin would constrain himself to a specific size of canvas, a specific amount of black paint and a fixed amount of time to make each black painting.

\$7,000–\$9,000

MICHAEL SNOW**OH, 1957***oil on canvas**signed and dated 1957 upper right; signed, titled and dated 1957 to a gallery label on the reverse**48 ins x 36 ins; 121.9 cms x 91.4 cms***PROVENANCE**

The Isaacs Gallery, Toronto

Estate of Robert Noakes

LITERATUREJames King, *Early Snow: Michael Snow 1947–1962*, Hamilton, 2020, page 30

The soaring prominence of the New York-based Abstract Expressionist painters in the 1950s deeply impacted a young generation of artists in Toronto. Along with his contemporaries, Michael Snow was eager to explore the new artistic territory offered by engaging in largely spontaneous, gestural “action painting”.

With its loose but assertive blocky swathes of paint, *OH* alludes to the influence of American painter Franz Kline. The stacked, box-like forms come close to filling the pictorial space, accented with painterly drips and jagged edges. Dominated by lively cadmium orange, contrasting colours line the upper and lower edges. As an accomplished pianist who was playing in several jazz bands, Michael Snow found creative parallels between jazz and painting. Author James King observed, “Snow made the point that his interest in jazz was directly ‘related to my painting; not in the end result, but in the procedure of working out a painting. In both, one starts with a theme and through improvisation and organization one places his personal stamp on the work.’” The amusing title *OH* echoes the directness of the composition with an exclamation of enjoyment or surprise.

\$20,000–\$30,000



Artwork displayed in the home of Robert Noakes



87

ELISABETH FRINK

Horse and Rider, 1974

pencil on paper
signed and dated 1974 lower left
33 ins x 23.25 ins; 83.8 cms x 59.1 cms

PROVENANCE

Christie's, auction, London, 26 March 1993, lot 92
Estate of Robert Noakes

The English sculptor and printmaker Elisabeth Frink developed an enduring affection for horses after spending her childhood in the Suffolk countryside. She learned to ride at the age of four, with her father being a skilled horseman and polo player. Her passion for these noble animals only grew when she moved in 1967 to the South of France, where she admired wild horses living in the salt marshes and wetlands of Camargue. There, she began sculpting horses and would return to this subject throughout her career. In the present work, a nude male rider sits atop a rearing horse while clutching its neck. The athletic agility and the spirited energy of the horse is depicted using simple lines to emphasize its muscular body, stretched neck and nimble legs. The relationship between the horse and rider is stirring, reminding us of the transformative experience of horseback riding.

\$10,000–\$15,000



88

HENRY MOORE

Seated Woman: Torso (HMF 82(317)), 1982

chalk and graphite on paper
signed lower right; titled and dated on a gallery label on the backing on the reverse
11 ins x 9.25 ins; 27.9 cms x 23.5 cms

PROVENANCE

Raymond Spencer Company Limited, United Kingdom
Dominion Gallery, Montreal
Christie's, auction, London, 21 November 2001, lot 174
Estate of Robert Noakes

LITERATURE

Ann Garrould (ed.), *Henry Moore, VI: Complete Drawings 1982–83*, London, 1994, page 86

In Henry Moore's early life drawings, the British artist uses a rapid, quick line and watercolour wash to capture the essence of a figure on the page while simultaneously creating something modern and timeless. At the beginning of his artistic career, Moore would often draw his mother on newsprint at the kitchen table, enabling him to examine the weight and proportion of a human body more closely. His technique was influenced by the French sculptor Auguste Rodin, who recorded the spontaneous movements of his subjects by drawing in a continuous line to capture fully the dynamism of their bodies. Moore would have been introduced to his oeuvre during his art studies in Leeds in 1919. In this later work, the artist depicted a nude woman at rest, the outline of her form delineated by thick graphite marks on the sheet. Shown at close range, the contours of her graceful form and their shadows dominate the composition.

This work is recorded in the Henry Moore Foundation Archive as no. HMF 82 (317).

\$15,000–\$20,000

FERNAND LÉGER**Composition au Tournesol, 1953**

gouache on paper laid on canvas
signed with initials and dated 1953 lower right
11.5 ins x 9.75 ins; 29.2 cms x 24.8 cms

PROVENANCE

Jacob Goldschmidt, New York
 By descent to a Private Collection, France
 Sotheby's, auction, Olympia, 23 October 2002, lot 694
 Private Collection
 Sotheby's, auction, New York, 15 February 2007, lot 111
 Estate of Robert Noakes

During the Second World War, the French artist Fernand Léger was in exile in the United States, where he became a teacher at Yale University and at Mills College in Oakland. He would only return to France in December 1945, drawing inspiration from geometric abstraction to combine figuration and abstraction in his own works.

Sunflowers would become an enduring theme for Léger, who dedicated his Tournesols series to his second wife, Nadia Khodossievitch-Léger. Of Russian origin, Nadia loved nibbling on sunflower seeds, leading her to plant the flowers in their garden. But Léger thought otherwise. Treating their garden as an outdoor exhibition space for some of his monumental works, he requested the gardener to remove all the flowers without consulting Nadia first. This series was initially developed by a remorseful artist seeking forgiveness from his wife. This work pays homage to this series, depicting a vibrant sunflower in golden yellow tones with drooping leaves in shades of green, blue, and yellow. The flower is surrounded by what appears to be machine-made parts, drawing the viewer's eye upward and testifying to Léger's enduring fascination with modern life and transcending the limitations of two-dimensional representations.

We are grateful to the Comité Léger for confirming the authenticity of this work.

\$20,000–\$30,000



Artwork displayed in the home of Robert Noakes



90

GORDON RAYNER

The Knave, 1957

oil on board

signed and dated 1957 upper left; signed, titled and dated "Oct. '57" on the reverse; titled to an exhibition label on the reverse

47.25 ins x 47 ins; 120 cms x 119.4 cms

PROVENANCE

Estate of Robert Noakes

EXHIBITED

86th Annual Exhibition, Ontario Society of Artists, Art Gallery of Ontario, Toronto, 1958

LITERATURE

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 109

Gordon Rayner's art practice was notable for its constant reinvention and refusal to commit to a rigid visual mode or ideology of art. Rayner was raised in an exceptionally artistic milieu, but opted against formal art training. His father was a commercial artist and close friends with painter Jack Bush. With his friend and fellow artist Dennis Burton, Rayner attended the first solo exhibition of William Ronald at the University of Toronto's Hart House in 1954. The show proved pivotal for the young artists. Burton reminisced, "Rayner and I went back to our studio that Sunday and painted our first nonobjective abstract painting and vowed ... never to paint representationally again."

The Knave is comprised of exuberant, painterly gestures which swirl and swoop across the surface. There are rich contrasts in the paint surface, from the glossy black of the background, thick impasto at the centre and delicate washes of blue at the top left. The influence of Ronald is clear in the way the gestural brushwork coalesces into a central image. The anthropomorphic title imbues the abstract image with presence and personality. A highly accomplished work for a young painter, *The Knave* would be exhibited at the annual exhibition of the Ontario Society of Artists in March 1958.

\$6,000–\$8,000



91

JAMES WILLIAMSON GALLOWAY MACDONALD

The Butterfly, 1957

oil and Lucite on board

signed and dated 1957 lower left; titled on the reverse

20 ins x 24 ins; 50.8 cms x 61 cms

PROVENANCE

Private Collection, Ontario

By descent to a Private Collection, British Columbia
Waddington's, auction, Toronto, 21 November 2016, lot 99
Estate of Robert Noakes

LITERATURE

Joyce Zemans, *Jock Macdonald: 1897-1960*, Ottawa, 1985, reproduced
page 45, pages 7, 24

Joyce Zemans, *Jock Macdonald: Life & Work* [online publication], Art
Canada Institute, Toronto, 2016, page 61

Jock Macdonald's teaching commitments at the Ontario College of
Art, Toronto, during the mid-1950s left him with limited time for
painting. However, art historian Joyce Zemans notes that during the

summer of 1956, Macdonald was able to fully dedicate himself to his
art. It was during this period that he discovered DUCO, a material
that allowed him to paint with greater fluidity, though it came with
a significant downside—the product had a strong odour that made
Macdonald feel sick, forcing him to work with his windows wide open.
He continued experimenting with DUCO until fellow artist Harold
Town introduced him to Lucite 44, which offered the same fluidity
without the unpleasant smell. Zemans describes Lucite 44 as “fluid
and fast-drying,” which allowed Macdonald to work in oil on canvas or
masonite.

In 1957, Macdonald created *The Butterfly*, inspired by a watercolour and
ink piece of the same name that he had painted a year earlier. He was
able to achieve nearly the same effect in this new medium. Macdonald
himself remarked that “using Lucite with oil allowed me to paint with
a flow and speed, but without being careless.”

Zemans also recounts that in January 1958, the renowned New York
art critic Clement Greenberg, a mentor to many Color Field painters,
praised Macdonald's recent work, saying it was “reaching the highest
levels.” *The Butterfly* emerged from this pivotal period in which
Macdonald experienced newfound creative freedom.

\$10,000–\$15,000

92

KENT MONKMAN

Study for “The Deluge”, 2018

oil on canvas

signed and dated 2018 lower left; unframed
40 ins x 34 ins; 101.6 cms x 86.4 cms

PROVENANCE

Private Collection

LITERATURE

The Deluge: Kent Monkman [video], Kent Monkman Studio, 11 September 2019, <https://www.youtube.com/watch?v=OqbhG4BX6oU>
Shirley Madill, *Kent Monkman: Life & Work* [online publication], Art Canada Institute, Toronto, page 87
A Different Take on the Deluge, AGO Insider, Art Gallery of Ontario, 18 August 2021, <https://ago.ca/agoinsider/different-take-deluge>

Ontario-born Cree artist Kent Monkman is known for recasting popular figures and scenes from art history with Indigenous peoples and perspectives. This oil painting is a magnificent, earlier version of his monumental and widely-exhibited 2019 work *The Deluge*. The painting presents a narrative of an allegorical flood of settler cultures displacing Indigenous people from the lands to which they belong. Despite the many losses and adversity caused by dispossession, the resilience of the original people of Turtle Island and their connection to their culture has endured. The ancestors reach down to pull Miss Chief Eagle Testickle, a recurring character in Monkman's work, and two children up to safety. Miss Chief, Monkman's alter ego, is a “two-spirit” person, a figure who fulfills a traditional ceremonial role as a member of the “third gender” in many Indigenous cultures. She is a strong figure who breaks with stereotypical depictions and turns the underlying colonial power relations upside down. She celebrates the resilience of Indigenous peoples and their unbroken bonds with the land and their culture.

“*The Deluge* is a metaphorical image to imply the flood of European settlers displacing Indigenous people,” says Monkman in a video produced by the Kent Monkman Studio. “But what it depicts is Miss Chief lifting up Indigenous children who are then being handed up to adults who are clinging to a rock. These adults are dressed in traditional attire representing our ancestors.”

As in previous works, Monkman pulls references from a myriad of historical and contemporary sources to add new perspective and meaning to a traditional Western story. *The Deluge* was inspired by a visit to the Crystal Bridges Museum in Arkansas. This state is the traditional territory of the displaced Quapaw, Caddo, and Osage and was traversed by the Cherokee, Chickasaw, Choctaw, Muscogee, and Seminole, and as a result, there remain no federally recognized tribes in the state of Arkansas today. Similar colonial policies across North America led to the forced removal of Monkman's great-grandmother's community at St. Peter's, Manitoba. Her family was relocated multiple times before she finally settled off-reserve.

The painting also takes inspiration from the art of historical American painters John Mix Stanley and Martin Johnson Heade, included

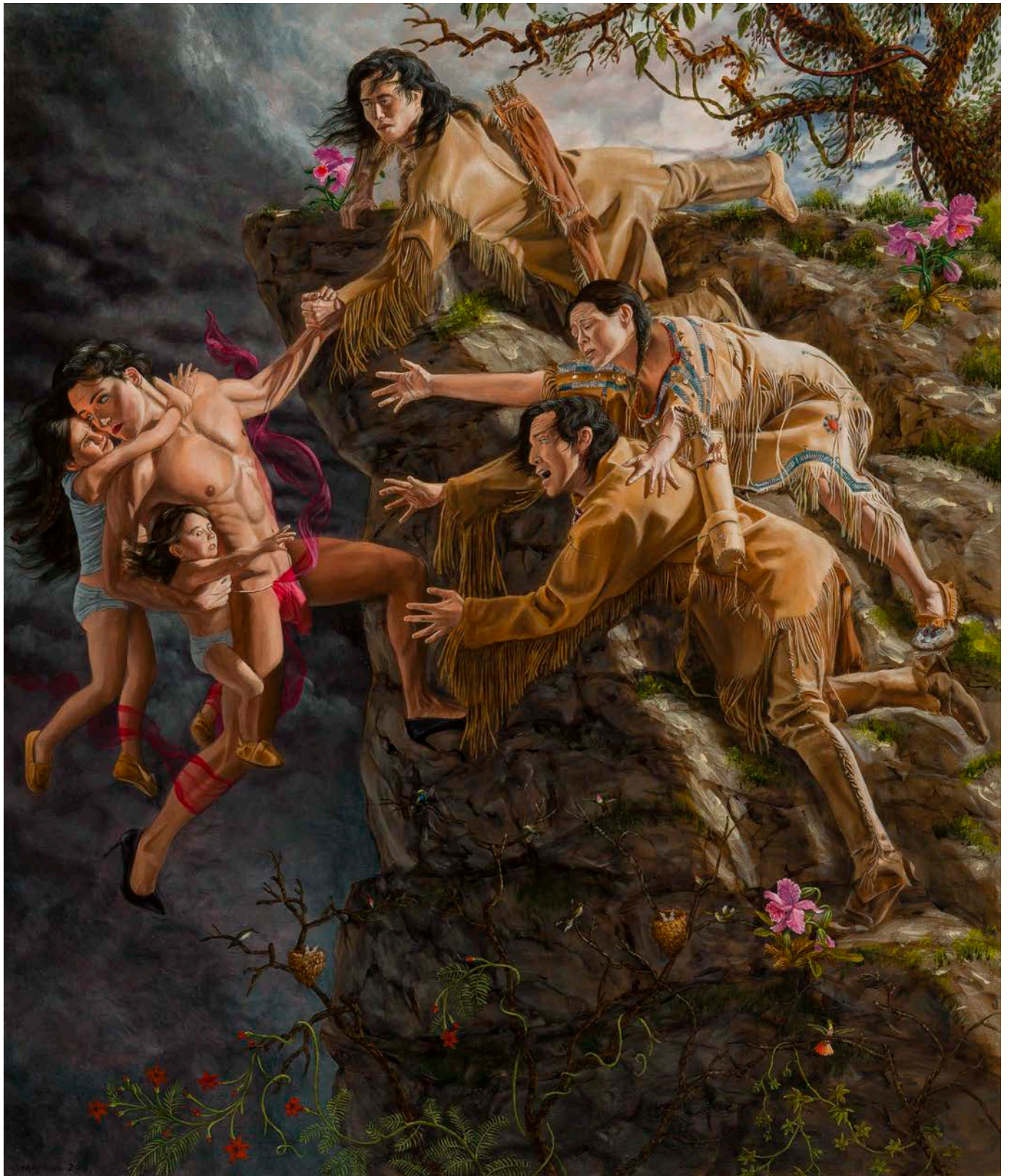
in the collection of Crystal Bridges. Monkman comments on these influences: “I was also looking at the paintings of Stanley and Martin Johnson Heade. Heade was a botanical and natural painter, and I really just loved his paintings of hummingbirds and orchids, so I used those in this painting.”

Miss Chief's surprisingly fashion-forward outfit is also an engaging contemporary juxtaposition. Her intricate floral beaded dress is an homage to the collaboration between Métis artist Christi Belcourt and Valentino. The Italian designer transferred images from Belcourt's iconic 2010–11 painting *Water Song* onto clothing for his 2016 Resort collection. In the Art Canada Institute's *Kent Monkman: Life & Work*, the author Shirley Madill writes: “The act of cultural appropriation is significant in the fashion industry, which is often guilty of the explicit use of Indigenous pattern traditions in commercial clothing design without consideration of the meaning behind them. Forever 21, Urban Outfitters, and other fast fashion brands have used Indigenous aesthetics as ‘inspiration,’ sometimes leading to horrible ends. The majority of these labels have had little to no collaboration with members of Indigenous communities or with Indigenous fashion designers. One rare exception was the collaboration between [Valentino and Belcourt].” Monkman commented on this unique and successful partnership, saying, “I wanted to celebrate that collaboration because it was a very sensitive and thoughtful collaboration between a mainstream fashion house and an indigenous artist.”

The Deluge was loaned to the Art Gallery of Ontario for the 2021 exhibition entitled *European Art on First Nations Land*. Paintings and sculptures made in Europe in the 1600s and 1700s hung alongside paintings by Indigenous artists Norval Morrisseau and Kent Monkman. Together, these works showed the AGO's past and present, with a look towards its future. “The presence of *The Deluge* in the AGO's European galleries invites us to reflect on the history of settler colonialism and its continued impact,” says Caroline Shields, AGO Associate Curator and Head of European Art. “Monkman's work helps us to understand this reality as an integral part of the history of European art.” *European Art on First Nations Land* invited visitors to consider the role European Art plays in the history of colonization and the making of Canada. Hanging near Monkman's painting was another monumental landscape, Luca Giordano's *Battle of the Gods and the Giants* (circa 1692). Made centuries apart, the pairing of these two works served as a reminder of the power of art to express timeless tales of struggle and resilience.

The Deluge and *Study for “The Deluge”* are important examples from Kent Monkman's body of work and contemporary art; the lively and detailed compositions serve as metaphors to address the violent displacement of the Indigenous peoples of North America by European settlers. As Monkman summarizes, “This painting celebrates resiliency, and a lot of my work is to honour and commend indigenous people for their incredible resiliency through acts of genocide, like the dispossession of our people from our territories. This painting is really celebrating the efforts of many people to hang on to our languages, to reclaim our languages and to find inspiration in our creativity from our own traditions.”

\$140,000–\$180,000





93

THOMAS SHERLOCK HODGSON

Blue Leotard, 1961

oil on linen

signed and dated 1961 lower right; titled and dated on a label on the reverse

72 ins x 59.25 ins; 182.9 cms x 150.5 cms

PROVENANCE

Christopher Varley Art Dealer Inc., Toronto
Private Collection

EXHIBITED

90th Annual Exhibition, Ontario Society of Artists, Art Gallery of Toronto, 31 March-29 April 1962, no. 32

Tom Hodgson belonged to the eclectic and influential group of abstract artists calling themselves Painters Eleven. Under a banner that happily rhymes with 'Group of Seven,' they came together in 1953 to promote then-new forms of largely gestural abstraction by Canadian artists from Ontario. Collectively and individually successful in New York, by 1960 they had nonetheless disbanded. In addition to painting in an abstract idiom, Hodgson continued to work as a professional graphic artist and taught at the Ontario College of Art.

Like many other members of this loose collective, he was weaned on American Abstraction in the 1950s. He showed in the prestigious Carnegie International in Pittsburgh in 1955 and often praised the large scale of work there. In the context of New York City, he was particularly affected by the freely expressive painting of Abstract Expressionist Willem de Kooning. Hodgson has stated that he was most concerned with the physical process of painting; the advertised subject was secondary. Without its title and Hodgson's predilection for painting the female nude, we might appreciate exactly those qualities of gestural expression and innovative colouration in this painting. Rivulets of pigment in various hues and viscosities flow downwards in the top left, centre, and lower right of the surface. In some very delicate passages, we can almost see through these skeins of paint. By contrast, Hodgson also gives us large opaque areas, as in the top right and the pink and white circular forms just below. The lower parts of the surface are given over to intense blues, some in diaphanous streaks, others suggesting solid patterns, such as the blue and green rectangular form at the bottom centre.

American Abstract Expressionism also went by the name "Action Painting," coined in 1952 by New York writer Harold Rosenberg to emphasize the physical and emotional activity focused within the confines of the painterly support. While the artist's physical actions while painting are emphasized in Hodgson's work, so too are 'actions' on the body of the woman, presumably, wearing the blue leotard. Masked but not hidden by gesture, her form is visible: torso in the upper right with her lower body extending at a slight angle down the surface. Though less explicit, Hodgson's painting is reminiscent of de Kooning's famous *Women* paintings, prominent in the early 1950s (with some precedents in his earlier work). They share subject matter and a passionate working of the surface. De Kooning's *Women* were controversial in New York at the time because he had reverted, influential commentators such as Clement Greenberg thought, to an earlier and eclipsed type of figurative painting. Others accused de Kooning of misogyny, a complaint that persists. In the work of both painters, do we see passion or violence, adoration or aggression? The comparison with de Kooning has the virtue of keeping such controversies alive, in art and beyond.

We extend our thanks to Mark A. Cheetham for the preceding essay. Mark is an independent writer, curator and professor of Art History at the University of Toronto.

\$30,000–\$50,000



94

KENNETH CAMPBELL LOCHHEAD

Yellow Centre (AC-33), 1963

acrylic on canvas

signed, titled and dated 1963 on the reverse

80 ins x 72 ins; 203.2 cms x 182.9 cms

PROVENANCE

Dunkelman Gallery, Toronto

Private Collection, Toronto

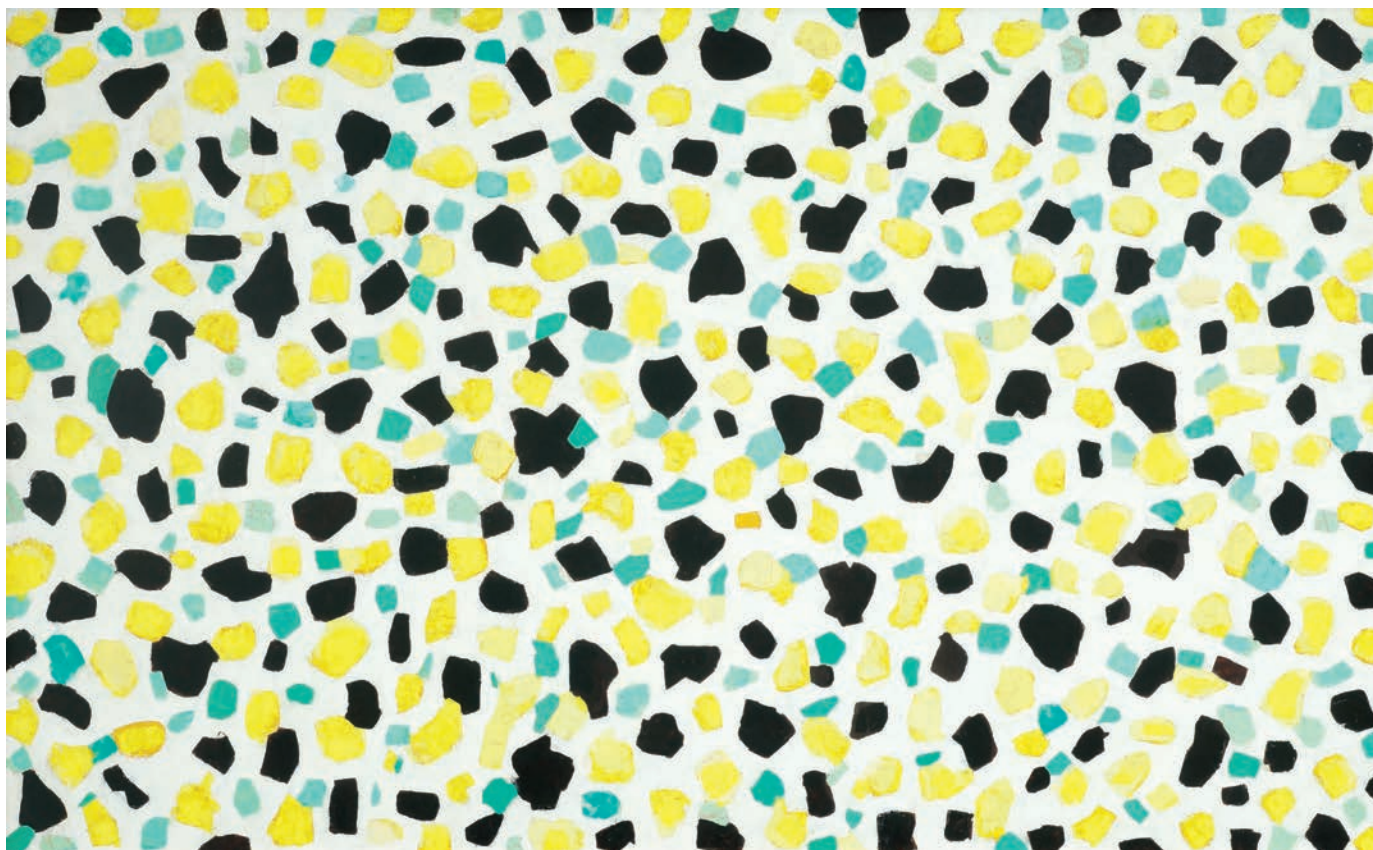
Kenneth Lochhead moved to Regina in 1950 to teach art at the University of Saskatchewan. Because of his art, teaching and active role in the contemporary art world, Lochhead helped to give the Regina arts scene national status and inspired generations of artists across Canada in the second half of the 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 *Yellow Centre (AC-33)*.

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 *Yellow Centre (AC-33)*, bear resemblances to the Colour Field painting movement, which had recently established itself in New York. The irregular blue, green and red rectangles hover and gently link around the central yellow square. The white column anchors the imagery to the edge of the canvas, suggesting the formation of a flower or tree, amid a blue-black background. The white area also brings attention to the fact that Lochhead has left the in-between areas of the canvas bare — a common trait of Color Field painting.

Toward the end of 1963, Lochhead 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 Color 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.

\$30,000–\$50,000



95

RONALD LANGLEY BLOORE

Untitled, 1960-1961

oil on masonite

signed and dated "December-January 60-61" on the reverse

47.75 ins x 77.5 ins; 121.3 cms x 196.9 cms

PROVENANCE

Moore Gallery Ltd., Toronto

Private Collection

Ronald Bloore's vibrant abstract is composed of thickly applied fragments of black, yellow, and turquoise paint. Mostly angular but never geometrical, it is clear that these forms were rendered by hand. They float in a white space whose textures mimic those of the coloured shapes and are distributed equally across the hard, masonite surface. Nowhere do they coalesce into figures; the forms are instead cut off at the edges of the painting, suggesting that we are looking at a much larger panoply of colour and form. While Bloore's surface suggests perpetual motion and change, the behaviour of his forms is less random than it might at first appear. Whether we track the yellow, turquoise, or black elements, we see independent forms in their own space but also occasional overlaps and linkages between elements of different colours. In the bottom left, for example, two yellows are joined by a turquoise. The largest shapes are no more than three or four times bigger than the smallest. What we see is painterly thought in motion.

Ronald Bloore—and thus this painting from his early career—are part of the storied history of abstract art in Canada, its aesthetic, institutional, and interpersonal dimensions. A significant painter

who, from 1963, focused for decades almost exclusively on the uses of white pigment in his compositions, Bloore was also at the centre of the influential collection of artists that came to be called the Regina Five following the National Gallery of Canada's nationally touring exhibition, *Five Painters from Regina* in 1961. The exhibit included Bloore, Kenneth Lochhead, Arthur McKay, Douglas Morton, and Ted Godwin. The artists were committed to a then new and radical program of abstract painting. As is more often than not the case with art groups, however, the members were not unified or single-minded. They disbanded in the '60s, but not before creating bodies of significant painting and, on the institutional side, creating a prominent international forum for advanced abstract art, the Emma Lake Artists Workshop (founded by Lochhead and McKay in 1955). These yearly workshops included artists from across Canada and session leaders from both this country and the USA, most famously and influentially, Barnett Newman in 1959 and the powerful art critic Clement Greenberg in 1962. Crucially for Bloore and his colleagues, abstract art thus became central in professional art circles in Anglophone Canada and the work coming initially from Regina took on an international bearing. The Regina Five years were only the beginning for Bloore, who took up a teaching position at York University in Toronto in 1966. He influenced many students and colleagues in this role for over twenty years.

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

\$40,000–\$60,000



96

JEAN PAUL RIOPELLE

Escalades, 1961

oil on canvas

signed lower right; titled and dated 1962 on a gallery label affixed to the stretcher on the reverse; catalogue raisonné no. 1961.026H.1961
9.5 ins x 13.75 ins; 24.1 cms x 34.9 cms

PROVENANCE

Pierre Matisse Gallery, New York
Galerie Claude Lafitte, Montreal
Private Collection, Montreal

LITERATURE

Guy Cogeval and Stéphane Aquin (eds.), *Riopelle*, Montreal, 2006, page 85
Yseult Riopelle, *Jean Paul Riopelle: Catalogue Raisonné, Volume 3, 1960–1965*, Montreal, 2009, reproduced page 124, no. 1961.026H.1961

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

The following decade brought further success for Riopelle due to increased contact with prominent members of the New York School and international art scene. In 1951 his work was shown in the international exhibition, *Véhérences confrontées (Confronted Vehemence)*, alongside Jackson Pollock, Willem de Kooning and others. He was then discovered by the art dealer Pierre Matisse (grandson of Henri Matisse), who held regular solo exhibitions of Riopelle's art in New York in the mid-to-late 1950s.

Escalades, completed in 1961, illustrates a new direction Riopelle began to take in his paintings of the late 1950s. Though maintaining aspects of his mosaic-like paint application known as *tachisme*, Riopelle abandoned an all-over structure and atomized brushstrokes in favour of lines. Created during a vital and transitional period, *Escalades* highlights the artist's consistent and rapid evolution in oil painting, which has been described as "startling in both its lightning-like progression and its consistency: no degree of success seemed to detain the young painter or restrain his absolute desire to explore the medium's possibilities even further."

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

\$60,000–\$80,000

97

GUILLERMO MUÑOZ VERA**Libros antiguos y palmatoria II, 2002***oil and alkyd on canvas laid on to board**signed with monogram and dated 2002 lower left; titled and dated on an artist's label on the reverse, titled on a gallery label on the frame on the reverse**39.5 ins x 59 ins; 100.3 cms x 149.9 cms***PROVENANCE**Gary Nader Fine Art, Miami
Private Collection

\$15,000–\$20,000



98

GUILLERMO MUÑOZ VERA**Cantimploras chinas, 2002***oil and alkyd on canvas laid on to board**signed with monogram and dated 2002 lower left; titled and dated on an artist's label on the reverse**39.5 ins x 59 ins; 100.3 cms x 149.9 cms***PROVENANCE**Gary Nader Fine Art, Miami
Private Collection

\$15,000–\$20,000



The still lifes of Guillermo Muñoz Vera are both technically masterful and hauntingly deceptive, mimicking the realism of large-scale photographs. In his works, the simple arrangements of ordinary objects on a raised surface—vases, bottles, books, fruits and vegetables, mortars and pestles—are elevated to high art, reminiscent of Giorgio Morandi's subject matter.

In *Libros antiguos y palmatoria II*, Muñoz Vera has depicted well-thumbed manuscripts on a stone-based wooden table alongside rolls of parchment, metal canisters, loose sheets of paper and an ivory candle in what appears to be an ornate copper and marble candlestick at right. The pages of the manuscripts can almost be touched: they are wrinkled, the covers are peeling along the edges, and the bindings are visibly worn. Unlike Morandi, however, Muñoz Vera uses stronger tonal contrasts between the painted objects and the muted background to elevate the ordinary into art.

His approach follows in the footsteps of Spanish realist painters, dating to Diego Velázquez in the seventeenth century, whose interplay of light and shadow influenced the Chilean artist. Here, the assortment of items laid out on the table is contrasted by several areas of shadow along the left edge of the tabletop, in between the rolled-up sheets of parchment and beneath the book lying face-down, for instance. By juxtaposing an almost luminous surface, in the pale backdrop and

the pages of the manuscripts, with small shadowy areas, Muñoz Vera ultimately presents a modern exploration of realism.

The artist begins each painting with a gesso base before layering a grisaille paste, colour and translucent glazes to convey the remarkable textural effects he is renowned for. In *Cantimploras chinas*, Muñoz Vera has meticulously depicted five Chinese canteens of various sizes, resting on an antique wooden chest with shiny metal fixtures. The surface of the stone canteens is remarkably textured, appearing worn, discoloured, and even flaking in some places, to create the illusion of age. The canteens have small round necks, corks and ring handles from which dangle frayed ropes. However, his little *mise-en-scène* is not entirely perfect, with the fallen canteen at the centre disrupting the unity of the composition.

Muñoz Vera's detailed exploration of form is poetic and atmospheric, with his precise brushstrokes transforming everyday objects into works of art.



99

LI CHEN

All in One, 1998

bronze

signed, signed in Pinyin and dated 1998 twice on the lower reverse

58.5 ins x 22 ins x 21 ins; 148.6 cms x 55.9 cms x 53.3 cms

PROVENANCE

Goedhuis Contemporary, London/New York
Private Collection

LITERATURE

Li Chen: Bronze Sculptures, De Buck Gallery, New York, n.d., unpaginated

Despite Li Chen having initially begun his artistic career by producing traditional Buddhist statues, his practice would later evolve by merging Eastern and Western sculptural traditions. His serene sculptures, expressed through ample, voluptuous forms, are evocative of Buddhist and Taoist philosophies. His work ultimately “aspires to a spiritual arts therapy, as it uncovers a wealth of joy amidst the simple pleasures of life, innovating a spiritual space through humorous metaphors of worldly affairs.”

An ink-black figure is shown praying with eyes closed, wrapped in a simple robe while standing barefoot on a raised base. Chen has masterfully carved the figure using simple lines in order to convey his exalted state of enlightenment. Despite its monumental size, the figure appears both heavy and weightless, an aura of peacefulness emanating from him. The spiritual and the material seamlessly merge together in this statue as the meaning of the work vacillates between contemporary and timeless.

\$60,000–\$80,000



For Roy Kiyooka, the early 1960s were a bold and experimental period during which the artist explored a range of styles and techniques. Kiyooka had attended the Emma Lake Workshops in Saskatchewan in the late 1950s, absorbing the influence of American critic Clement Greenberg and painter Barnett Newman. In 1960, Kiyooka moved to British Columbia to teach at the Vancouver School of Art.

Working in a variety of mediums, Kiyooka became interested in seeking new ways of combining disparate modes of image-making. Applying enamel paints on glass, and then pressing them to paper allowed the artist to employ methods of painting and printmaking simultaneously. The resulting “monotype improvisations” of paint on paper could then be collaged into bold new re-configurations. *Strang* exemplifies this playful and idiosyncratic combination of techniques. Resembling a window, the hard-edge geometric structure contains the startling view of a twisting, knot-like central form. Like the visual approximation of an abstract expressionist gesture, the knot is both painterly and graphic. The flat enamel ground of the pictorial space provides a bold textural contrast. Building on these experiments, Kiyooka would go on to earn acclaim for his inventive and personal approach to visual expression.

Strang was previously in the collection of Canadian novelist and poet George Bowering. Like his good friend Bowering, Kiyooka wrote poetry in addition to his visual art practice. Commenting on the writing of his contemporary, Bowering stated, "I admire in Roy Kiyooka's writing what I have always admired in his painting, sculpture, photography and conversation — his accuracy. Accuracy of perception and accuracy of rendering it. In all we are met by a high finish, a final clarity of line, perfect rest, that is not statement but spirit, a knowing that whatever has been moving has come to centre exactly."

\$9,000–\$12,000

100

ROY KIYOOKA

Strang, 1963

enamel and aqua-tex on paper glazed with polymer
signed and dated 1963 lower right; titled and dated "December 1963" on an artist label on the reverse
45.5 ins x 35 ins; 115.6 cms x 88.9 cms

PROVENANCE

Douglas Gallery Limited, Vancouver
George and Angela Bowering, Vancouver
Catriona Jeffries Gallery, Vancouver
Private Collection, Vancouver
Private Collection

EXHIBITED

Possibly *Twenty Canadians*, Douglas Gallery, Vancouver, 1967, no. D2
Roy Kiyooka: 25 Years, Vancouver Art Gallery; travelling to University of Calgary; Art Gallery of Windsor; the Robert McLaughlin Gallery, Oshawa, 21 November 1975–April 1976, no. 54

LITERATURE

Christopher Varley, *Roy Kiyooka: 25 Years*, Vancouver, 1975, unpaginated, no. 54, listed



101

JEAN ALBERT MCEWEN

**Et m'arrache toujours une nouvelle mort
Plus précieuse que la vie (Valéry), 1966**

acrylic on canvas

*titled on the reverse; titled to a gallery label on the reverse
39 ins x 39 ins; 99.1 cms x 99.1 cms*

PROVENANCE

Gallery Moos, Toronto
Private Collection, Toronto

Between 1965 and 1969, Jean McEwen experimented with hard-edge abstraction and acrylic paints, moving away from his practice of layered oil paints. Prevalent in the New York art scene, hard-edge abstraction was also picked up in Montreal with non-figurative painters as many of the artists either had gallery representation or cross-over with their American counterparts. With a decidedly more graphic style, McEwen employed this technique in *Et m'arrache toujours une nouvelle mort Plus précieuse que la vie (Valéry)*. A solid vertical strip of black occupies the centre of the canvas, flanked by bands of deep orange with flecks of black pigment suggesting a sense of depth, in stark contrast to the central black panel. Devoted to exploring the power of colour, tones, texture and the sensation that colour can create, McEwen delivers works in keeping with period experimentation while maintaining his true core artistic purpose.

The title inscribed on the reverse of the painting references the last two lines from a poem by French poet and philosopher Pierre Valéry, titled *La Fausse Morte*.

\$20,000–\$30,000



102

GERSHON ISKOWITZ

Untitled

oil on canvas

Gershon Iskowitz Foundation stamp (numbered B33) on the stretcher; unframed

40 ins. x 33.75 ins; 101.6 cms x 85.7 cms

PROVENANCE

Collection of the Artist

Gershon Iskowitz Foundation

LITERATURE

Dennis Reid, *A Concise History of Canadian Painting*, third edition, Toronto, 2012, page 375

Roald Nasgaard, *Abstract Painting in Canada*, Toronto/Vancouver, 2007, page 244

Gershon Iskowitz gained international acclaim when he was chosen to represent Canada at the Venice Biennale in 1972. By 1976, his artwork showcased stunning, vivid shapes in contrasting colours which were meticulously arranged on intricately painted surfaces. Dennis Reid

provides insight into Iskowitz's creative process, stating: "Iskowitz worked only at night under artificial light, in oils... He would gradually build up a painting, applying a layer of colour, and once it had dried, adding another on top. This technique allowed him to leave parts of previous layers visible, lightly covering others, or completely obscuring certain areas."

Throughout the 1960s and 1970s, Iskowitz focused on exploring light from a fresh perspective. However, in 1981, he faced a new challenge: Roald Nasgaard noted that, "He wished to convey 'a feeling of the night, a feeling of mystery with lots of depth, unity and composition.' Iskowitz transitioned from the age of light to the era of electricity. In the 1980s, Iskowitz elevated his approach by electrifying his colours, amplifying their contrasts, and sharpening the contours of his forms." This untitled painting further exemplifies Iskowitz's remarkable skill in handling colour harmonies, textures, and patterns.

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

\$8,000–\$12,000



103

MANUEL MENDIVE

El pez de oshún, 2004

acrylic on canvas

signed and dated 2004 lower right; titled on a label on the reverse

33 ins x 39 ins; 83.8 cms x 99.1 cms

PROVENANCE

Gary Nader Fine Art, Miami
Private Collection

LITERATURE

Begin/Again: Marking Black Memories, Chapman University [online exhibition], 2020

The colourful and evocative works of Afro-Cuban artist Manuel Mendive celebrate the historical and religious art forms of Africa and Cuba, bringing new insights into the impacts of the African diaspora in Latin America. Mendive draws upon African, Spanish and Indigenous influences, which he then fuses with European painting techniques to present a rich array of mythical figures.

In the present work, various amorphous and dotted figures stand in an indistinct landscape, some of their bodies morphing into bird-like shapes, surrounded by colourful fishes. The fluid lines and sense of movement—in the flapping bird wings, pointing finger and leaning hand—serve to invoke “áse (spelled aché in Cuban), a sacred ancestral energy and representation of the Supreme Power that unites the aesthetic vision of Africans and their descendants.”

His works are held in private and public collections, such as the National Museum of Fine Arts in Havana, the Museum of Modern Art in Paris and the Museum of Ethnography in Budapest.

\$20,000–\$30,000



104

RENÉ PORTOCARRERO

Head and Shoulder, Study of a Man

gouache on paper

signed lower right

19 ins x 14 ins; 48.3 cms x 35.6 cms

PROVENANCE

Private Collection

As one of the leading figures of Cuba's *vanguardia* movement, René Portocarrero rejected the academic style prevalent in the late 1920s and adopted instead a modern visual language to express his national identity. Modern Cuban artists like Portocarrero, Víctor Manuel García, Amelia Peláez and Wifredo Lam explored new visual ideas by looking abroad and applying them to the Cuban context, focusing primarily on national iconography and everyday life.

Portocarrero's abstracted, polychrome paintings explore a variety of subjects rooted in the culture, religion, and architecture of his native country. His most celebrated works are portraits of *Mujer*, or Cuban women, whose bodies are either shown geometrically or covered in lush vegetation. The present work is reminiscent of this recurrent motif, showcasing the portrait of a man with black lines and geometric shapes delineating his form in shades of blue, red, and white set against a vivid red background.

Portocarrero has participated in the Bienal de São Paulo of 1957 and 1963 and the Venice Biennale of 1952 and 1966. His works feature prominently in public and private collections, including the Museum of Modern Art, New York; the San Francisco Museum of Modern Art; the National Gallery of Canada, Ottawa; and the Museum of Modern Art of São Paulo.

\$8,000–\$12,000



105

SAUL STEINBERG

Aluminium Drypoint Table, 1978

mixed media on wood

signed and dated 1978 middle centre; titled and dated on a gallery label on the reverse

16 ins x 21 ins; 40.6 cms x 53.3 cms

PROVENANCE

Posner Gallery, Milwaukee

Private Collection, Toronto

Saul Steinberg was a highly regarded illustrator for the *New Yorker Magazine*, whose *View of the World from 9th Avenue* is perhaps one of his most well-known illustrations, presenting a caricature of the provincial perception that Manhattanites had of life beyond the Hudson River. It originally appeared on the March 29th cover of *The New Yorker* in 1976. After serving in the Second World War, Steinberg started publishing his work in other major publications, such as *Vogue*, *Harper's Bazaar*, and *Fortune*, while continuing to illustrate for *The New Yorker*.

Aside from his illustrations, Steinberg was also a multifaceted artist who produced and exhibited work in a variety of media, including textile, photo-based work and sculpture. Known as the *Table Series*, Steinberg began showing these conceptual works at Betty Parsons and Sidney Janis galleries in the early 1970s. These upright compositions show the various implements of his trade, filled with carved and painted *trompe-l'oeil* wood objects, including items found in his studio, which sometimes even contained representations of present or past works and the food he ate.

In *Aluminium Drypoint Table*, the featured objects include the following: an etching plate showcasing a modern composition, the resulting print alongside it, a stylized ruler, brush, pencil and a row of coloured stamps across the top. As in similar table works, these objects all serve to visually represent the iconology and practice of the artist.

\$20,000–\$30,000



106

RITA LETENDRE

Éclatement, 1963

oil on canvas

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

18.25 ins x 21.75 ins; 46.4 cms x 55.2 cms

PROVENANCE

Acquired directly from the Artist
Private Collection, Montreal, 1963
By descent to a Private Collection, Montreal
Heffel, auction, Toronto, 1 June 2022, lot 24
Private Collection, Toronto

LITERATURE

"Remembering Rita Letendre," *AGOinsider*, Art Gallery of Ontario, 26 June 2017, <https://ago.ca/agoinsider/remembering-rita-letendre>

Rita Letendre's artistic journey began in Montreal, shaped by the influence of Paul-Émile Borduas and the Automatiste movement. Born in 1928 in Drummondville, Quebec, to Abenaki and Québécois parents, Letendre started her painting career in the vibrant art scene of 1950s Montreal. She is celebrated for her striking and expressive style, which challenges traditional notions of colour, light, and space. Utilizing a variety of tools—including paintbrushes, airbrushes, palette knives, and even her hands—Letendre captures the essence of life in her work. Her art reflects her continuous pursuit of connection and understanding.

Éclatement vibrates with intensity and a sense of frenetic movement. Letendre creates this gestural work by laying down bold, expressive oil paint with her palette knife. As Letendre stated, "I had started doing a series of black and white wedges, the wedge that became more and more arrows. Then at one moment I made lots of lines near the arrow to create a feeling of vibration, that must vibrate into space, the eternal space...that vibration of a space that moves...these arrows are moving through space. I wanted, by the speed of it, to create vibration around." *Éclatement* is a testament to Letendre's ability to create dynamic and engaging works of art.

\$25,000–\$35,000

NORVAL MORRISSEAU**Sacred Trout 2, 1985***acrylic on canvas board**signed in syllabics lower right; titled on the reverse**30 ins x 36 ins; 76.2 cms x 91.4 cms***PROVENANCE**

Acquired directly from the Artist by EA Studios, Calgary

EXHIBITED*Norval Morrisseau*, Manulife Place, Edmonton, Alberta, December 1985**LITERATURE**Norval Morrisseau, *Norval Morrisseau: Return to the House of Invention*, Toronto, 2005, pages 30, 118

Norval Morrisseau was a member of the Indian Group of Seven, a group of Indigenous artists including Daphne Odjig, Jackson Beardy, Eddy Cobiness, Alex Janvier, Carl Ray, and Joseph Sanchez. After the formation of the group in 1973, exhibitions of the artists' work travelled from Vancouver to Ottawa to Montreal, where they introduced an Indigenous voice to the discourse of fine art and Canadian art history.

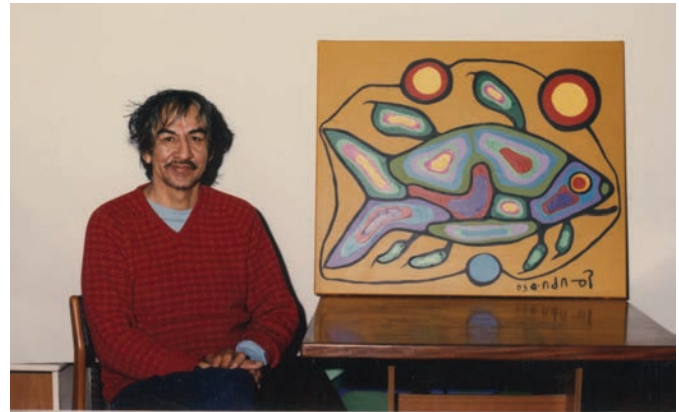
Norval Morrisseau's complex visual language was rooted in cultural traditions which included the Shaman artists of the Midewewin scrolls, the Agawa Bay rock paintings and the Peterborough petroglyphs. Morrisseau's innovative and expressive artistic vision would provide an essential influence for these Indigenous artists.

Drawing on his Anishinaabe culture, fish figured prominently in the sustenance of these First Nation peoples, given the geographical location around the Lake Nipigon-Thunder Bay region extending North and West from the Lake Superior region. Morrisseau explained, "a fish represents the human soul - one turns into a fish as the astral body journeys into the land of his supernatural totemic existence". The thick black fluid contour lines connect to encircle the fish as a visual representation of the interconnectivity of all living beings.

However, Morrisseau found equal importance in the colours used in his artworks as he remarked that, "People tell me all the different meanings in my paintings. I don't like to tell them that this is not so. If they think it's a loon, if they think it's a hawk, well, fine. What kind of fish is that? Oh, it could be a salmon, but that's not the important thing. It's the colour. I'm still going to emphasize the colour."

In recognition of Norval Morrisseau's rich heritage and their longstanding partnership with him during his sponsorship with EA Studios, Calgary, the firm will donate a portion of the proceeds of the sale of this canvas directly to the Orange Shirt Foundation. This donation notes Morrisseau's survival of the residential school system while supporting and honouring the painter's legacy.

The purchaser of this artwork will also receive a copy of *A Picasso in the North Country: The Wild Journey of Canadian Artist, Norval Morrisseau* by James R. Stevens and a catalogue from the December 1985 one-man exhibition at Edmonton's Manulife Place (although not reproduced in the catalogue, *Sacred Trout 2* was included in the exhibition which Morrisseau attended personally).

\$30,000–\$40,000

Norval Morrisseau with *Sacred Trout 2*
Photo: Courtesy of EA Studios, Calgary
Not for sale with this lot



Photograph copyright ©2024 EA Studios (Jasper) Ltd.



108

FRANK STELLA

Spectralia (Axsom and Kolb 226), 1994

colour lithograph, etching, relief, aquatint, engraving and screenprint on white TGL handmade paper
signed, dated 1994 and numbered 7/75 lower left, with the printer's blindstamp lower right; titled, dated 1995, and numbered on a gallery label on the backing. Printed and published by Tyler Graphics Limited, Mount Kisco
27 ins x 32.5 ins; 68.6 cms x 82.6 cms

PROVENANCE

Leo Castelli Graphics, New York
Private Collection
Collection of Art Windsor-Essex

LITERATURE

Richard H. Axsom and Leah Kolb, *Frank Stella Prints: A Catalogue Raisonné*, 1st edition, New York, 2016, page 330, catalogue no. 226

Most of the titles for the prints that make up the *Imaginary Places Series* were lifted from *The Dictionary of Imaginary Places* by Alberto Manguel and Gianni Guadalupi. Written in the format of a nineteenth-century traveller's guide, it offers a catalogue of fictional locations taken from

the world of literature. However, Richard Axsom, the senior curator at the Madison Museum of Contemporary Art, explains that the title for the work, *Spectralia*, came directly from chapter thirty-four in Godfrey Sweven's 1901 *Riallano: The Archipelago of Exiles*.

Axsom describes the visual aspect of the series: "The prints of the *Imaginary Places* stand alongside the paintings and reliefs of the *Imaginary Places Series* (1994–2004). Begun in the same year, they are recognizable for their teeming compositions of twisting, colliding, and knotted forms, held in check by their squared, elongated horizontal, circular and near-elliptical formats. Shapes often spill out of these formats, seeming to escape, even obliterate their containers". Relief printing for the artist was extremely important, and according to Axsom, "Relief, which had always been a chief concern of Stella's in his paintings and prints, was a means to extend pictorial space into our own—an insistence on our immediate visual and physical engagement with a work of art."

By relying on various printmaking media in *Spectralia*, including lithography, etching, relief printing, aquatint, engraving and screenprinting, Stella ultimately pushes the boundaries of traditional printmaking practices beyond the conventional and into bold abstraction.

\$7,000–\$9,000



109

PHILIP PEARLSTEIN

Two Models with Griffin and Lion, 1993

watercolour

signed and dated 1993 lower left; titled and dated 1991 on a gallery label and further titled and dated 1993 on a second gallery label on the backing on the reverse

41 ins x 29.5 ins; 104.1 cms x 74.9 cms

PROVENANCE

Robert Miller Gallery, New York
RoGallery, New York
Private Collection

Born in 1924 in Pittsburgh, Pennsylvania, Philip Pearlstein is considered one of the leading masters of figural painting and contemporary realism. Forging his own path, after studying at the Carnegie Institute with Andy Warhol, he returned to studio painting and relied on live nude models in unusual, jarring compositions. In the early 1960s, Pearlstein devised a new practice where he assembled strange scenes with his nude models, often posing for several hours over many weeks. A collector in his own right, the artist would then mix furniture, patterned carpets, vintage toys, African sculptures and various odds and ends to complete his *tableaux*. This work showcases two nude female figures resting against intricately carved sculptures of a griffin and a lion. An ornate rug with intricate floral patterns and an irregular-shaped mirror are the only other adornments. Pearlstein focuses primarily on the naturalistic representation of the anatomical form of his subjects—manipulating the lines, proportions and planes of the body—resulting in an uncompromising image that subverts narrative interpretation. Ultimately, Pearlstein's commitment to realism offers a new perspective on portraiture, challenging academic conventions while expanding the notion of ideal beauty.

\$15,000–\$20,000



110

ANTONY DONALDSON

Modern Girl, 2010

oil on canvas on panel

signed, titled, dated 2010 and inscribed "Boileau" on the reverse
26 ins x 15.25 ins; 66 cms x 38.7 cms

PROVENANCE

Private Collection

LITERATURE

Renaud Faroux, *Antony Donaldson Up to Now*, Lewes, 2020, page 47

The leading figure of pop art in England, Antony Donaldson, attended the Slade School of Fine Art from 1958 to 1962. While still in school, he began exhibiting his works with The London Group and Young Contemporaries. His friendship with Allen Jones and Patrick Caulfield, in particular, put him firmly within the emerging pop art movement in London during the early 1960s.

Modern Girl is reminiscent of Donaldson's early work, where one of his most common subjects was the pin-up girl. As Renaud Faroux explains: "What Antony Donaldson paints embodies those days of young beauties displaying their charms in the colour supplements of *The Sunday Times*, *Queen Magazine* and *Playboy*."

The female torso cropped within a shaped frame enhances the photographic quality of the work, relying on Donaldson's customary array of bright colours. However, with *Modern Girl*, the artist has moved away from a simplified flat decorative style, to more focused attention on detail, suggesting a deeper level of intimacy with the subject.

\$10,000–\$15,000

LAWREN STEWART HARRIS

Entrance, Quidi Vidi: Newfoundland Sketch II, 1921

oil on beaver board

signed lower right; signed and titled on the reverse, dated 1921 on a label on the reverse, 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
Private Collection
Christie's, auction, Montreal, 24 October 1974, lot 95
Walter Klinkhoff Gallery, Montreal
Private Collection

EXHIBITED

Small Pictures Exhibition by Members of the Ontario Society of Artists, Art Gallery of Toronto, 20 October 1923, no. 59 as *Newfoundland Sketch II* at \$60

Lawren Harris Paintings 1910-1948, Art Gallery of Toronto, October-November 1948, no. 117 as *Entrance to Quidi Vidi, Newfoundland* (Collection of the Artist)

Lawren Harris Retrospective Exhibition of His Painting, 1910-1948, Vancouver Art Gallery, 1-20 March 1948, possibly one of the sketches nos. 71-90

LITERATURE

The Paintings of Lawren Harris Compiled by Mrs. Gordon Mills July-December 1936, Miscellaneous Sketches Group 5, no. 32 as *Newfoundland Sketch*

Steep cliffs rise from the water that laps at the shore on the right, the foreground rocks providing the artist's viewpoint. One immediately thinks of Lawren Harris' paintings of Port Coldwell on Lake Superior, most notably the exceptional *Entrance to Coldwell Harbour, Lake Superior* of the late twenties donated to the Art Gallery of Ontario in 2022. Yet this is not a Lake Superior subject, but an oil sketch painted in Newfoundland in the spring of 1921, months before Harris first painted on Lake Superior. This sketch is one of approximately fifteen oil sketches Harris painted in Newfoundland that spring, a body of work of great interest, though little studied.

In the early spring of 1921, Harris travelled to Halifax, his interest possibly stimulated by conversations with Arthur Lismer who taught in Halifax from 1916 to 1919 and by the paintings of A.Y. Jackson who painted in and around Halifax from February to April 1919. From this trip came two exceptional canvases, *Black Court, Halifax* (National Gallery of Canada) and *Elevator Court, Halifax* (Art Gallery of Ontario) depicting frame tenement buildings on Barrington Street east of Cornwallis Street. Interestingly no oil sketches or drawings of Halifax by Harris have been identified and no canvases appear to have resulted from his Newfoundland sketches.

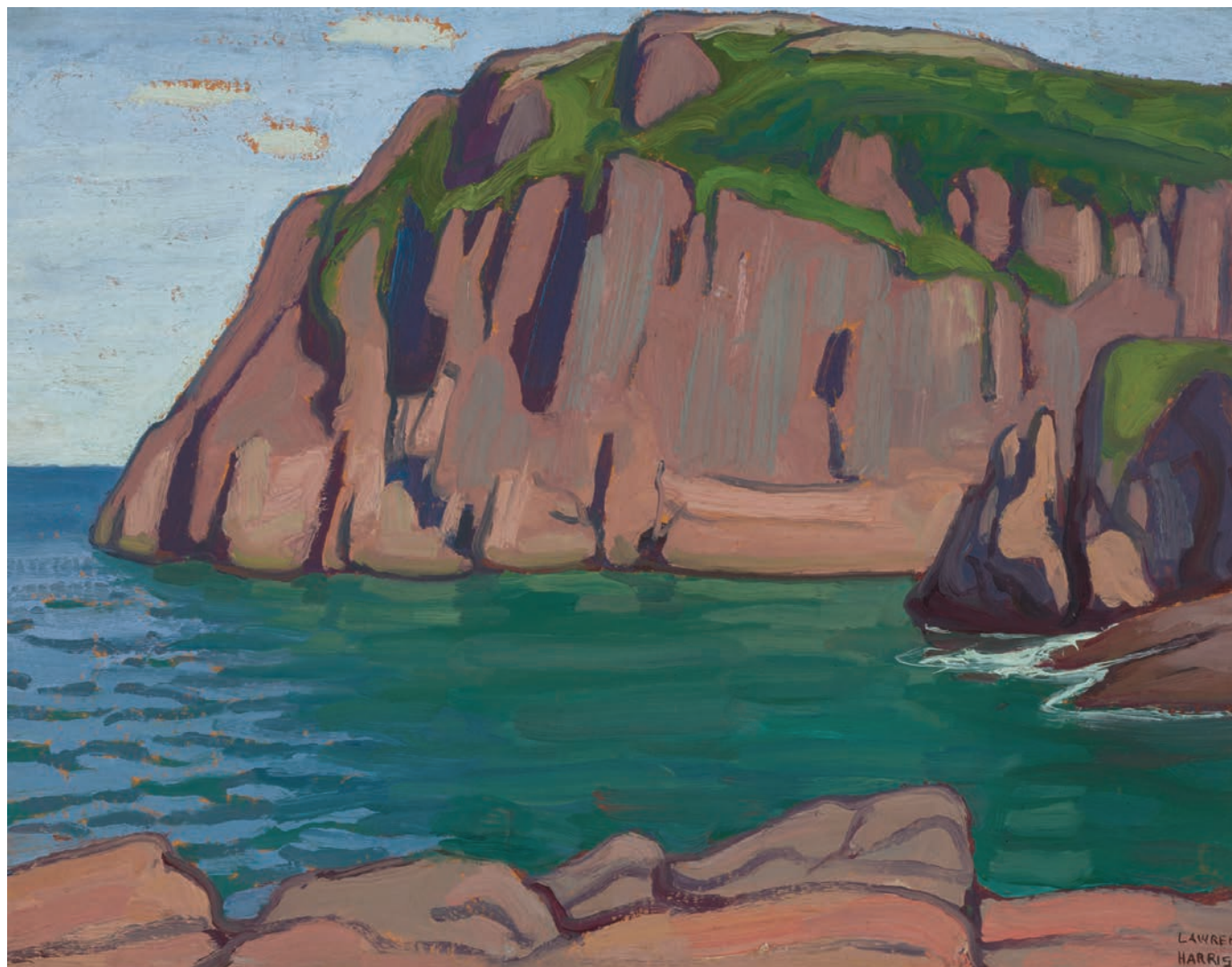
Harris didn't travel far in Newfoundland as all his paintings depict the village and port of Quidi Vidi, within walking distance and north of Signal Hill in Saint John's. His sketches focus on the houses and fishing stages around the harbour or the undulating landscapes of the nearby hills. The most dramatic sketches focus on the Gut or entrance to Quidi Vidi Harbour as in this work here. The cliffs are crowned by green grass as in the more distanced view depicted in the McMichael Canadian Art Collection sketch, *Newfoundland Coast* (1968.16.2). In *Newfoundland Coast* (sold at Sotheby's Ritchies's, Toronto, 31 May 2004, lot 86) the foreground rocks play a greater role as they do in *Entrance to Quidi Vidi, Newfoundland* (sold at Heffel Fine Art Auction House, 27 May 2015, lot 116) in which Harris cropped the top of the cliff.



Lawren S. Harris
Entrance to Coldwell Harbour, Lake Superior, c. 1925
oil on canvas, 82.6 x 101.9 cm
Art Gallery of Ontario, Gift of Bill and June McLean, 2022 ©
Family of Lawren S. Harris
Photo: AGO. 2022/18
Not for sale with this lot



Quidi Vidi Village, View of the Village Looking Towards the Gut
Historical Photographs of Newfoundland and Labrador, Geography Department, Memorial University of Newfoundland (8015.jp2)
Not for sale with this lot



In *Entrance, Quidi Vidi: Newfoundland Sketch II* each of the boulders on the top of the cliff and the curving vertical form centre right take on an abstract quality, one further enhanced in the later canvas *Entrance to Coldwell Harbour*. The rich colouring and emphatic brushwork of this oil sketch define it as a precursor of one of Harris' most famous body of work, his Lake Superior canvases, and a major work among his understudied Newfoundland paintings.

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 contributing the preceding essay.

\$70,000–\$90,000

112

GEORGE HERIOT

War Dance #1

watercolour over graphite on paper, laid down on card
10.5 ins x 14.5 ins; 26.7 cms x 36.8 cms

PROVENANCE

Kennedy Galleries, New York
Mrs. E.K. Burnett
Private Collection
Collection of Art Windsor-Essex

\$1,000–\$1,500



113

GEORGE HERIOT

Dance of Indian Women

watercolour over graphite on paper, laid down on card
signed, initialed and titled in the lower margin
8.5 ins x 12.75 ins; 21.6 cms x 32.4 cms

PROVENANCE

Private Collection
Collection of Art Windsor-Essex

EXHIBITED

George Heriot, Painter of the Canadas, Agnes Etherington Art Centre, Queen's University, Kingston; travelling to the National Gallery of Canada, Ottawa; McCord Museum, Montreal; Art Gallery of Windsor; the Royal Ontario Museum, Toronto, 12 November 1978-14 July 1979, no. 90

LITERATURE

Gerald E. Finley, *George Heriot, Painter of the Canadas*, Kingston, 1978, no. 90, reproduced page 46 as *Indian Dance*, page 47

\$1,000–\$1,500



Born in Haddington, Scotland, George Heriot studied at the Royal Military Academy in Woolwich, England before arriving in Quebec in 1791. Heriot served as a Deputy Post-Master General of British North America from 1800-1816. Heriot ran an ambitious program to improve mail facilities in Upper and Lower Canada and across Nova Scotia and New Brunswick, recording pictorial details while he travelled. As Gerald E. Finley shares, Heriot produced “a series of watercolours documenting Canadian life: its cultures, its animals and its insects. Heriot was especially attracted to the society of Indians and he began to create a number of complex compositions.”

Cowley Abbott is pleased to work with Art Windsor-Essex (AWE) to support their new endowment fund by offering this work at auction this fall season. This fund was established to support the care and diversification of the collection at AWE.

114

SIR FREDERICK GRANT BANTING**Etah***ink drawing**signed lower right; titled in the lower margin with further notations in the margins**4.75 ins x 6 ins; 12.1 cms x 15.2 cms***PROVENANCE**

Collection of the Artist

Miss Sadie Gairns, Toronto

Family of the Artist (a gift from Sadie Gairns)

LITERATURENaomi Jackson Groves, *A.Y. Jackson, The Arctic*, 1927, Moonbeam, Ontario, 1982, unpaginatedMichael Bliss, *Banting: A Biography*, Toronto, 1984, pages 170-172D.B.G. Fair, *Banting & Jackson, An Artistic Brotherhood*, London, Ontario, 1997, pages 9-10

\$4,000–\$6,000



115

SIR FREDERICK GRANT BANTING**Bylot Island***ink drawing**signed lower right; titled in the lower margin with further notations in the margins**4.75 ins x 6 ins; 12.1 cms x 15.2 cms***PROVENANCE**

Collection of the Artist

Miss Sadie Gairns, Toronto

Family of the Artist (a gift from Sadie Gairns)

\$4,000–\$6,000



A.Y. Jackson and Frederick Banting spent from mid-July to September of 1927 travelling throughout the Arctic on board the *Beothic*, a supply ship that served the eastern Arctic. The two friends encountered a variety of weather and light conditions in the Arctic landscape. Banting was accommodated as a guest, receiving a telegram from Ottawa less than a week before sailing, stating, "Can offer nothing luxurious. If you are prepared to face the hazards of the north and assume the responsibility Department will be glad to have you."

This government icebreaker supplied remote settlements and RCMP posts on Baffin and Ellesmere Islands and other such areas, which are still remote to most Canadians. The first stop along this arctic route was in Godhavn, Greenland, the last Port Burwell. D.B.G. Fair describes this as "perhaps the most significant of both artists' careers." Immediately upon their return, Jackson exhibited his oil sketches and ink drawings at the Art Gallery of Toronto (now the AGO) and published *The Far North* in 1928.

Banting celebrates the grand drama of the Arctic in *Bylot Island* and *Etah*, writing, "Sketching was done under considerable difficulty; cold and wind would have chilled the enthusiasm of a less ardent worker. The barren wastes proved to be rich in form and colour, strange rhythms and unexpected vistas." Jackson and Banting could not keep up with capturing the passing landscape from the moving ship and reverted to pencil drawings instead of oil on small wooden panels.

Banting's biographer, Michael Bliss, describes the men as, "fascinated by the forms and colours of the Arctic, especially the stark rocks and the interplay of light and ice. For Jackson, however, the trip seems to have meant more in the development of his sense of Canadian geography and nationalism than his evolution as a painter. Neither artist was particularly interested in the fauna of the Arctic, although Banting did procure a long narwhal tusk which still resides in the Arts and Letters Club as his gift from the North." Over the years Banting accompanied Jackson on many sketching trips. At different times, they returned to the North shore of the St. Lawrence, travelled to the Great Slave Lake area, and visited the Group of Seven haunt, Georgian Bay.



116

CORNELIUS KRIEGHOFF

Winter, the Wayside Shrine

oil on canvas

signed lower left

11.75 ins x 20.75 ins; 29.8 cms x 52.7 cms

PROVENANCE

Possibly Mrs. W.B. Messon, Quebec, before 1872

Possibly by descent to Mrs. F.L. Messon, Springfield, Massachusetts

Possibly by descent to Mrs. Emily B. Finley, Montreal

Private Collection, Montreal

By descent to the present Private Collection, Toronto

Private Collection, Toronto

LITERATURE

Marcel Barbeau, *Cornelius Krieghoff: Pioneer Painter of North America*, Toronto, 1934, possibly listed on page 114 as *Winter Landscape* (11 x 19 ins)

Cornelius Krieghoff's sharp intellect and vivid imagination fully embraced the picturesque life of the habitants, along with the Canadian winters filled with sleighing and tobogganing. His keen attention to detail captured the essence of a bygone era and its people, leaving behind a valuable record of that time. Robson highlights the diversity of subjects in Krieghoff's paintings. However, it was the winter landscapes—covered in snow, featuring brightly coloured sleighs, and the colourful attire of the habitants—that brought Krieghoff the most artistic success. He understood that winter was the most iconic and visually stunning season, a time filled with sleighing parties, snowshoeing, and dances. It was with these winter scenes that he achieved his highest artistic acclaim.

In several of his paintings, Krieghoff portrays travellers in sleighs braving harsh winter blizzards. In *Winter, the Wayside Shrine*, a habitant and his wife ride in a sleigh, bundled up as they journey through a blinding snowstorm, possibly heading to town or mass. Their path is marked by a wayside cross alongside rail fences and evergreen trees. Thousands of these wayside crosses were erected throughout rural Quebec, beginning in 1534 when Jacques Cartier placed the first crosses to assert his claim to the land. This practice was later continued by explorers and missionaries and eventually adopted by settlers who erected crosses when opening new roads or staking land claims. These crosses are a recurring symbol in Krieghoff's work. The winter sleighing scene became a highly sought-after subject during this time, one that Krieghoff revisited often, and it remains a cherished representation of early Canadian art, culture and life.

\$50,000–\$70,000

PAUL PEEL**Maternal Pride, 1888***oil on canvas**signed and dated "Paris 1888" lower right**39.5 ins x 29.5 ins; 100.3 cms x 74.9 cms***PROVENANCE**

Private Collection, New York

By descent to the present Private Collection

Canadian historical painter Paul Peel was born in London, Ontario in 1860. His early art training was provided in London by his father, John Robert Peel, and William Lees Judson, then at the Academy of Fine Arts in Philadelphia under Thomas Eakins. He launched his professional career in France, and continued throughout his short career to seek his official credentials by means of idealized domestic genre paintings after the prevailing academic manner. Paul Peel met his wife, Isaure Franchette Verdier, in Pont-Aven in 1884 and married in January 1886. In 1887 and 1888, Peel returned to his formal studies in Paris, attending the Académie Julian.

Peel exhibited a pastel in the Salons of 1887 and 1888 (both works are now lost) and continued his formal training. Beginning in 1887 he spent four years studying with Benjamin Constant, who influenced his awakening interest in exotic, foreign subjects. When Constant was hired in the fall of 1888 to teach at the Académie Julian, Peel followed him there and brought along his new Canadian friend, the recently arrived George Agnew Reid. They found a large, friendly coterie of young artists, including several other Canadians. Peel's work from 1888 and 1889 demonstrates confidence and sophistication, and it was at the time that he introduced the daring subject of the nude. He revisited very traditional academic subjects in his production. *Maternal Pride* is an example of his narrative genre paintings of the time, inspired by a recent trip to Italy and the stylistic influence of Benjamin Constant. Italianate elements are introduced in this studio-based piece, including the women's clothing and surrounding anecdotal features, such as the earthenware jug, in deference to the popular contemporary taste for pictures of Italian peasantry at the time.

The priority given to the human figure in this and most of Peel's artwork demonstrates an ongoing aesthetic allegiance to the French academic style



introduced by his teacher Jean-Léon Gérôme (1881–1883). His frequent displays of technical virtuosity, especially in the depiction of the human body, his adherence to the conservative tenets of the *juste milieu*, and his fascination with domestic scenes of women and children perfectly reflect 19th-century European bourgeois values and the artistic concerns of most of his generation. Peel's creative output made him Canada's best-known painter in Europe at the time.

Maternal Pride draws attention to a newborn baby in a cradle, gazed at lovingly by two women. An interest in children as preferred painting subjects is traceable throughout Peel's career and effectively became the artist's "brand" with the public success of *After the Bath* at the Paris Salon of 1890. The charm of children would remain a primary selling point of the artist's production.

We extend our thanks to Victoria Baker, Canadian art historian and author of *Paul Peel: A Retrospective, 1860–1892* for her assistance in researching this artwork.

\$60,000–\$80,000



118

HENRY MOORE

Small Mother and Child Relief (LH 916)

bronze

signed with incised signature and numbered 4/9 on the underside. Cast at the Fiorini Ltd., London, United Kingdom

6 ins x 3.75 ins x 0.5 ins; 15.2 cms x 9.5 cms x 1.3 cms

PROVENANCE

Private Collection

LITERATURE

John Hedgecoe and Henry Moore, *Henry Spencer Moore*, Nashville, 1968, page 61

Alan Bowness (ed.), *Henry Moore: Complete Sculpture, Volume 6, Sculpture 1980-86*, London, 1988, catalogue no. 916, page 63

Throughout his career, Henry Moore produced a vast number of sculptures of mother and children, as well as family groups. Following the chaos of the Second World War, Britain turned to the subject of the family, in particular, as the focal point for destroyed communities and an embodiment of a national identity. Moore developed a preoccupation with mother and child works drawn from the art historical canon, which he described as having “been a universal theme from the beginning of time and some of the earliest sculptures we’ve found from the Neolithic Age are of a Mother and Child”. In this representational work, the British sculptor and Modernist artist offers a touching scene of parenting: a seated mother holds her child upright on her lap as they gaze at each other. She is protective, grasping firmly the child’s upper arms to keep him steady. Despite the simplicity of the work, its significance is personal and universal and testifies to the enduring bonds of familial love.

This work is recorded in the Henry Moore Foundation Archive as No. LH 916 cast 0.

\$15,000–\$20,000



119

FERNAND LÉGER

Maternité

painted ceramic

signed lower right

11 ins x 7.5 ins x 2 ins; 27.9 cms x 19.1 cms x 5.1 cms

PROVENANCE

Private Collection

To create this plaque, Fernand Léger worked with his pupil, the ceramicist Roland Brice, who was active in Biot in the late 1940s, where the artist had purchased a villa. Two editions of plaques—one of them featuring this mother and child motif—were produced during the artist’s lifetime for the World Congress of Intellectuals for Peace held in 1948 in Wrocław, Poland. In this painted ceramic, a woman in a vibrant orange top with a pearl necklace cradles a young child dressed in a dotted yellow shirt in her arms. The figures are shown holding hands, conveying notions of peace and unity through this simple gesture. Their expressions are serene, their facial traits thickly outlined in black paint. While the female figure dominates almost the entire surface of the plaque, the viewer’s eye is inevitably drawn to the thin leafy branch stretching at an angle towards the upper left.

\$12,000–\$16,000



120

THÉO TOBIASSE

Femme porteuse de rêves

oil on canvas

signed lower middle and titled upper left

25.5 ins x 32 ins; 64.8 cms x 81.2 cms

PROVENANCE

Private Collection

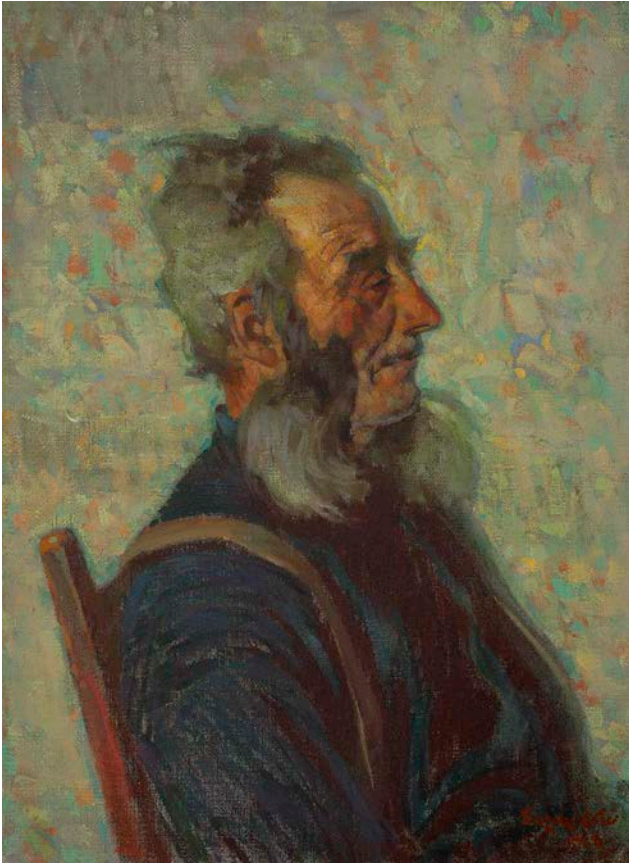
LITERATURE

Catherine Tobiasse, *Tobiasse: 50 ans de peinture: Catalogue raisonné de l'œuvre peint*, Milan, 2024, catalogue no. 3651

As a survivor of the Nazi occupation of Paris, Théo Tobiasse explores painful childhood memories through vibrant, joyful works, relying on religious iconography and biblical allusions. His colours are luminous, and his figures not only dominate the composition but are also in a constant state of movement—either dancing, embracing, or wandering. Here, a woman is shown reclining on the knees of a figure wearing a top hat as a smiling figure with undulating black hair cycles across the length of her body. She serves as a visual metaphor for the French title of the work, signifying the woman bearing dreams, thus alluding to her role as a symbol of hope and resilience. The scene is humorous and airy, celebrating a newfound *joie de vivre* in a fusion of red, pink, brown, orange and black shades.

We extend our thanks to Catherine Tobiasse for confirming the authenticity of this work. The work will be included in the forthcoming catalogue raisonné under the inventory number 3651.

\$10,000–\$15,000



121

MARC-AURÈLE DE FOY SUZOR-COTÉ

Old Pioneer/Jean-Baptiste Cholette, 1918

oil on canvas

signed and dated 1918 lower right

27 ins x 20 ins; 68.6 cms x 50.8 cms

PROVENANCE

The Artist

Eugénie Farmer Saint-Jean, niece of the Artist, Montreal
Private Collection, Toronto

EXHIBITED

35th Annual Spring Exhibition, Art Association of Montreal, 4–27
April 1918, no. 341 as *Type canadien, étude* at \$500

40th Royal Canadian Academy of Arts Exhibition, Art Association of
Montreal, 21 November–21 December 1918, no. 186 as *Type canadien,*
étude

42nd Annual Spring Exhibition, Art Association of Montreal, 2–26
April 1925, no. 264 as *Jean-Baptiste Cholette* at \$1,000

Exhibition of Canadian Art, Whitechapel Art Gallery, London, 26
November–23 December 1925, no. 89 as *Jean-Baptiste Cholet*

British Empire Exhibition of Canadian Art, Corporation Art Gallery,
Oldham, 12 June–10 July 1926, no. 88 as *Jean-Baptiste Cholet*

Manchester Exhibition of Canadian Pictures, Queen's Branch Art
Gallery, Manchester, 28 August–9 October 1926, no. 180 as *Jean-*
Baptiste Cholet

50th Royal Canadian Academy of Arts Exhibition, Art Gallery of
Toronto, 29 November 1927–8 January 1928, no. 148 as *J. B. Cholet,*
Old Pioneer

4th Annual Exhibition on Canadian Art, National Gallery of Canada,
Ottawa, 28 January–28 February 1929, no. 151 as *J. B. Cholet, Old*
Pioneer

Royal Canadian Academy of Arts Exhibition, Imperial Art Gallery,
South Kensington, 6 April–29 June 1929, no. 132 as *J. B. Cholet, Old*
Pioneer

Rétrospective Suzor-Coté, École des beaux-arts de Montréal, 3–20
December 1929, no. 40 as *Jean-Baptiste Cholet*

Rétrospective Suzor-Coté, Galerie l'Art vivant, Montreal, 3–21
December 1964, no. 6 as *Le Père Cholette*

Rétrospective Suzor-Coté, Centre d'art de Trois-Rivières, Trois-Rivières,
28 January–6 February 1966, no. 12 as *Père Cholette*

Suzor-Coté Retour à Arthabaska, Musée Laurier, Arthabaska, 31
May–27 September 1987, no. 45

LITERATURE

"Artists Young and Well-known," *The Herald*, 5 April 1918

Laurier Lacroix, *Suzor-Coté Retour à Arthabaska*, Musée Laurier,
Arthabaska, 1987, no. 45, reproduced page 38

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

Katerina Atanassova, *Canada and Impressionism: New Horizons, 1880–*
1930, Ottawa, 2019, no. 83, reproduced page 201

Arthabaska remains the focal point of inspiration for Marc-Aurèle
de Foy Suzor-Coté on his final return from France in the summer of
1907. Not only does he celebrate his native country in sublime winter
landscapes, but he creates a gallery of portraits of the settlers who
cleared out the region. The first one whom he depicted is Esdras Cyras
in 1908. He is undoubtedly the best known, having been the subject of
many drawings, paintings and sculpture works.

If he exposes this kind of subject from 1910, he only uses generic titles
(for example, *One of Arthabaska's Settlers, Old French Canadian Pioneer,*
Portrait of a Habitant) to designate them. He thus seeks to name a
"race" of pioneers without distinguishing between their character. Only
beginning in 1925 do we see the appearance of the proper names of its
models, which identify several of the models depicted from the elderly
population of Arthabaska.

Expanding his circle of models, Suzor-Coté took advantage of a
stay with his brother Eugène Côté in Curran, Ontario, to sketch the
features of Jean-Baptiste Cholet (or Cholette) in profile in 1916. The
grid drawing was used to produce this oil painting and a pastel work
(MNBAQ). The same model poses, this time from the front, for
another pastel drawing dated 1922 (repr. Lacroix, 2002, page 257). It
bears mentioning that the subject attracts attention because of his large
sideburns, which surround his face and characterize its physiognomy.
The furrowed and sun-chiselled features, as well as the bushy eyebrows
define the personality of this otherwise austere man.

The artist featured this composition on one of his business cards during
the 1920s when it was featured in several exhibitions. It also hung high
on a wall of a room during the major retrospective of 1929 at the École
des beaux-arts de Montréal.

We extend our thanks to Laurier Lacroix, C.M., art historian, for
his assistance in researching this artwork and for contributing the
preceding essay.

\$25,000–\$35,000



122

HENRI BEAU

Untitled (View from a Lookout), 1911

oil on canvas

signed and dated 1911 lower left

27 ins x 42 ins; 68.6 cms x 106.7 cms

PROVENANCE

Private Collection, Quebec

By descent to the present Private Collection, Quebec

The Montreal-born Henri Beau arrived at age twenty-five in Paris, where he sought to further his artistic education under the French Academic Jean-Léon Gérôme and broaden his experience. Like many of his fellow Canadian artists who crossed the Atlantic during the 1890s, Beau was greatly influenced by Impressionism, which he was introduced to in commercial galleries and at the Salon d'Automne and the Salon des Indépendants.

Inspired by the works of Claude Monet and Camille Pissarro, Beau studied the effects of light and atmosphere on the natural landscape. This oil painting is a large and rare composition of the Montreal lookout at the top of Mount Royal. The foreground is populated by

a well-to-do couple and a young girl sitting on a bench; on the steps in front of them are small children playing, and behind them is a maid holding a baby. A gardener is tending to the well-maintained landscaping of the famous park, and behind the figures is a picturesque view of the city, with the towers of Notre Dame Basilica in the centre left and St. Patrick's Church to its right. The painting dates to 1911, a few years after the terrace on Mount Royal was designed by the Maxwell brothers, in association with the firm Marchand & Haskell, in 1906. They designed the lookout and a pavilion, as well as a small shelter for Mount Royal Park. The Maxwell brothers worked extensively with urban planners and landscape architects as they did with artists and craftsmen. The projects for Mount Royal Park were developed in accordance with Frederick Law Olmstead's earlier work on the park.

This painting has an ethereal French Impressionist feel, coupled with a distinctly Montreal subject. By applying small dabs of pigments in pastel tones, Beau created a richly textured surface and delineated the areas of light and shade on the canvas. The artist's evocative *en plein air* paintings would contribute to establishing the foundation of modernism in Canadian art, emphasizing one's subjective interpretation of nature and exploration of the transitory effects of light.

\$7,000–\$9,000

EDWARD JOHN HUGHES**Steamer in Grenville Channel, 1952***graphite on illustration board**signed lower left**14 ins x 18 ins; 35.6 cms x 45.7 cms***PROVENANCE**

Dominion Gallery, Montreal

Private Collection, Montreal

LITERATUREIan Thom, *E. J. Hughes*, Vancouver, 2003, page 108Jacques Barbeau, *A Journey with E. J. Hughes: One Collector's Odyssey*, Vancouver/Toronto, 2005, page 15

In 1947 E. J. Hughes was awarded the Emily Carr scholarship by Lawren Harris. This award provided the means for him to take a reconnaissance trip on the CPR steamship *Princess Adelaide* to investigate possible painting subjects.

The 290 foot long *Princess Adelaide* was the first and the largest of the Princess steamships, built in 1919. The artist boarded the ship in Victoria for a week-long trip to Prince Rupert along the Inside Passage.

Working from a moving vessel was not ideal for Hughes, who was prone to seasickness. Even so, the practice which he had refined as a Canadian war artist – field notes and pencil sketches – provided what he would need in his studio. Later, in 1952, while living at Shawnigan Lake, Hughes acquired a photograph of the *Princess Adelaide* from the Canadian Pacific Steamships company. Combining this with his sketch of Grenville Channel, he developed a full tonal rendering in preparation for the ultimate oil painting. This detailed study, which he called a cartoon, is here offered for sale for the first time in more than half a century. The repeated refinement of the image is what gives to Hughes's paintings their iconic force.

The resulting oil painting, *Steamer in Grenville Channel, B.C.*, 1952 is now the centrepiece of the Barbeau Foundation's collection displayed at the Audain Museum in Whistler.

On May 13, 1952 Max Stern, Hughes's exclusive dealer, wrote to the artist: "I received today your painting *Steamer in Grenville Channel* and like it very much, especially the design of the boat with its details, its charming figures and the view which leads us very far into the picture."

In his book which accompanied the Hughes retrospective exhibition in 2003, Ian Thom wrote: "*Steamer in Grenville Channel* (1952) is a visionary painting that employs light in a way that is almost baroque. The boat itself is brilliantly lit against a brooding dark hillside. This light has a revelatory quality to it... This painting has a power that is quite beyond the conventions of the standard marine piece."

Jacques Barbeau, who owned the oil painting which resulted from this fine drawing, described it as "a truly majestic painting. It is undoubtedly the most arresting of all the ferry series. It commands respect. It is more than just a grand depiction of a small sturdy ship confronting the harsh and sombre coastal waters. It hints at mysticism."

Other stages in the evolution of this image can be found in E. J. Hughes *Paints British Columbia* (TouchWood Editions, 2019) and *The E. J. Hughes Book of Boats* (TouchWood Editions, 2020), both by Robert Amos.

We extend our thanks to Robert Amos for contributing the preceding essay. Robert is the official biographer of E. J. Hughes and is compiling the catalogue raisonné of this artist's work.

\$25,000–\$35,000

E.J. Hughes

Steamer in Grenville Channel, B.C., 1952

oil on canvas, 71.1 x 91.4 cm

Barbeau Owen Foundation Collection, Audain Museum

Not for sale with this lot





124

ALFRED JOSEPH CASSON

Autumn Near Bancroft

oil on board

signed lower right; signed and titled on the reverse

12 ins x 15 ins; 30.5 cms x 38.1 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

Margaret Gray, Margaret Rand and Lois Steen, *A.J. Casson: Canadian Artists 1*, Ontario, 1976, page 27

A.J. Casson joined the Group of Seven painters in 1926 at the invitation of Franklin Carmichael. Casson was a design assistant to the artist, and eventually Carmichael became a friend, mentor and sketching companion. Casson is best known for his depictions of landscapes, forests and farms of southern Ontario. His love of nature was rooted in his childhood spent exploring the countryside around Guelph. As Casson once stated, "I love travelling, but I can't paint in a strange place. So why run all over?"

A small, picturesque town nestled in the York River Valley on the southern edge of the Canadian Shield, *Autumn Near Bancroft* depicts the radiant autumnal colours in the hills near Bancroft, a town located on the York River and a popular destination for cottagers in Hastings County. Autumn and winter were the artist's favourite painting seasons. Leaves change from green to orange and gold. The rocky terrain of the area is softened by the foliage of the forest. The depiction of a crisp, clear autumn day fosters a sense of appreciation from the viewer of the landscape's seasonal transformations.

The simplified forms of the clouds and trees in *Autumn Near Bancroft* harken back to Casson's commercial training and experience. While commercial artists were often stigmatized by the art world academicians, Casson used his training to his advantage by creating clear, uncluttered compositions which were to become a hallmark of his work.

\$20,000–\$30,000



125

MAURICE GALBRAITH CULLEN

Winter, Mont Tremblant

oil on canvas

signed lower right; Cullen inventory no. 1603

24 ins x 32 ins; 61 cms x 81.3 cms

PROVENANCE

Private Collection, Toronto

LITERATURE

A.K. Prakash, *Impressionism in Canada: A Journey of Rediscovery*, Stuttgart, 2015, pages 302, 313

In 1888, Maurice Cullen moved from Montreal to Paris to study at the École des Beaux-Arts. Cullen also pursued his training at Académie Julian, where he encountered fellow Canadian painters George A. Reid, William Brymner and James Wilson Morrice. While in Paris, Cullen met several French Impressionist artists, viewing their exhibitions and absorbing their influence. Cullen exhibited at the Salon in 1895 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 sought to expose Canadians to Impressionist painting, while adapting his artistic approach to the Canadian landscape. Author A.K. Prakash noted, "Particularly after he returned to Canada, he realized he had to modify the Impressionism he had learned in France to suit the bold colours and defined forms that stood out in the crisp atmosphere of the cold Canadian winter."

With fixed determination, Cullen sketched outdoors, often while standing in frigid temperatures on snowshoes. The painter would make and prepare his own small painting boards, on which he would sketch on-site. Cullen would then work them up to larger canvases in his studio during the summer months. Later, the same methodology would become the core practice of the artists of the Group of Seven. *Winter, Mont Tremblant* wonderfully exemplifies Cullen's mastery at capturing the subtle play of sunlight on snow. The Laurentian mountain rises grandly in the distance, deftly rendered in shifting, warm hues. Prakash observed, "He excelled in crisp winter landscapes in the radiant northern light... He was determined to record the texture and varied colours of his country in impasto layers of paint - and no other Impressionist artist did it better."

\$40,000-\$60,000



126

WILLIAM KURELEK

Fog on the Barn, 1969

mixed media on board

signed with monogram lower right; titled and dated 1969 on a label on the reverse

12 ins x 9.75 ins; 30.5 cms x 24.8 cms

PROVENANCE

Isaacs Gallery, Toronto

Private Collection, Toronto

William Kurelek was the son of Ukrainian immigrant farmers, raised during the challenging times of the Great Depression. He spent his early years on a grain farm in Alberta before moving to a dairy farm in Manitoba. Through his artistic vision, Kurelek brought to life the vibrant scenes of prairie farms and landscapes.

In 1959, he caught the attention of Av Isaacs from Isaacs Gallery, who initially hired him as a framer. Kurelek's first exhibition at the gallery took place in 1960, marking the beginning of an 18-year partnership. By the end of the 1960s, he had established himself as one of Canada's prominent artists.

Fog on the Barn was painted in 1969, during what Patricia Morley describes as Kurelek's "Dark Prophet" period in her biography of the artist. Kurelek was expanding his plans for a large underground structure meant to withstand a nuclear blast that year as well. Kurelek's faith, his sense of artist's intuition and his perspective that society was in moral decline led to fears about the future.

This painting portrays a small boy glimpsed through the doorway of a barn. The child has accessed a tin and covered his mitts in the substance contained within. Kurelek leaves the interpretation of the picture open as the title references the fog surrounding the barn, which captivates the young child.

\$15,000–\$20,000

DAVID BLACKWOOD**Loss of the Flora S. Nickerson, 1993***etching and aquatint**signed, titled, dated 1993 and numbered 8/75 in the lower margin**33 ins x 21 ins; 83.8 cms x 53.3 cms***PROVENANCE**

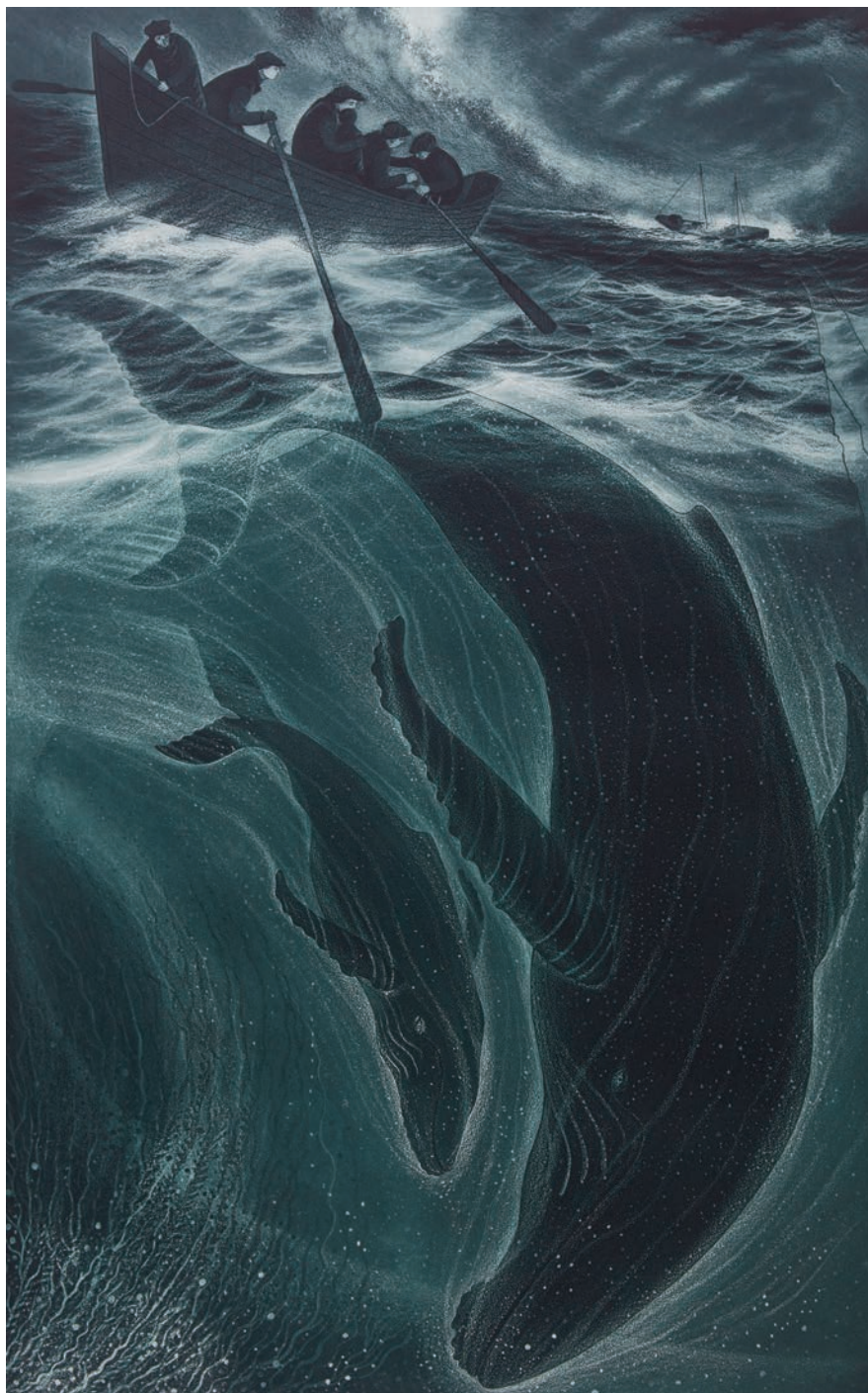
Private Collection, St. John's, Newfoundland

David Blackwood came from a family with a long seafaring history. Growing up in Newfoundland, the artist spent his childhood summers fishing off the Labrador coast aboard his father's schooner, the Flora S. Nickerson. Blackwood's sharp focus on Newfoundland's history and culture positions his body of work in a unique space within the Canadian art historical dialogue.

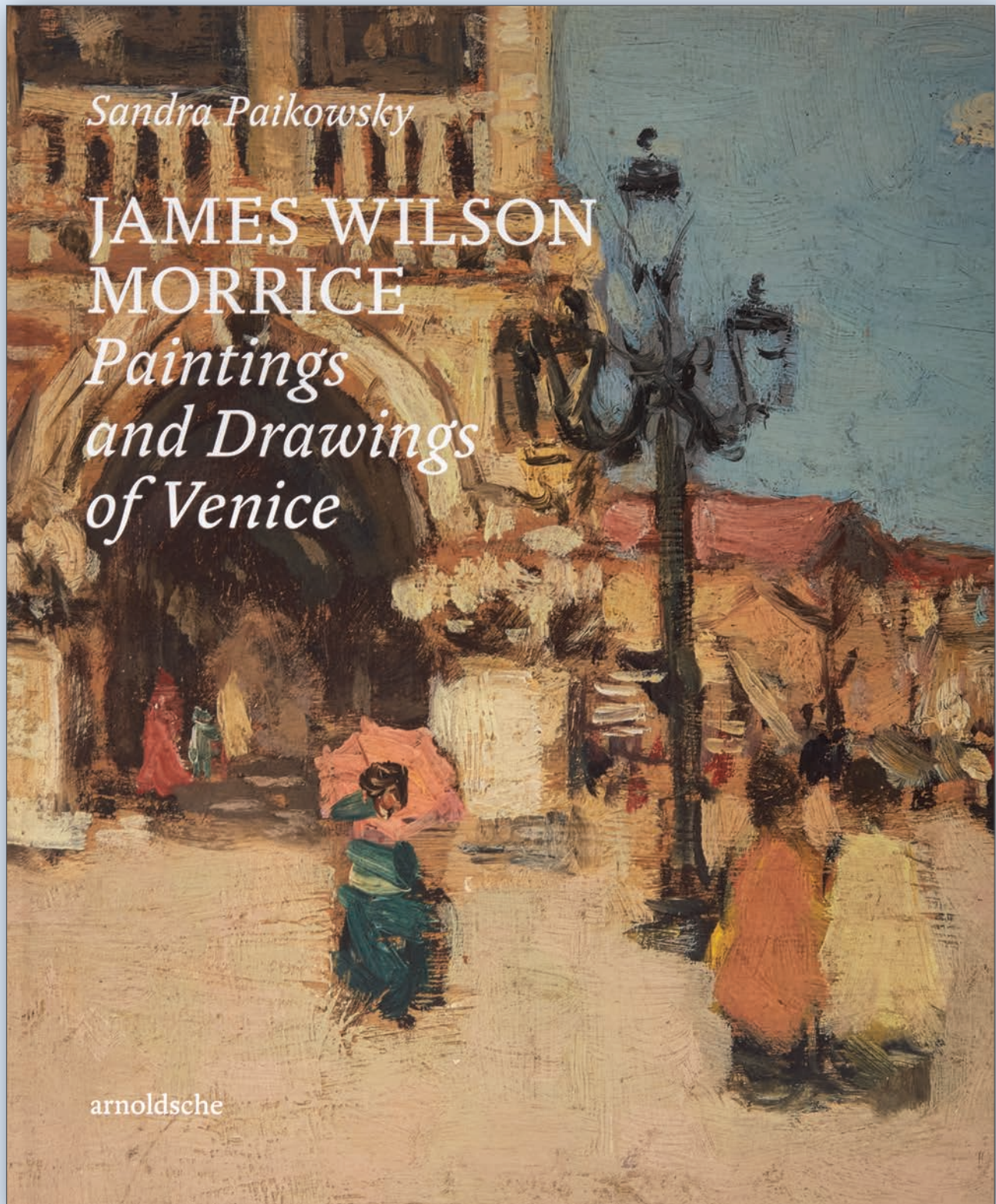
In his signature grand narrative style, Blackwood's aquatint etching *Loss of the Flora S. Nickerson* poses questions of one's scope and scale within their environment. The rich monochromatic blue pigments of this work highlight a dramatic tone to the story unfolding.

The whale in the foreground arches protectively around the younger. In the distance, the Flora S. Nickerson flounders in the unforgiving waters as its crew and passengers row to safety. The sorrow of the loss is ingrained in the solemn down-turned expressions of the men aboard the lifeboat. Mirroring what is taking place below water, a father protectively holds his young boy above water. The sublime power of the composition highlights the notion of one's mortality within a moment of loss, compassion and comfort.

\$10,000–\$15,000



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



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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.

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